



e-merge
2006

A SHOWCASE OF RISING TALENTS IN KILN-GLASS







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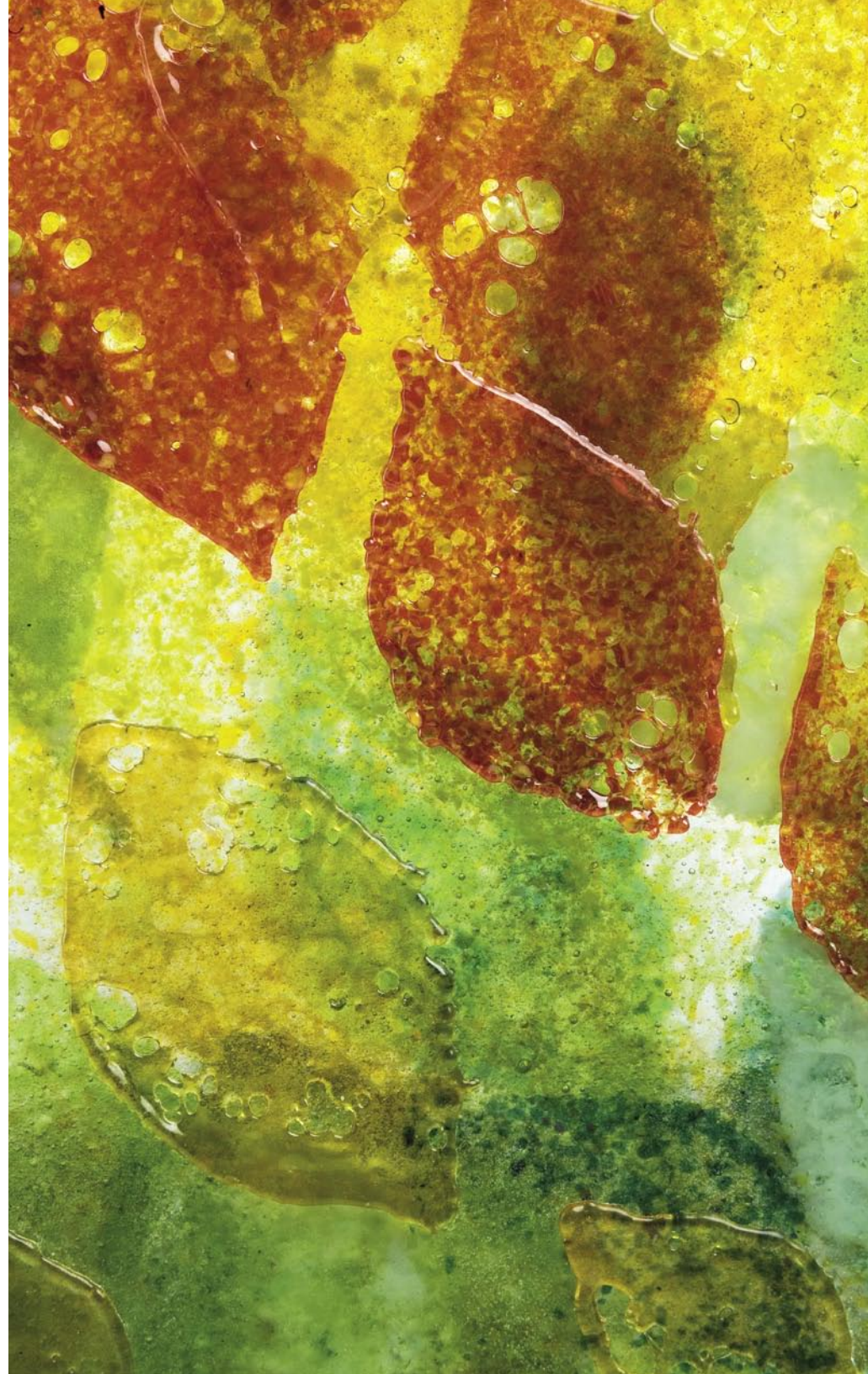
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Cover: *Spring Grass*, 2006. Kilnformed,
blown, hot-formed and coldworked glass,
4 5/8 x 29 1/8 x 4 3/8 inches (largest piece).

Detail: Kurumi Conley, page 43



e·merge 2006

A SHOWCASE OF RISING TALENTS IN KILN-GLASS

Published on the occasion of the biennial juried kiln-glass exhibition
at Bullseye Glass Co. in Portland, Oregon.
October 14–December 11, 2006



Detail: Jung-Hyun Yoon, page 42

There are juried art exhibitions and there is roller derby. Sometimes it's hard to tell the difference.

That's how I felt when I saw Cobi Cockburn's entry crashing through the ranks in this year's *e-merge* competition. Cockburn's emergence was surprising in that she has only been kilnforming for a year, but understandable when one looks at the team she plays on.¹ The Canberra School of Art is nearly legendary for the quality of young artists it produces.

However, more than this single artist surprised and delighted me in this fourth survey of artists emerging into the field of kilnformed glass. The variety of form has exploded. The ubiquitous fused and slumped plates of five years ago have given way to cast works that confront the issues of sculpture; flat glass panels increasingly engage the questions posed in painting and printmaking.

Just as the results are fresh, so are the faces of those coming into the field. Kiln-glass is drawing from the ranks of painters (Alex Hirsch), graphic designers (Kristin McFarlane), printmakers (Carrie Iverson) and photographers (Rhoda Baer). From within the larger glass community it is converting torchworkers and blowers (Cockburn). Of all the disciplines of glass, kilnforming is revealing itself to be the one most accessible to artists from other fields.

This year's *e-merge* exhibition reflects the increased participation of notable international university and other tertiary-level programs and also the increasing sophistication of those artists who have developed outside of formal academic channels. For the strong showing by Australian, South Korean and Italian artists, we are indebted to the encouragement of instructors such as Richard Whiteley, Ki-ra Kim and Silvia Levenson.² Among the works by the non-academically trained, the recent opportunity to study in short-courses with university-level instructors is, I believe, having a powerful and positive influence on the field.

These are developments that have not gone unnoticed within the larger glass and arts communities. Seeing Bullseye's work with emerging artists, Dr. Arthur Liu, a west coast collector, has committed funds for an annual \$5,000 scholarship for two emerging artists to attend the Bullseye masterclass at North Lands Creative Glass.³ We will select the scholarship recipients from the pool of *e-merge* finalists.

So, more than any single winner, this year's *e-merge* event does call to mind something of the frenetic energy of a flurry of jammers: ruthless teamwork, proper positioning, an enthusiastic audience, and—I can't resist pointing out—a few women with decidedly killer instincts.

Lani McGregor
Partner, Bullseye Glass Co.

¹Among the many notable recent graduates of the workshop started by Klaus Moje at Canberra are Bullseye Gallery artists Claudia Borella, Jessica Loughlin, Mel George, April Surgent and Janice Vitkovsky.

²Richard Whiteley teaches at the Canberra School of Art/Australian National University; Ki-ra Kim teaches at Kookmin University in Seoul, South Korea; and Silvia Levenson teaches at Vetroricerca in Bolzano, Italy.

³NLCG is a nonprofit arts program located in the Scottish Highlands. Bullseye Glass helps to underwrite programs at NLCG led by many of the professional artists represented at its Portland gallery. The *e-merge* scholarships will cover travel, accommodations and all workshop fees.

A call for entries for this year's competition went out in January 2006. Applicants submitted work through an online jurying service right up to the deadline of August 10.

This year's competition was nearly global. Submissions were received from almost three hundred entrants from fourteen countries located on every continent except Antarctica. In late August, a panel of three jurors undertook the massive task of reviewing digital images of over 650 pieces, winnowing the field to a group of forty final works. Professional high-quality images showing additional details served their makers well. These images were identified with captions including the artist's name, title, dimensions and techniques used.

Finalists sent their chosen pieces for installation in the Bullseye Resource Center gallery and the jury gathered in early October to review the assembled work. The three jurors for this year's competition were Jeremy Lepisto, Kirstie Rea and Dena Rigby. They performed their duties with great professionalism and collegiality and, after careful consideration, they arrived at their decisions, evaluating each piece for excellence of craftsmanship, design, and creativity. We thank them very much for helping to make *e-merge* 2006 an inspiring collection that reflects the high standards of today's emerging kiln-glass artist.

Something to remember about a juried exhibition is that it marks judgments made in a particular time and in a particular context, under particular constraints, and should not be taken as a permanent judgment of the value of an artist's body of work. We encourage entrants who did not qualify as finalists this year to continue their efforts to make good work that is also supported effectively by professional photography, choice of display hardware and meaningful artist statements.

We thank the public for its attendance at the opening ceremony on October 14. Over two hundred people came, admired the exhibition and its individual works, and voted for their favorite piece. The Popular Prize was awarded based on ballots cast that day.





JEREMY LEPISTO > Portland, Oregon

I was honored to serve as a juror for this year's *e-merge* competition but found it difficult to pick a few great works from so many. Here are some of the thoughts that guided my decisions.

First, I was drawn to works by applicants who made the most of the opportunity by filling out the application completely and submitting the maximum number of pieces allowed. The more I got to see and learn of an artist, the more I was able to understand the scope, intention, and clarity of their ideas and abilities.

Second, *e-merge* is a chance to premiere and recognize exceptional work by artists whose talent is still developing. With all the resources widely available it is not surprising that individuals new to the field of glass manage to harvest excellent work. One newcomer who stood out this year was Alex Hirsch and her piece entitled *Highway 101*. This piece illustrates that raw talent does not need complicated techniques to be successful.



Alex Hirsch, page 27



Kimberly Pence, page 40



Kristin McFarlane, page 38



KIRSTIE REA > Canberra, Australia

What a fantastic opportunity to serve as juror in this year's *e-merge* exhibition. It was an exciting but challenging task and I was encouraged to see works submitted from all over the world. Congratulations to all finalists; you made our job of selecting the award recipients a tough one.

Cobi Cockburn's *Spring Grass* is an exceptionally well-resolved work and demonstrates innovative and excellent construction techniques. Robin Provart-Kelly's *'Stelle's Garden Glove* captures so simply and beautifully the act of use and the moment of repose after use of an everyday object. The *pâte de verre* technique really adds to the look and feel of the work.

There are always works that do not receive awards but remain with me. In Rhoda Baer's work *Untitled #5* the glass is fresh and alive, its matte surface absorbing and holding the light. Carrie Iverson's considered and quiet but engaging work *Plot II* really made me pause. It shows how the maker's idea and message engage the viewer before technique or color.

Graduates from Vetroricerca in Bolzano, Italy submitted a range of well-made and resolved works.

Some of the entries could have benefited from different hardware. Framing and mounting devices can be hard to get right but they are generally most effective when they are seemingly absent. Portfolios can be strengthened greatly by submitting professional photographs without background elements and if titles of works and artist statements all mesh well. I preferred reading why the entrant made the work rather than how. And finally, it assisted me greatly to see bodies of work rather than random works without connection to each other.

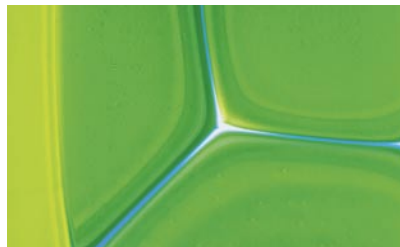
I encourage those who did not receive awards to apply again and I will look forward to seeing your progress and growth.



Cobi Cockburn, page 16



Robin Provart-Kelly, page 18



Rhoda Baer, page 43



Carrie Iverson, page 36



DENA RIGBY > Los Angeles, California

The task of jurying over six hundred slides was daunting. However, works with the right mix of thoughtful concept, unique design, beautiful execution, and good use of material stood out strongly. Going into the final phase, I looked further for unexpected resolution, mindful presentation, and that unexplainable extra step that sets one piece above another.

Strong artwork stays with you well after you have stepped away and this was true through the first round of judging. The reward was that many of those poignant pieces were even more interesting and engaging in person.

A few memorable artists and artworks have stayed with me through the entire process. Delores Taylor's *Ocean Waves* retains a haunting presence as the subject enters the ocean with a hypnotic and mysterious gaze. The work has presence and mystery, combined with an eerie beauty. Overall I found it to be one of the strongest pieces, and my hope is that the artist will continue along this course pushing both the figure and the water.

Additionally, I was impressed by the work of the Italian duo Paolo Scala and Eleonora Lucani. This is truly well-executed and desirable functional work. Functional objects have been endlessly refashioned over the centuries, but Scala and Lucani preserve a modern Italian sensibility with understatement and sophistication. Form and function meld in a refined seamlessness.

As future artists apply for these contests and exhibitions, I hope for greater consistency of professionalism that can only help artists move forward in their careers. Slides are often the first round of a competition and one should take the time to have professional images made of artwork. Artist statements should relate directly to the artwork being considered. Finally, be thoughtful when considering how a work is to be shown and viewed in the gallery context.



Delores Taylor, page 31



Eleonora Lucani & Paolo Scala, page 20



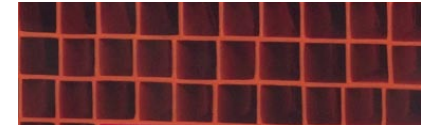
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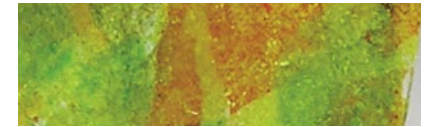
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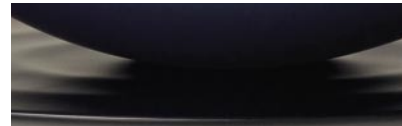
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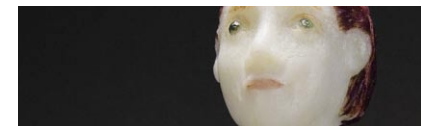
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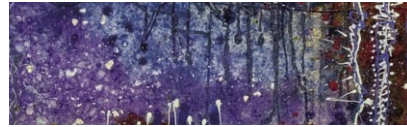
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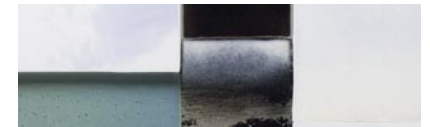
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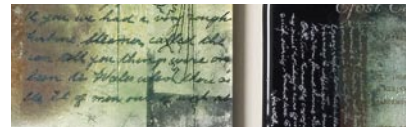
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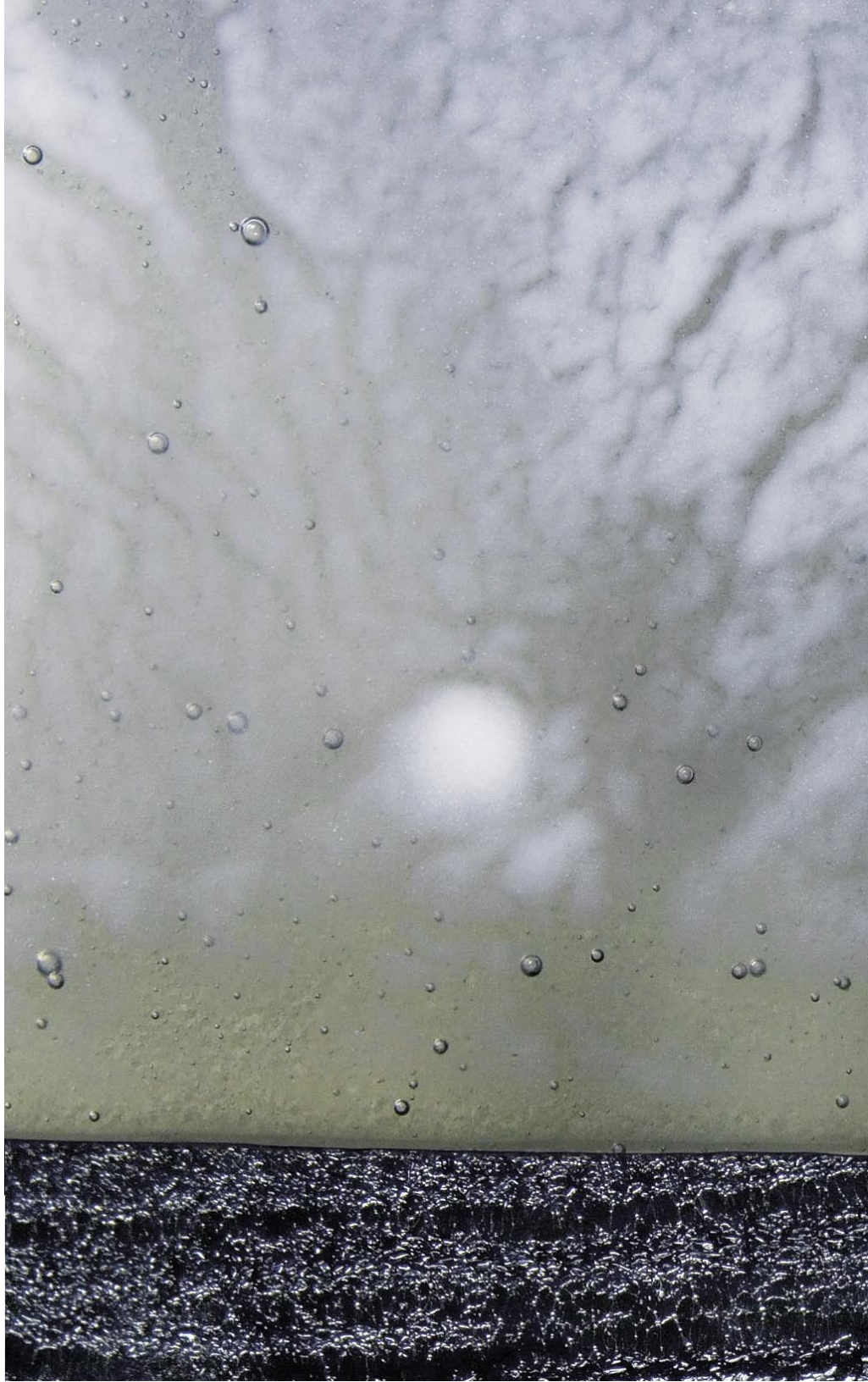
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Jung-Hyun Yoon, *Distort*
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COBI COCKBURN > Gerringong, Australia

Spring Grass reflects my long-term interest in the matériel and the making of handwoven forms. In developing this work, I have carefully considered and blended my interests in fibers, my love for the natural Australian landscape and my growth as a young mother and artist. My research has involved gathering and documenting native grasses in the Canberra area, experimenting with glass varieties and manipulation techniques and researching secondary materials such as Fiberfrax and plaster/silica, for mold-making. This combination has resulted in new work that highlights the elegance and strength of simplified repetitious patterning on hollow glass forms. > Cobi Cockburn graduated from Sydney College of the Arts in 2001 and completed her honours at the Australian National University Glass Workshop in 2006. Her most recent forms combine hotshop, coldshop and kilnforming techniques. Cobi was awarded the Ranamok Glass Prize in August 2006, and received the Vicki Torr Memorial Prize at the Ausglass/GAS International Conference in 2005.





Spring Grass, 2006. Kilnformed, blown, hot-formed and coldworked glass, 4 5/8 x 29 1/8 x 4 3/8 inches (largest piece).



ROBIN PROVART-KELLY > Culver City, California

Inspiration for my work comes from simple items that have a personal meaning or representation for me. I find gloves particularly evocative because they are a source of protection and can symbolize a range of meanings from hard work to a connection with the soil. Women's dress gloves are nostalgic and project an intentional personal image by the wearer to the world. For artists, gloves become an active part of our process, preserving our means to create. The inherent contradiction of using glass to produce these pieces speaks to fragility and vulnerability as much as to danger and strength. > Robin Provart-Kelly earned an MFA/Glass from California State University, Fullerton. She studied with Ruth King, Dana Zamecnikova, Joe Cariati, Hank Murta Adams; Pike Powers and Judy Jensen at Pilchuck; and Umberto Bisi and Calogero Vinciguerra, from Florence's renowned Accademia. Exhibits include the Oceanside Museum of Art, Laguna Art Museum, Museum of Modern Art catalog, Arte Senza Confine in Florence, and a permanent solo exhibition in Mount Fuji, Japan. She is a 2003 Niche Awards finalist.



'Stelle's Garden Glove, 2006. Pâte de verre, 3 1/4 x 6 1/2 x 5 inches.



KEVIN O'TOOLE > Beltsville, Maryland

Nature is my primary inspiration and the forms I create reference the beauty found in the most mundane of things, a subtle landform outside my window or the biota glimpsed on a walk through the woods. Edges of fields, forests, and streams often prove to be some of the most interesting and productive areas in an ecosystem. The edge and its relationship to the whole in a sculptural form particularly intrigue me. My sculptures often go through a reductive process to find their final form, surfaces are carved, underlying layers are exposed and edges are worn away and refined. > Kevin O'Toole earned a degree in landscape architecture from the University of Maryland and, while the natural world continues to inform his work, the desire to shape glass soon won out over the desire to shape the land. Early experiments with glass were made possible through the generous support of Judith Conway: teacher, friend and business partner. Together they own and operate a teaching facility in Maryland focused on the medium of kilnformed glass.



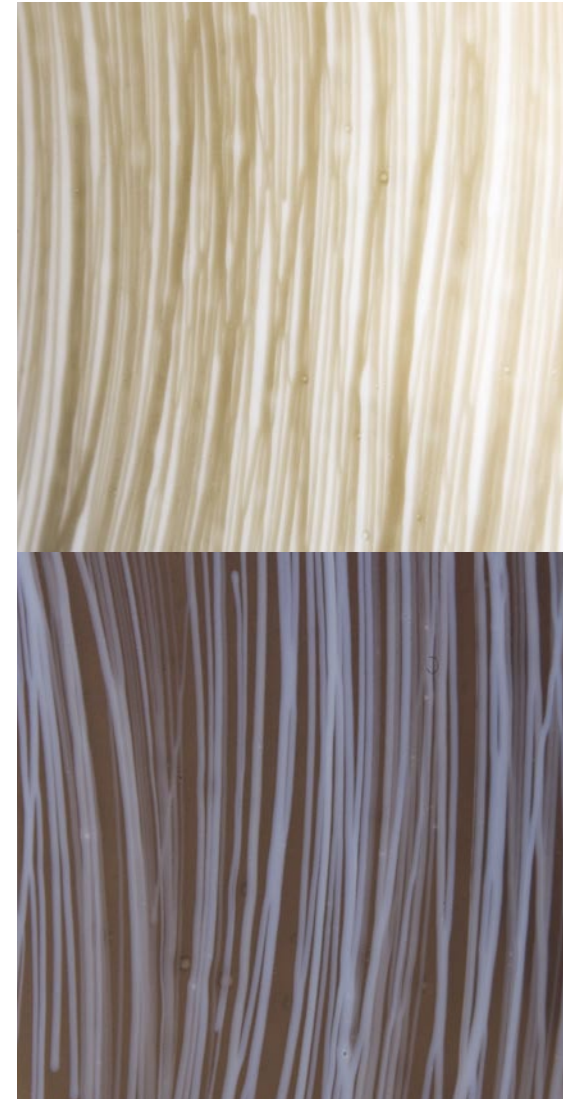
Lacuna IV, 2006. Kilnformed and coldworked glass, assembled, 7 x 18 1/2 x 9 1/2 inches.



ELEONORA LUCANI & PAOLO SCALA > Castiglion Fiorentino, Italy

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Nature is the first inventor, as every scientist knows, and nature invented glass along with all the other rocks. Our work and inspiration, too, come from nature and the earth—colors, textures, lines. And our invention is to wed nature with man-made materials by applying glass and metal to create a “technology tableware.” We see this form of biotechnology as a new frontier where we modify glass, improve our technology, and play with art. > Eleonora Lucani was born in Città di Castello, Italy in 1979. Paolo Scala was born in Sinalunga, Italy in 1977, the son of a glazier. They have studied glass techniques in France, Italy, Spain, and Switzerland and exhibited their work in Italy and Spain including the International Biennial of Glass Art at the Museo Municipal de Arte en Vidrio de Alcorcón (MAVA). Since 2003, they have worked together in their own studio in Castiglion Fiorentino, Italy.





Untitled, 2005. Kilnformed and coldworked glass serving plates, 2 1/8 x 11 1/2 x 11 1/2 inches each.



JAQUELINE COOLEY > Sutton Maddock, England



Millstone 2, 2006. Kilnformed glass basket, 3 x 18 1/4 x 18 1/4 inches. Photo: Simon Bruntnell.

Characteristics of my work normally include a limited color palette and delicate imagery inspired by patterns and textures found in nature such as interpretations of banana leaves, dragonfly wings and honeycomb structures. Unusually, *Millstone 2* has a man-made pattern as its source material. Millstones have featured heavily in my research for a current public art piece. I have been delighted that the millstone motif has transferred successfully into my studio work and has resulted in a piece with organic qualities and a dynamic twisting effect almost like the **branches of a tree**. > Jaqueline Cooley enjoys exploring a variety of kilnforming techniques such as fusing, slumping and casting. With a growing national and international reputation, she has exhibited in the US, China, Taiwan and in the inaugural British Glass Biennale. She has attended both Pilchuck Glass School and the Corning Studio as a scholarship student and teaching assistant. Experienced in community and public art, Cooley also produces large-scale commissions for interior and exterior spaces.

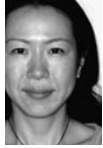


BRENDAN MCSHEEHY III > Bristol, Virginia



Desert, 2006. Kilncast, laminated and coldworked glass paperweight, 3 3/8 x 3 3/4 x 3 3/4 inches.

My sculptures are made from glass but they are as much about artistically manipulating mathematics and illuminant physics. Each piece is created in multiple layers that reverberate to create harmonies and refraction. These energies coalesce into rhythmic and cascading colors which vary like a kaleidoscope as you change your viewing angle. Derived from geometry and vitrum (glass) in a matrix of light, I call this “geovitrix.” Endlessly diverse and fascinating, each piece is a physical presence that interacts with the viewer to release the energy within. > Brendan McSheehy III grew up in rural Georgia and southwest Virginia. He always enjoyed art and creative expression but studied business until he realized that life should maximize satisfaction, expression and contribution. Brendan’s love of glass led to his pursuit of fusing, casting, lampworking and coldworking. He is grateful to many glass artists for their help and guidance along the way. He is committed to a career in glass and bringing expression to what is locked inside.



MIHO HIGASHIDE > Wolverhampton, England

I desire to work with such qualities of glass as fragility, sensitivity, transparency and translucency which reflect solid light. In these qualities, I can see the connection that comes from my basic interest in Zen thought and spirituality with its sense of mortality and the uncertainties of life in nature. This work was inspired by a place called Yakushima Island which has been preserved in a primitive state with tropical moss covering the landscape. Fragile moss touches solid branches showing fascinating textures and color gradations. > Miho Higashide is a Japanese glass artist who recently completed her MA at the University of Wolverhampton. She has been awarded numerous scholarships and sponsorships which have given her the opportunity to develop her glass toward its unique and individual style. She exhibits internationally and her work can be seen in several competitions and private collections. The academic prize is awarded not only to the artist, but also her school. The University of Wolverhampton has offered art education since 1851. The university's School of Art and Design offers both undergraduate and post-graduate programs.





Summer Ending Moss, 2006. Kilncast and coldworked glass, 4 5/8 x 9 1/8 x 2 inches. Photo: Simon Bruntnell.



EDE HORTON > Melbourne, Australia



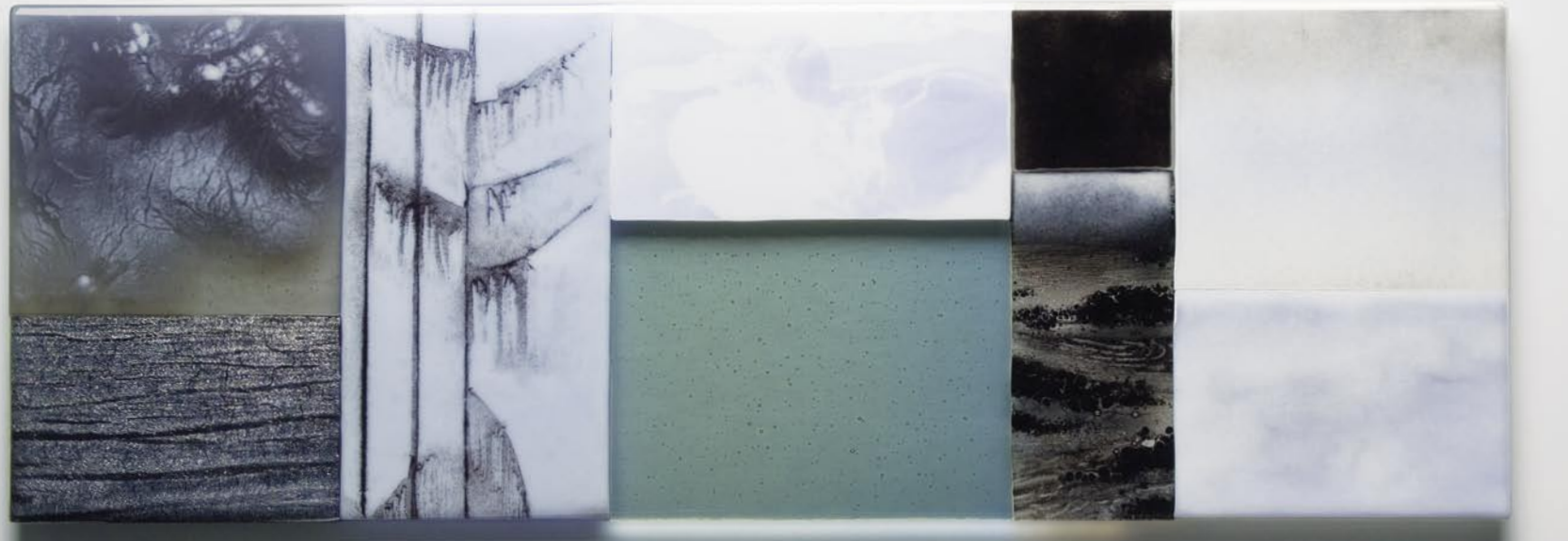
The Graces, 2006. Kilnformed, kilncast and coldworked glass, 3 x 4 x 4 inches each. Photo: David McArthur.

We all love to collect; by nature we are hunters and gatherers. Buttons are an everyday commodity. They are generally small, inexpensive and instilled with memories. My interest in crafting buttons started when I inherited my mother's button jar and boxes, a source of many stories chronicling the past. I remember she would sew and I would play with the buttons—lining them up, threading or sorting them out by color and shape. > Ede Horton received a Master of Philosophy from the National Institute of the Arts, Australian National University in 2003. Ede is past president of Ausglass and former juror for Craft Victoria. After training initially in stained glass, she turned to casting in the mid-1990s. Since 1981, Horton has operated from her home studio in Melbourne exhibiting regularly in Australia and overseas.



ALEX HIRSCH > Portland, Oregon

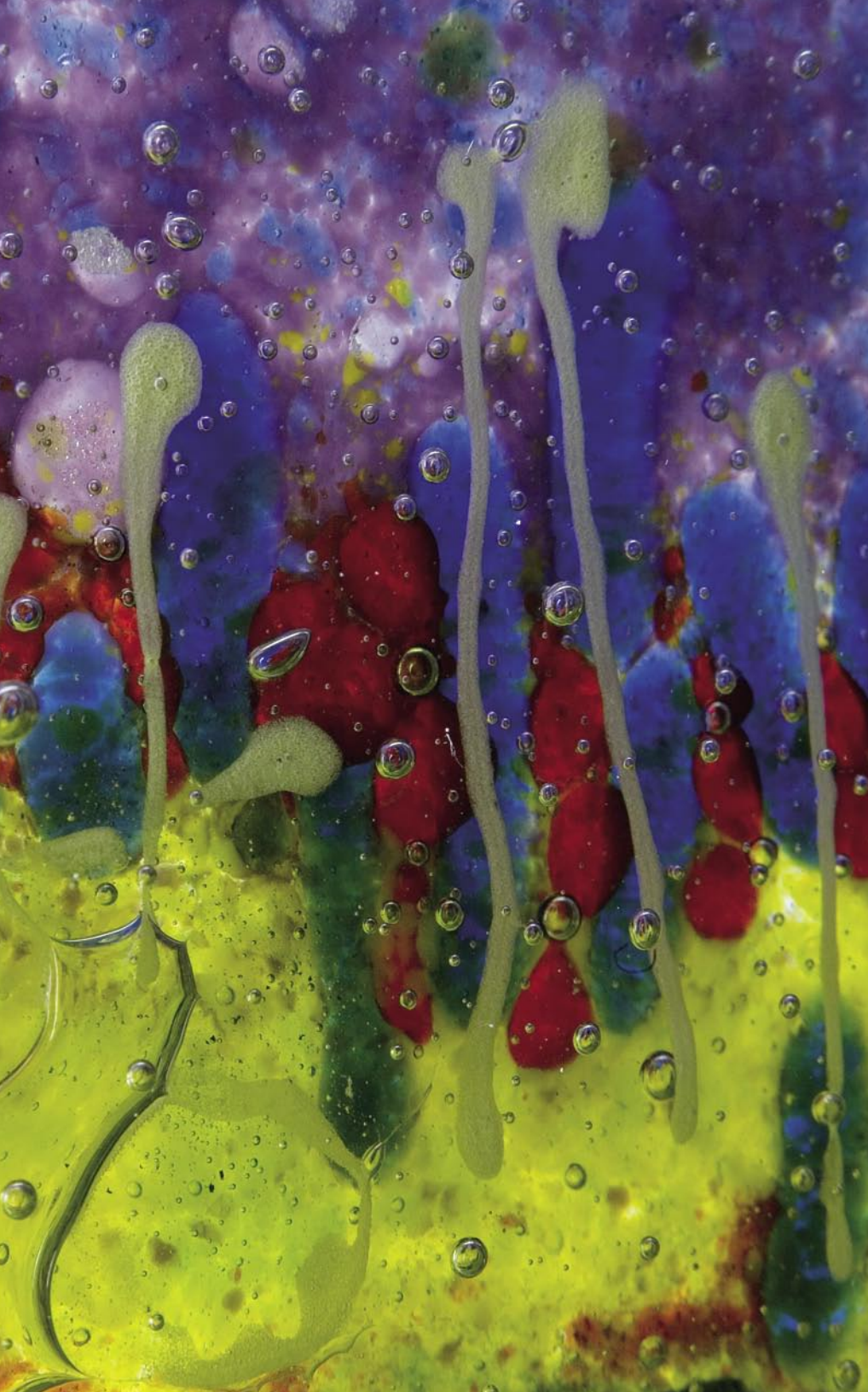
Landscape is my muse. My process begins with travel, sketching and photography. I then work from memory to evoke aspects of place. I began working in glass in June 2005 in order to create work that maintains the same elusive qualities as my watercolors but is more durable. I am thrilled to maximize opacity and transparency, make a hard material look watery, and use reactive colors to create texture. I 'paint' sheets of impressions using powders, frits and sheet glass. The process is fluid and intuitive. From these sheets, I crop and compose an associative, nonlinear arrangement. > Alex Hirsch holds an MFA from Washington University. She exhibits paintings and drawings nationwide and is represented by Elizabeth Leach Gallery in Portland, Kathryn Markel Fine Arts in New York City, and Printworks in Chicago. She is on the faculties of Linfield College and Oregon College of Art and Craft in Portland where she makes her home.



Highway 101, 2006. Kilnformed glass, 10 7/8 x 31 1/2 x 1/4 inches.



Detail: Carol Carson, page 44





FRANCESCA MERCIARI > Ravenna, Italy



Frenzy, 2005. Pâte de verre, 4 1/2 x 6 1/4 x 6 inches.

Beginning with painting, I moved to sculpture and then discovered my favorite material: glass. My main interest has been creating glass sculptures using techniques such as pâte de verre and kilncasting but now my interest is widening to bigger installations. I also love performance and contemporary theatre and this year I decided to start approaching that world. This piece is about the pace of everyday life and how it often forces people to eat hurriedly. **The frenzy that devours you makes the food and you the same, even before you swallow it.** > Francesca Merciarì was born in Ravenna, Italy in 1983. After receiving a secondary school diploma in fine arts (painting) she spent two years in Bolzano at the Vetroricerca Glas & Modern earning a certificate. Recently, she has collaborated with contemporary theatre companies performing and creating scenographies. She is studying sculpture at the Academy of Fine Arts in Ravenna, creating mainly contemporary installation art.



ELS VANDENENDE > Snohomish, Washington



Cairn (Vanilla), 2006. Kilnformed and coldworked glass, 9 3/4 x 5 1/2 x 4 1/4 inches.

My work celebrates the handmade. I draw so much inspiration from the design and color I find in textiles, primitive art and paintings, especially the art of Africa and Asia. With my glasswork, though, I strive to be innovative in design as well as in technique. My current work with cairns is especially meaningful to me. It is based on the concepts of communication and direction. A cairn is a stack of stones erected to guide future travellers in finding their way. I hope to find **my way soon.** > Els Vandeneinde was born in Vlaardingen, The Netherlands, and was raised in the Seattle area. After college she was a visiting physical therapist, wife, and mother of two daughters. She learned to work with stained glass in 1983. It was magical. Next came kilnforming and it was infinitely more satisfying than physical therapy; she became devoted to glass and never looked back. She did keep the family. She works from her studio and exhibits throughout the US.



DELORES TAYLOR > Woodinville, Washington



Ocean Waves, 2006. Pâte de verre, 11 x 7 3/4 x 7 inches.

This work is a series that explores perception and paradox. The solid shape of the figure moves through and above the surrounding light of the water. The waves are a metaphor for the force or reflection in life. The swimmer signifies the ability to maintain grace under pressure and break through to fresh approaches in life. The evolution of one piece is a transition for the next; my art continues to explore relationships. > Delores Taylor has been working in kilnformed glass since 1987 using traditional glass enamel painting on stained glass windows. In 1998, her work shifted to kilncasting in pâte de verre; she studied under Mary Fox, Etsuko Nishi, Kimiaki and Shinichi Higuchi. She has taught and lectured nationally and internationally and her work is in collections in China, England, Japan and the United States.



Ji IN KIM > Seoul, South Korea



A Wrapping Cloth, 2006. Kilncast and coldworked glass, 9 1/4 x 6 x 3 1/4 inches (largest piece).

The Asian wrapping cloth is used to protect and cover the contents when a gift is given. It differs from the western method in that it is also a token of the sender's manner, consideration, and deepest thanks. It can be used no matter what the contents are. The cloth wrapper, with its extensive practicality and functionality, is like a mother's warm bosom; it can hold everything. I'm going to fill my glass wrapper with memories and recollections, materials that cannot be seen. > I majored in glass in Korea, working with the theme of the bojagi (wrapping cloth) of Korea. I'm an inquisitive author who has a bright character, like the clearness of glass. I like to get along with other people and have an interest in the cultures and old articles of many countries.



CAROLYN SMRCKA > Portland, Oregon



Black Blocks, 2006. Kilnformed glass with screenprinted enamel, 1 1/2 x 14 7/8 x 7 1/2 inches.

I have collected mid-century modern furniture, clothing, and housewares for many years. This work is inspired by mid-century block- and screen-printed textiles; I use imprecise cuts and placement to replicate the abstract nature of those prints. Additionally, I have learned various printing techniques over the years and have always appreciated the process of easily replicating and repeating designs with silkscreening processes. In this piece, the designs are screened on the glass using enamel powder. > Carolyn Smrcka has studied art and design most of her life, majoring in graphic and industrial design at San Francisco State University. She began studying clothing and costume design twenty years ago and worked as a theatrical costumer and tailor in southern California. She started making art seriously this year when she took a contemporary crafts class and started working with glass. She feels she has now found a medium that truly complements her skills and influences.



TAMARA COATSWORTH > Nampa, Idaho



Every Monday, 2006. Kilnform glass, with screenprinted enamels and metal, 8 3/8 x 6 1/8 x 4 1/2 inches.

My subjects are ordinary, everyday objects with a bit of nostalgia thrown in, the simple things that people identify with. My goal is that the viewer will not immediately recognize that it is glass, but see the form, smile a little, and appreciate that art is really all around us. > In 1991, Tamara Coatsworth took a stained glass class and fell in love with the medium. She completed several advanced courses before becoming a production artist. After moving to Washington, Tamara opened a retail store and studio and began teaching classes in stained glass and fusing and completed several architectural commissions. Moving to Idaho, she expanded her warm glass education with several comprehensive kilnforming classes. Her work is held in private collections throughout the United States.



LORI TAXER LEWIS > Little Rock, Arkansas



Overexposed, 2006. Kilncast, coldworked glass with screenprinted enamels, 9 1/2 x 5 x 1 1/8 inches.

Having spent years of my professional life with Weight Watchers, I have seen struggles with self-perception and body image. This work, part of a series that explores such struggles, is designed to cause people to think about how they look at themselves versus how others look at them. Glass is perfect for this exploration. Using its transparency, I try to show how fragile and uncovered we are to the world. I want to challenge my viewer to look beyond the obvious, to look deeper for the beauty in something. It is there if we know how to look for it. > Lori Taxer Lewis has been working in glass for over ten years and has trained under some of today's most inspiring glass artists. Juried into several fine art shows, she has also been featured in a solo exhibition. Lewis's work is displayed in several Arkansas galleries. A member of the Glass Art Society, she strives to continue her growth and study as a glass artist. Her work is in collections across the United States.



JOSEPH CAVALIERI > New York City, New York



Flipping the Bird Chandelier, 2006. Kilnformed glass with acrylic and sterling silver, 9 x 12 1/4 x 12 1/4 inches. Photo: cavaglass.com.

Part of my intention, in creating the concept for *Flipping the Bird Chandelier*, was to flip the bird at traditional chandeliers. By juxtaposing this irreverent phrase with the stuffy freight of "chandelier" I hope to refresh our thinking about traditions. I've flipped the bird further by choosing to illustrate literal birdiness with a bird by-product: sixty fried eggs, in glass. My desire is to bring a twenty-first century sensibility to a traditional form, creating an attractive utilitarian object that is iconoclastic and new. > Joseph Cavalieri had a fortunate start in the glass world by studying with Judith Schaechter at UrbanGlass in Brooklyn, and continued classes in fusing and enamel painting techniques with Klaus Moje, Erica Rosenfeld and Kazumi Ikemoto. He now exhibits his work in museums across the US (including the Museum of Art and Design in New York), and in Europe. Joseph will be assisting Judith Schaechter in 2007 at North Lands Creative Glass in Scotland.



JUDI CHARLSON > Pittsburgh, Pennsylvania

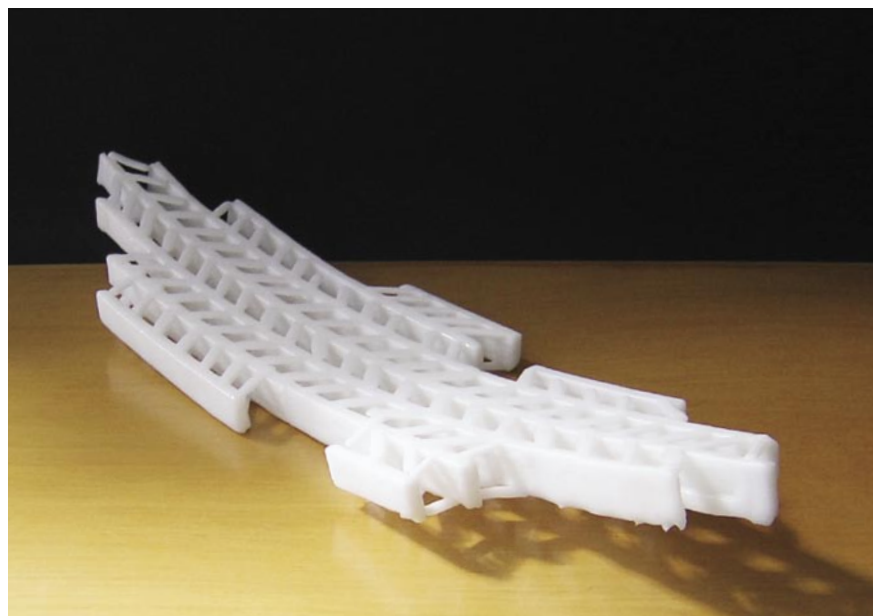


First Play Date, 2006. Kilncast glass, 9 x 7 x 5 1/4 inches (largest piece).

My sculptures are based on the human form and interpersonal relationships. For the past several years I have been casting bas reliefs, negative reliefs and three-dimensional work in glass. The seduction began when I realized that glass, like the body and psyche, is both vulnerable and resilient. Scars and internal narratives from the strain of being melted, formed, annealed and coldworked can be evident. The sculpture might be healed on the surface and appear quite beautiful, but there may be internal clues of the experiences of stress to be discovered and revealed. **Such as it is with us.** > Judi Charlson is a graduate of the University of Pittsburgh with a nursing degree. She studied at Carnegie Mellon University and Chatham College where she received her BFA. Until recently, Charlson was best known for her award-winning bronze sculptures. Her glass castings represent the human body, blending physical power with emotional weight. Her work has won awards in local, national and international exhibitions and she has completed many public and private commissions.



RACHEL RAVENSCROFT > Wanganui, New Zealand



Living Strata: Random Rhythm, 2006. Kilnformed glass, 2 1/2 x 17 x 5 inches. Photo: Rachel Ravenscroft.

I was both captivated and astounded to be able to sit at the top of my garden one night—a plot of land I thought was mine—and observe a volcano in full eruption in the not-too-far distance. I am forced to be aware of my environment and the illusion of security. This explorative piece speaks of fragile structures, raw edges, patterns and texture—the mystery of internal and external space and shifting layers. It has been set up with precision but deliberately allowing the heat of the kiln (the unknown element) to contribute to the final form. > Rachel Ravenscroft, born in Oxford, England, has made New Zealand her home for the past fourteen years. Trained in 3D/spatial design, she moved into glass a few years ago and continues to build her profile as an artist from her home-based practice in Wanganui. Recent exhibitions and awards include: finalist, Ranamok Contemporary Glass Prize, Australia, 2006, 2004, 2003; New Zealand Contemporary Glass, Masterworks Gallery, Auckland; special citation, Cheongju International Craft Biennale, Republic of Korea, 2005.



LUCETTE AUBORT > Herrliberg, Switzerland



solid coral 1, 2006. Kilncast and coldworked glass, 5 x 9 x 5 7/8 inches.

My work is about my love for details and forms. The vehicle in this journey of stillness is nature, life itself. For this body of work, I studied the surface, movement and environments of invertebrate sea life at Australia's Great Barrier Reef. This adaptation to a fluid world, made of currents, rhythm and movements, these ways of moving and feeding, and the life forms themselves drive my interest. For me, glass is the perfect medium to convey the fragility of these creatures and the environment we both live in. They are a metaphor for the circle of life. > Lucette Aubort was born in Zürich, Switzerland in 1958. She attended the University of Art and Design in Zürich and worked as an art teacher for children and adults in various European schools and institutions. Later, she studied at the Australian National University's Glass Workshop receiving her master's degree in March 2006. Since July 2006, she has been living and working as an independent glass artist in Herrliberg, Switzerland.



GÜLDEN DEMİR > Bolzano, Italy



Acqua, 2006. Pâte de verre with copper inclusions, 7 7/8 x 8 3/8 x 2 inches.

My intention was to create movement and volume in harmony and a different view of irregularity, a view of dirty water as found in lakes with their natural movements, leaves, mud, insects on the surface and below. To reach this aim I used stringers, copper net, and copper wire. I love to see the end of the fight between glass and metals after the kiln. For me, glass is more peculiar and special when it is hard to distinguish that it is glass, when it is opaque, fused with metals, or become part of other materials. > I am from Istanbul. I have always had an interest in the fine arts and painted and designed jewelry. While working in insurance, I was introduced to the Glass Furnace, a Turkish glass school. I went to Florence, studied design and was accepted by Vetroricerca where such artists as Silvia Levenson, Miriam Di Fiore, Alberto Gambale, and others teach. I like techniques such as fusion, pâte de verre, casting, kilnwork, developing process and making experiments.



CARRIE IVERSON > Chicago, Illinois



Plot II, 2006. Kilnformed glass, 10 x 20 inches (installed).

Memory is haphazard, incomplete, and tangential, yet it is the way we order and relate to our experience. I am fascinated by this tension between the finality of recorded memory and the intrinsic unreliability of that recording, in how our memories are invariably filtered and skewed by how we choose to present them. My work examines this ambiguity and tries to evoke memory's fragility and uncertainty. *Plot II* is part of a larger series, similar to a succession of film stills. Some of the panels have a semi-opaque layer that intentionally veils your perception of seeing the piece. > Carrie Iverson is a printmaker and installation artist. She received a BA from Yale University and an MFA from the School of the Art Institute of Chicago. Her most recent project, WAKE, at the Brooklyn Public Library, is a site-specific memorial to American soldiers and Iraqis.



JUDE SCHLOTZHAUER > Mechanicsville, Virginia



Renew, 2005. Kilncast glass, mixed media, 20 x 6 x 2 inches.

The artwork I create is about the journey of the human spirit through life, through time and through experience, as a personal exploration. I use cast glass as my primary medium, but will often add metals and found objects. Many of my pieces are meant to represent passages into other worlds, containers for life's secrets and potentials. *Renew* makes reference to cycles of life through time. The small box was formed from sheet pewter: soldering, etching and hammering out texture. Inside is new life, fragile and protected; outside, the ability to take flight and move beyond the familiar, reaching far back in time or forward into the future. > Having worked with glass for over thirty years, Jude Schlotzhauer divides her studio time between making cast-glass sculptures and architectural commissions. Installations are in numerous private, corporate and public settings including walls for a Marine Corps officers club in Japan and a twenty-foot mural for a university dining center. Since receiving her MFA in 1981, she has taught kilnformed glass workshops in the US, Malaysia and Mexico, and classes at Virginia Commonwealth University.



AMY SCHLEIF-MOHR > Milwaukee, Wisconsin

Interpreting the influences of how humans visualize hope is the underlying drive for my work. Personal experience, local culture and surrounding geography can all play a role in how a person perceives and visualizes hope. Through interviews, I work to interpret and execute the feeling of hope, all the while recognizing that gradations of hope exist from a very minute static expression to one that can be so dynamic it has its own energy. > Originally from Michigan, Amy Schleif-Mohr received her BFA from the University of Wisconsin-Milwaukee in 1999, specializing in painting and drawing. She has been working in kilnformed glass since 2000. Schleif-Mohr looks to painters Mark Rothko and Sean Scully and sculptors Donald Judd and Richard Serra for inspiration. In early 2007, she will be attending the Australian National University in Canberra, Australia for graduate study under Richard Whiteley.



Hope No. 9—Fragility Exposed, 2006. Kilnformed and coldworked glass, 19 x 1 7/8 x 4 inches.



CARMEN VETTER > Portland, Oregon



Going Deeper #1, 2006. Kilnformed and coldworked glass, 11 1/2 x 21 inches.

I have always been intrigued by deep places: caves, pools of blue, crevasses, openings. Mystery and discovery lie in these secret places; they are a metaphor for where my greatest longings and fears reside. > From a background in painting, Carmen Vetter discovered glass in 1996. It was love at first score and break. After working with mosaic for a few years, a move to Portland introduced her to Bullseye and the studio glass movement. Since then she has been looking for new and innovative ways to use this surprising, flexible medium. She is currently represented by galleries in Florida and Seattle.



KRISTIN MCFARLANE > Brunswick, Australia

My work explores the concepts of memory, fragility and longing. Historical and personal narratives are fused within layers of glass to capture memories while the fragile qualities of glass allow these sentiments to be transformed into precious time capsules. *The Lost Art of Letter Writing* explores the loss of emotion within communication by contrasting handwritten letters dating from WWI with contemporary SMS and email messages of today. > Kristin McFarlane holds a BA in graphic design and an MFA in glass from Monash University, Melbourne. Group exhibitions have included: Ranamok Glass Prize, Australia, 2004; The Roaring 40's, Chappell Gallery, New York, 2006; and the Bombay Sapphire Blue Room Tour, 2002. Kristin set up a glass studio for indigenous artists in Balgo, Western Australia and has created works for the Royal Melbourne Hospital and the 2006 Australian of The Year Awards.



The Lost Art of Letter Writing, 2006. Kilnformed and coldworked glass with silver leaf and fiberglass, 16 1/4 x 13 7/8 inches (installed).



KAREN REID > Dalton, Pennsylvania

My inspiration lies with the simple, unpretentious and often overlooked elements that surround my life. A branch whose surface has been patterned by insect activity, a broken pottery shard unearthed while gardening, or the determined journey of a caterpillar as it works its way across my porch can easily become my muse. As I create my sculpture, I attempt to manipulate less and observe more, striving to find a path exposed by the material and not forced by my hand. I take special delight in unexpected results and continually struggle to remain truthful to those discoveries. > Karen Reid is a studio artist and lifelong resident of northeastern Pennsylvania. She has been involved with sculpture and kilncast and formed glass for over five years. Since receiving her BFA in sculpture in 2002, she has been active in exhibitions, commissions and gallery work. She has received a graduate assistantship for the 2006–2007 academic year and has returned to school to complete a master's degree in studio art.

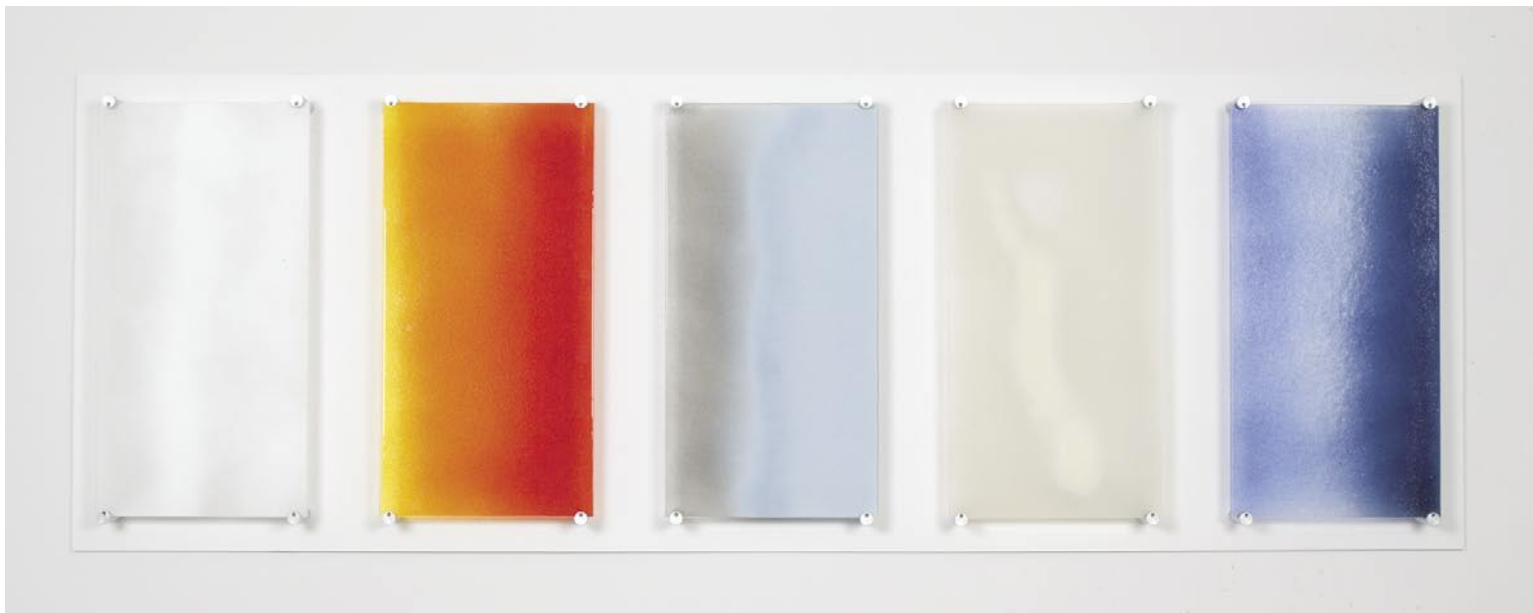


SEAN CAMPBELL > Belleek, Northern Ireland

Technically, my specialty is art glass. However, what I'm really working with is light. The flat panels become sculptural forms as light and shadow flows off and through the work, stimulating a journey within. > Sean Campbell was born and raised in Belfast. Completing an honors degree at Liverpool University, he set out on a journey which circumnavigated the globe. He lived and worked in Europe, the US, Guatemala, Australia and New Zealand and travelled through Asia, Africa, the South Pacific, Central and South America over a twelve-year period. This developed an empirical interest in anthropology and the environment from an international perspective.



Top of the Hedge Quilt, 2006. Kilnformed and sandblasted glass with wire, 1 1/2 x 69 x 31 1/2 inches. Photo: J.W.Flipski of Guy Cali Associates.



Four Seasons in One Day, 2006. Kilnformed glass, 23 x 11 3/4 inches (each panel).



MINORU SHIMOMURA > Ainslie, Australia

When we experience spaces or a landscape, there are many different worlds that we can encounter. A landscape can be considered on a macro scale (everything we can see around us from one vantage point), on a micro scale, or on a range of scales in between. When we experience a place, our experience encompasses a range of different perceptions and takes place on a variety of levels; our experience of reality is always multi-faceted, not objective. > Born on August 7, 1981 in Bangkok, Thailand, Minoru Shimomura lived and attended school in Mito City, Japan until he was ten. He then moved to San Diego, California where he spent thirteen years living by the sea. In 2004, he went to Canberra, Australia to study glass at Australia National University where he is currently completing his Bachelor of Visual Arts.



Merging of Light, 2006. Kilncast and coldworked glass, 7 5/8 x 22 7/8 x 2 1/4 inches.



KIMBERLY PENCE > Riverside, Illinois

Currently, I am working in glass, light, and found objects to create works that explore vanishing landscapes both actual and imaginary. Pressing issues influence my work such as global warming, changes in land mass (edges), and the disintegration of native habitat and indigenous populations due to urban sprawl. I am also interested in issues of domestic dysfunction relating to human value systems and in the effects of landscape on memory. > After a fifteen-year career in interior design, Kimberly Pence closed her practice to focus on studying and making objects in glass, especially kilnforming and casting techniques. With an associate degree in interior design from the Art Institute of Houston, she is working to complete her BFA at the Art Institute of Chicago. She has studied with Kirstie Rea, Steve Klein, Jeremy Lepisto, and Mel George and works as a project assistant to Anne Wilson.



Brewing Storm, 2006. Kilncast glass, wood frame, 5 3/4 x 21 1/2 inches.



CATHERINE WOODS > St. Petersburg, Florida

There's a saying in dance communities: you don't choose the tango, it chooses you. I feel the same way about working with glass. While I have explored and continue to work in a variety of media, something about glass keeps me coming back. Mostly, it's the distinctive quality of the color. Cathedral color is its own animal, skirting the bounds of both subtractive and additive color theory. My work explores these unique color relationships and their correlation to form. With *Rolling Target or/t/irid*, intersecting planes of circular forms, offset and flipped, combine with contrasting color to create a sense of captured motion. > In 2001, Catherine Wood made a life-changing decision, leaving a career in television advertising in order to create art full time. She truly misses expense accounts, but finds that other favorite parts of her old career cross over nicely to her new career: translating ideas into realities, solving problems creatively, and collaborating with various disciplines. Her focus has been on public art installations. She feels fortunate to have had the opportunity to create a number of these projects.



JULIE CHAPMAN > Glasgow, Scotland

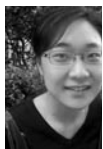
My work talks about daily life and the process of trying to replace chaos with grace, realizing that one will always be near the other and the need to just work things out until the balance is met. Getting to this equilibrium usually involves a mental battle to try to keep down the chaos thrown at us daily. > After igniting an interest in glass at Glasgow School of Art, I acquired my own kiln and continued to learn from lots of reading and lots of cracked, out-of-shape glass. For four summers I have taken classes at North Lands Creative Glass in the Scottish Highlands and this has excited me to study full time. I gained a place at Edinburgh College of Art for the next three years, a dream I've hoped to fulfill for some time.



Rolling Target or/t/irid, 2005. Kilnformed glass, 11 x 20 3/4 x 1 inches (installed).



Absolute Equipoise, 2005. Kilnformed, blown and coldworked glass with murrine, 6 3/4 x 6 x 2 1/4 inches. Photo: neilsonphotography, Glasgow. Gaffer: James Maskrey, University of Sunderland.



JUNG-HYUN YOON > Seoul, South Korea



Distort, 2006. Kilnformed and kilncast glass with steel stand, 7 3/4 x 10 3/4 x 1 inches.

If we try, we can recognize many two-faced matters in our daily lives. Usually we can perceive only one side of a matter; however, sometimes when we see a thing, we can recognize both of its faces. Also, when we see one side of a thing, the concept on the other side could be chasing the first viewpoint. Fluttering and hesitating with a beginning, conscious and subconscious in a black and white movie, distances between my imagination and my real life are my themes. > Jung-Hyun Yoon was born in Seoul, South Korea. She graduated from Kangwon National University, majoring in industrial design digital media and received a special award from the Kangwon Industrial Design Association in 2003. She is currently a graduate student in glass design at Kookmin University.



MARTIE NEGRI > Mamaroneck, New York



Vessel of Happiness, 2006. Kilnformed, blown and coldworked glass, 9 3/8 x 4 1/2 x 4 1/2 inches. Gaffer: Rob Panepinto.

Flowers accompany our rites of passage and carry deep symbolic meaning. They are collections of individual gestures, an expression multiplied, a gathering for remembrance. My designs borrow from traditional Italian millefiori, or thousand flowers, technique, yet strive for a more original style. In my work, millefiori is about multiple worlds coming together to form something intricate yet complete and serene. > Martie Negri is an art therapist and artist who has worked with glass for five years at UrbanGlass in Brooklyn. She has an MS in Art Therapy from the College of New Rochelle, a BA in Museum Studies from Salem University and a design degree from the New York School of Interior Design. Working with her is her son Dylan, 15, who is studying glass at UrbanGlass and Snow Farm.



KURUMI CONLEY > Portland, Oregon

My work is influenced by the environment in which I live. Nature, that surrounds me and keeps changing throughout the seasons, fascinates me. The unoccupied chair symbolizes a feeling representing the existence of a human who is not there to sit and, in that absence, the quiet, endless flow of time. > Kurumi Conley, a native of Japan, graduated in 1994 from Joshibi University of Art and Design, Tokyo, where she studied textiles, ceramics, and glass. She now lives in Portland, Oregon with her husband and two children, creating glass works at her home studio.



Leaf Chair, 2006. Kilnformed and coldworked glass, assembled, 23 x 9 1/8 x 7 inches. Photo: Kurumi Conley.



RHODA BAER > Bethesda, Maryland



Untitled - #5, 2006. Kilnformed and coldworked glass with stainless steel stand, 17 1/2 x 21 1/4 x 5 inches (installed). Photo: Adam Avel.

My new glass fusion pieces reveal my interest in the interplay of volume, mass, density and tone. I have coldworked the front and back surfaces to defuse the light as it passes through. Under certain conditions light appears to emanate from the interior of the piece. I am challenged by the way color and luminosity transform ordinary glass. More than anything, though, it is the effort to find the optimal balance among different elements that engages me. > Rhoda Baer is a Washington, DC photographer and visual artist. Her bold photographic images have won many awards, been widely exhibited and are included in many private collections. She has photographed ordinary people as well as corporate, governmental and cultural leaders worldwide. Her portraits of women with heart disease recently appeared in an advertising section of the *New Yorker*. Her glass work, like her photography, is notable for its strong concept, clean line, vibrant color and minimalist perspective.



AVERY ANDERSON > Cheshire, Oregon



Raven Spirit Vessel, 2006. Kilnformed and coldworked glass with enamels and gold lusters, assembled, 9 7/8 x 27 3/4 x 5 3/8 inches.

Artists are storytellers, no matter what medium they choose. My stories are depicted in glass and inspired by my passion for animals. The images and interpretations I use are the result of personal observations and endless research into the relationship between animals and indigenous cultures. I am especially drawn to the link between the animal world, spirituality and myth. Ancient civilizations the world over held animals in the highest esteem. The homages they created depicted the soul of the animal. It is my ultimate goal to capture this “soul” in the pieces I create. > Prior to discovering her passion for glass, Avery Anderson was a dog breeder, a veterinarian technician, and a wildlife rehabber. Designing wall pieces, art platters, and vessels, her glass work is devoted exclusively to animals. Anderson is a founder and past vice president of the International Guild of Glass Artists, served as vice president of the Eugene Glass School, and teaches at her Cheshire, Oregon studio. Her work is in numerous galleries and private collections.



CAROL CARSON > Las Vegas, Nevada



Reference Point, 2006. Kilnformed and coldworked glass with glass paints and welded steel base, 19 1/4 x 18 x 6 inches.

I have been making things my entire life, mistakes included. Art, though, for me, has been something necessary. I started out drawing at an age too young to remember. I moved on to painting and sculpture and every art form in between. I studied architecture and painting. Glass has been a building medium for me, three-dimensional, a place itself to inhabit, rather than a material to build from. The places I found in my paintings I fuse into glass, resulting in spaces fluid, dense and built. These spaces, and the light created, can be viewed and entered. > Carol Carson has been working with glass since 1982, first in stained glass, then moving into kilnformed glass in 1990. She studied architecture and painting, receiving her BFA in 1995. A native of New York, she now makes her home in Las Vegas, Nevada with her daughter and husband. She has been published in *Glass Craftsman*, is represented by Pismo and Kittrell/Riffkind galleries, and has work in private collections in the US and Canada.



JACKIE BECKMAN > Mesa, Arizona



Incidental Observations, 2006. Kilnformed, kilncast and coldworked glass, 10 x 10 x 1 1/2 inches.

My work is a journal of memories—the places, people and eras of my life. In the creation of my pieces, I think representationally. In the sharing of them, I simply attempt to convey an emotion. In my recollections, I tend to see the world differently from others because I weed out white space and crowd together all that I find exciting, exhilarating, intriguing or important. I see the best parts of everything, shoved all together. If a little is good, more is better. I've never understood how a dessert could be too rich or art too passionate. > Chicago-born artist Jackie Beckman's exhilarating narratives focus on conveying her emotions of specific memories associated with the urban environment of her youth. She attended Northern Illinois University and studied art at Columbia College. She currently resides in Arizona where her family is comprised of a terrifically tolerant husband, a precocious little girl, a genius Bernese Mountain dog, a not-so-bright but adorable Shih Tzu, and a cat who owns them all.



CAROL LAWTON > Fremont, California



"Necker" Marriage House, 2006. Kilncast and coldworked glass, 11 1/4 x 8 5/8 x 2 inches.

I use the form of the house in my work because it represents both containment and protection. It is the place where we live out our most intimate lives. Solid, yet transparent, my glass houses are strongholds of emotional intentions, hinting at human narrative but still meant to be filled with ambiguity: heavy but fragile, contained but revealing. Kilncast glass is an ideally suited method and material that allows me to create a stage where my figures act out the scenes from a play of my devising. > Carol Lawton earned an MA in ceramics and photography at California State University, San Jose. In 1983, she received a National Endowment for the Arts Fellowship for her explorations in pinhole photography. She worked in photography until she began her glass education in 2002 with Susan Longini. Carol has studied at the Corning School of Glass with Dan Clayman, Richard Whiteley and František Janák. She teaches glass casting, fusing, related glassworking techniques, and photography at Ohlone College.

The world of glass art is highly dynamic and usage varies among artists, evolving like the processes themselves. Here are some terms that describe usual and unusual glassworking techniques and terms, many of which were used by finalists this year. In some cases, descriptions were provided by the artists themselves; other sources are cited below.

Annealing > Controlled cooling of glass to prevent unwanted stress when it reaches room temperature.

Coldwork > Use of a hand or power tool to change the shape or the surface texture of glass. Some coldworking techniques include cutting, engraving, grinding, sandblasting and polishing. Example: *Top of the Hedge Quilt*.

Framework (lampwork, torchwork) > Shaping of glass over an open flame to create delicate figures, lines, objects, or sculptural forms.

Fusing > Joining glasses through the application of heat.

Gaffer > Glassblower in charge of executing the design(s) of another artist, sometimes as part of a team.

Hot-form (hotwork) > General term for the direct manipulation of glass at high temperatures with or without the use of molds but always with hand tools or gloves. In most instances, hot-forming is accomplished in a blowing studio and involves furnace glass that is sculpted on the end of a punty. In kilnforming, the maker, wearing heat-resistant gloves and/or using simple tools, can reach into a hot kiln and shape the glass by hand. Example: *Spring Grass*.



Top of the Hedge Quilt, page 38



Spring Grass, page 16

Kiln > Oven-like chamber built out of refractory materials such as brick that are capable of reaching temperatures in excess of 1500°F/816°C.

Kilncast > Process wherein cold glass is loaded into a mold or crucible at room temperature and subsequently brought to a molten state so that it flows until it fills and conforms to the volume of the mold. The mold itself may be made of many different materials and may be made as a single piece or assembled to create the necessary form.

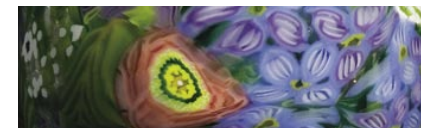
Kilnform (kilnfire, kilnwork) > Broad term used to indicate the heat-shaping of glass in a kiln. A piece that has been kilnformed may have been fused, slumped, kilncast, or a combination of such techniques.

Lost wax casting (in French, cire perdue) > Method often used to create a glass object in the round. The positive form is created in wax, invested in plaster/silica or other mold material, then melted out or “lost” through an opening or channel in the investment mold. The resulting cavity is filled with glass either directly or by means of a reservoir situated above the mold in the kiln. Example: *First Play Date*.

Millefiori (Italian for thousand flowers) > Small mosaic sections of glass made by fusing and/or hotworking together arrangements of colored glass cane and pulling out the resulting thick form to produce a length of multicolored cane. It is typically then cut into small cross-sections and picked up onto a gather of hot glass as part of a blown or sculpted object. Example: *Vessel of Happiness*.



First Play Date, page 34



Vessel of Happiness, page 42

Murrina (plural murrine) > Patterned cross-section(s) of glass that has been sliced from a preformed rod or bar. The internal patterning of the rod or bar results from the bundling, heating and drawing out of many smaller rods or strips of multicolored glass. The process of making murrine is the same as that used to make millefiori but without a floral motif. Example: *Absolute Equipoise*.

Pâte de verre (French for glass paste) > The term refers in general to cast forms made from glass paste but is used more broadly to describe a wide range of materials, processes, and end effects that vary dramatically as exemplified in works by finalists in this exhibition. In the spirit of greater clarification, Susanne Frantz suggests “granulized glass in the form of powder and/or fine frit mixed with water or a binder to form a slip or a paste, placed in a mold (either lining it or filling it), and heated until fused.” Example: *‘Stelle’s Garden Glove*.

Screenprinted enamels > A transparency of the image to be printed is placed under a fine mesh silkscreen that has been coated with film emulsion. In a darkroom, the screen is exposed to a light source and developed, washed and dried. A dry glass enamel (superfine glass powder with concentrated color) is mixed with a liquid medium and squeezed through the screen to be printed either directly onto the glass surface or onto decal paper and subsequently transferred to the glass. The glass is then fired in a kiln to mature the glass pigment. Example: *Every Monday*.

Slumping > Controlled bending or forming of glass in the kiln over, into, or around a mold or other apparatus. Example: *Millstone II*.

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Absolute Equipoise, page 41



‘Stelle’s Garden Glove, page 18



Every Monday, page 32



Millstone 2, page 22

e-merge: A Juried Kiln-Glass Exhibition for Emerging and Intermediate Level Artists is a worldwide biennial competition that demonstrates the range and possibilities of kilnworked Bullseye glass. The exhibition was located in the mezzanine gallery of the Bullseye Resource Center in Portland, Oregon from October 14—December 10, 2006.

Bullseye Glass Company is a leader in promoting glass art worldwide through quality production of colored glass for art and architecture, research and education, and the presentation of innovative glass art in its Portland gallery. The company's head office and factory are in the same location as when it was founded in 1974. The operation is much bigger than the modest wooden house of its origin and the owners no longer roll barrels of batch up and down the street. But the glass is still handmade and the company still believes in the values of its founders including the support and promotion of art and artists at all levels of their careers.



Top: Guests view exhibition during opening night reception.
Bottom: Lani McGregor (l) awards prize to Cobi Cockburn (r) at award ceremony.
Photos: Michael Schmidt.

The following people helped make this exhibition possible:
Janet Bartholomew, Margaret Herrington, Lani McGregor, Mary Kay Nitchie,
Chris Petruskas, and Jeff Phegley.

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