

GASnews

SUMMER 2014
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ISSUE 2



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Cover image: Elias Hansen, *I wouldn't worry about it*, 2012. Blown glass, CFL bulbs, HDPE bucket, LED bulb, steel, vinyl, water, water pump, wood, 70" x 42" x 53". Photo credit: Jeffrey Sturges
Courtesy of the artist and Maccarone, New York

GASnews

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PRESIDENT'S LETTER



Dear GAS Members,

I spent last Sunday afternoon at Boyd Sugiki and Lisa Zerkowitz's Goblet Blow/Potluck party in West Seattle. When I arrived I could feel the energy pulsing through the studio. Everyone had brought food and drinks; we knew we were going to have a good time. It was fun to see good friends and my past glass instructors – two of which I actually built glass shops for.

While driving home that evening I was already reminiscing about the party and was overwhelmed by how special and unique the glass community is. I can't think of another group that shares a common skill set with such passion for their medium and love for their community – and down to earth enough to just hang out and share ideas while having a drink. I believe the uniquely generous spirit of glass makers may be one of the reasons why the Glass Art Society came into existence over 40 years ago, and why it is still bringing artists together today.

As the new President of the Glass Art Society, I am happy to introduce myself to you as a collector, maker, and owner of a construction, architectural, and interior design firm. I'm also pleased to announce GAS Chicago was a runaway success. The Palmer House was a spectacular hotel, lectures and panels were outstanding across the board, and the events held at Ignite and West Supply were educational, well attended, and showcased unique collaborations. As the Chicago auction chair I want to thank everyone who donated for their generosity and for helping keep this vibrant organization running.

Now, we are looking forward to next year as the GAS Board of Directors heads to San Jose in late June to prepare for the 2015 conference. San Jose, sited in the heart of Silicon Valley, is perfectly suited for next year's conference theme, *Interface: Glass, Art and Technology*. We are also currently accepting conference proposals and I would encourage our members to submit ideas that build on the experimental and innovative energy born in Chicago. So, mark your calendars for another spectacular conference on Friday, June 5 through Sunday, June 7, 2015.

As members you are integral to the Glass Art Society, and I welcome any calls, concerns, or questions.

Sincerely,

A handwritten signature in black ink that reads "Roger MacPherson".

Roger MacPherson
GAS President

EDITOR'S LETTER



Identity is formulated through a complex collection of personal experiences, cultural projections, and historical prejudices. Sometimes identity is expressed as a collection of categories – blue collar, exiled, privileged, sick, female, displaced, black, closeted, at-risk, mother

– but these labels tend to flatten the lived experiences of individuals. The summer issue of *GASnews* features artists who mine notions of identities alongside pop culture, sculptural materials, and industrial processes. The results range from comic to grotesque, sincere to ironic, and our dedicated writers dig beneath the surface to give readers a new vocabulary regarding identity in glass.

David Schnuckel looks at the coded messages in Joseph Cavalieri's iconic stained glass pieces. Suzanne Peck addresses Doreen Garner's grotesque and seductive body of work. Nadania Idriss, who is writing a PhD dissertation about artists from the Middle East, gives an account of working with Mona Hatoum during her recent residency at Berlin Glas e.V. Grace Meils explores Slate Grove's reverence of blue-collar work. Mike Hernandez creates a colorful portrait of Elias Hansen's subversive practice. Lance Friedman recounts the exhibition and performance created by at-risk youth at the Little Black Pearl, during the Chicago GAS conference. In our op-ed column, Julia Rogers gives an account of the challenges and rewards of being both a mom and a glass artist.

Karen Donnellan explores the work of Namdoon Kim in our Member Profile, which features artists selected from the Member Directory on the GAS website (glassart.org). Kim creates darkly comic work about the "assembly line" of Korean education.

As always, glass artists (or artists that work with glass) are struggling to define, refine, and retool their artistic identity. James Galbraith, the head of the Rakow Library at the Corning Museum of Glass recounts the complexities of how the library handles these different types of identities that may not fit neatly within the Library of Congress subject headings.

This issue seeks to draw connections between the varied practices of glass artists and generate a dialogue around the often overlooked topic of identity, and we hope this conversation carries forward into universities, craft schools, and studios. All members are welcome to pitch an article or submit a letter to the editor for future issues.

Kim Hart

GAS Line

Save the Date!

44th Annual GAS Conference in San Jose, CA

Interface: Glass, Art, and Technology

June 5-7, 2015



San Jose skyline,
courtesy of Team San Jose

San Jose is a hotbed of technological innovation and is surrounded by a vibrant cultural arts community. This area is bursting with creative ideas and GAS is excited to invite its membership to interface with the unique tech culture of this city. Centered in the capitol of the Silicon Valley, downtown San Jose is a largely walkable area that will give conference attendees a pleasant and sunny commute between venues. Specific venues are still under development, but

we will keep you updated as we secure locations. Please be aware, conference presentations will take place from Friday, June 5 - Sunday, June 7, a slight shift from previous conference schedules.

The deadline for presentation proposals is June 5, 2014. The GAS Board of Directors and Conference Co-Chairs will review all submissions and announce the program later this year. For more information, visit www.glassart.org/_San_Jose.html.

New Opportunity for GAS Members: Technology Advancing Glass (TAG) Grant

During the 2014 GAS Conference in Chicago, the Glass Art Society announced a new initiative that will become a regular feature of upcoming GAS conferences. Technology Advancing Glass (TAG) is aimed to assist the advancement of the glass arts by providing an annual research grant to an artist or group of artists to fund research into new materials, techniques, making methods, or applications of technology that will generally advance the field of art made with glass. Project proposals are open for ideas such as: new materials, production techniques, safe shipping techniques, new tools, adhesives, ways to create glass sculpture animated with electronics... and beyond, limited only by

the imagination of our artists.

The TAG Grant has been made possible through a generous donation by longtime glass collectors and supporters of GAS, Ted and Melissa Lagreid. A total of up to \$5,000 will be awarded for 2014 TAG Grant awardees for the 2014-15 Fiscal Year (Oct. 2014 - Sept. 2015). Completed applications must be submitted online through the GAS website by July 31, 2014. The TAG committee, comprised of Rik Allen, Peter Houk, Ted Lagreid and Wayne Stratman, will evaluate the applications over the summer and announce the winner in the fall. For more information and to apply, visit www.glassart.org/2014_TAG_Grant_.html

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*Kenny Pieper and
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MEMBER PROFILE: NAMDOO KIM

by Karen Donnellan



Namdo Kim sees himself as lucky to have been permitted to study art and pursue a career that is not commonly seen as respectable by strict South Korean parents. Kim's work addresses the relationship between parent and child and more broadly, addresses a generational obsession with education, vocation and status that he sees being forced on children and young adults by South Korean culture.

Kim undertook a Bachelor's degree in ceramics with a minor in glass from Hong Ik University. Following his foundations year, he was conscripted into the army for two years and eventually completed his degree in 2011. He then traveled to Alfred University in New York to take a workshop in ceramics, but upon seeing the hot glass studio he changed course and became a student of Stephen D. Edwards. This positive experience with hot glass and exposure to American culture pushed him to pursue an MFA in glass in New York. Following in the steps of other successful Korean artists like Jiyong Lee, Jongpil Pyun and Eunsuh Choi, Kim pursued a Master's at the School for American Crafts at the

Rochester Institute of Technology and graduated in 2013.

Through the analogy of children's toys, Kim highlights his own plight in school, where he sees children as "prisoners" of Korea's crippling educational demands. Like these mass produced toys, Kim feels that Korean children are subjected to a cultural "assembly line" where the parts are only allowed to fit together in one configuration. Kim's own experiences of attending school five and six days a week for 10 hours a day throughout his childhood, informs his perspective. In his thesis Kim notes that while the impetus to encourage education is out of love and hope for a better future, the pressure to achieve top academic rankings is so intense that students often succumb to suicide.

Young Hui is a kilncast and lampworked glass version of a familiar mass produced toy. Kim sees the doll as a representation of how capitalism reduces humans to a "materialistic character". A series of glass doll body parts and accessories are held in place by a disposable framework – normally press moulded in a cheap opaque plastic. *Young Hui* comes with a

head, torso, legs and mismatching arms. The right arm is abnormally elongated and gold plated from the forearm to the tips of the fingers. The only accessory in the kit is a golden roller school bag. Speaking to the drag of education encumbering the youth, Kim highlights both the literal and metaphorical weight of schoolbooks on South Korean children today.

Way to go Dude! is based on a novelty toy set, where each "edition" allows the collector to gain prestige, wealth and property. Each box includes a series of kiln cast glass objects, and accessories that signal success in South Korean culture. Characteristics such as charisma, intelligence, and popularity are star rated on each box, lest you make the wrong choice. An expansion pack titled *Mommy – I got a job!* contains the apparel and accoutrements of a "respectable profession" like business or law.

The work is intended to comment specifically on Kim's experience in his native country, but it highlights an epidemic of capitalism where materialism and power are valued over health and emotional well being under the guise of education. The directness of the message is vivid, and refreshing. Perhaps it is the physical distance of being so far from home that comments on how the culture and system can be made more directly and honestly. Such distance and the contrast with American society offers a clarity and perspective which enriches Kim's work beyond personal identity. While he initially began by producing work that dealt with the specific mood of South Korea, Kim is now attempting to bring the theme more worldwide. By counterbalancing such heavy subject matter with humor, he takes a charming approach to a sobering issue.

Karen Donnellan is an artist and educator based in Dublin, Ireland.

*GASnews member profiles are selected from GAS's online Member Directory.

IMAGE GALLERY

CHICAGO SET THE STAGE FOR 43rd GAS CONFERENCE MARCH 19-22

by Pamela Koss, GAS Executive Director



Pre-Conference Reception at Ignite Glass Studios: (l-r) Chris Clarke, Peter Layton, Co-Chair John Gross, Geoff Isles, Mayor Rahm Emanuel, Jutta-Annette Page, Jiyong Lee, BJ Katz, Jeff Lindsay, Ed Kirshner, Lance Friedman, Jon Rees, Cassandra Straubing, Jay Macdonell, Alex Bernstein, Roger MacPherson, Pamela Koss, Co-Chair Deb Gross, David Willis, Kim Harty

Strengthening Community, Collaboration, Forging New Bonds set the stage for an amazing run of events for 1,054 glass artists, collectors, students and enthusiasts from 20 countries who gathered together during the third week of March.

It's difficult to sum up the recent Chicago GAS conference or choose one high point because there truly were so many. Chicago, a center for art, design and food, proved a perfect backdrop for GAS to site its 43rd Conference. Although very familiar to the art and glass community, Chicago was a challenging conference to actualize until GAS was able to partner with the new, state of the art, Ignite Glass Studios. The owners and Conference Co-Chairs, Glen and Trish Tullman, were our major sponsors this year.

Ignite Glass Studios also served as a main demo site along with West Supply, a design and production studio. The beautiful and historic Palmer House Hotel, located in the heart of downtown Chicago, was the site for lectures and various other conference events, and as well as a temporary home for most attendees. The School of the Art Institute of Chicago housed our Education and Professional Resource Center in their lovely ballroom

and the Closing Night Party took place at the Chicago Cultural Center, featuring stunning mosaics and large glass domes.

This year, the Pre-Conference Reception honored Lifetime Achievement recipient, Dan Dailey during a special celebration at Ignite Glass Studios, which was transformed that Wednesday night into an elegant dinner setting. Co-Chair Deb Gross brought in celebrity chefs Mathias Merges, owner of Yusho, Billy Sunday's and newly opened A10, and Embeya's Thai Dang, 2013 Jean Banchet Rising Chef Award

winner. Danielle Pizzutillo, beverage director at Embeya, also participated in the night's festivities by creating a unique, glass-inspired GAS cocktail.

A very special demo by Rich Royal, Dante Marioni, Benjamin Moore and Preston Singletary wowed the crowd to honor Dan Dailey and his work. We would like to thank Dan Dailey who donated the piece to the Glass Art Society and was auctioned off that evening. Mayor of Chicago, Rahm Emanuel and his wife, Amy also stopped in to welcome the crowd.

During the Opening Ceremonies the following morning, attendees celebrated the Lifetime Achievement Award, illustrating the worldwide impact of glass, as well as Honorary Lifetime Membership Award winner and two-time past GAS Board President, Shane Fero. Shane has given so much to the Glass Art Society throughout the years and continues to participate as an active volunteer and chair of the History Committee. Willson Lecturer, Albert Paley then spoke about his long career as an artist working with metal and glass. Theaster Gates wrapped up the morning's presentations with his keynote address speaking about social change and art and how it connects us.

Ten hot demos, nine flameworking demos, three coldworking demos, and five lec-mos, presented by a host of acclaimed artists, both educated and entertained the crowds. Some highlights included



Marc Petrovic demo at West Supply



Pre-Conference Reception: (l-r) Benjamin Moore, Dante Marioni, Aaron Baigelman, Preston Singletary, Dan Dailey, Margy Trumbull, Rich Royal, Brent Rogers

demos by Dan Dailey, Rich Royal, Martin Janecky, and Marc Petrovic. Celebrating the conference theme, there were a number of collaborative demos, including Dante Marioni & Preston Singletary, Rik Allen and Shelley Muzylowski Allen, as well as Miles van Rensselaer, JJ Riviello and Angus Powers.

The Chicago Conference also marked the launch of the new GAS Technology Advancing Glass (TAG) Grant program sponsored by Ted and Mellissa Lagreid. To commemorate the introduction of the new grant, architect and glass artist James Carpenter gave a lecture on the interface of his work and technology. The Technology and Glass Lecture is one of many that will occur at GAS conferences in the future, to be given by TAG grant recipients.

An amazing Collectors Tour, organized by Deb Gross, moved throughout the city touring seven private collections and a bevy of amazing dining establishments, including Michelin Star restaurants. Shelley Muzylowski Allen and Davide Salvatore also treated the group to a private demonstration of their collaborative work.

GAS was so fortunate to have two special auction events this year. Collectors, artists, and other attendees generously gave both to the Goblet Grab and the Live and Silent Auctions, netting \$123,720 for the Glass Art Society and \$2,825 for the Community Partnership Fund, which allowed 35 at-risk youth to attend the

conference. These events, which continue to support programs within the Glass Art Society, would not be possible without this remarkable generosity. Thank you to all of those who donated and purchased artwork to make these events successful!

The production of the GAS Conference is, at the very least, a Herculean task. The Glass Art Society was extremely fortunate to have found such dedicated Conference Co-chairs: Trish and Glen Tullman, Deb and John Gross and Angie West to lead the charge. At a chance meeting with Trish Tullman at Ignite during SOFA Chicago in 2012, the 2014 conference idea was born. That moment sparked a series of events that brought in the people and pieces needed to produce an outstanding conference.

These dedicated individuals generously donated their time, resources, expertise, and love of glass to ensure the success of the 43rd GAS Conference. The incredible staff at both Ignite Glass Studios and West Supply worked tirelessly to ensure that the studios were ready for the presenters, as well as large groups of attendees. The local committee that they led took on projects with gusto and carried them off with success. As always, the conference would not have been possible without the immeasurable time and effort dedicated by our volunteers and hardworking staff.

IMAGE GALLERY

The conference could not have been possible without the support of our sponsors:

**Glen & Trish Tullman,
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Thank you, thank you, thank you!



Matt Durran



Tracy Kirchmann



Marc Petrovic



Natali Rodrigues



Masahiro Nick Sasaki

WELCOME NEW BOARD MEMBERS!

GAS is pleased to welcome six new members, who officially joined the Board of Directors at the 2014 Chicago conference in March.

MATT DURRAN - Three-Year Term

Matt Durran has an international art practice based in London. He works predominantly within the medium of glass with the added elements of film and photography. Exhibiting internationally, Matt Durran's art work is often revealed through large-scale installations, sculptures and photo-grams, which capture the inner world of transparent objects. The installations are predominantly site-specific and constructed from many individually made components creating large-scale multi-faceted pieces. His sculptures are mainly represented forms of the familiar, placed in a context that visually explores and challenges habitual perceptions. The photo-grams show the structure of transparent objects. Matt creates many of these objects solely for the purpose of displaying their internal structure. By the manipulation, degradation and stressing of the glass, Matt conjures up new landscapes within the internal characteristic of the material, thus rendering the original glass object unstable and therefore, unable to be shown in a public setting. What's on display is a captured image of this internal landscape. Matt's film collaborations have resulted in several awards, notably

the *The Blessed Factory*, which was set in Russia and won the Montpelier Film Festival Glass prize 2012. The film represents the language of industry and the artist. For the last few years, alongside his art practice, Matt has been working with leading surgeons and researchers at the forefront of the world of tissue engineering. www.mattdurran.com

TRACY KIRCHMANN - Three-Year Term

Tracy Kirchmann, past Student Representative (2009-2010), was born and raised in Chicago. She is currently the founding glass studio instructor and lead artist at the Little Black Pearl Art and Design Academy. At LBPA she teaches high school glass and sculpture classes to youth from Chicago's South Side. At LBPA Ms. Kirchmann has designed and implemented a variety of therapeutic, economic and educational glass programs which have benefited her students across the board. Ms. Kirchmann graduated with a BFA in glass from Southern Illinois University in Carbondale and has been both a student and teacher's assistant at Pilchuck Glass School. She earned an MFA in sculpture from Western Carolina University in December of 2010, and graduated with honors. As a graduate student, she focused on the research and development of the Jackson County Green Energy Park where she built a green glass studio powered by the methane from the park's landfill. blackpearl.org/little-black-pearl/

MARC PETROVIC - Two-Year Term

Marc Petrovic graduated from the Cleveland Institute of Art in 1991. He has been a full time studio artist since graduating from CIA. Although Petrovic primarily works with glass, a material most commonly viewed as a craft material, he strives to make content driven work that stresses the idea at its core rather than the seductiveness of the material. Petrovic states, "My pieces revolve around ideas that both intrigue and befuddle me. The work serves as a way to contain and continue a dialogue. They are a visual diary of ideas and concerns from my life. At the nucleus of each sculpture is an idea around which the piece grows. In a sense, the way a grain of sand aggravates the oyster enough that it creates a pearl." Petrovic's work is in the permanent collection of The Museum of Arts and Design, The Corning Museum of Glass, Tacoma Museum of Glass, and the Nijijima Museum of Glass. He works out of a private studio that he shares with his wife, Kari Russell-Pool near their home in Essex, Connecticut. They have two wonderful children, Phoebe and Kay, and two above average dogs, Pixie and Roux. www.marcpetrovic.com

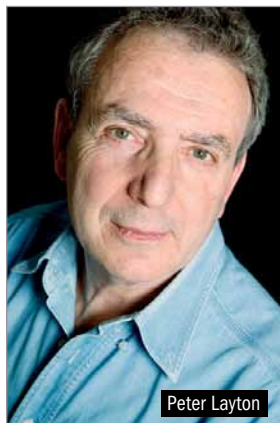
Continued next page



Jan Smith



Geoff Isles



Peter Layton



Jay MacDonell



Jutta-Annette Page

NATALI RODRIGUES - *Three-Year Term*

Natali Rodrigues was born in Kenya, to a German mother and Goan father. As a child, she and her family emigrated to Canada. Her early education was in French, German and English. These various cultural components could have lead to feelings of disenfranchisement and alienation. Fortunately, the contrary was the case: what seems like disparate cultural elements are united by a rich familial history of story telling, of retaining and reinforcing identity through language, faith and journey. Going against the conventional wisdom surrounding artists and craftspeople, Natali has never felt she is an outsider, or of being Other. Rather being a maker has allowed her to mark and contextualize her place within the multicultural, multi-faith and cosmopolitan community that is Canada. Natali's work explores the threads that bind her family together across the globe, through an exploration of language, faith and journey. These three themes manifested themselves in works that link personal story to the larger narratives of liminal space and transformative experience. She teaches at the Alberta College of Art and Design in the Glass program and is the President of the ACAD Faculty Association.

www.acad.ca/glass.html

MASAHIRO NICK SASAKI

Three-Year Term

Masahiro Nick Sasaki is a Japanese glass artist. Nick was born in and lives in Nagoya. He learned glass art in Aichi University of Education and Toyama Institute of Glass Art. After he worked in

Utatsuyama Crafts Workshop as studio coordinator for 5 years, he taught glass art in Osaka University of Arts and Nagoya University of Arts for 5 years. Currently he is teaching in Aichi University of Education as associate professor and has headed the glass program there since 2008. He has won a number of honors, including the award of Grand Prix' from the Exhibition of Contemporary Glass Koganezaki 2009, merit award from the International Exhibition of Glass Kanazawa 2010, and merit award from the World Exhibition of Arts And Crafts Kanazawa '99. His work was featured in *New Glass Review* 30 and 31 and has been exhibited and collected nationally and internationally.

JAN SMITH - *Two-Year Term*

Jan Mirenda Smith has been in the museum profession in various capacities for the last 25 years. She holds an MA in Fine Arts in Painting and Drawing from the University of Wisconsin-Milwaukee, and a Certificate in Museum Studies. She is currently Executive Director of the Bergstrom-Mahler Museum of Glass in Neenah, Wisconsin, was previously Director of Rahr-West Art Museum and the former curator at Bergstrom-Mahler Museum. She has written for a variety of publications, organized numerous exhibitions, both in glass and other art forms, and is a practicing painter. She has done much work in the area of visitor interpretation for general audiences and museum education, and continues research in areas of creative thinking skills to present the artist as entrepreneur and innovator. bergstrom-mahlermuseum.com

OUTGOING BOARD MEMBERS

GEOFF ISLES - 2009-2014

Media Committee (chair), *GASnews* Editor, 2010 conference panelist - *How Many Skills Do You Need to Survive?*

PETER LAYTON - 2010-2014

Nominating Committee, History Committee, conducted History Project interviews at the annual GAS conference

JAY MACDONELL - 2010-2014

Vice President, June 2012 - December 2013; Media Committee, Membership Committee, wrote for *GASnews*.

JUTTA-ANNETTE PAGE - 2004-2014

Secretary, 2009-2010; Vice President, 2010-2012; President, 2012-2014; sat on all committees as Board President, played a integral role in the rebranding/ website redesign project in 2013, 2009 conference panelist - *A Glimpse at the Past of Contemporary Glass: Corning's 1959 and 1979 Exhibitions, the Toledo Glass Nationals, and other Landmark Shows.*

The Glass Art Society Board of Directors is comprised of 2/3 practicing artists, as dictated by the by-laws, and such factors as geography, medium, skill set, and current position in the glass community are considered to maintain a well-rounded and balanced group.

If you know someone who would be an asset to this group, please nominate him/her by going to www.glassart.org/cgi/page.cgi?_id=1530

UNBREAKABLE EXHIBITION: AT-RISK YOUTHS SPEAK THROUGH GLASS

by Lance Friedman



The *Unbreakable* exhibition at Little Black Pearl

During the 2014 Glass Art Society conference in Chicago, the At-Risk Youth Panel discussion was not an entity unto itself. The Minkoff Foundation, helmed by Andrew Page, partnered with Ignite Glass Studio and Little Black Pearl (LBP), a charter school with a glass studio, and other groups represented at the panel, to exhibit work and provide information beyond the Palmer House conference site. In meetings with Pearl Dick from Ignite and Tracy Kirchmann from LBP, Page felt the panel discussion could not be effective without visually referencing the hard work of instructors and students from the at-risk youth programs. Excluding the artwork would leave out the very essence of the discussion. It was decided that an exhibition was in order; LBP would become the site of the exhibition and the Minkoff foundation would fund transportation to the Kenwood neighborhood, where many at-risk artists were creating their glasswork.

It was an exciting and motivating honor for the students at Little Black Pearl to host conference attendees.

The 2014 GAS Conference keynote speaker, Theaster Gates, is coincidentally a former Little Black Pearl studio director. He continues a strong relationship with LBP Executive Director, Monica Haslip and works closely with LBP students. Gates and Haslip decided to combine their efforts and support the LBP glass students in the creation of an interactive glass exhibition. Gates visited the school in October of 2013 as a visiting artist, and discussed art and ideas with the glass students. He agreed to participate in the *Unbreakable* exhibition, acting as a sort of master of ceremonies. Gates was extremely insistent on the focus of this event being on the kids of LBP and their enormous effort.

The exhibition would become an arduous 6-month undertaking for them.

One of the germinating seeds of *Unbreakable* was a work by Nathaniel Blanton, a senior at LBP and the winner of a Corning design completion judged by Corning curatorial staff, which was specifically held for the students. Blanton's image of an anatomical heart behind bars was the social reference that became the impetus to show the various problems of gun violence, drugs and murder that the students live with everyday as they carry on their studies. The work itself was emblematic of the social taboo of showing emotion in a community which values toughness over feelings. As the exhibition evolved, the message of *Unbreakable* superseded any technical glass skills that are usually showcased during glass conferences. As a result, the students availed themselves of found objects and even scientific glass. Tracy Kirchmann encouraged critical thinking at the same time students were taking on their own visual and technical challenges of their work for this exhibition.

For the exhibition, the students intended to traffic visitors through various parts of the school to direct the flow in a meaningful way. As people entered LBP, they were given a choice to select a glass feather or a plastic cup filled with broken glass to carry with them during their passage through the show. These were to be the symbols of fragility and hope, the thematic underpinnings of the show itself. It was important to the students that they were not portrayed as victims to be pitied, but rather as hopeful despite the challenges that surround them.

The first stop in the exhibition was an artwork by students from many of the at-risk programs. Of note were the three glass trees featured in the lobby titled, *Tree of Knowledge*, with a golden apple symbolizing a combination of glass and education. The golden apple was a symbol for hope and new beginnings where "youth speaking through glass" could come to literal fruition.

Next, people were led to the hotshop where the students hosted a hot glass performance. Tracy Kirchmann encouraged

her students to look at contemporary performance art and use performative strategies to communicate and convey their concerns about Kenwood and the surrounding area. Initially there was talk about using Prince Rupert's drops as a device to imitate the sound of gun fire (a unfortunate daily occurrence). As ideas were refined it was decided that this was too visually indirect. Instead, unannealed sand casted automatic pistols were ultimately created "live" during the performance titled *Bang Bang*. After they were cast, the pistols would explode from thermal shock and fall into a catch bin in front of the audience. This was a palpable metaphor that jolted the viewers into the mental state of the constant anticipation of gunshots and the hope for its resultant end. The students chose to have rap music blasting from speakers in the hotshop to "turn up" the studio with music that was relevant to their lives. This dramatic audio/visual display was easily as professional and refined as museum quality performance art. The standing room only crowd of conference attendees was blown away.

On the second floor of LBP there was a series of classrooms turned into galleries. The students wanted the area to feel like a "house of horrors" with dimly lit rooms.

One of the most powerful pieces could be found in the *Gone But Not Forgotten Memorial*. In this room students had created an installation using found wine bottles and images of friends and relatives lost to gun violence. The images had a ghostly appearance within the darkened glass lit by candlelight. The students also amassed images of kids under 18 killed by gun violence with the exception of the recent Connecticut shootings (it was decided it was too soon and inappropriate to include this tragedy). Even perpetrators were included as equally victimized by a system where kids are killing kids. This was an overwhelming exhibit where one felt the sheer number of child deaths.

Further up the hall was Nate Blanton's piece titled *Vices*. Three laboratory flasks were connected to the wall with candles underneath, activating the liquid inside. Floating inside each flask were images of addiction depicting drugs such as crack and heroin, symbolizing the drug problem in the community.

The combination of images of hope and of violence were pervasive themes throughout the *Unbreakable* exhibition, but something far more important was going on during the event. It was indeed the "miracle" of the show itself: a hoard of GAS attendees were exposed to a

new perspective on glassmaking, while students who never thought anyone was going to show up at all, were invigorated and gratified by the attendance of an international cohort of artists. The great turnout sent a message of hope to these at-risk kids that they are not working in a social vacuum anymore. Likewise, conference attendees were exposed to an inventive and inspiring use of glass that showed a breadth of critical thinking that many glass artists could benefit from. The combination of the Glass Art Society and the Minkoff Foundation working in conjunction with the amazing staff and students of the various at-risk organizations, gave these students national recognition and continued dialog to ultimately move this great achievement to its next incarnation.

UPDATE

A website www.atriskglass.org is now active as a result of the At-Risk Panel for students, instructors, schools and administrators to initiate a larger conversation rather than a disconnected combination of organizations that prior to the 43rd GAS conference had not really interacted before. These groups are now networking about their unique programs and plans are in the works for student exchanges. Water Street Glassworks and Little Black Pearl instructors and administrators will continue the work of the At-Risk Youth Panel by bringing various needs to the table such as finances, business models and most importantly how to motivate students as they transition into the world at large. To that end, a recent development and the vision of Tracy Kirchmann of LBP and Jason Mouer of Hilltop Artists is to form an exhibition of at-risk youth instructors to show the importance of teachers who are actual working artists and set an example beyond the classroom.

Lance Friedman is an artist, educator and writer who is a GAS Board member and creative director of Shatter Glass Group Inc. located in Chicago, IL



Nate Blanton setting up his sculpture *Vices*

STUDENT PROFILE: DOREEN GARNER

by Suzanne Peck



Doreen Garner, *Swoop Bang with Model*, 2013, Glass, magnum condoms, hair weave, microcrystalline wax, latex, polyester fiber, glitter, 10" x 12" x 14"

The Rhode Island School of Design (RISD) glass department has a reputation for churning out graduates preoccupied with the material phenomena surrounding glass. It's common that critiques are filled with ephemeral sculptures, translucent scientific displays, explorations of light and shadow, and investigations into the materiality of blown glass. Among these explorations MFA candidate Doreen Garner stands out, with her grotesque sculptures assembled from silicon, tangled hair extensions, jewels, and blistered glass. Doreen acknowledges this difference amongst the glass department cohort, but indicates that her distinct shift from the mainstream conversation at RISD has actually helped her develop her practice. "In RISD glass there is such a contrast [between my approach and others] that I'm ultimately forced to develop my aesthetic, or my ideas that I have about this aesthetic, so I can support them against what is expected here."

RISD also has a reputation for producing artists with excellent research

skills and well-developed conceptual interests. In this, Garner is well matched to her institution. If her artwork doesn't 'look' like the standard RISD graduate glass work, it certainly has been directed by the high output and conceptual rigor the department demands. Garner explores powerful, accessible themes making connections between race, medicine, femininity, body and ornament. Her current practice flits from object, to video, to performance, chasing the string of contextual inquiry using the radicalized and pathologized body as her jumping off point.

Doreen Garner grew up in Philadelphia and received her BFA from Tyler University in 2009. She started as a painter before coming to glass. Before entering graduate school, Garner drew from her childhood experiences, a two fold address, one of general contemplation of a black child in middle class America and more specifically a particular event – Garner's younger sister suffered a stroke at the age of eight that affected muscular control in her face and

body. "When we would go out in public a lot of people would stare at her. As a family, we were regarded in a different way in public than before." In these older works, which were often painted on canvas or stained glass, there is a more illustrative commentary; portraits of the archetype of child; plaintive, often fractured or censored, exploring the painful reality of the other.

Garner's current body of work has not strayed far from her initial inspirations. What has changed is her breadth and approach. After her sister's medical event, Garner was neither the focus nor the perpetrator of the stare. Standing on the outside, she was deeply affected nonetheless. She was a witness. There is true powerlessness in the act of witnessing, no ability to challenge the stare, and no ability to look away. At the core of her practice is the seeking and demanding of power. She contemplates disabling physical pathologies and the perceived pathology of otherness. One expects that illness or trauma might allow a body to be seen as grotesque or deviant; Garner proposes that race/gender/culture/proclivity may also emerge amongst, yet apart from the accepted norm. She addresses these two concepts in her work – the damaged body and the assumed other – and produces objects and video that are at once confronting and compelling.

The most seductive works in Garner's studio are part of her sculptural 'tumor' series. These sculptures are ongoing material explorations, playing on the juxtaposition of the beautiful and the revolting. Blown glass is shaped into bulbous forms with orifices that are distinctly bodily. These non-traditional vessels (aren't all bodies such?) are adorned and stuffed with a combination of recognizable materials (jewelry, hair, pins) and ambiguous sculptural substances (stretched rubber, bulbous expanding foam) with distinct visceral qualities. Embedded,



Doreen Garner, *The Observatory* (still), 1-hr performance

both figuratively and literally, in these accessibly-sized forms are references and pronouncements on the black and female body and its relationship to sex, pathology and medicine. One encounters and recognizes the familiar and categorical — condoms, braids and weaves, false eyelashes, surgical tools, gems and pearls, ribbon, wax, fishnet, tubing, and foam. It is in the unique conglomeration of objects and substances where the sculpture is transformed into something larger than its parts. Garner references themes in hip hop culture (the bling, the adornment) and the role of the black body in the history of medicine as spectacle and disposable subject. The objects consume, nearly slurping, a frozen moment of body in transformation. They are being consumed, as bejeweled barnacles sprouting frizzy brown hair erupt on the exterior surfaces. They are gaudy, corrupted, and seductive. They demand the viewer to come in close, stare, and be implicated in the delicious wrongness of what they see.

In addition to her stand-alone sculptural works, Garner also creates videos and performances that incorporate her own body alongside constructed visceral environments. In these media, she manipulates power hierarchies with her body and her gaze. Electric, accusatory bolts are often shooting from her pretty eyes. In a recent performance, *The Observatory*, she provokes the viewer with her stare and subverts the traditional position of the black female body as object, as spectacle. Inside a large plexiglass box, Garner slowly writhes through a sea of greasy pink and mauve tubes. This off-putting intestine bath is juxtaposed with Garner's lithe body. Although it's a well-worn experience to see performance art unfold in a transparent box (Tilda Swinton at MOMA, VestandPage at Brooklyn International Performance Art Festival, Tara Subkoff at the Venice Biennial), Garner's performance defies the predictable. She, while slowly undulating in the sea of viscera, fixes her gaze on a single audience member with a deliberate

challenging stare. "I'm completely taking dominance over the situation. People come in with the expectation that they are going to look at something, or look at someone. They aren't really expecting to be the subject in the performance. In this situation the viewer is powerless." This is not the stare of a lover, of a curious observer. Garner delivers the stare of the accuser and her eye contact is meant to be uncomfortable. She denies them the pleasure of the spectacle and when viewers look away, she continues to stare, daring them to dart their eyes back, only to be met with her unwavering gaze. Her motive here goes back to witnessing the stares at her sister. This is a reclaiming of that vulnerability. Here she takes the power back, twists it, sharpens it.

If Garner's performance is about usurping the power of the gaze, her videos address spectacle in other ways completely. Alarming not-quite-medically-correct surgeries, undulating forms captured in varying stages of decay,

Doreen Garner, *Blondie*, 2010
Glass, hair weave, medical tools
8" x 10" x 12"



a female mouth being smeared, over and over, with black lipstick (David Lynch eat your heart out). At times Garner's videos seem like moving sketches, exploring ideas, self-portraiture and concepts without any real resolution. Yet there are moments, such as in the video *Palpitation*, that seem to be complete gestures. Doreen uses color, movement and texture in conjunction with a heartbeat mixed with pulsing electronic music to create an exploration of slithering growth. Much of the video is edited in split mirror effect, giving a strangely satisfying symmetrical quality to the work. Through these cinemagraphic techniques, she tries to show the journey of the rogue cell becoming a cancer. I am caught, as in the tumor sculptures, repulsed and compelled simultaneously.

There is a meta quality to Garner's exploration of otherness. While it doesn't diminish her rigorous investigation of this theme in her own practice, it is notable that she is, in fact, an unusual face in

the glass world. There are few black glass artists in the contemporary conversation. The contemporary glass community as it exists today is overwhelmingly populated (makers, collectors, curators, etc.) by affluent white people, and until quite recently, specifically white men.

Garner's work, or her particular soap box from which she creates her work, is happily outside the studio glass conversation and convention. She is not making work under the banner of glass. The work does not benefit from being viewed through this narrow lens; rather it fits in better on the contemporary spectrum somewhere between Paul Thek, Lynda Bengalis, and Kara Walker. Like a number of other artists who entered art-making through glass and subsequently evolved into a less medium-specific practice, Garner's pieces emerge as an idea first, medium and method second. Glass is subsumed into her practice, but its material identity is no longer central to the look and meaning of the work.

Doreen is currently finishing up her graduate studies at RISD and is set to complete her MFA this May. She has been awarded a fellowship at the Skowhegan School of Painting and Sculpture for the summer and plans to move to New York City in the fall. When we see her work next, it is as likely to be in the Whitney Biennial as in *New Glass Review*. Doreen Garner's artwork explores the edge of beauty and otherness and yet doesn't fit neatly into either of those categories. This paradox is what makes her work compelling and in the end, what sets her distinctly apart and comfortably within.

Suzanne Peck is an artist writer and educator who splits her time between the United States and Australia.

IMAGE GALLERY

Congratulations to Kathryn Wightman,
winner of the *Emerge* 2014 Gold Award.



Kathryn Wightman, *Pozy*, 2013. Sifted and sintered glass powder on kilnformed glass, 16.75 x 13 x 1.5 inches.

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(l-r) Jesse Günther, Jeff Ballard, Nadania Idriss



MONA HATOUM UP-CLOSE AT BERLIN GLAS E.V.

by Nadania Idriss

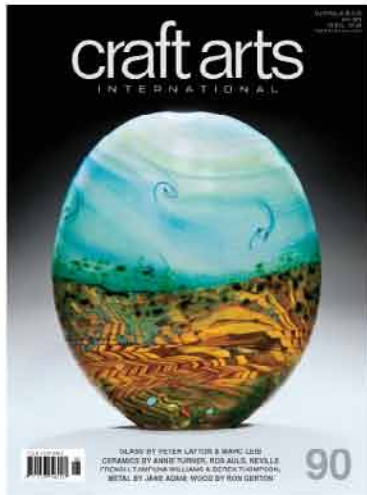
I met Mona Hatoum in January 2014, when she joined me at the Berlin Glas e.V. for an interview as part of my PhD dissertation. I am researching artists from the Middle East who use glass in their sculpture; and my questions for Hatoum were centered on her identity as a Palestinian, and the presumptions about her work based on her background. Hatoum does not see her work as intentionally political, but it is often read that way because of her family's history. She was born and raised in Beirut, Lebanon where her parents had fled after the founding of Israel in 1948. Although she was born in Lebanon, she and her parents had British passports, and in 1975 she went to study art in London. The same year the Lebanese Civil War

began, and she could not return to her home country, and is considered in exile. Through my research I have discovered that events or movements, past and present, are projected onto artwork of artists from the Middle East, like Hatoum. The relationship between historical narratives and lived reality are often in tension, where personal expression is seen as a political response to historical events. Can artwork exist within its own framework based on personal events? Identity is defined by a multitude of influences; it is no longer simply a question of nationality, race, or religion and Mona Hatoum's work should be approached with this complexity in mind.

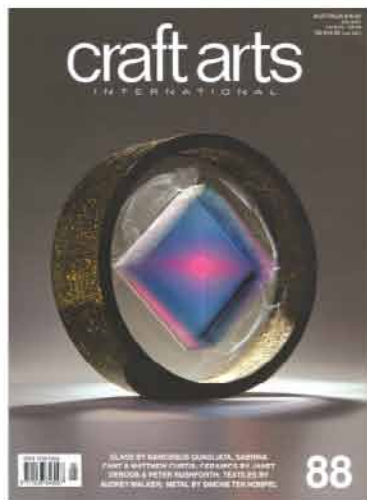
Hatoum's installations are studies in ontology (the philosophical study of the

nature of being) and are informed by her personal experiences of displacement, and its subsequent trauma and disorientation – sometimes resulting in an uncanny perception of the world around her. Her work should not be read as an allusion to a single historical narrative, but approached as an amalgamation of varied human experiences. Hatoum often references architectural and institutional power structures in European urban environments, where she has spent the majority of her life. In *Light Sentence* (1992), an illuminated cage-like architectural structure, she creates a commentary on social housing in the suburbs of Paris. The sculpture *Kaplan* (2012) is composed of a group of cages made of re-bar that imprison red glass

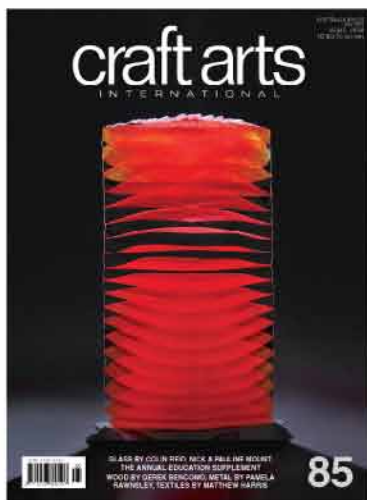
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Jeff Ballard and Jesse Günther blowing glass for Mona Hatoum

blobs that are trying to escape. Hatoum often installs her work on the floor, deliberately inviting the viewer to become part of the installation. *Map* (1999 is a world map) composed of glass marbles and each of the pieces are at risk of being scattered by the visitor's movements. Any disturbances on the floor cause the viewer to abandon their fixation on a static object. This moment of relieving the spectator of the burden of being fixated on a static object is an important part of the overall work. The floor has become a continuous canvas in space, subject to the physics and viewer interaction. A related piece called *Turbulence* (2012) brings together a counter experience with glass marbles being formatted and framed within a thread border on the floor. In this piece Hatoum wants to direct the viewer to consider the material rather than the image, and highlights the phenomena of the varying sizes and luminosity of the marbles.

Berlin Glas e.V. was delighted to host Mona Hatoum as Artist in Resident from the 31st of March until the 4th of April, 2014. She was the first of a series of invited artists to work in the studio for

five days with gaffers Jeff Ballard, from Eugene, Oregon and Jesse Günther from Dublin, Ireland. They worked with Hatoum to creating a body of work for an upcoming



Experimenting with various metals



(l-r) Valentine Destrat, Jesse Günther, Jeff Ballard, Mona Hatoum, Nadania Idriss

exhibition at her gallery, Alexander and Bonin, in New York City.

The work she made during the residency incorporated common domestic items – a stool and metal baskets used for picking apples – and Hatoum unsettled them with gathers of glass that were joined and blown together. Hatoum used cherry red, and when asked if there was a reason for her choice of hues, the answer was “for the moment, I’m attracted to the color red.” Hatoum incorporates glass in her works, and has been on a regular basis, since 1993. The material has a few properties that make it a regular choice for her. There is no single method of working with glass that Hatoum prefers; she has incorporated plates of glass, marbles, borosilicate tubes, bottles, crystal, and blown glass in her work and has worked with studios in Murano, Marseille and The Glass Furnace in Turkey.

Mona Hatoum’s work is a powerful dichotomy of minimalist gestures juxtaposed with recognizable elements.

Material phenomena and narrative objects are combined to create an unsettling environment and undermine the logic of belonging together – an *unheimlichkeit* – “anxiety-invoking strangeness,” opposing what is familiar (Patricia Falguières, “Disbelonging,” *Mona Hatoum Shift* [2012], p. 68). This is how Hatoum wants it: the glass in her work is able to exist among the hard, ridged framework of the metal containers it is now destined to inhabit.

Originally from California, Nadania Idriss is the director of Berlin Glas e.V. and is writing a PhD in Art History at the Free University of Berlin.

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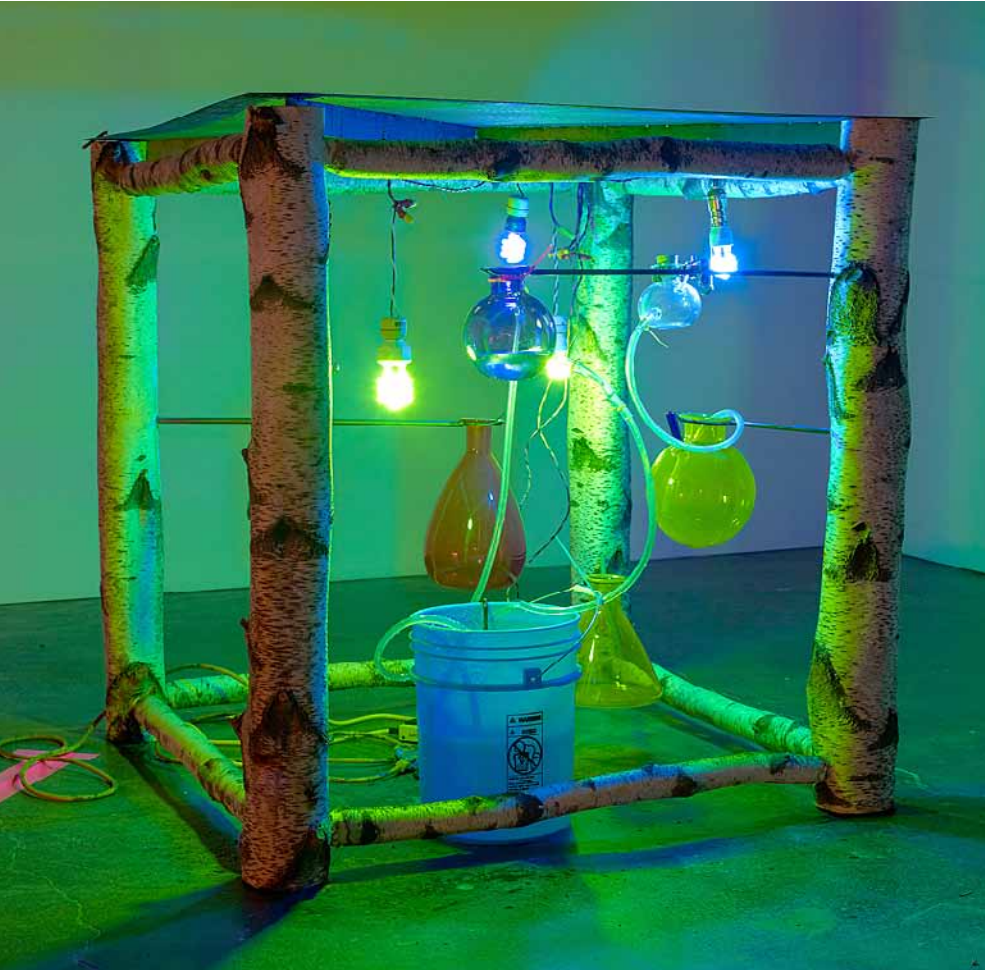
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ELIAS HANSEN: HIGH (ART) (LOW) LIFE

by Michael Hernandez



(Clockwise from above): Elias Hansen, *I guess, yeah*, 2012, Blown glass, colored CFL bulbs, HDPE bucket, steel, tape, vinyl, water, water pump, wire, wood, zip ties, 48" x 48" x 48". Courtesy of the artist, Maccarone, New York and Halsey McKay, East Hampton; Elias Hansen, *This cool?*, 2014, Blown glass, uranium glass tube, Roman coin, (supposedly) ancient Roman vessel, black CFL bulb, 42" x 36" x 14". Photo credit: Michael Underwood: Installation view of Elias Hansen's recent show at Anat Egbi, 2014. Photo credit: Michael Underwood.

Henry Halem once stated, "Glassblowers are the truck drivers of the art world." If there is still truth to this, then Elias Hansen's truck is the '85 dually F-150 that has mismatched panels, a muffler strung up with bailing wire, ground effects, with an eagle hood ornament and he's hauling a horse trailer to parts unknown. Hansen has traveled both the well-paved road of freelance glassblowing, "schlepping the stick" for production studios in the Seattle area, and he has cut a new path on his rise in the world market of contemporary art, where his resume boasts an international exhibition record with reviews in *The New York Times* and *Art in America*, to name a few. Hansen's oeuvre is at once clever in its construction and obtuse in its naïve aesthetic and counterintuitive

craftsmanship. The artist, however, is anything but unaware of high craft.

Brought up in a family of artisans, Hansen spent a great deal of his life fully entrenched in craft processes that required skill and material knowledge. "My parents were both bookbinders (The Watermark Bindery), so my brother and I were both trained in traditional bookbinding from a pretty young age," the artist recalls, "My dad wasn't strict, just realistic. We could make anything we wanted for ourselves, but in the production line, it was really important that we produced firsts." Hansen was also engaged in developing skills in traditional Japanese writing techniques and printmaking, and eventually found his way into a glass studio. Hansen spent

over a decade working at production studios, Chihuly's boathouse team, and the Museum of Glass in Tacoma.

Perhaps because Hansen is a skilled craftsman, he embraces the process of rapid production and his background as a factory glassblower continues to inform his practice. Hansen's naked vessel forms are a testament to his engagement with the glassblowing process. He is a formalist without the technical fetishism that often characterizes the medium. Hansen's allegiance lies with the early practices of studio glass artists like Dick Marquis and Therman Statom, reflecting their sentiment toward resourceful adaptation and loose formal aesthetics. Like these glass pioneers before him, Hansen embraces the material and the process of glass making:

it transforms light and space, it freezes movement, and it breaks, so get over it.

Quintessential to Hansen's early work was implied function, not just through the blown vessel form, but also through an operative system aesthetic. In his often impractical schemes of blown glass, found objects, and altered components, the work emerges as something at once calculated and intuitive. His early pieces, often displayed on rough-cut timber furniture, depict quasi-functional distilling equipment and rudimentary meth lab systems. The work embraces the aesthetics of function, while depicting a deviant drug culture's Americana from rural areas such as those found around Hansen's long time home of the Pacific Northwest, though he now resides in upstate New York.

His latest work is a departure from the meth labs or stills that characterized Hansen's earlier work, but an emphasis remains on the implicated vessel forms. Perched on shelves of rough cut timber, an assortment of objects with seemingly little in common are set aglow in a dimly lit room by candy-colored compact fluorescent lights. The lights serve as focal points while throwing washes of light on the poised still-lives. Objects in these displays are a range of jewel-tone blown glass beakers, flasks, and other hybridized lab vessels situated amongst, and at times strewn above, a rusty detritus of utilitarian domestic/household objects, coins, and faux ancient glass.

In this work, Hansen preys on the viewer's intrinsic curiosity. There is a sampling of handcrafted and found materials, an intentional skewing of regional and foreign objects, originals and knock-offs, the new and the old. Like a Haim Steinbach shelf, this work urges the viewer to make conceptual and aesthetic sense of disparate elements. Hansen's enigmatic pastiches engage cultural, psychological, and ritualistic contextualization. Titles like, *Most folk can't tell the difference* or *This is where you live?* add yet another layer of scrim to the shroud. Like catching a conversation

in midstream, the titles draw you in, only to reveal a particular banality and implied regionalism of Hansen's menageries.

Hansen's work can have a polarizing effect on an audience. His raw use of materials and processes, such as the chain-sawed or rough hewn shelves, exposed extension cords, and unabashed, direct construction methods are not to taste for all palettes. "I designed a line (of work)... in 2007, and approached William Traver. He was nice enough, but didn't really want to engage, especially with the weird art projects I was working on," Hansen continues, "It was there I realized I wasn't going to fit into the glass world, I needed to step out, I needed to engage with real art criticism, not just technical criticism." Since then Hansen has embraced a level of rawness in his compositions that is rare in many glass galleries. In a relatively early show in his career at Maccarone in NY, Hansen developed a lust for the immediacy in developing his compositions, so he created a time-limited situation to inspire spontaneity in the installation of his work. "I shipped in a bunch of vessels that I had made to the gallery. We had a bunch of wood and other stuff with seven days to get it done." Hansen recalls, "It was a crap shoot of what could be pulled off, but it was really exciting."

Immediacy is a drive that draws many glassblowers to the material, however, for many artists, that immediacy with the artistic process usually ends when the blowpipe has cooled. Elias Hansen, on the other hand, extends this drive for performance and directness in his intuitive process of mixed media assemblage. In his work, he denies the status quo of technically labored glassmaking. Hansen has turned on, tuned in, and dropped out of the glass world. Yet, his counterculture approach to art making with glass has opened up a road less traveled, a road that has taken him on a remarkable rise in the world stage of contemporary art.

Michael Hernandez is an artist and educator living in San Diego.

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JOSEPH CAVALIERI: SEXUAL IDENTITY RENDERED EN ROGUE

by David Schnuckel



Joseph Cavalieri, *Eye Candy*, Silk-screened, kiln fried glass, solder, LED lighting, 2013, 16.5" h. Photo Credit: CAVAglass

It is both admirable and challenging to convey sophisticated subject matter through seemingly lowbrow modes of approach. Even more so when an artwork appears as kitsch, and withholds rewards for those viewers willing to engage in further contemplation. Joseph Cavalieri's stained glass panels are undoubtedly within this vein.

Cavalieri's work creates high-wire scenarios, walking along a very tight line between high taste and lowbrow; comedy and substance; visual brashness and emotional sincerity. He pulls from historical stained glass practices, integrates graphics, and finds many interesting metaphors within the iconic characters

of popular consciousness – whether real or fictitious. But underneath the work's humor, its bombastic presence, and its merging of the sacred and the secular is where it gets interesting.

We already know Cavalieri to be a tenacious artist, gaining a reputation to speak blasphemously towards an assortment of contemporary issues with a sense of wit and style. Using a visual language draped in Pop-centric Gothic chic, he first gained notoriety in 2009 with his stained glass panels merging elements of medieval iconography, religious narrative, 17th century fables of Jean de la Fontaine, and *The Simpsons*.

For Cavalieri, the characters of

The Simpsons are identifiably American icons and symbolize the essence of our national socio-economic decline. For me, I think of *The Simpsons* as a symbol of controversy, remembering the beginning of its run on television wrought with criticism for the coarse nature of its characters and its contrasting viewpoint to conservative American family values. In fact, this is where I see a tie that conceptually binds all of Cavalieri's panels beyond this well-recognized body of work: challenging societal standards of what's considered normal, acceptable, ethical, or conventional. Yet, it's the graceful quality in which Cavalieri slaps convention in the face that I find so fulfilling... especially when using popular icons to engage with issues of sexuality.

For example, Cavalieri's translation of counterculture hero Robert Crumb's underground comics in his panel *MMGLUP*. At first glance, the composition appears rooted in slapstick, but, after further investigation, innuendo emerges. Within Cavalieri's signature Pop-Gothic framework are three somewhat volcanic entities swallowing the bodies of three helpless victims headfirst and up to their waist. Donning only underpants and tall platform boots, the legs of these victims struggle in various frantic gestures. Speech bubbles indicate muffled exclamation, and, in turn, cause the preying mounds of earth to erupt with some sort of emission.

Crumb's work has earned him a reputation for confronting ideas of conformity and normalcy. He infiltrated the underground comic scene in 60s, 70s, and 80s creating content laden with sex, raunch, and vulgarity conveying his disgust with American culture and conservative values of the time. Using Crumb's original imagery, *MMGLUP* suggests a renegade tone of sexuality and humor that very well segues into Cavalieri's recent work consisting of panels that speak towards



Joseph Cavalieri, *Il Momento Della Morte*, Hand painted, kiln fired glass, solder, LED lighting, 2009, 35" h. Photo Credit: CAVAglass

a less crass – yet equally poignant – conversation involving topics of gay culture, gender, and masculinity.

Take for instance King Henry III in *Henry III...* an enameled image of a very dashing French monarch of the mid-16th century who was rumored to secretly engage in homosexual relations. Although arguably falsified lore to diminish his political appeal, the story's accuracy has never been proven either way. Cavalieri cleverly speaks to this apparent duality when he literally splits the panel's composition. Colorful, yet calm and composed, *Henry III* withholds an anxious stoicism that belies his personal, closeted secrets and the scandal that comes when one's private life becomes

public knowledge.

Eye Candy, on the other hand, is put together like a loud, lusty, and thunderous Valentine's Day card towards issues of gender, masculinity, and the power of male erotica. Aside from the near-nude body-builder in pose, the symbols of dominance (the two-headed bird) and aggression (the Roman Naumachiae) in the background are boldly juxtaposed within the framework of antithetical symbols

of 'softness': flowers, flowing ribbons, and a predominately pink color palette. Cavalieri's work is overcoming stigma and invisibility with a flamboyant collage to praise the strength in femininity, desire, and gay identity.

In these few examples, Cavalieri's work is offering tongue-in-cheek cultural commentary. However, just below the spectacle of its Pop-centric references and colorfully illuminated iconography, is one pertinent realization that grabbed my attention; through the stained glass window motif and use of comforting and ubiquitous icons, Cavalieri sheds light upon very real and very profound opportunities for his viewer to engage relevant issues regarding the self and sexual culture. On its surface Cavalieri's work gives the viewer both comfort and pleasure, luring the viewer deeper into the complexities of icons, identities, and sexuality.

David Schnuckel lives and works in Rochester, New York where he serves as Visiting Assistant Professor to the Glass Program of the Rochester Institute of Technology.



Joseph Cavalieri, *Henry III*, Digital print, glass, solder, 2012, 25"h. Photo Credit: CAVAglass

SLATE GROVE: EVERYDAY HEROES

by Grace Meils



Slate Grove, *Zippers and Hems*, 2013, Sculpted and flameworked glass, 10 h x 10 w x 2 d

Slate Grove completed his MFA at Illinois State University, Normal in 2013, and work from his impressive thesis exhibition, *Everyday Heroes*, has since garnered quite a bit of attention. Throughout the past year, Grove's work has been shown as part of Habatat Gallery's emerging artist exhibition, *eXpose*, and was included in *Shattered: Contemporary Sculpture in Glass* at the prestigious ArtPrize event in Grand Rapids, Michigan. He was also selected as a "Rising Star" at Wheaton Village's Glass Weekend last summer and was recently nominated for the prestigious Louis Comfort Tiffany Award.

For the exhibition *Everyday Heroes*, Grove painstakingly recreated the tools of the trade for a variety of blue-collar pastimes and professions in clear glass.

His ghostly knitting needles, spools of yarn and thread, sewing pins, a spray bottle and feather duster, oil cans, a punching bag and boxing gloves, and a tool box full of hammers, wrenches, and screwdrivers were presented as a selection of precious artifacts, carefully placed and precisely lit, in a gesture of honor for the people who would have used them.

Grove grew up in Fort Dodge, Iowa, a town where most people worked in gypsum mills, limestone quarries, meat packing plants, factories and trucking companies. Representing tools in an entirely transparent medium and without their users, the artist raises questions about social, economic, and class issues surrounding the idea of work, calling attention to the invisibility of certain

jobs and at the same time, suggesting that some types of work may be literally disappearing. "Many in my family were displaced when Hormel closed its Fort Dodge plant in the 1980s," says Grove in his artist statement, "and more recently, when Electrolux decided to move their Iowa operation to a facility in Mexico."

Beyond its societal implications, Grove's tools connect with viewers on an individual level. Standing in for people themselves, these objects remind us of the importance of work as a source of personal identity and pride. The work we do is often a large part of how we define ourselves as individuals, providing us with a sense of purpose and the feeling that we are contributing something positive to our communities and the world.

In many cases, work affects us physically as well. Skilled craftspeople and technicians, anyone who works with their hands, often repeat certain motions throughout their careers, with increasingly effective results. Over time, they develop an intuitive physical sense of their material, their environment, and themselves. Working with glass requires this sort of intimate knowledge, making it a fitting material to convey this idea.

Grove's journey toward his own intuitive knowledge of glass started with earning his BFA at Cleveland Institute of Art in 2006. He originally enrolled with the idea that he would major in industrial design, but changed his mind halfway through his first semester in a glass class. As an undergraduate, he was enamored with the qualities of the material and primarily dedicated to developing technical skills. Brent Kee Young, Grove's instructor at CIA, encouraged him to think of glass as a tool, rather than an end point, and pushed him to explore the medium's expressive qualities.

After completing his BFA, Grove lived and worked in New York for two years, teaching classes at UrbanGlass in

Brooklyn, and serving as the shipping, receiving and installation manager at the world renowned Heller Gallery. He then moved to Penland, North Carolina, where he was the Glass Studio Coordinator at Penland School of Crafts from 2008 to 2010, an experience he describes as being immensely beneficial to his development. "I can't really quantify the importance of having had access to and exposure to artists like Mark Peiser and Richard Ritter," both of whom live in the Penland area.

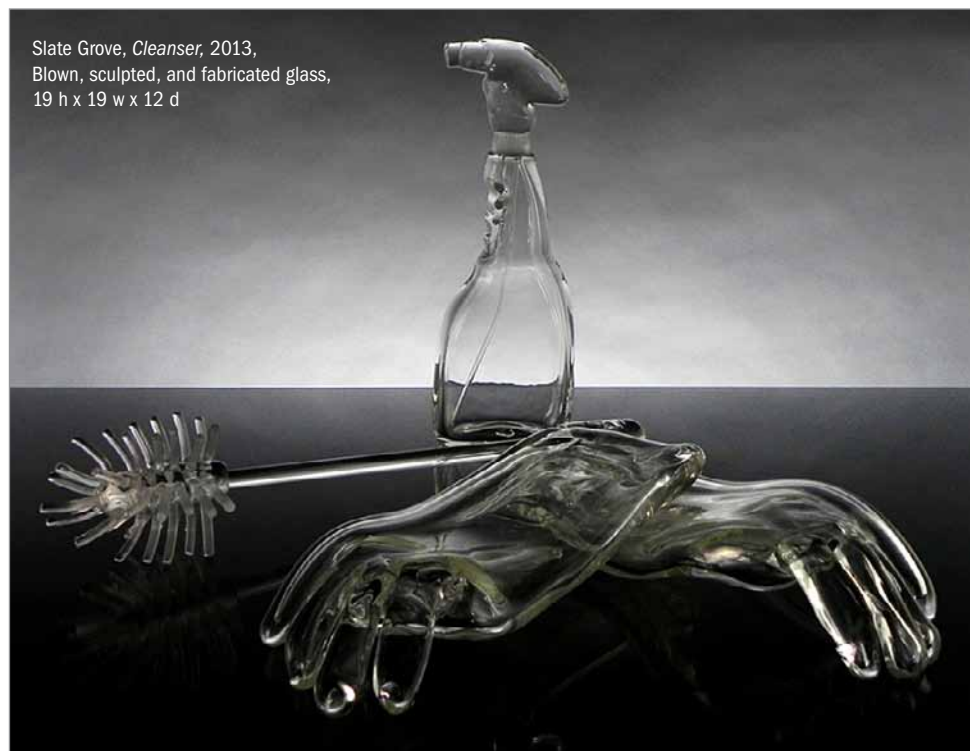
Grove selected the MFA program at Illinois State University, in part because of the reputation of department head John Miller, but also because as a large university, it offered access to fields outside of the arena of art. He spent time with professors in other fields, and was especially interested in sociology. Rather than getting overly involved in conceptual art discussions, he wanted to make work that viewers didn't need advanced degrees to understand. "I wanted to make art for people like me," he says. His experience at Illinois State allowed him to explore more fully what that really meant, and resulted

in his stepping more solidly into his own identity as an artist and as a person.

The work Grove presented in *Everyday Heroes* is interesting in that while it successfully explores broad, intellectual concepts such as society, class and identity, it is also deeply personal. The care and attention to detail with which these objects were created makes them seem like intimate, nostalgic portraits of specific loved ones, ghostly memories of characters from the past. Clear glass, instilled with light, conveys the warmth and affection Grove feels for these people, while the inherent qualities of glass stand in for their strength, vulnerability, simplicity, resiliency, and silence.

Since completing his MFA in Illinois, Grove has returned to New York and to UrbanGlass, where he now serves as the Glass Studio Manager.

Grace Meils is an artist marketing and career development consultant, as well as an independent writer specializing in glass.



Slate Grove, *Cleanser*, 2013,
Blown, sculpted, and fabricated glass,
19 h x 19 w x 12 d

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REBECCA ARDAY: BODYTALK, AND WORKS OF “UNFATHOMABLE PRECISION”

by Debra Ruzinsky



Antidote, 2009, Cast glass and found objects, 4" h x 19" w x 8" d. Image courtesy of Bullseye Gallery

Rebecca Arday collects objects that capture her imagination, or inspire a kind of guttural resonance. For her art making is “almost like mind mapping or word association. I’ve developed libraries of source images and quotes that spark my attention – little gems that spur on the first kernel of an idea for a piece or series.”

Arday creates striking intimate objects. Her works possess a powerful immediacy – it evokes both empathy and tenderness in the viewer. Her uncompromising depth of detail and careful connections between elements enriches this sensation.

Alexander Rosenberg, Assistant Professor in the Crafts department at the University of the Arts in Philadelphia, is a fellow artist, along with Arday, in the exhibition *BODYTALK: 52 views on Body, Sex, and Gender* at the Glasmuseet Ebeltoft in Denmark. This group show is on view from April 5 - September 28, 2014. Alex traveled to Denmark to speak about his work in the exhibition and he was kind enough to share a few first-hand impressions from his brief time there. When considering the 3 pieces by

Arday that were included in the show, Rosenberg describes them as “technically executed with unfathomable precision.” He continues, “None of the objects are readily identifiable as glass. Found elements suggest a relationship to secrecy, nostalgia, and personal history.” With regard to *Uncommon Cents*, Rosenberg describes how the piece looks in person:

The cast human hand has an artificiality about it, as if cast from a mannequin rather than an original human and shares uncanny characteristics of some of her other work like *Pout Purse*. The work’s virtuosity and technical resolution gives it a feeling of absolute completion.

Upon reviewing Arday’s images from the show, I find *Memento Mori* to be notable for its skeletal imagery imposed on an object originally used for inspecting, enhancing, and coloring flesh (aka a make-up mirror). Intended to create the illusion of more vibrant life, the mirror

compact has been altered to become a reminder of the impermanence of life, and, specifically of the flesh.

After considering some of Arday’s related works from her series *Hat Stands*, I see emotional depth emerging from her careful consideration of every detail. *Mother Tender* positions a hard, sharp cameo carving up against soft tufted upholstered fabric within a silver compact. All elements are unified by pale skin color, posing further questions about flesh – whether it be pale or flushed, whether it be still, dead, entombed, or gestating new life. Similarly, in her piece *Prim and Improper*, Arday challenges notions of appropriateness, putting forth billowing pink folds and flowering imagery, winking at the idea that these beautiful bits of fabric may be easily confused with that of biology, and that both are valid for close examination and reverential display.

While some may argue the notion that content and craft exist in separate worlds, Arday embraces both in a thoroughly interdependent way, with every crafted element supporting an idea or feeling. Her work is wonderfully resonant, deeply layered, and full of rich references and its painstaking techniques only add to the pleasure of viewing it.

Debra Ruzinsky is a glassmaker, educator, and arts administrator, living and working in rural Maryland.

IMAGE GALLERY

SCHOOL PROFILE: “PROGRESSIVE LEARNING” IN THE GLASS STUDIO AT THE CREFELD SCHOOL

by Jon Rees



The entire student body of The Crefeld School “fire brigades” bags of glass batch from the parking lot into The Crefeld Glass Studio.

The Crefeld School in Philadelphia, Pennsylvania, is one of the few schools in the country to offer glassblowing, kiln casting, and flame working to students in grades 7-12. Founded in 1970, Crefeld’s mission is to “pioneer a progressive learning community for secondary school students.” Its unique curriculum provides “opportunities for experiential learning, collaborative learning, interdisciplinary learning, research, inquiry, and writing.” To enhance the learning experience of its approximately 100 students, Crefeld built a glass studio in the 1990s and shortly after, glass art was incorporated into the curriculum. Aaron Wiener, is the Co-Head of Crefeld’s Art Department, and helped initially found their glass studio.

The Crefeld values “progressive learning” and works to engage students with different learning styles to develop many different facets of their intellect. Crefeld’s incorporation of glass into its educational curriculum works to achieve several goals related to this mission like fostering discipline and building self-esteem. Glassblowing, because it is such a physical form of art making, is a great entry point into art, creativity, and visual thinking for students who consider themselves to be more athletic than artistic. For those

who are shy or less inclined to sports, the act of glassblowing helps students learn hand-eye coordination and teamwork. The learning glassblowing requires disciplines muscle memory, coordination, and problem solving that are not taught in traditional curriculums. Glassblowing often helps hyper or distracted students focus, and helps to build self-esteem for those who don’t fit into traditional learning environments.

Josh Cole, who received his MFA at Tyler School of Art, is the director of the glass studio, its primary instructor, and is responsible for maintaining all of the equipment at the studio as well as overseeing the contracted instructors who teach the community classes. Three multilevel classes are offered as electives each semester: glassblowing, hot sculpting, and kiln casting. Basic coldworking skills are also taught for finishing blown and cast work, but this is not a stand-alone class. Lampworking has been offered in the past, however it is only currently being offered in their evening and weekend classes, which are open to the community at large.

The glassblowing and hot sculpting classes are primarily focused on technical skills and gaining proficiently with hot glass. Only those students who have achieved sophisticated technical skills tend to venture

into conceptual hot glass projects. Casting, on the other hand, stresses concept and uses project prompts to help students think critically about the process. In one assignment, students are asked to create wax models of body parts or found objects and transform them through reduction, addition, and repetition to give the forms new meaning. In another assignment, students are given a conceptual prompt and a block of wax. They are then expected to utilize reductive carving methods on the wax block to achieve a sculpture based on the conceptual prompt.

As part of “progressive learning” agenda, community involvement is integral to the curriculum at Crefeld. One afternoon each week, the entire school engages in community service. A handful of dedicated students complete the community service requirement by helping maintain the facilities and building equipment in the glass studio. These students have the rare opportunity to work on furnaces, glory holes, and piper warmers, teaching them the basics of running studio and valuable fabrication skills.

Many alumni from Crefeld are well prepared to pursue glass as a career when they graduate. Madeline Rile Smith, an alumna of The Crefeld School, is one of several local area artists teaching community classes at The Crefeld Glass Studio. Her work can be found in the most recent issue of the Corning Museum of Glass’s publication *New Glass Review*. Smith, like many other Crefeld grads, is an alumnus of the glass program of the Tyler School of Art at Temple University. Likewise, many graduate students and recent graduates from Tyler are often invited to teach community classes, offering Crefeld students their valuable perspective on glass.

Jon Rees lives in Rochester, New York, and is pursuing his Master of Fine Arts in Glass at the Rochester Institute of Technology.

IDENTITY ISSUES AT THE RAKOW LIBRARY

by James Galbraith

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Vittorio Costantini



When I arrived at the Rakow Library a year ago, one of the many pieces of useful advice I was given by my colleagues was to be aware of how I referred to artists working with glass. Many, they explained, identify as Glass Artists, others are Artists (who work with glass) and some are just Artists. Furthermore, some may prefer to identify by technique, genre, or by a movement: Studio Glass, Post-Studio Glass, Post-Glass or Glass Secessionism. They also stressed the importance of regional identities, noting it is good to know both past and current centers of glass art and to recognize artists associated with these centers. Above everything else, they warned me, be careful not to confuse craft and art (or artisans and artists).

Coming from a history background and understanding the sensitivity of identity, I felt indebted to them. As a music fan, I understand how strongly people feel about art: heck, I've been in arguments about the relative merits of Folk Rock, Classical Rock and Prog Rock. What I didn't realize is how intertwined identity is in the work we do at the Rakow Library. Nearly every activity in the Library touches on an aspect of identity: how we acquire materials for the collection, catalog and digitize them to

make them accessible worldwide and even how we respond to reference questions.

The process begins with collection development – that is, the discovery of materials about glass. We may learn of “glassy” items from colleagues in the glass world, through art journals, magazines, galleries, publishers, eBay, rare book and auction houses, and glass-focused books, websites and magazines. Then, when new materials arrive, we catalog them, creating metadata to describe each item and, when possible, digitize them. In doing so, we use a vocabulary shared with libraries worldwide: Library of Congress subject headings. You may be disappointed to find that you are categorized with the rather prosaic label of “Glass artists – Country of origin (e.g. United States) – 20th century,” despite how you identify yourself as an artist.

It isn't always easy to categorize artists; just as glass identities change, so does the vocabulary of glass. If the proper terms do not exist in the Library of Congress, we either try to find a close match or create new headings. Over the years, the Rakow has contributed dozens of new terms to the Library of Congress list, including: Kiln-formed glass, Cast

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Fulya ALISIR



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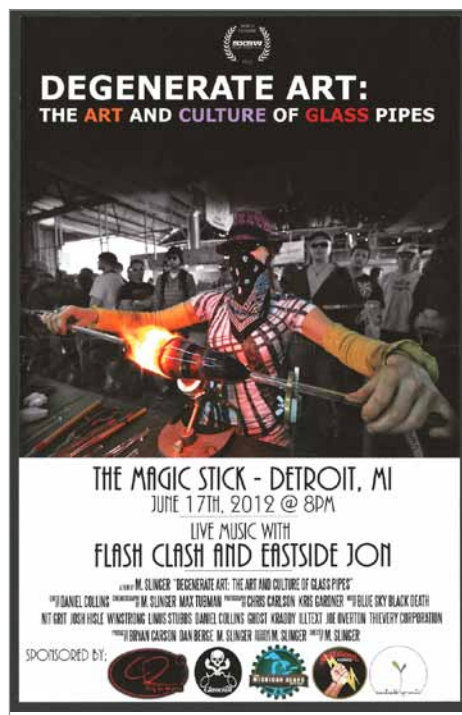
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glass, Glass slumping, Gemmaux, Dalle de verre and Commemorative glassware. Admittedly, the process isn't always quick. The term "Gemmaux" was coined by Jean Croti to describe a technique of layering glass he invented in 1935 and patented with the help of Roger Malherbe-Navarre. Gemmaux didn't become a subject heading until 2008. But we are still ahead of the Oxford English Dictionary, which has yet to complete an entry for Gemmaux!

In collecting materials comprehensively, we are able to help uncover and document stories of identity that might have been lost otherwise. Our Tiffany collection is an excellent example. The watercolor *Yellow Berries*, is one of several works on paper we have from the early Tiffany Studios.

The artist, Lillian A. Palmie, was one of the "Tiffany Girls," women who designed glass for Tiffany in the late 19th and early 20th century. This work documents Palmie's work and also the pioneering role these women played in an industry largely populated by men, a role that wasn't fully appreciated until relatively recently. Louis C. Tiffany and Tiffany Studios justifiably loom large in the written history of glass, but without these collections the role and identity of the individual artists would be obscured or lost.

Often we find resources that seem



to come in with an attitude – the rebels in the stacks. New schools of glass thought such as Post-Glass and Glass Secessionism challenge our traditional collecting philosophies and processes in unexpected ways. Some of the work challenges traditional notions of craft, technique and art as they relate to glass. Recently, we've had several discussions in the Library about collecting resources on the somewhat controversial efforts of glass pipe makers to gain recognition as artists. Happily, we don't have to resolve these issues – we document the conversation as best we can and leave the philosophical debate to artists, critics, curators and scholars.

Another challenge is collecting work that is multi-media and ephemeral, as in cases where glass art and performance intertwine in an event. Similarly, many of the most eloquent statements of the movements' philosophy are expressed digitally in blogs, Facebook pages, tweets and wikis: their format confounds traditional collection systems and challenges us to explore new ways of capturing this information, including partnering with artists and curators.

We also face questions on identity at the reference desk. A college student may be looking for artists whose work centers on the female body. Our good old Library of Congress subject headings don't help us much when answering questions like this. Instead we have to rely on the guides we have created that have identified artists interested in the human form and the expertise of our colleagues, hoping one source leads to another which leads to another.

Just as artists forge their own identity, the Rakow paces along side of them. In seeking to be known as the Library of Record on Glass worldwide, we have to follow the conversation about glass as it unfolds and morphs and preserve it before it disappears.

James Galbraith is the Chief Librarian at the Rakow Library at the Corning Museum of Glass.

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Ornaments
by Jarl Sheese

LIFE AS AN ARTIST AND A MOTHER: “THE INSPIRATION OF A CHILD”

by Julia Rogers



Julia and Phoenix Rogers, 2014, Showing Phoenix bubbles at a children's museum. Photo: Robin Rogers

I thought that I would be a scientist when I grew up. A deep sea explorer sounded like an adventurous career. My favorite thing to do as a child was to gallivant through the woods behind my house; building forts and climbing trees. I was unaware of the process of glassmaking until I was seduced by its mysterious magic at the age of 21. I never knew I would become a glass artist one day, but what I did always know was that I wanted become was a mother.

I began blowing glass when I was 23 and fell in love with the material so deeply that I thought for a moment I should not have children. I reasoned that, perhaps, my love for glassmaking would not allow time for family. The artist's life can be selfish – artists are fixated on divulging ideas; working day and night to materialize every detail of their desire. And yet, selfless – their passion for creation comes from a necessity to express certain ideas to the world; selflessly sharing, hoping to bring a

new awareness to their audience. Despite my hunger for glass, and desire to express myself, my maternal instinct was strong and the thought of forgoing motherhood quickly evaporated.

When my son was born I felt a great happiness wash over my entire body, a love that was like no other. This intense love and devotion pulled me from my work. I spent two years at home caring for him, while my husband Robin, who is also a glass artist, worked and attended graduate school. I blew glass one weekend a month and practiced drawing and painting, but I began to go crazy with the yearning to submerge myself in glass studio practice again. I had an arsenal of ideas beckoning me and eventually I decided to return to school.

Time seemed more precious after I had a child, and as a result I was intensely focused in the studio and applied my tenacious work ethic to bring these fresh ideas to fruition. While Robin and I were

both in school simultaneously, we worked together to find balance. When Robin was installing his MFA show, I was at home with our son. However, at home I was able to finish details for my BFA show, a laboratory installation of genetically modified humans. This give and take extended into our careers. In the summer we would take turns going to workshops at Penland, Haystack, and Pilchuck. During my first trip to Penland it was heart wrenching to be away from my three-year old son, but I grew as an artist immensely during those two weeks, working with Scott Darlington, a great sculptor, a father, and an inspiring artist.

Having children has helped me live a harmonious life. Now, being a glass artist doesn't seem like a job, but rather the counterbalance to being a parent and homemaker. In our lives my husband and I meld work and play, play and exercise, exercise and family time, family time and work. It's a cycle with all the lines blurred. Even our artwork has become collaborative, neither of us claim ownership, rather it comes from both of us. We feel grateful to have professions that we are passionate about and still able to raise a family. The intertwining all aspects of our lives gives us continuity and teaches our children that work is play if you do what you love. When all things are balanced life flows freely and peace is felt within.

With the recent birth of my daughter time has slowed down for me once again, yet I am more occupied than ever before, and my heart is filled with joy. With my son turning 10 and my daughter 10 months, I have space to contemplate once more. Time is said to be constant, yet when I'm with my children somehow it slows down. In their world, my life changes. I hear the birds, I smell the flowers, I teach and I learn. I learn from my little ones, not only how to

IMAGE GALLERY



Julia and Wren Rogers, 2012, Wren sculpting glass.
Photo: Robin Rogers

be a teacher, but how to understand the world again. I find the passion to fuel my art in the simplicity of childhood. Just as when my son was younger, I am using these moments to develop unique ideas. I am finding new concepts and clarity within my work.

Since Robin and I often collaborate on pieces, we find ourselves looking to our friends in the glass community to help with the children. One of my students trades time watching the kids for flameworking lessons, and the assistants from the Chrysler Museum Glass Studio often help with care. During the GAS conference this year in Chicago, Robin and I demonstrated a collaborative piece at West Supply while my daughter, Phoenix sat on the laps of our fellow glass friends. It is wonderful being part of a tight-knit community for our sake and our children's.

The benefits of being a mother while having an art career outweigh the sacrifice. I give my children time and understanding and they give me love and a new awareness. I teach them to explore, adventure, and dream. What will they contribute to the world as adults in their work and play? Will they be creators, healers, or scientists? Will they bring life into the world once more? The moments of their youth are soaring by. The dedication I have given during their childhood is a small sacrifice for the construction of a new generation, and the sacrifice is nothing compared to the love of being a mother.

Julia Rogers lives in Chesapeake, VA and is a glass artist and educator.

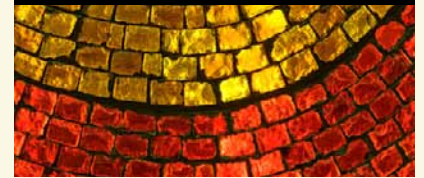


Wren Rogers and sculpture, 2010, Wren standing with Julia's cast bronze and blown glass sculpture modeled after him. Photo: Robin Rogers

GAS RESOURCE LINKS

To access the Glass Art Society's up-to-date resources, just click on the links below.

EXHIBITIONS



CLASSES & WORKSHOPS



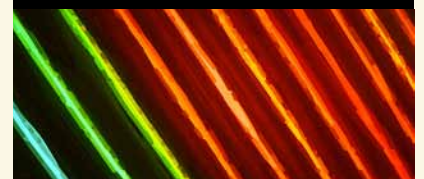
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