



emerge 2014

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Published on the occasion of the biennial juried kiln-glass exhibition
at Bullseye Gallery in Portland, Oregon
April 8–June 28, 2014

National Tour
Bullseye Resource Center Bay Area, July 19–October 11, 2014
Pittsburgh Glass Center, November 7, 2014–January 18, 2015
Bellevue Arts Museum, Spring 2015



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To inquire about the artists
or the artworks shown,
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gallery@bullseyeglass.com
or 503.227.0222.

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

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It has been over a decade since we hatched the idea of inviting artists working in kiln-glass to exhibit with us in Portland, Oregon. Because the idea blossomed online, we called it *e-merge*.

Over the years, the original exhibition of mostly plates, platters, and tabletop panels grew to encompass works covering walls, ceilings, and floors; to include artists whose studios dot the globe from Australia to Wales; and to involve more and more university-level art programs (by 2014 more than 30). As the activity became more grounded, we dropped the hyphen and the little e stood up tall and proud, becoming simply *Emerge*.

You could call this process evolution.

For 2014, to acknowledge the fact that an artist's career is never a before-and-after snapshot, we've added a section to this catalog and created a separate exhibit to celebrate a select few former *Emerge* finalists who have continued to create works that expand this medium. We're calling it *Evolve* and in the years ahead it will be a permanent part of *Emerge*.

After closing in Portland in June 2014, works from both exhibitions will tour three other U.S. venues under the fused title *Emerge/Evolve*. Which brings me to what for me—and many others—represents the evolutionary highpoint of our decade-long journey: affiliation with an esteemed Northwest museum, namely the Bellevue Arts Museum (BAM).

At the request of BAM's Director of Art, Craft, and Design, Stefano Catalani, *Emerge/Evolve* will open at the museum in Spring 2015 running for four months. The exhibit's Bellevue stop will also anchor a rich educational program of lectures, demonstrations, and hands-on workshops spotlighting the remarkable work being done in our medium, all of which lives out the imperative at the heart of artistic endeavor: *Emerge/Evolve*.

Lani McGregor
Director, Bullseye Gallery
Partner, Bullseye Glass Co.

This year's competition attracted over 320 entries from more than thirty countries. In January, the *Emerge* 2014 jurors reviewed several thousand images, evaluating each entry for craftsmanship, design, and creativity. Ultimately, the jurors selected a group of more than 40 finalists.

In early April, the selected pieces were installed at Bullseye Gallery in Portland and the jurors gathered to review the assembled work and choose the category award winners. The winners were announced on April 12 at an opening reception and award ceremony attended by more than 150 people, including many of the finalists.

Academic Institutions

One of the missions of *Emerge* is to support and encourage university-level art departments teaching kilnformed glass as a sculptural medium. Applicants who qualified to compete for the *Emerge* 2014 Academic Award are current or recent students at the following institutions:

- Alberta College of Art + Design (Canada)
- Ball State University (US)
- California State University, Chico (US)
- California State University, Fullerton (US)
- Australian National University School of Art (Australia)
- Chemeketa Community College (US)
- College of Mount St. Joseph (US)
- Edinburgh College of Art, University of Edinburgh (UK)
- Espace VERRE (Canada)
- George Fox University (US)
- Kansas City Art Institute (US)
- Kookmin University (South Korea)
- Meredith College (US)
- National College of Art and Design, University College Dublin (Ireland)
- National Glass Centre, University of Sunderland (UK)
- New York University (US)
- Pacific Northwest College of Art (US)
- Pittsburgh Glass Center (US)
- Rhode Island School of Design (US)
- Rochester Institute of Technology (US)
- San Jose State University (US)
- Santa Fe Community College (US)
- Sheridan College (Canada)
- South Australian School of Art, University of South Australia (Australia)
- Southern Illinois University Carbondale (US)
- Tokyo University of the Arts (Japan)
- Tyler School of Art, Temple University (US)
- University for the Creative Arts (US)
- University of South Alabama (US)
- University of Texas at Arlington (US)
- University of Wisconsin—Madison (US)
- University of Wisconsin—River Falls (US)
- University of Wisconsin—Stevens Point (US)
- Vermont College of Fine Arts (US)
- Virginia Commonwealth University School of the Arts (US)



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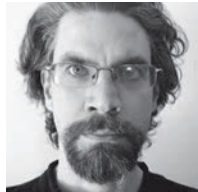
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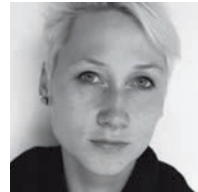
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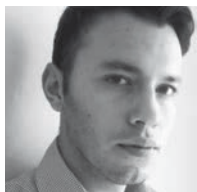
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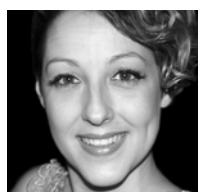
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is an independent art curator, writer, and editor based in the Northwest. She has held curatorial posts at the Museum of Northwest Art (2008-13) and Whatcom Museum (2006-08). In addition to curating group and solo, historical and contemporary art exhibitions, she also managed, edited, and contributed to exhibition book projects at both museums. Moles has bachelor's degrees from Columbia University and the University of Washington, and a master's degree from New York University's Institute of Fine Arts.



received a BFA from the Maryland Institute College of Art in 2006 and a MFA from Cranbrook Academy of Art in 2010. Nachison has had numerous solo exhibitions and has been included in multiple group shows across the country. In 2013 she received an Artistic Focus Project Grant from the Regional Arts and Culture Council in Portland, Oregon. Nachison is currently the Interim Fiber Department Chair and a Visiting Faculty member at the Oregon College of Art and Craft in Portland, Oregon.



is a regional correspondent for Artforum and GLASS Quarterly. He teaches contemporary art history and criticism at the School of the Art Institute of Chicago, where he is adjunct full professor and director of the New Arts Journalism program. His books include *Spirited Visions: Portraits of Chicago Artists* and *Jon Kuhn: The Story of a Glass Sculpture*. He has also served as a panelist for the National Endowment for the Arts.

Michael Endo: You were asked to evaluate the entries based on three criteria: quality of content and concept, quality of craftsmanship, and the quality of design. Which of these qualities are most important to you?

Kathleen Moles: I try to judge on all three and keep all three in my mind as I'm considering the work. But I have to say that what intrigues me the most is concept and content.

James Yood: Quality is like "quota." It is one of those "Q" words that nobody particularly likes because we all see quality differently. I take each work on its own merits. I try not to apply some overarching, pre-disposed concept when I come to these things. I did what I normally do: I look for something that requires me to look a little longer. Anything that slows me up and requires me to figure it out or to savor its idiosyncrasy is something that I'm drawn to.

Emily Nachison: I look at concept and design first. I look at a work and ask how the concept and design work together. Craftsmanship is usually what I look for next. If the craftsmanship is there, it becomes a strong piece for me.

We talk about these terms—concept, design, material, process—as separate terms, but the three of you linked them together. Can these terms be divorced?

JY: This is what we mean when we use the phrase "term warfare." It's never really a simple either/or situation. If a work sets out to be only about technique, if someone is going to make a Guggenheim Cup, that's alright with me, I just want it to be really, really well made and interesting. If it is the best Guggenheim cup that I see that day, I would put it in an exhibition like this.

EN: I think there is a movement right now in art to go back to the process of craft. It's not necessarily just "glass," it's across the board in all these craft media and craft conversations. People are going back and saying that the process is important. The students in particular seem to be working with concept and materiality at the same time and that was some of the strongest work.

KM: With glass, there's been an evolution of emphasis on technique and then concepts come out. I think we can see that evolution here. There are some pieces that stand out for their technique and there are some pieces that stand out for their concept and content.

What role do artist statements play in the jury process? Do artist statements really matter?

JY: I don't read all of them, but I would anytime I wasn't sure. I probably read two-thirds of them. But many of these people are visual artists because they are gifted visually and not necessarily as writers, and so I tend to take them with a grain of salt. If the work is telling me one thing and the statement is telling me something else, I stick with the work.

EN: One of the statements that stood out was Marion Delarue's. Her statement talked about what the work represented. It talked about both the process and the concept that was behind it. It was very satisfying, as a juror, to look at the piece, which is lovely in and of itself, and then to read the statement and see that she had really eloquently thought about the ideas behind the piece. One piece that I had a hard time with was visually very strong, but the statement wasn't well researched and it made me think about the piece differently. That being said, I'm glad that she was thinking about her work.

Kathryn Wightman's Posy won the gold award. What made that work stand out?

JY: It is the curious play and some of the subtleties of it. I like the relationship of what I'd call the "stitching" to the vertical stripe background. The subject matter is familiar, but not so familiar that there was nothing to regard within it. I just found it to be a thoughtful and engrossing piece visually. It is a puzzling piece, puzzling in a good way. It will look traditional to many people, but I don't think it is. That's intriguing to me.

EN: One thing that's interesting to me about it is its use of materiality to talk about image making. The powders are layered in such a way that it is coming off the wall in these different levels. It makes me think about digital printing but it is highly pixelated in a throwback to how we thought about printing in the past. That's where it is conceptually, and then the craftsmanship was right there. You can get involved in the piece, and then the craftsmanship keeps you there. It was spot on.

KM: I think there is a tension that is resolved beautifully. It has the rigid background, very precise, of a barcode, overlaid with a nostalgic, natural form that has a wonderful texture. So, for me, the interplay between the oppositions that the piece contains and how it's resolved is really compelling.

James B. Thompson won the newcomer award. As a professor of painting at Willamette University, Thompson is definitely not a newcomer to art. What were the thoughts behind this selection?

KM: At the Museum of Northwest Art, when I was the curator, we had a traveling exhibition of his prints and paintings several years ago. I was delighted to see that his work translates beautifully into glass. Does he really fit in the newcomer category? I say he does because this is a very new medium for him and I think the work is strong and stands on its own.

JY: It is one of those pieces I call a "platform for wonder," in that it is an easy piece to dive into. There is a lot of imaginative room for a spectator, which is harder to do than it sounds. It requires a deft touch. You find yourself spending time looking at something that you wouldn't think had a lot of visual weight, but it does.

Are there pieces that didn't win an award, but you would like to mention?

KM: I was intrigued with the work of Cheryl Wilson-Smith. The piece called *Winter's Lichen* kind of looks like a vessel, but refers to a natural form. What intrigues me about that piece is its fragility. Looking at it is like watching time pass, there's something meditative about the work. It just arrested my attention the minute I saw it and I keep coming back to it. I look forward to seeing more of her work.



Cheryl Wilson-Smith, *Winter's Lichen*, 2013. Photo: Shannon Kellestine.



Opie Hileman, *Connect 1*, 2013.



Abram Deslauriers, [insert title], 2013.

EN: I want to mention Opie Hileman's *Connect I* series. It is about weight and scale and references an industrial material... maybe another sculptural material in a different way than I am used to seeing with glass. Instead of being about fragility and transparency, it's about making and materiality.

JY: Another work that I wish we could have selected is Abram Deslauriers' *[insert title]*. I continue to think about it a great deal. It's one of the first times I ever thought of the phrase "drawing with glass." This is literally using glass as line. I was very caught up with the rhythms of it, the sweep of it, the sort of Bacchanalian surge from left to right. It has a very festive and vivacious sense of energy. The little gestures are intriguing in themselves and have to be seen in this larger drama.

Installation made a big showing among this year's finalists. Is this a new trend?

JY: I don't want to say it's a pattern. I will say that, historically, when the economy is bad, people make installations because they know they're not going to sell the work anyway. It may or may not be true, but it is a cliché. Most of the installations were by students. They're motivated by different concerns.

EN: These artists are seeing more images of installation pieces and are maybe referencing the broader sculpture and fine art world and not just craft and glass history. I think it's exciting to see those worlds collide. I also think some of these artists are thinking about what happens when you fill a room full of a very fragile material.

In a competition titled *Emerge*, how important is originality?

EN: I'm always looking for the emergence of originality. Does this seem like an emerging voice? Does this seem like the beginning of an idea? I don't expect it to be fully blown. Of course, when we jury, we look for the most fully blown, original ideas but there are always standouts where there is an inkling of an original artist or a new direction for this artist.

KM: This is a very difficult question and I think it's pretty weighted. Originality, quality, these are tricky terms. I have a hard time answering because it's in the mix, for sure, but it's not at the top of the list for me.

JY: There's a statement attributed to Matisse, though I don't think he actually said it, which is, "Originality is hiding your sources well." No one is in favor of a lack of originality. That would be confusing. I look for originality because we are individual humans and things we make should somehow express our individuality. I am expecting to see something that I have never seen before, but not something I've never imagined before.

Do you have any advice for *Emerge 2016* entrants?

EN: I think we can all agree that it's better if you submit several images and several different pieces. As a juror, it's troubling to go through an application and only see one piece. It's really important to have that context.

Any final thoughts on the jury process?

JY: I think we did what almost always happens in these processes: we reached a consensus without compromising the core values that we hold dear.

KM: I'm impressed with the consensus we reached. Look at the variety of concepts, material uses, and geographical locations of the award winners. We didn't plot that, it just sort of happened. So for me, the leitmotif of this exhibition is variety. It's a truly international exhibition.

My work investigates the balance between reality and illusion through decorative pattern. Hybrid retro designs are replicated in sifted glass powder. A graphic illusion of depth is replaced with the relief of sintered layers. The three-dimensional glass sculpture emerges from the surface of the wall.

Kathryn Wightman obtained her BA and MA from the University of Sunderland. In 2011, she completed PhD research (also at the University of Sunderland) focusing on the development and application of creative printmaking processes for the decoration of blown glass. She recently relocated to New Zealand to teach at the Wanganui Glass School. Her current research can be seen as a development of her PhD work in a kiln-based format. Having developed a strong visual aesthetic rooted in textiles and pattern design, Wightman integrates digital technologies and hand-based skills into her practice.



In my work, I am observing and experimenting, connecting ideas and objects in new constellations. I observe glass, the traditions and habits connected to it, examining these pre-formed behaviors to raise questions about reality and expectation, in hopes of suggesting alternative uses and interpretations. As a result, I often use uncommon techniques—stress in glass, the breaking of it, stains, technical errors. I experiment, drawn by my interest in science, social and cultural habits, and abnormalities and their influence. I connect abstract ideas with material observations with the aim of fusing both—materiality and concept, craft and idea.

Born in Germany, Anna Mlasowsky received her BA from the Royal Danish Academy of Fine Arts and has been a scholarship student at the Pilchuck Glass School, the Corning Museum of Glass, and Penland School of Craft. She has received numerous awards for her experimental work and has been an artist in residence at the Creative Glass Center of America, the Toyama City Institute of Glass Art, Pittsburgh Glass Center and the National Glass Centre to name a few. Her work has been shown in international competitions and museum collection, including the Corning Museum of Glass, the European Museum of Modern Glass Art, and the Glasmuseet Ebeltoft.



My work explores how the spaces we occupy shape us. I am particularly interested in the architecture of socially and geographically vulnerable locations. Places that are in liminal states of existence or no longer present at all. These are physical spaces that represent our past, present, and possible future. They are embedded within us and shape our sense of being and humanness.

Originally from Pennsylvania, Gina Zetts has lived in both New York and California over the past nine years. She received a BFA with honors from Alfred University and is currently pursuing her MFA in glass at the Rochester Institute of Technology. She has worked as a teaching assistant and instructor at the Pennsylvania Governor's School for the Arts, Alfred University, the Rochester Institute of Technology, Pilchuck Glass School, and Public Glass in San Francisco.

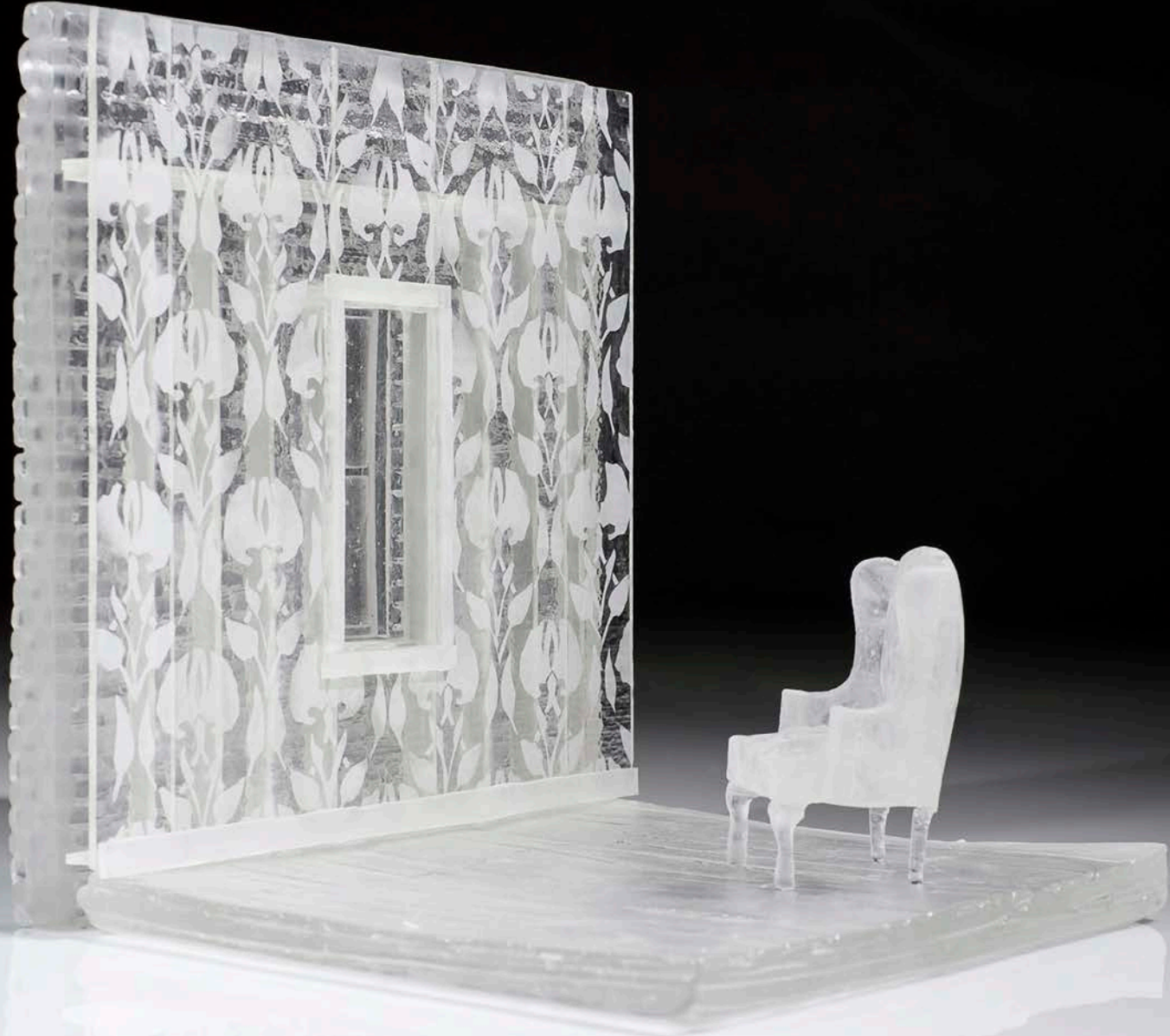


Photo: Elizabeth Torgerson-Lamark

I'm interested in the female's desire for transcendence in regards to her physical presence. In a description of the classical body—an image of a white female bourgeoisie—she is monumental, self-contained, static, and closed. This standard of beauty exists in multiple and disconnected societies. The Wall manages to become something that is recognizable, with associations that include palace gates and the 1970s wallpaper of a Midwestern home. It defines the space it is in while simultaneously becoming an object that is only of surface value to be looked at and admired.

Kate Clements is in the first year of her MFA in glass at Temple University's Tyler School of Art in Philadelphia. She received her BFA in painting and art history from the Kansas City Art Institute in 2011. She was awarded a highly competitive Temple University Graduate Fellowship, and was the recipient of the Charlotte Street Foundation's Urban Culture Project 2011-12 studio residency. Her work explores a variety of mediums, including video, performance, and installation. Her primary focus is kiln-glass.

The Academic Award is special in that it encompasses two prizes—one recognizing an individual artist and the other recognizing the accredited, university-level academic program in which that artist was enrolled during the 2012-2013 school year. The institutional recipient of the *Emerge* 2014 Academic Award is the Tyler School of Art at Temple University.



When I move, my world begins to move. When I stop, my world stops. I rule the moment in time and space when stillness is replaced by motion, a moment that begins from my action. This movement is brought about by power, but cannot move only by power. Though I can change time into power, I must not forget that it is fragile. In my work, I attempt to give form to the relationship of movement and power. Glass is the indispensable material for this: its existence is changed by light and moved by heat, in much the same way that glass affects my heart.

Rei Chikaoka is a teacher and studio artist. He graduated from Musashino Art University's Department of Craft Design in 1993 and began working as a part-time instructor in 1999. That same year, he established STUDIO POSI in Tokyo. His work has been shown at the Asahi Modern Craft Exhibition and the Glass Craft Triennale, as well as solo exhibitions at several galleries. He recently returned to the university to pursue a master's degree.



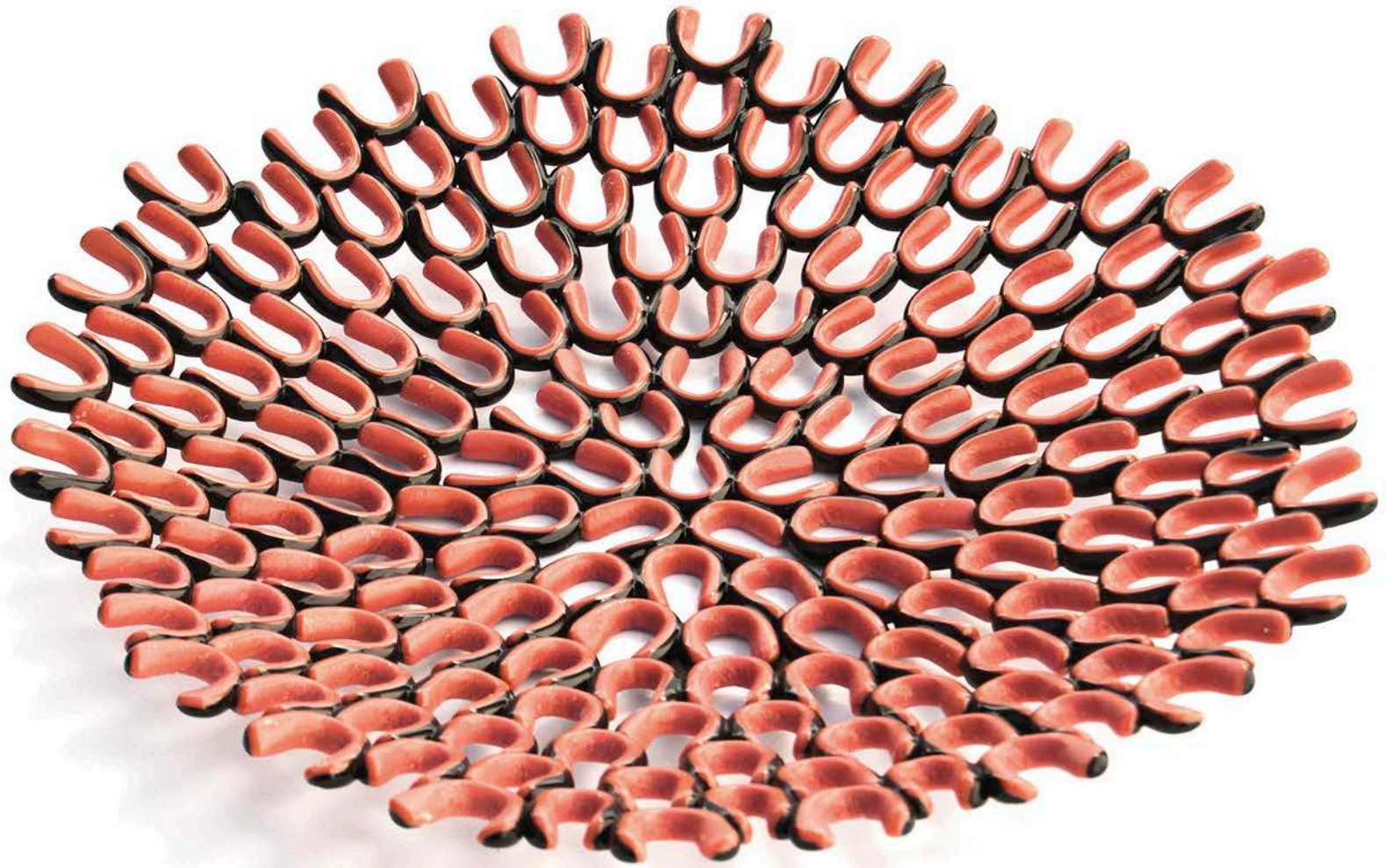
Through the medium of glass I explore the inherent mutability of elements that make up our solar system, our planet, our bodies, and our very processes of experiencing the immediate landscape of the present in real and geologic time. The resulting work entertains the notion of coastlines, ice floes, stellar bodies, lava beds, edgelands and liminal spaces or scapes that appear fixed, though in fact they remain engaged in a process of continual change. The inherent transformational quality of these elements is reflected in the choice of materials, conceptual themes, and creative processes.

While attending a museum opening of his mid-career touring exhibition of paintings and mixed-media prints, James B. Thompson met the co-owner of Bullseye Glass who expressed an interest in seeing his artwork translated into kilnformed glass. The suggestion intrigued him. After accepting a scholarship from Bullseye Glass to take part in a Painting With Glass workshop, Thompson was offered an artist residency at Bullseye to create a new series of artworks interpreting the theme of Chroma Culture in the winter of 2012.



Each piece is “the piece.” I design and produce it with that spirit. A unique object comes from the glass: cut, joined, and fused always for the first time.

Manuela Castro Martins was born in Alcobaça, Portugal, and grew up in the Douro region. She studied law and worked as a lawyer for several years. At the same time, she started working with glass, producing decorative pieces. In 2001, she opted for a full-time career creating art in glass. Her work has been exhibited throughout Europe, and she has created trophies for numerous competitions and events, including the 5th Lacoste Congress, the International Festival of Iberian Expressionist Theatre, and the Matiné Pensante Conference.



The combination of porcelain and glass allows me to recreate agates by imitating the natural process where fluids circulate amongst rocky cavities, generating successive layers of quartz crystals after each passing, eventually creating a geode, and, when the cavity is full, becoming an agate. The porcelain brings to the piece the stability required to keep the pattern in place during the firing process and to keep the glass in place during its fusion. This glass brings the piece its shine and translucency. The ceramic and the glass thus blended also enable the feel and weight of a natural agate.

Born in Bois-Guillaume, France, Marion Delarue developed a passion for the design of small objects and jewels early on. In 2006, she joined the Object Department of the École Supérieure des Arts Décoratifs de Strasbourg (The Strasbourg School of Arts and Design). Her work is exhibited in galleries and museums throughout Europe, Asia, and North America. She has been a finalist in French, Belgian, German and Chinese contemporary ceramic and applied arts competitions.





Photo: Sylvain Deleu

My work is a dialogue between the simplicity and intricacy that one finds in nature. These sculptural tiles—inspired by lotus seeds I collected recently from a pond in Taiwan—create a theatrical atmosphere in space. On entering the form, the light is directed/diffused to create emotion. The tile was designed using 3D modeling tools, combining new technology with handmade qualities. Two modular tiles were rapid prototyped and then cast in glass using traditional craft technique.

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Cristina Vezzini was born and raised in a medieval town in Northern Italy and has had a deep affinity with nature since she was young. It is her memories—full of images relating to seeds, plants, her birthplace and the people of her childhood—that are entwined, like time capsules, and translated into her glass and ceramic works.



Photo: Morgan Chivers

My interest in spatial relationships has led me to become fascinated by the way our definitions of space can be relative. Clear glass is a positive material that has the ability to be considered a negative space when another contrasting entity is introduced into it. This realization has led me to think of clear glass as a space in itself, allowing me to create permanent “installations” within these spaces. These are inspired by a desire to visualize otherwise unseen phenomena.

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Originally from India, Jean Fernandes moved to the United States after spending a considerable part of her childhood in Dubai. In 2010, she earned her BA in design from San Jose State University in and is currently pursuing her MFA in glass at the University of Texas at Arlington.



Photo courtesy of the artist.



Photo: Sylvain Deleu

I am an emerging, self-taught cast glass artist from South Africa now living in North Carolina. My work is inspired by my African upbringing and my Dutch heritage. It is often focused on elements of cultural pride and beauty, and explores the relationship between substance and nothingness—the wholeness of emptiness. Each piece begins as an original design in clay followed by a series of molds.

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Hendrik van Vuuren is a native of South Africa, and has lived in the United States since 2001. The son of a builder, he is entirely self-taught and began developing his technique in 2012 after purchasing a beat-up ceramics kiln that was being discarded by a North Carolina art school. His earliest memory of making art is as a small boy sculpting clay figures with the natives on the riverbanks of his family's land near Bloemfontein, South Africa.

Ganesh is my icon, as he symbolizes the spirit and body of a wise person. To me he brings faith to remove obstacles, thus forcing one to look beyond form. The inspiration for these Ganeshes came from visiting my two favorite museums: the Pitt Rivers in Oxford, and the fascinating Sir John Soane's Museum in London. Both house a collection of paintings, architectural salvage, and unexpected treasures of eccentric and exquisite taste. They inspired me to make work that has that quality of fragility, curiosity, and mystery, like a small window that invites the viewer to explore the inner soul of the piece from several directions.

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Purnima Patel was born in Kenya and is currently a resident of the United Kingdom. After earning a degree in paleontology, she pursued an active commercial interest in art and completed her MA in ceramics and glass from the Royal College of Art in 2009, adding another MA in conservation and restoration in furniture and decorative arts in 2012. Her work has been acquired by a number of private collectors.



Photo: Andrew James

In "Snow White," no one roots for the stepmother. The fair Snow White triumphs. But what happens when the girl ages and is herself no longer the "fairest of them all"? What is our complicity in perpetuating the beauty myth, a fairy tale that ties value so completely to youth and an impossible ideal? One day, Snow White will find herself in her stepmother's shoes. And in an increasingly connected and media-savvy world, she will need more than one mirror and one apple to maintain her position.

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 Upon receiving a degree in community health from Brown University, Virginia native Kristina Arnold moved to Nashville to pursue a career in public health. After working as a research associate in pharmacoepidemiology at the Vanderbilt University Medical Center for five years, she returned to her first love, earning her MFA in painting from the University of Tennessee. She has worked in collections management for the Frank H. McClung Museum in Knoxville, Tennessee, and the Parthenon Museum in Nashville. In 2005, she joined the faculty of Western Kentucky University's Art Department where she teaches and serves as gallery director.



This work is an exploration of latent potentiality within life forms, through the interpretation of microscopic botanical imagery and alchemical notions. I am investigating ways to represent processes of transformation, growth, and evolution, occurring in individual human experience and equivalent movements in the natural world.

—
 Ruth Ann White has recently completed a bachelor of visual arts at the Australian National University (ANU) School of Art in Canberra. The major focus of her degree was in the Glass Workshop, with extra-curricular courses undertaken in glass engraving and enameling. She currently works with the Canberra Glassworks and will begin study for honors at ANU in 2014.



ANDEV

Photo courtesy of the artist.

My series of glass “Vitreo-Tone” recordings represent loss in analog media. When stored safely these recordings could be played by future generations, who will hear the information fade each time it is played. Not only does the casting process corrupt the data on the recordings, but each time the grooves are traced by the phonograph needle, the music wears away further. Through the reproduction of media, degradation is inherent in these works.

Madeline Steimle recently earned a BFA from Southern Illinois University. She was awarded third place in the Glass Art Society’s International Student Exhibition and also served a short residency at S12 Gallery and Workshop in Bergen, Norway. Along with a strong interest in glass, Steimle also works with printmaking and painting. Future plans include applying to residencies and other opportunities before pursuing a master’s degree.

Drawing on my background in architecture and digital media, I am interested in creating interactive pieces that can alter the mood of a space through the use of light, color, and electronics. I’m interested in combining new interactive lighting technologies with high-quality materials like glass and wood that provide the pieces with a tactile and timeless feeling. My aim is to create pieces that complement and augment the experience of physical spaces.

After completing his graduate studies in architecture and art history, Romy Randev worked as an interactive designer for ten years, creating short films, apps, interactive DVDs, and more. Longing to return to the design world, he spent a year learning about glass fusing, electronics, and modern manufacturing techniques to create Looma, his interactive lighting studio. Originally from Ottawa, Canada, Romy now resides in the San Francisco Bay Area.



Photo courtesy of the artist.

"All we see and seem is just a dream within a dream." – Edgar Allan Poe

Photography is the medium with which I choose to talk about the relative states of being, where concepts of parallel worlds, truth and lies, fiction and reality all intertwine in works of self portraiture to explore these notions and other selves.

Juan López first came to art through photography in 1996, in Rosario, Argentina, where he started studying and exploring the different media and processes available, and working with photographic artists. In 2002, he settled in Spain where he and his partner Celina Re began working with glass. Since 2005, they have been running Reez, a glass design studio, and have undertaken many different creative projects using both glass and photography.



For as long as I can remember, I have been interested in photography and making things. The combination of photography, glass, and woodworking in these "frames" (as I call them) is greater than the sum of its parts. They take on a life of their own when lit from behind or placed in indirect sunlight. I plan to explore further to see where I can take them.

Josh Greenberg studied photography at Mason Gross School of the Arts while at Rutgers University and has a BFA in industrial design from Rochester Institute of Technology. An award-winning industrial designer and developer of children's products, housewares, and medical products, Greenberg is fascinated with nature, design, architecture, and the details of the world we live in. After studying at the Pittsburgh Glass Center, he found a synergy with glass, photography, and his need to build things.



Photo: Tony Walsh



My work explores memory and identity through viewing instruments such as peepholes, hand mirrors, and picture frames. In recent projects, I have partnered these objects with video projections and sound to examine how we see and remember, and to create a feeling of interactivity and theater. My use of domestic forms elicit a feeling of the familiar while subverting that sentiment with projected imagery of forest fires, smoke plumes, and desolate landscapes to raise the element of foreboding and make clear the fragility of our lives and the poignancy of impermanence.

Alice Pixley Young attended Ringling College of Art and Design and the New York Studio Residency Program and received her MFA from the University of Maryland. She has been an artist-in-residence at Virginia Center for the Creative Arts and Ragdale Foundation in Illinois. Recently, Young received fellowships from the Surdna Foundation and the Jentel Artist Residency Program and was nominated for a Corning Incorporated Award for her work at the Pilchuck Glass School. She teaches at Northern Kentucky University and The School for Creative and Performing Arts in Cincinnati, Ohio.

Glass captures the echo of objects lost (ghosts). Placed with the dirty items of everyday I hope to create the soft tension of a misplaced memory. Hilarity and bone-wrenching sadness achieved by matching the oddness of these objects. Through and against glass's inherent fragility I find these feelings myself. Each situation is a narrative eliciting a gut reaction in the viewer. Parallel to catching a whiff of a familiar scent on the sidewalk. Surprising, upsetting, and, ultimately, haunting.

Rebekah Birkan grew up in New Mexico, where she developed a distaste for the glasswork being shown. But upon moving to New York to get her BFA in studio art from New York University, she discovered that she enjoyed the challenge of manipulating glass. She has been working in glass for two years, including classes at UrbanGlass and the 2013 summer session at the Pilchuck Glass School. She has exhibited in galleries such as Mellman Space, GirlHaus, and the Rosenberg.



Photo: Derek Dudek

There exists an anomalous zone, a contextual space, in which form contradicts function, and necessity is not an essential component of invention. This is the space that intrigues me—where machines are no longer derivative to their function, and tools assume a life of their own. The context of this zone is both machine- and man-made, yet without the quality of utility usually associated with this class of object. And so the potential, possibility, and even desire of the objects to come to life and exist as articulating machines is anticipated and contemplated.

—
A metal smith and object maker for more than 15 years, Terrence Lavin has been experimenting with incorporating small kilnformed glass forms into his work for the last few years. While the glass elements are parts of a greater whole, they are becoming increasingly important to the manner in which he considers, perceives, and designs his work.



Photo: Shannon Kellestine

My work is deeply influenced by our human connection to the land. Living in the far north on the granite and gold of the Canadian Shield and surrounded by boreal forest, I explore that which resonates with our soul. My delicate sculptures are interpretations of light and landscape and a place for quiet contemplation. They allow the viewer to draw associations with their own remembered landscapes, resulting in a meditative and emotional response. They become an interpretation of memory.

—
Cheryl Wilson-Smith has been working in glass frit sculptures for more than five years using a method similar to 3D printing. Her work has been exhibited throughout Canada and the US.



Photo: Bill Bachhuber



Photo courtesy of the artist.

My latest series is an exploration of memory, of things forgotten and remembered, discarded and re-found. Things from the natural world gathered and cherished since childhood: feathers, fallen leaves, bones, egg shells, twigs, and the odd mysterious trinket, saved as treasures to be revisited, to be seen and pondered during quiet moments. The inconsequential detritus that connects us to the enigma of existence. Glass is paradoxical: solid yet transparent, strong and enduring yet fragile. I use it as physical metaphor, a material that requires conscious physical awareness and care for it to survive undamaged, as do the treasures of this life.

—
Since founding Ethier Glass Studio in 1969, Linda Ethier has become known for her pioneering, innovative work with fused and kilncast glass. Her work is held in many private collections, and she has received numerous commissions for site-specific glass installations for both corporate and public institutions.

My glass investigates the elegant configurations found in botanicals and sea forms. The multiple layers draw the viewer's eye into a curious observation of light, color, and silhouettes peeking out through parallel, negative spaces. What I particularly love are the shadows and reflected colors that strata themselves on the mounted surface. They have a manifestation of floating, echoing the compelling beauty and elegant motion found in our natural surroundings.

—
Michelle Hamilton has been working in fused glass since early 2012. Her MFA in ceramics and glass and 30 year foundation in ceramics have been invaluable to her technical understanding of glass and the intricacies of 3D design. Hamilton exhibits nationally in both galleries and museum shows and has been published in books and magazines. Her work is found in private and corporate collections. She currently teaches at Maryville University.



Photo: David Paterson

I am interested in physical and emotive ideas of mapping space, thoughts, and feelings. Using colors and patterns, I draw from the Australian landscape and the order and structure of suggested forms in architecture. My process uses glass components constructed into three-dimensional images. The use of pâte de verre allows me to play with shifting color and textured light. I am attempting to create abstracted structures that intrigue yet, through a sense of order, reassure the viewer.

—
 Hannah Gason is currently completing a bachelor of visual arts (glass) at the Australian National University School of Art in Canberra. She has a background in cartography and continues to be drawn to the concepts of mapping in her visual practice. Actively involved in the Australian glass community, Gason consistently seeks opportunities to work with professional glass artists.

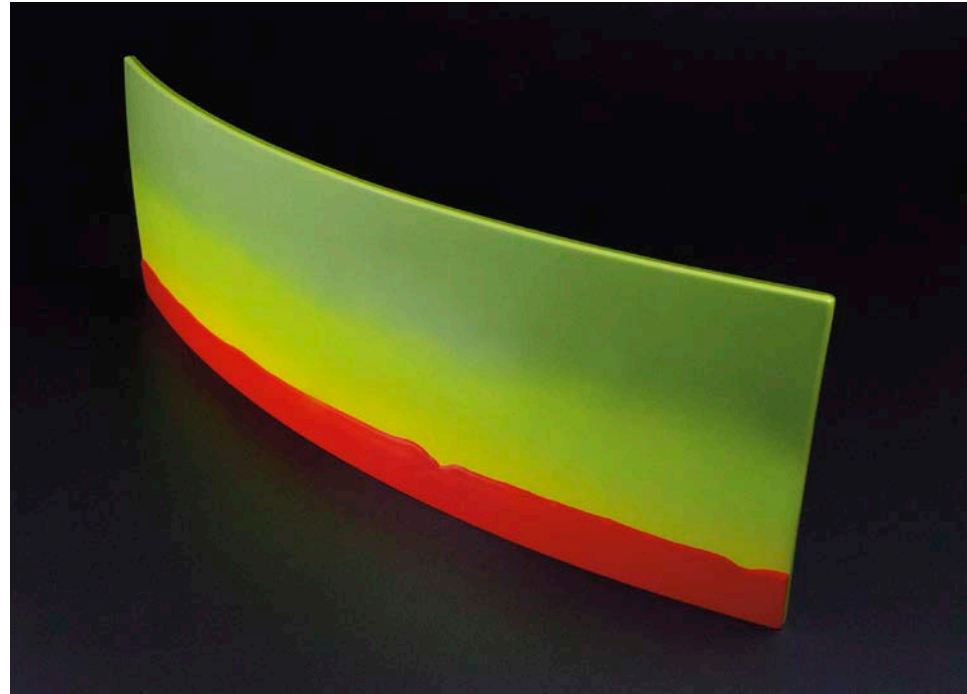


My current work developed from a desire to merge glass and metal in their liquid states. Using glass stringers allows me to work beyond the constraints imposed by expansion, contraction and annealing. As the molten metal meets the glass, there is a brief moment when both materials are in a liquid state. After this period of flux they are connected. The interaction between the materials determines the form of the object, exploring notions of control, order, and chaos.

—
 Originally from South Manchester, Harry Morgan is currently completing a BA (Hons) in glass at the Edinburgh College of Art. He recently returned from a six-month exchange at the Australian National University School of Art. In 2013, he won the New Exhibitor Award at the Scottish Glass Society's 34th Annual Exhibition.



Photo: Paul Foster



My work features geometric patterns with strong lines and sharp contrasts, often incorporating abstract elements. Most of my work is carefully planned, starting out as a detailed drawing. I use this stage to try out multiple variations on each idea and to think through the process that I will use to implement the design in glass. Once I am happy with the design, I assemble multiple components that are fused separately, and then cut, shaped, and fused together to create the whole.

—
Working 35 years as an engineer has given Bob Heath an appreciation for detail and design that he now expresses in the form of glass. He has studied with a wide range of glass artists and tried just about everything one can do with the material. His most significant influences in terms of techniques have been Patty Gray and Avery Anderson. Artistically, he is most influenced by the work of Klaus Moje and Steve Immerman.

My work is rooted in the representation and interpretation of the American landscape. Accessing this rich history, I challenge the myth of an idyllic, harmonious coexistence. My work sardonically melds environmental anxieties with enchanted reverie. In this work, I explore transitional moments in landscape, while challenging the viewer's interpretation of time, place, and scale. These pieces are named in the genre of spaghetti western films, with dramatic sensibilities of desperation and loss.

—
Michael Hernandez has been working with glass since the age of 16. He earned his BFA from Emporia State University and MFA from New York State College of Ceramics at Alfred University. He has worked professionally in a wide range of capacities with glass, including production manager, gaffer, technician, and instructor. His work has been shown throughout the United States and in Europe. He is currently assistant professor of art in glass at Palomar College in San Marcos, California.



Growing up I spent a lot of time with nature—exploring above ground, underground, on the water, and under the water. I found discarded plastics in all of these environments, and while I always disdained the plastics, my artistic sensibility grasped their visual impact. Looking past the cultural concepts verging on object racism, I reinterpret the culturally deemed social role, manipulating and translating the aesthetic. I capture a frozen moment of the forms, creating a fossilized relic of remnants produced by our modern society, transcending the previously prejudged role.

—
 Madeleine Dornan is a multidisciplinary artist who graduated from the Australian National University School of Art in 2013. She has long held a passion for art and art accessibility. Her work is influenced by the environment and her experiences. Her expressive use of color is often very predominant in her artworks. Working in a diverse range of art forms, she has been awarded numerous accolades and commendations for her artworks.



While exploiting the inherent contradictory properties of glass, I am studying traditional feminine accessories and their place in relationships. The Fascinator is an extreme take on hair and headpieces, traditional feminine adornment, and is designed to explore ideas of voyeurism and perspective. It was created as a couture piece for a specific model and is intended for a future performance with her (small wire bobby pins hold the piece in place on her head as her hair hides them).

—
 Lisa Naas is in her first year as an international MFA student in the glass program at the Edinburgh College of Art. Before moving to the UK in 2013, she worked as a New England–based arts administrator and educator for the Tanglewood Music Festival by day (a position she maintains), while pursuing her own mixed media visual art pieces by night. Glass has been her primary medium since 2009. She continues to be influenced and inspired by the performing arts.

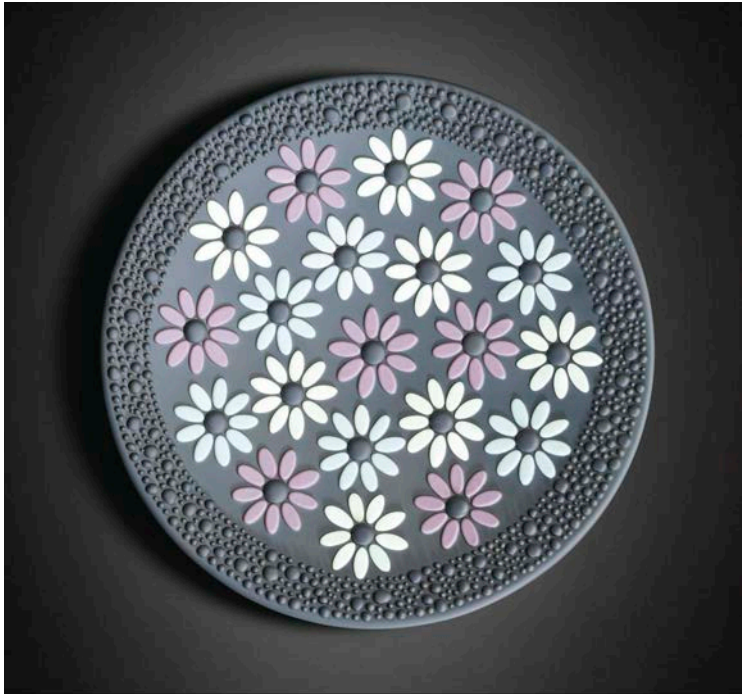


Photo: Rauno Traskelin



Photo: Steven Barall

I am looking for experience and influences around me wherever I go. In nature I calm down, take a deep breath in the shadow of a forest or on the high seas. Travel and the urban city beat set my imagination in motion and provide seeds of inspiration. The long dark autumn of my home country awakens my senses. Then the pencil seeks the paper, demands and makes suggestions.

—
Pirjo Kivimäki-Krouvila is an industrial designer. After graduating from the University of Art and Design in Helsinki in 1980, she worked as a designer for several years until she found glass fusing. She made her first fused piece in her home studio in 1998. That was the beginning of her study, of continual experimentation and searching. Kivimäki-Krouvila has participated in several group exhibitions including the Finnish Glass Museum's touring exhibitions in Europe in 2006-08 and 2011-12. Her work was featured in *Corning's New Glass Review* 33.

As an architect, I built habitable spaces: fresh, bright, clean, and new. Now I have shifted focus and changed scale. I construct smaller objects to evoke larger structures and landscapes, real or imagined. These are relics, mementoes of what once was. Just as a pebble picked up and saved from a beach or the unique dance of light through a doorway can recall powerful memories, my work endeavors to trigger awareness of something—perhaps not identifiable, but yet familiar. I consider what is left after time, the elements, and memory have done their work.

—
Susan Cox studied education and taught middle and high school before earning her M.Arch degree from Columbia University. After years practicing architecture, she turned to glass as a more immediate means of exploring her ideas of light and space. She has studied at the Corning Museum of Glass, the Pilchuck Glass School, and North Lands Creative Glass Centre, and her work has been chosen for numerous exhibitions and private collections. She is the owner of Susan Cox Glass, a kilnforming studio in Pound Ridge, N.Y.



“Form is emptiness and emptiness is form.” – Thich Nhat Hanh

The use of structured emptiness and open space has a place in our busy, constantly connected, information-rich, and shrinking world. These sculptures demonstrate that even if you have to manipulate, twist, and stress a bit to make room for the emptiness, it provides a positive outcome. The internal space in this sculpture is fully surrounded by glass (others in this series have multiple openings and apertures). This encasement allows an observer to see multiple aspects of the interior from one external vantage point.

—
For the last three years, John Webster’s artistic focus has been on kilncast glass sculptures, recently expanding into the inclusion of misaligned interiors as a primary design element. Taught that glass should be of uniform thickness, he found this a great reason to do the opposite and discover different and interesting effects. With a background as an artist, inventor, handyman, and general problem solver, Webster finds that working with glass presents many rewards and many more challenges.

In the last year I have been focused on creating a collection of wearable rings using Bullseye glass and silver. In Chinese astrology, the animal signs assigned by year represent what others perceive about you or how you present yourself.

—
Renato Pérez has studied at Colegio Ypsilanti de Puebla and UNARTE in Mexico, and at Vetroricerca Glas&Modern Center in Italy, as well as numerous workshops throughout Europe. He is currently studying design in Australia.



Photo courtesy of the artist.



Photo: Dan Kvitka

My work is about reflection, perception, and exposure; layering images and techniques to explore issues of identity and how it is constructed. I am interested in optical devices such as camera obscura, which, when embedded into an object, cause it to change with the environment that it finds itself in. Through this, I seek to challenge the idea of permanence as a marker for authenticity by making objects that are unchangeable on the surface, but must reflect their surroundings.

Ainsley Francis is pursuing her MFA at Edinburgh College of Art. Her earlier studies in philosophy influence her work in glass, which focuses on issues of layering of identity, and how it is constructed and changeable. Having focused on kiln working and attended a number of engraving workshops, she is interested in layering techniques, and is particularly drawn to photography and optics, finding it a rich tradition from which to draw inspiration.

The passage of time is so rapid that we frequently miss the moments our lives are comprised of. The slow moving nature of glass invites us to pause and truly examine the stillness in life amid its dynamic and rapid flow. Through my art, I seek to examine and capture those instants in the midst of change, like the moment of a glance, so our sensations may persist as a visceral experience in the present.

Terri Grant began her journey into art in 2000 through class work at Columbia Basin College. This led to a local juried award and an interest in sculpture. She focused her initial studies on lost wax bronze casting, and refined her technique under the tutelage of artist Ron Gerton. It was during this time that she began to work with glass. Grant has since studied with Karl Harron, Carrie Iverson, Jeremy Lepisto, Richard Parrish, and Nathan Sandberg.

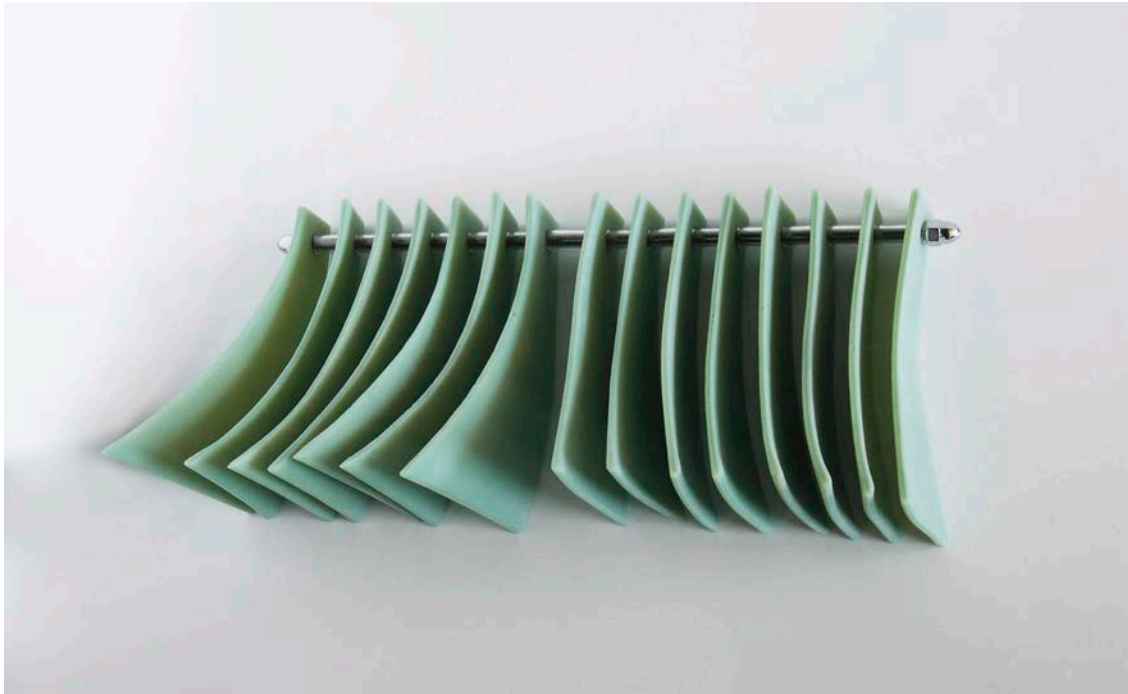


Photo: Joanne Frey

I believe glass can be extremely aggressive in color and surface gloss or texture, while still being inherently fragile and delicate. The fragility presents a structural challenge while color and surface seem to insist on attempting even more unconventional compositions. Since I began working with glass, instead of trying to think of a project, I find myself with a long list of themes and variations I want to try. As each project is completed, several more suggest themselves. I hope there is time to try them all.

—
After a very conventional career, Diantha McJilton retired and decided to try something entirely different. This included courses in welding, metal sculpture, and even culinary arts. In 2012, she took a course in glass sculpture at the local community college and, after getting acquainted with the medium, decided to experiment with what she could build with it.

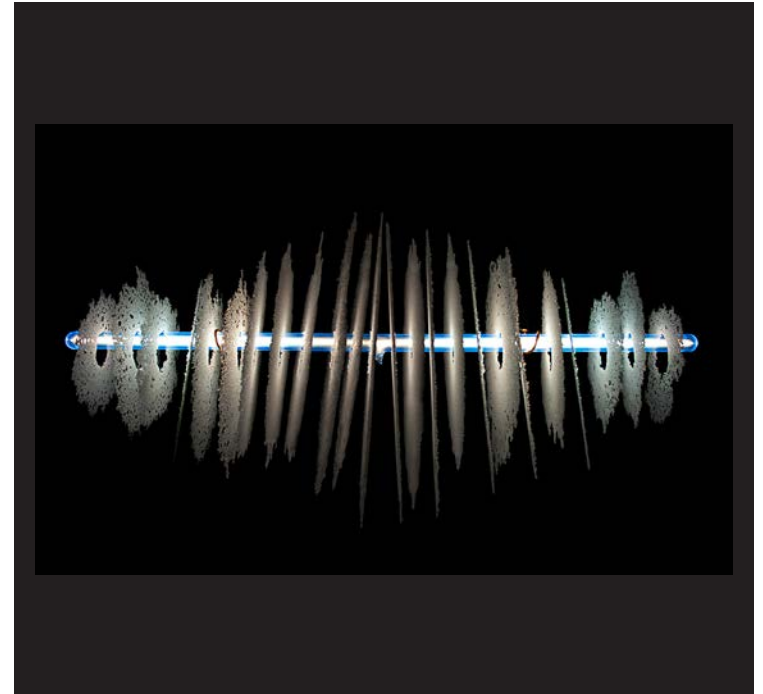


Photo courtesy of the artist.

The optically observable represents a mere sliver of the spectrum of interwoven phenomena composing our reality—we did not perceive ourselves in the midst of an expanding mist until we learned to observe with radio waves. Paper-thin glass discs are suspended on a glass tube, suspended from loops of live wiring. The radio waves generated within each loop overcome glass's non-conductivity, introducing electrical stimulation inside the sealed tube. This overcomes the inert tendencies of the gasses trapped in the tube, emitting a faint glow through ionization. Surrounded by complete darkness, this echoes our condition: a fragile balance seen through radio waves.

—
Working in glass since 2006, Morgan Chivers's approach to the world is inherently cross disciplinary. He graduated from San Jose State University in 2011, having spent a decade earning four simultaneously conferred bachelor's degrees—history, global studies, photography, and spatial arts—with minors in anthropology, music, religious studies, German, and environmental studies. He is currently pursuing a master of fine arts in glass & intermedia at the University of Texas at Arlington.

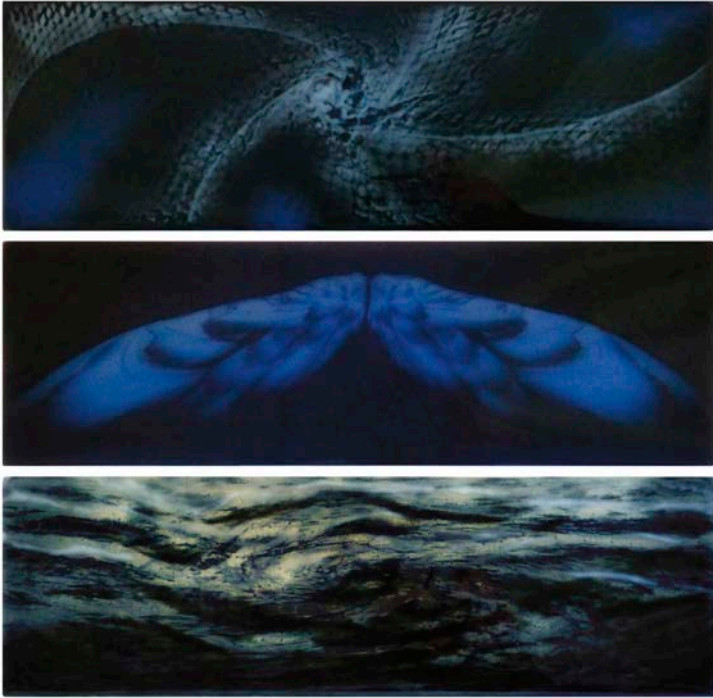


Photo courtesy of the artist.

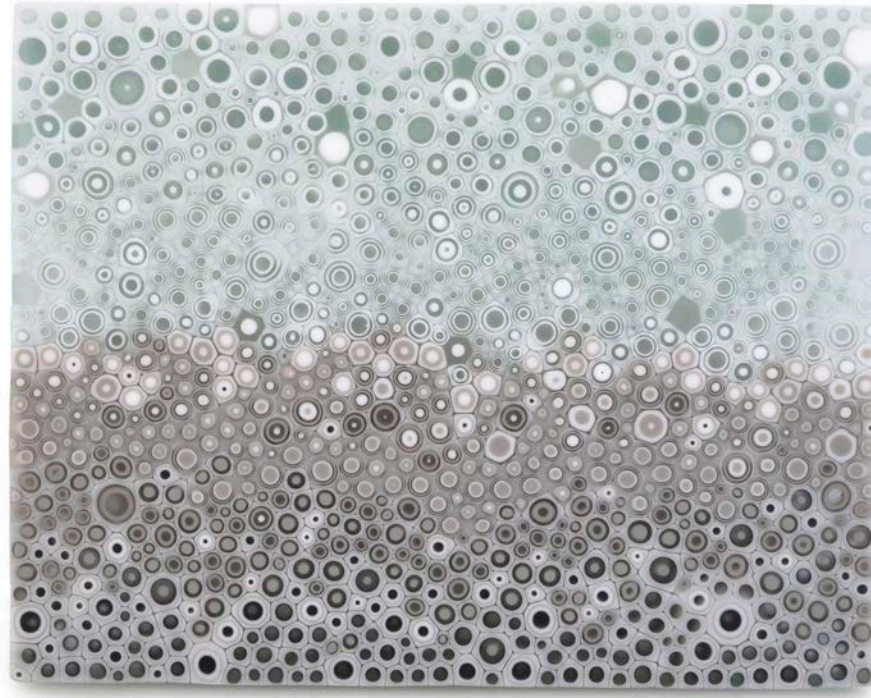


Photo courtesy of the artist.

The body of work I am now creating is all about light and symbolism and how light and shadow can capture and describe space and air to create dimensions of meaning: physical, conceptual, spiritual. I believe glass is the perfect medium for painting light in this way. The juxtaposed imagery symbolizes levels of space—from the subatomic to the wider universe—and plays with transformation and metamorphosis in the broader definition of landscape: inner, dream, etc. The line of the horizon is used in defining the boundaries of space, with the reflections below as counterpoints and opposites, moving from the real to the internal.

—
 Kristin Bell received fine art degrees from the University of California, Irvine and Otis-Parsons School of Design. During a year of study in Italy and England, she became influenced by Romantic and Symbolist artists. After transitioning from fine art to graphic design, she had a career as an art director and film producer. After moving to New Mexico, she began to paint again, then discovered the medium of glass.

Pristine yet untamed atmospheres and textures inform my artistic approach. I've always been drawn to isolated, remote landscapes—the silent, spiritual recesses of unspoiled nature—and I try to reveal that rugged stillness and sense of awe in my work.

—
 Northern California native Michael Ciabattari received his first formal exposure to glass while attending the California College of the Arts, where he earned a BFA in photography in 2004. In 2013, he rediscovered the medium at Bullseye's Bay Area Resource Center and began an extensive exploration of the intellectual and spiritual possibilities inherent in kilnforming. He currently resides in Alameda, California, where he produces art from his home studio.



I find my inspiration to make art while experiencing my everyday environment. I'm inspired when I'm content, my mind is clear and my senses are allowed to wander. I feel these moments create a meditative and transformative state, where the smallest detail reveals its fundamental purpose and allure. Through the use of form, color, and texture my work focuses on capturing these inspirations and reflections, without fully replicating their origins. I feel this invites the viewer to have intimate glances into my experiences, while allowing the work to have a voice of its own.

Opie Hileman makes and exhibits geometrical, abstract compositions made of cast glass, utilizing the process of *pâte de verre*. He highlights one aspect of the sculpture with bold colors, and/or texture and manipulates both the positive and negative space of the composition to evoke a strong sense of movement. Hileman works and resides in Portland, Oregon, where he constantly challenges himself to grow as a husband, father, artist and maker. He attributes his success to the support of his loving family, friends, and mentors.



[insert title] is an ever expanding set of components that are used to spontaneously respond to a space. Each component is crafted to be unique to itself but complex as it associates with a whole. Depending on the installation, a component will be rotated, set within the negative space of another or left out completely. By its very nature, [insert title] is never a completed object or final composition. It can be expansive or small, wrap a corner or climb a column. A different space will bring out different qualities and determine the scale.

Abram Deslauriers is a 2014 MFA candidate in the glass area of the Craft/ Material Studies Department at Virginia Commonwealth University. He hails from Seattle and will return there to start his professional practice. Deslauriers recently exhibited his new glass drawings at a group show in New York City.

Kristina Arnold, *Snow White Turns* 40, 2013. Cast glass, cast sugar, brass, wood, 79.5 x 60 x 18 inches (installed). Page 28.

Kristin Bell, *Transformation #1*, 2013. Kilnformed glass, 16.375 x 15 x 1 inches (installed). Page 41.

Rebekah Birkan, *You Have Reached the Home*, 2013. Kilnformed glass, rug, MDF, 27 x 62 x 48.5 inches (installed). Page 31.

Morgan Chivers, *particulate pulse (inertness is relative)*, 2013. Glass, xenon, neon, argon, copper, carbon fiber, wood, electricity, 13 x 33 x 13 inches. Page 40.

Michael Ciabattari, *Untitled #3*, 2013. Kilnformed glass, 7.125 x 9 x 0.5 inches. Page 41.

Kate Clements, *Untitled (Wall)*, 2013. Kiln-fired glass frit, 108 x 90 x 0.125 inches (installed), 96 x 96 x 0.125 inches (submitted). Page 16.

Rei Chikaoka, *Release*, 2013. Kilncast glass, metal, 9.125 x 12 x 9.75 inches. Page 18.

Susan Cox, *Path*, 2013. Cast glass, 7.25 x 18.5 x 9 inches. Page 37.

Marion Delarue, *Blue Agate Bracelet*, 2013. Glass, glaze, porcelain, chamotte, 0.375 x 4.25 x 4.25 inches. Page 24.

Abram Deslauriers, *[insert title]*, 2013. Kilnformed glass, 75 x 271 x 0.25 inches (installed), 132 x 300 x 0.25 inches (submitted). Page 43.

Madeleine Dornan, *Shady Past Series II*, 2013. Cast glass, 5.125 x 3.25 x 2.5 inches to 10.75 x 5.75 x 4.25 inches each (installed dimensions variable). Page 36.

Linda Ethier, *Maple Nest*, 2013. Pâte de verre, 3.75 x 11.75 x 11.75 inches. Page 33.

Jean Fernandes, *Immersion*, 2013. Kilnformed glass, 7.125 x 7.75 x 2.125 inches. Page 26.

Ainsley Francis, *Located Portraits*, 2013. Kilnformed glass, 1.25 x 3.75 x 3.75 inches each. Page 39.

Hannah Gason, *Reference Point (series 1-5)*, 2013. Pâte de verre, 2.75 x 4 x 3.5 inches to 4.375 x 4.75 x 4 inches each (installed dimensions variable). Page 34.

Terri Grant, *Kathryn*, 2013. Kilnformed glass, 26 x 20.625 x 0.75 inches. Page 39.

Joshua Greenberg, *Kennedy Town, Hong Kong #1*, 2013. Kilnformed glass, photography, wood, 10.125 x 12.75 x 5.5 inches. Page 30.

Michelle Hamilton, *Splash*, 2012. Kilnformed glass, 8.75 x 19.75 x 19.75 inches. Page 33.

Bob Heath, *Rainbow bowl with green center*, 2013. Fused glass, 2.625 x 11.75 x 11.75 inches. Page 35.

Michael Hernandez, *Forget About Dying*, 2013. Kilnformed glass, 9.875 x 30.5 x 3.5 inches. Page 35.

Opie Hileman, *Connect 1*, 2013. Pâte de verre, metal, 4.25 x 14.5 x 15 inches, 4.375 x 9 x 16.5 inches, 5.75 x 15.75 x 17 inches (installed dimensions variable). Page 42.

Pirjo Kivimäki-Krouvila, *Secret Garden*, 2013. Kilnformed glass, 2 x 19.375 x 19.375 inches. Page 37.

Terrence Lavin, *Prototype C*, 2013. Kilnformed glass, metal. 8.75 x 15.25 x 9.75 inches. Page 32.

Juan López, *Untitled / triptych*, 2013. Kilnformed glass, photography. 18 x 27.5 x 0.375 inches (installed). Page 30.

Manuela Castro Martins, *Glass Lace 1*, 2012. Fused glass, 2.375 x 16.5 x 16.5 inches. Page 22.

Diantha McJilton, *Bolted Wings*, 2013. Fused glass, threaded rod, plastic tubing, acorn nuts, 6.5 x 14 x 4 inches. Page 40.

Anna Mlasowsky, *Resonance*, 2013. Fused glass frit, video, sound, 48 x 90 x 68 inches (installed), 197 x 158 x 118 inches (submitted). Page 12.

Harry Morgan, *Barbican*, 2013. Kilnformed glass, concrete, 4 x 3.75 x 3.5 inches. Page 34.

Lisa Naas, *The Fascinator*, 2013. Kilnformed glass, wire, 8.625 x 12.25 x 4.5 inches. Page 36.

Purnima Patel, *Ganesh I*, 2013, kilnformed glass, 10.125 x 5.125 x 2 inches; *Ganesh II*, 2013, kilnformed glass, 10 x 5 x 2.125 inches; *Ganesh III*, 2013, kilnformed glass, 10 x 5.25 x 2 inches. Page 27.

Renato Pérez, *Dog*, 2013, glass, silver, 1.625 x 0.875 x 0.875 inches; *Goat*, 2013, glass, silver, 1.375 x 0.875 x 0.875 inches; *Rabbit*, 2013, glass, silver, 1.375 x 0.875 x 0.875 inches. Page 38.

Romy Randev, *Umbra*, 2013. Glass, bamboo plywood, electronics, LEDs, 2.375 x 17.875 x 17.875 inches. Page 29.

Madeline Steimle, *Vitreo-tone Recording: Blues*, 2012. Kilnformed glass, record player, 18 x 19.75 x 15.25 inches (installed). Page 29.

James B. Thompson, *Lava Flow*, 2012. Kilnformed glass, 24 x 48.75 x 0.25 inches (installed). Page 20.

Hendrik van Vuuren, *Dreamer II*, 2013. Cast glass, 10.125 x 13 x 3.75 inches. Page 27.

Cristina Vezzini, *Grey Lotus*, 2013. Cast glass, 8.125 x 12.5 x 1 inches. Page 26.

John Webster, *Cubist Bubble*, 2012. Kilncast glass, 5.625 x 3.75 x 3.75 inches. Page 38.

Ruth Ann White, *The Endless Spill of Particles*, 2013. Kilnformed glass, wood, metal, 35.625 x 19.25 x 3.125 inches. Page 28.

Kathryn Wightman, *Posy*, 2013. Sifted and sintered glass powder on kilnformed glass, 16.75 x 13 x 1.5 inches. Page 10.

Cheryl Wilson-Smith, *Winter's Lichen*, 2013. Glass frit, 4.25 x 8.25 x 9.75 inches. Page 32.

Alice Pixley Young, *You Can't Go Home Again*, 2013. Kilncast glass, video, graphite, coal, salt, paper, 96 x 72 x 36 inches (installed). Page 31.

Gina Zetts, *The Apartment*, 2013. Cast glass and paint, 11.875 x 12.25 x 11.5 inches. Page 14.

Emerge is only the beginning.

After the awards are announced, the catalogs are printed, and the exhibition closes—the work continues. In studios around the world, former *Emerge* finalists strive to develop new ideas and push their work. Their paths vary. Some will apply for *Emerge* for a second or even third time, refining their concepts and techniques. Others may find new opportunities, achieving a level of success that disqualifies them from the competition.

An artistic practice is always in development. Exhibitions are like photographs, a captured instant of a moment that is already passed. Ideas are discovered, refined, transformed, and discarded. As artists pass into and out of loosely defined categories, the only constant is evolution.

Evolve examines the trajectory of three former *Emerge* finalists: Martie Negri, Nathan Sandberg, and Amanda Simmons.

Life takes us across many thresholds. We are constantly on the verge of entering some new place and recognizing the patterns before us. Art compels us to plumb our depths to new ways of seeing. Weaving together my passion for historic handmade textiles with my skills developed as a draftsman, this work draws on my childhood experiences working with fiber and my current kilnforming practice. Combining a restrained color palette with patterns inspired by Rorschach tests, I invite viewers to cross their own thresholds to explore forces that lie within.

—

Martie Negri attended the New York School of Interior Design and earned a Bachelor of Art in Museum Studies from Salem International University (formerly Salem College) in West Virginia, as well as a Master of Science in Art Therapy from the College of New Rochelle in New York. She works out of her studio and at UrbanGlass in Brooklyn, New York.

As a finalist in 2006, Martie Negri was working out of a community studio. Since her participation, she has built a private studio in Mamaroneck, NY that better suits her process and need for autonomy. After *Emerge*, Negri exhibited at SOFA Chicago and SOFA New York, as well as at Wheaton Arts and Cultural Center's GlassWeekend.



“I think the secret to life is to always be in the process of emerging and evolving.”



Through singular pieces of kilncast glass sculpture, I have been working quite literally with the formal aspects of our built environment for a number of years. While documenting the supposedly accidental arrangements of texture, form and color that we are surrounded by on a daily basis, I have become increasingly aware of the intangible aspects of urban life. Specifically, how our necessary actions develop into routines as time passes.

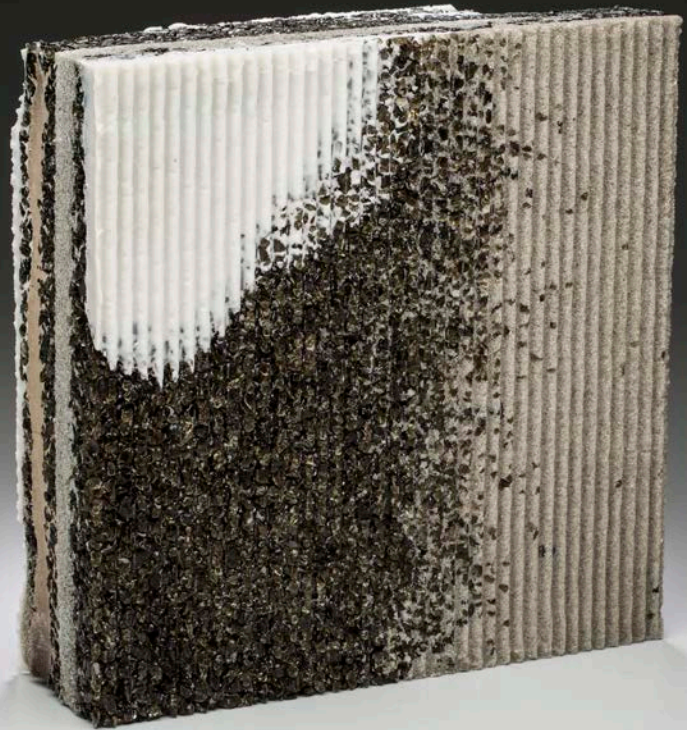
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Nathan Sandberg was born in Jamestown, New York and holds a Bachelor of Fine Arts in Glass and Ceramics from the School of Art and Design at Southern Illinois University in Carbondale. Sandberg worked as an instructor and technician in Bullseye Glass Company's Research and Education Department from 2005–2012. Sandberg lives and works in Portland, Oregon.

Shortly after winning two *Emerge* awards in 2004, Nathan Sandberg left his job as a glassblower and started a seven-year tenure in Bullseye's Research and Education Department. Since *Emerge*, Sandberg has been represented by Bullseye Gallery and has exhibited at ART Santa Fe, SOFA Chicago, and gallery One One in Cincinnati, Ohio.



“I like the term developing better. As a developing artist I prefer to keep my head down, work, and move forward. I consider myself very fortunate that this approach, at least currently, seems to be working.”



People have collected objects ever since we have had somewhere to put things. I'm interested in our emotional responses to contemporary objects and the connection we build with inanimate items. The starting point to all my work is that connection, either with an emotion, color, written word, or music. From there, I investigate how others have looked at the same notion, making a visual representation of my research and reactions, often leading to more questions.

Amanda Simmons has worked with glass for over 12 years. Simmons received a postgraduate certificate in glass and architecture from Central St. Martin's College of Art and Design in London. In 2005, she relocated to Dumfries and Galloway, Scotland, where she currently lives and works.

In the two short years since she was a finalist, Amanda Simmons has had her work included in exhibitions throughout the United States and the United Kingdom. In 2013, Craft Scotland featured her work at SOFA Chicago. Most recently, Contemporary Applied Arts exhibited Simmons in their material-focused exhibition at COLLECT: The international Art Fair for Contemporary Objects.



“I feel I have fully emerged, but constant development and looking for new opportunities for my work is still a priority: I'm never ‘there’ but always working towards better work.”



Coldworking: Changing the shape or surface texture of glass using tools and processes that do not rely on heat. Coldworking methods include grinding, carving, engraving, polishing, and sandblasting.

Frit: Grains of glass of varying particle sizes, often crushed mechanically from sheet.

Glass fusing: Joining glasses through the application of heat in a kiln.

Glassblowing: Shaping a mass of molten or heat-softened glass by blowing air into it through a long metal pipe.

Guggenheim Cup: A slender ornamental goblet, usually with an intricate stem and finial on top of the cover.

Murrine cane: Glass rods with internal patterning, designed to be cut into cross-sectional slices called “murrine.” The rods are created by bundling, heating, and drawing out many smaller rods or strips of multicolored glass.

Kilncasting: Creating a glass object by casting glass into a refractory mold or other form.

Kilnformed glass (also kiln-glass): Glass formed using a kiln. Kilnforming methods include fusing, slumping, kilncasting and other techniques.

Pâte de verre: Glasswork created by firing fine glass grains, usually mixed with a binding agent, against the surface of a mold. Literally “paste of glass” in French.

Pixelation: To enlarge a digital image to the point that individual pixels composing the image become apparent.

Sandblasting: Projecting a powerful stream or spray of abrasive material with compressed air to alter a surface. Referred to as “sand carving” when abrasion is more than a surface treatment.

Screen-print decal: An image comprised of vitreous enamels screen-printed onto transfer material that can be applied and fired onto glass.

Silk screening: A method for printing images by forcing coloring material through a stencil mounted on silk mesh.

Stained glass: The joining together of disparate pieces of glass by means of lead or other metal channel.

Tack fuse: To heat together disparate elements of glass in a kiln until they are hot enough to stick together without losing definition or fusing flat.

Vitreography: A printmaking technique using float glass as the plate or matrix. The glass matrix is prepared by sandblasting and etching or by partial covering with silicone.

Vitrigraph kiln: A kiln developed by Rudi Gritsch for hand-pulling fluid or controlled lines of glass called “stringer.” The term “vitrigraph” literally means “to write or draw with glass.”

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