

*e-merge*

WG@BE3

2004  
showcase of  
rising talents  
in kiln-glass









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showcase of  
rising talents  
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E-merge: WG@BE3, a juried exhibition, was mounted in the mezzanine gallery of the Bullseye Resource Center, from October 16 to December 11, 2004.

A retail and teaching facility adjacent to the Bullseye Glass Co. factory, the "RC" hosts workshops, demonstrations, lectures by visiting artists and is the front-line interface between the public and the parent factory.

Bullseye Glass Company produces glass for art and architecture in the same southeast Portland location where its artist founders hand-rolled their first sheets of glass in 1974.

MICHAEL SCHMITT



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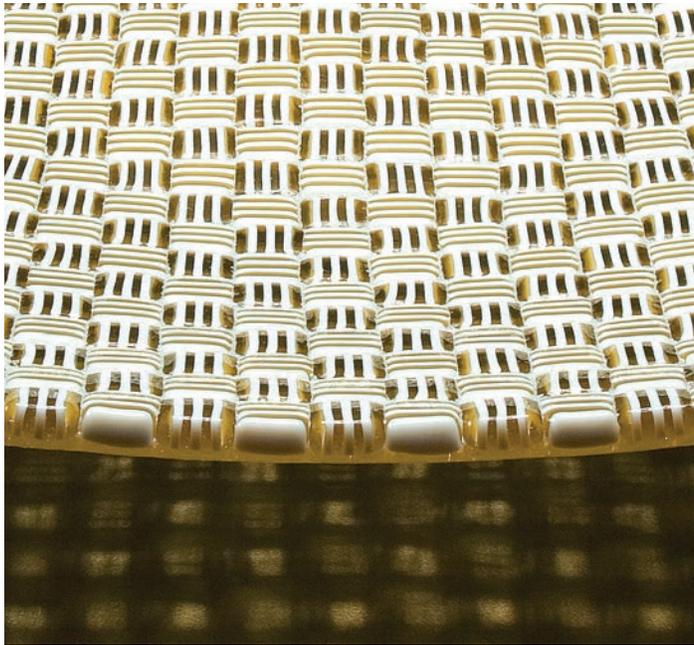
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will there be another e-merge exhibition?

Yes, in 2006. To receive announcements regarding the next opportunity to enter or view the next e-merge exhibition, send your e-mail address to [emerge@bullseyeglass.com](mailto:emerge@bullseyeglass.com).

Cover: Detail of "Carnivale" by Pat Bako

Overleaf: Detail of "Synthesis" by Jeff Wallin



Detail of "Vanilla Bean" by Robert Wiener

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## WG@BE3 E-merges Better than Ever

The works in this year's e-merge evidence the recent dramatic rise in talent, technique, and international scope of the glassworking discipline we call kiln-glass. E-merge:WG@BE is the third in a series of exhibitions, the first having originated with a community of people whose primary connection was via the Internet.

Inspiration for that first juried exhibition, sponsored by Bullseye in 2001, derived from our interaction with the "Warm Glass" website hosted by North Carolinian Brad Walker at [www.warmglass.com](http://www.warmglass.com). The energy and enthusiasm of the artists, craftspeople, and hobbyists, who come together at that site from studios as far removed as Perth and Patagonia in order to share ideas and technique, testifies to both the power of the Internet and the equally compelling drive that we all still have – perhaps even more so in the ether-reality of the electronic era – to create personal tangible objects and to share the process and the end-products with others.

Because we at Bullseye wanted to give a real-life landing pad for all the cyber-activity we watched on the Warm Glass Bulletin Board and because we are always seeking ways to lure the kiln-world to Portland, Oregon, we collaborated with Walker to sponsor the first "Warm Glass at Bullseye" or "WG@BE" at our Resource Center in November 2001.

The response amazed us: 150 entries from

across the US and around the world. That year's 31 finalists represented 17 US states and 4 foreign countries. Submitting artists included a medical products designer in Ohio, an investment manager in Wisconsin; a geologist in Idaho; glass studio operators in Tokyo, Sydney and Washington, DC; and an Illinois university art program student.

The second exhibition showed strong growth in both the geographic reach as well as the ambitiousness of themes and methods.

In this, our third exhibition, we were delighted

Catharine Newell, "Man Caught With a Fish," 2001. Kilnformed glass. 24 x 19 x 3/4 inches



ROGER SCHREIBER

After receiving an Honorable Mention in the first WG@BE, Catharine Newell took First Place, non-functional in WG@BE for "Man Caught With a Fish." By year three, a solo at the Bullseye Connection Gallery, and an invitation to exhibit at SOFA disqualified her from entering again. But we landed a juror!

to receive over 500 entries from 28 states and 9 foreign countries. We broadened the field by actively publicizing the competition among art college programs. The roster of award winners from that sector confirms the strength of instruction in many school programs.

An equally satisfying indicator was the obvious career development we noticed among many of the returning artists. Watching their growth through the last three years, we saw conceptual leaps matched by technical problem-solving in

Ron Coleman, "Red Treasure," 2001. Kilnformed glass with brass and ebony. 7 x 5 x 4 inches



DAVID BURCH

At WG@BEE, Ron Coleman's "Red Treasure" married exceptional technique to elegantly simple form to win First Place in the functional category.

ways that yielded powerful and well-resolved statements in glass that were sometimes as strong as works we see in the major art fairs and galleries – which is, of course, where many of our entrants hope someday to arrive.

This career journey of the artist working in kiln-glass is not an easy one. The competition – far beyond our exhibition – is daunting. We hope that the experience of e-merge – with the joy and pain of the jurying process; the agony of compiling CVs and writing artist statements; the battles of photography, packing and shipping – provides every participant an opportunity to hone more of the skills needed to make it in the art world.

Aware as we are that – no matter how powerful the Internet – print documentation is still a key milestone for any visual artist, we offer this first catalog of e-merge as our own thank you to the many wonderful artists who are developing such powerful voices in this, our favorite glass-working medium.

**Lani McGregor**

Executive Director

The Bullseye Connection

## jurymg e-merge

Work submitted to e-merge was judged for excellence of craftsmanship, design, and creativity, and must have been made with Bullseye glass.

Preliminary judging was done from digital images, slides, or prints by a panel of three jurors between August 23 and 26, 2004. Entrants were encouraged to improve their chances by submitting high quality and/or professional images. Full images with up to two details per piece were accepted. The preliminary judging resulted in 35 finalists who would show their selected works in the e-merge exhibition.

Final jurying to select the award winners was done between October 4 and 6, 2004 by a panel of five jurors viewing actual works installed at the site of the exhibition, The Bullseye Connection in Portland, Oregon.

First round jurors were David Cohen, Steve Klein, and Catharine Newell. They were joined for the final round by Lloyd Herman and Martha Pfanschmidt.



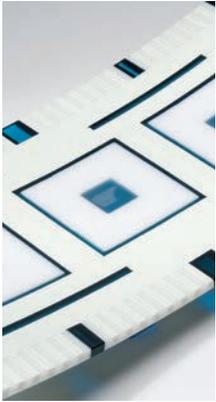
**David Cohen**

Portland, OR

Executive Director of Portland's Contemporary Crafts Museum & Gallery, Cohen has a long history as an arts administrator. He has worked for a range of institutions including Portland Center for the Visual Arts, the Carnegie Museum of Art in Pittsburgh, the Oregon Arts Commission, the Elizabeth Leach Gallery, the Salem Art Association, and the Portland Children's Museum. He has curated numerous exhibitions and began a series of major glass shows while at the Salem Art Association. His gallery's most recent exhibition, *Coefficients: A Selection of Contemporary Kiln-formed Glass*, spotlighted four of the Pacific Northwest's best talents in the field.

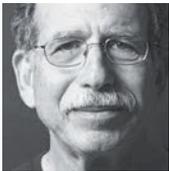


I was personally drawn to more subtle colors and pieces with a limited palette. I was less interested in depictions of reality than in more abstract works. I enjoyed pieces that combined complicated techniques with a simple solution. When one artist submitted multiple pieces, I liked to see consistency, whether the common characteristic was quality, idea, or form. I also responded to pieces that were compositionally strong.



I was particularly struck by the range of imagery and mastery of technique in the works included in the final exhibition. While it was difficult to single out any one artist, I was most intrigued by Steve Immerman's clean form and patterning.

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**Steve Klein**

Orange, CA

As a studio artist and indefatigable teacher, Steve Klein balances a busy exhibition schedule (Bullseye Connection Gallery, Portland, OR; Friesen Gallery, Seattle, WA; Morgan Contemporary Glass, Pittsburgh, PA; Pismo Gallery, Denver, CO) with an equally hectic international teaching program (US, Canada, Spain, Scotland). Over a decade of summers spent at the Pilchuck Glass School have shaped Klein's deep and thoughtful knowledge of both the skills and the ideas that support the best in kiln-glass.



Selection was very difficult. So many artists are taking this work seriously, exploring new avenues, experimenting, and taking some chances. The imagination, originality, and creativity were exhilarating. I know that there were some good pieces that could not be highly considered because of the quality of the images submitted. Good images are a must for com-

petitions and for galleries. Much of the work seemed to be breaking new ground and I hope that all of the artists who entered new work will continue to develop those ideas.

Meera Singh's Schizophrenia immediately drew me into a frenzied world of character and color. I thoroughly enjoyed this piece. Singh's use of black and white in a style of quick and frenetic sketching harmonized the composition to the subject. The variegated red background accentuated the harried feeling. I also appreciate



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the informal presentation – without borders, and appearing to hang in a casual manner added to the feeling of Schizophrenia.

**Catharine Newell**

Portland, OR

A relative newcomer on the gallery scene, Newell might



be considered a WG@BE “graduate.” In 2001 the jury awarded her an honorable mention; in 2002, a first place. With a 2002 solo exhibition at Seattle’s Foster White Gallery, followed by a solo at Portland’s Bullseye Connection Gallery in 2003, a debut at SOFA/Chicago 2004, and with an exhibition scheduled for Hong Kong in 2005, Newell’s is a success story that we hope becomes a model for artists rising through the ranks of e-merge: WG@BE.



The most exciting work demonstrated original thought, original intent, and did not repeat current trends in design, coldworking, color, shape or presentation. The most successful work reflected a concept and did not rely on process or technique to carry the work. I appreciated artists who were taking a risk, moving beyond what is expected of the material, using glass because of its properties, but taking it beyond the usual application. I responded to pieces that showed elegance through intelligent simplicity.

Internal Fauna With Pain is a lovely intertwining of organic form with graduated color. Trans-



parent tendrils writhe and sway in confusion, as if underwater, rooted in place by a substantial base. Interestingly, except for an odd and slightly humorous upright form that seems to survey the rioting

below, the piece turns in on itself rather than reaching outward – perhaps this is what the curious title is referencing. Korach’s is a sensitive work utilizing delicacy, implied movement, and a unique sensibility, expertly executed.

### Lloyd Herman

Seattle, WA



We are honored that Lloyd Herman helped to judge this exhibition. Founding Director of the Renwick Gallery of the Smithsonian Institution in Washington, D.C., Herman is an internationally respected authority on craft. He has curated many exhibits, and has written and lectured extensively about contemporary American art in clay, wood textile, metal and glass. He has authored several books including *American Glass: Masters of the Art*.



In juring art in competition I always seek a match of creative originality with technical excellence, and I believe we as a jury have chosen well.

Because I see few contemporary examples in the United States of realistic imagery in the *pâte de verre* technique, I want to give an individual commendation to Ellen Abbott and Marc Leva for their Egg Cup 2. In this exacting

process, such fine work reminds us not only of some of the finest historical work, but it also serves to inspire others to venture forward with more new ideas to bring *pâte de verre* further into the mainstream of contemporary glass art.



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### Martha Pfanschmidt

Portland, OR



Martha Pfanschmidt is an artist and art professor at Marylhurst Uni-

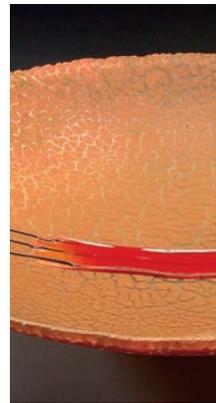
versity in Portland, Oregon. During most of her career, her work has been in the fields of drawing, printmaking, painting, and sculpture. Pfanschmidt was one of four artists invited to participate in Bullseye's artist project Found in Translation in which artists who typically work in other media explored their visual language in glass. Pfanschmidt's work in glass was exhibited in a group show at the Bullseye Connection Gallery in March 2004.



When you know a medium well you know all its tricks, but I am unaware of the traditions and techniques in glass. I considered the works as art objects, with textural surfaces, visual surfaces, and three-dimensional qualities. There is an incredible range of possibility in glass. To my eye it has many elements of other media – the sculptural

qualities of clay, stone and metal, and painterly qualities as well. That some of these were so painterly and yet executed in this hard and unforgiving medium was very impressive. The range of experience and expression that was brought to each of these pieces was truly astonishing.

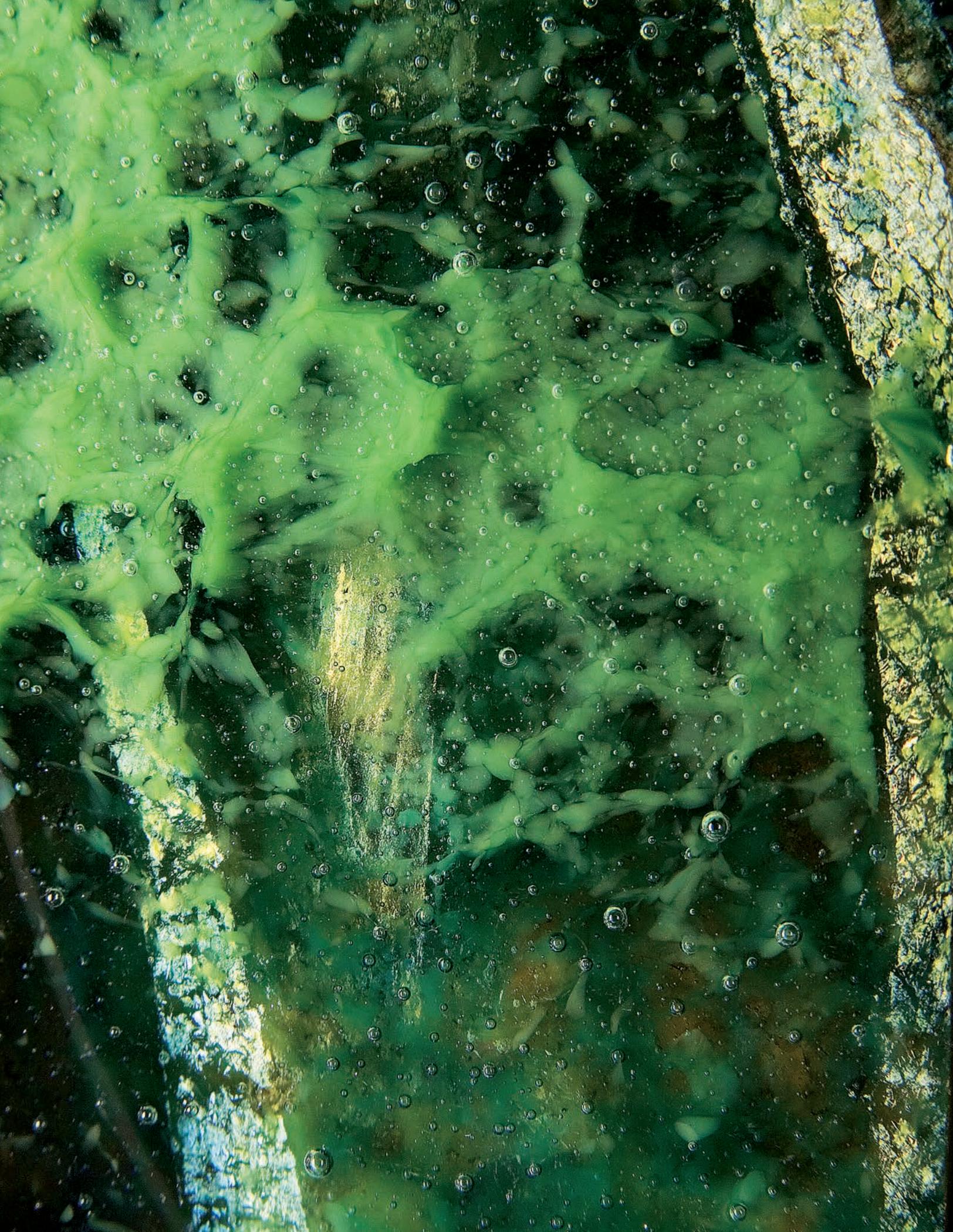
I don't know Bob Leatherbarrow, but I can tell by looking at his luminous orange and red reticulated vessel that he is careful, deliberate, and thoughtful with a great appreciation for subtlety. Tension expresses a love of texture in all its extremes, from the crackling, crusty orange peel lining to the slick red slash. Light is absorbed and reflected. The coarse orange and red islands of powder keep



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the eye on the surface even as the translucent spaces between pull it inward. Contrasting edges also delight the eye, from the ruffled rim to the smooth boundary along the red slash. Leatherbarrow the scientist may be a keen observer of subtle changes in scale and point of view, but

Leatherbarrow the artist has taken those observations and made them an inviting, enticing and sublime work of art, full of light and life.



# Awards

Jeff Wallin



Pat Bako



Nathan Sandberg



Heather Alexander



Rachel Ravenscroft



Miho Higashide



Mark Pavlovits



Judith Conway





### Jeff Wallin

Portland, OR

### Synthesis

2004

19 x 13 x 1/2 inches

Kilnformed glass



My art begins as a desire to explore the complexity of the human form. Beyond physical details, it is moments of isolation, introspection, and reflection that I work to represent. Each moment of life carries with it influence from the past and expectation for the future. Poised between these abstractions of time is the image of humanity.



Jeff Wallin has spent his life in the Pacific Northwest. He studied under Professor Keiko Hara at Whitman College, graduating in 1995 with a BA in studio art. Since moving to Portland, Jeff has continued to pursue drawing and painting at The Drawing Studio with Philip Sylvester and more recently at Hipbone Studio with Jeff Burke. His introduction to glass came in 1999 at Ray Ahlgren's Fire Art studio, where Jeff continues to work.





### Nathan Sandberg

Kechi, KS

### Horizontal Stack

2004

9 x 24 1/2 x 4 1/2 inches

Kilnformed glass

Constant observation seems to supply the best inspiration. As I live, I observe my surroundings and am often affected by my environment. Using glass I interpret, rearrange and recombine these observations, creating a mixture of ideas and methods. Nature is often aesthetically pleasing and mysterious at the same time. I prefer my work to straddle that same line between beauty and intrigue. I would like to make many references without being blatant. For the curious, it is often what we may not know that commands and captures our attention.



Nathan Sandberg received his BFA in 2004 from Southern Illinois University-Carbondale in ceramics and glass. He also has an associate degree in photography from Jamestown Community College in Jamestown, NY. His honors include first place in the Undergraduate Art Show and an Undergraduate Creative Research Grant, both in 2003 at Southern Illinois University-Carbondale. In 1999 he received the Student Purchase Award at Jamestown Community College.





### Rachel Ravenscroft

Wanganui, New Zealand

### Beyond a Landscape

2004

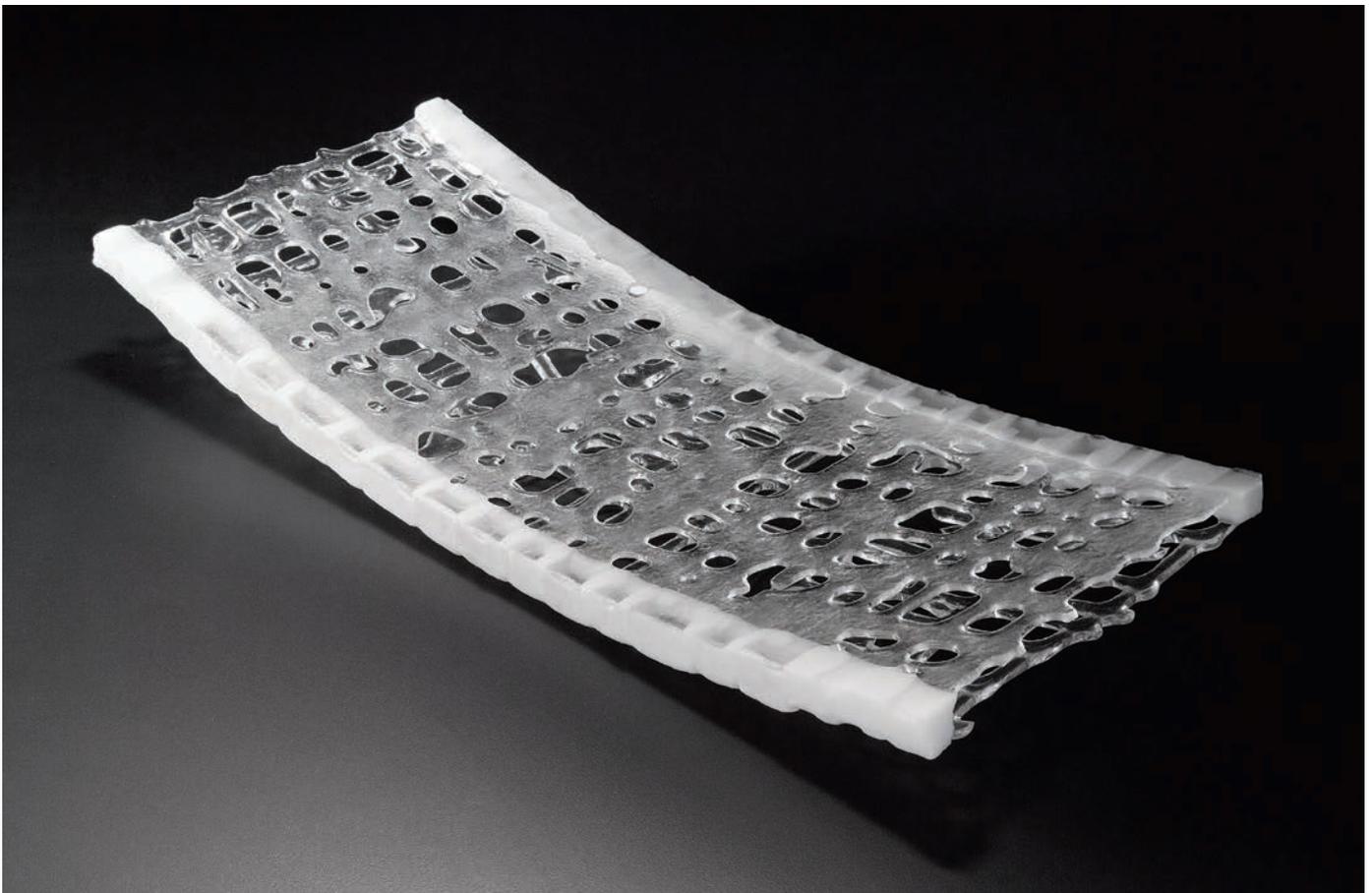
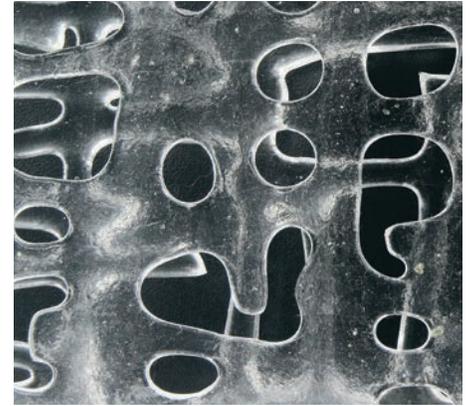
2 x 16 3/4 x 7 inches

Fused and slumped glass

I am directly inspired by the immediate and volatile landscape that is my adopted home, New Zealand. This work is part of a series that explores themes of transition, rhythm, movement, subtle textures, and shifting forces. I've allowed the glass to form itself, where bubbles are trapped and random rhythms created, giving a sense of fluidity and motion. The work also serves as a metaphor. It reminds us, in turn, that subtle shifts beneath the surface, changes of environment, people that we meet, and memories that we carry with us continually affect our perceptions and responses to the world. Nothing is static.



Rachel Ravenscroft is a native of Oxford, England. She immigrated to New Zealand in 1992 where she continues to build her home-based studio in Wanganui and pursue her aim of a full-time career as a practicing glass artist. Rachel has enjoyed initial success in various group exhibitions including: Finalist, Ranamok Contemporary Glass Award, Sydney Australia, 2003 and 2004; Southern Exposure: A Survey Exhibition of Contemporary New Zealand Glass, Ebeltoft Glass Museum, Denmark, 2004; 12 New Artists, New Directions, Ora Art and Design, Wellington, New Zealand, 2004.



**Pat Bako**

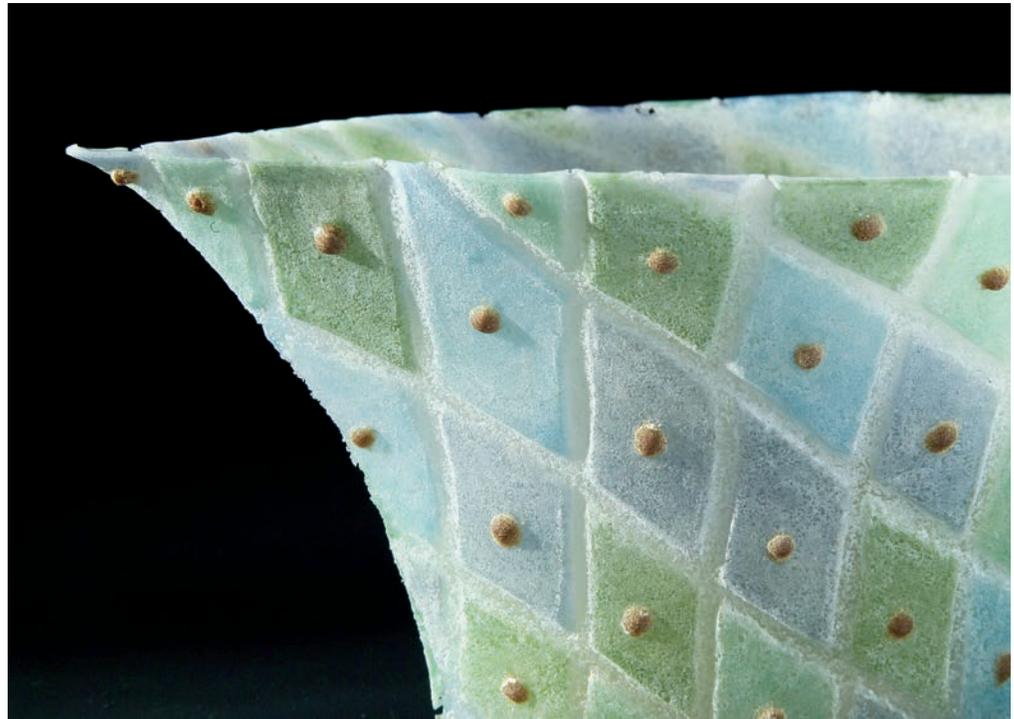
Seattle, WA

**Carnivale**

2003

3 3/4 x 9 1/2 x 5 3/8 inches

Pâte de verre



I am inspired by society and the way that humans interact with each other and with nature. Humans' complex social connections continue to invite curious observations and conclusions. The inherent properties of glass (transparency, opacity, frailty, beauty) lend themselves generously to what I wish to explore. I work intuitively, indulge in process and allow the material and my emotions to ultimately dictate the final form of the work.



Pat Bako received her BFA in 2002 from the Rochester Institute of Technology, School for American Crafts. She has also studied at the Pilchuck Glass School and the Penland School of Crafts in the U.S. and the Dominik Beeman Glass School in Harrachov, Czech Republic. Pat has exhibited internationally and her work can be found in public and private collections. She currently lives and works in Seattle, Washington.





### Heather Alexander

Portland, OR

### Hydrargyrum

2004

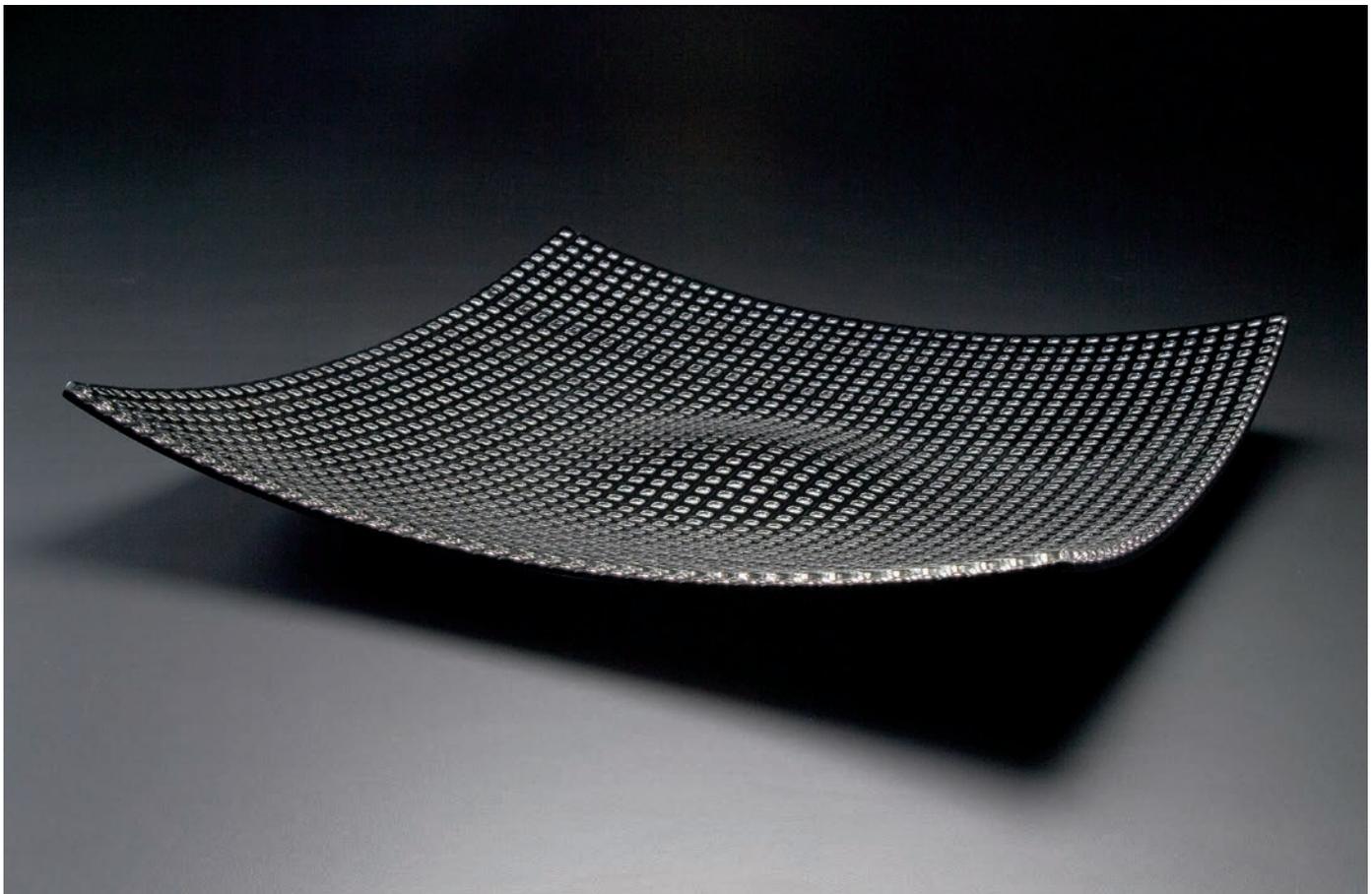
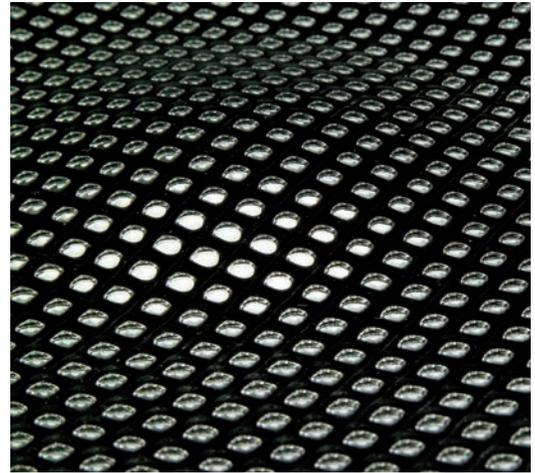
2 1/4 x 15 x 15 inches

Fused, slumped and cold-worked glass

Childhood memories recall a zippered bag of treasures: fresh erasers, macramé beads, and a pebble of red glass retrieved from a dirt parking lot. The glass was tumbled smooth, edible-looking, and somehow completely useful. I never grew out of the desire to experience functionality from objects. Glass is satiating smoothness, a riot of color, transparent depth. If I assemble these traits, I can recreate my own treasure. And if any aspect of my work makes someone else want to hold it, lick it, beam light through it, or put it in a zippered pouch, then it remains useful.



Heather spends most of her time in a domestic setting, raising two boys with her husband. She may or may not have baked cookies in her kiln. Her creations come to life in the wee hours in her Portland studio.





### Miho Higashide

Wolverhampton, England

### Northlands

2003

1 1/2 x 18 x 3 inches each

Fused, slumped, sand-blasted, cold-worked, and engraved glass

I pursue a Japanese minimalist approach to beauty in my works. I try to achieve the purpose of a kind of 'visual healing,' drawing the viewer into my world. This pair of boat vessels for Japanese food, sushi, was inspired by the tranquility of the seaside landscape I found on a recent visit to Scotland. The glass pattern suggests lines between the sea, the cliff, and the sky. The contrast of texture is made by using opaque and transparent glass material representing the quality of nature and sunshine through the grayish clouds in a vast sky.



As a recent graduate, Miho Higashide is now working as a glass designer on a part-time basis in England. She gained experience through traveling internationally to learn about glass design and glass making techniques. These opportunities have enabled her to become more creative and develop an individual style. Her initial career as an interior designer has been the basic influence on her glassworks for interiors and architectural environments.




**Mark Pavlovits**

Oakland, CA

**Urban Artifact**

2003

5 1/2 x 4 1/2 x 1 3/8 inches

Kilnformed, blown roll-up and cold-worked glass

My work is inspired by the way I experience the world around me. Experiences for me come from some of the simplest things in life. This includes such things as a word, a sound, a smile, people, typography, bathroom doodles, history, deterioration, and storytelling. I use the feelings that I get through these experiences to make small, intimate and honest objects.



Mark Pavlovits, a Santa Monica native, is currently working on his senior show at California College of the Arts in Oakland, CA.





### Judith Conway

Beltsville, MD

### Chesapeake Waters II

2004

16 1/2 x 24 x 6 inches, including stand

Fused & cold-worked glass with gold leaf and mica

My work is an exploration and appreciation of the landscapes and environments in which we live. I create abstracted representations of both the minute details and the distant vistas caught in brief snapshots that portray my personal sense of place and time. I want to examine and capture the ephemeral phenomena of unique light and colors, the rich textures and distinct shapes that make up the changing landscapes of the passing seasons. My strong commitment to our obligation for stewardship of the land and my love of the outdoors are compelling forces in my work.

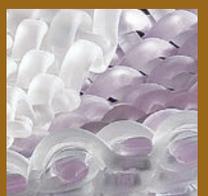


Judith Conway's obsession with glass started in early childhood and she has worked actively in the medium since 1978. She started the study of leaded glass while attending schools in Europe, learning the skills of traditional glass leading, painting, and etching. In the early 1980's she discovered glass fusing and was immediately absorbed. She teaches, writes, and lectures about glass, weaving this passion around the joys of being surrounded by family, sailing on the Chesapeake Bay waters, cooking, and gardening.





# Finalists





### William Zweifel

Elkhorn, WI

My works are made up of individual lines on different planes, heading in different directions, yet interweaving in a way as to directly influence one another. The strength with which heat and gravity are applied to create the final form can cause the structure to be smooth and graceful or stark and angular.



Chicago native William Zweifel built a successful company that he sold in 1999. He then opened Midland Studio and began his artistic endeavors full time. Largely self-taught, William has also developed his skills working with many artists in their studios and attending Pilchuck Glass School. After seeing a piece that was labeled “woven glass” he became fascinated with the idea of weaving glass the way a weaver would fiber. After learning how fabric is created on a loom and years of experimentation he finally created a true glass weave.

### Sojourn

2004

4 5/8 x 17 1/2 x 17 inches, including stand

Fused, slumped, sand-blasted, and acid-etched glass, mounted on wooden stand



### Alice Korach

Waukesha, WI

The challenge of making glass do impossible things, like flowing upward and filling paper-thin spaces, keeps me obsessed with pâte de verre. Not knowing what couldn't be done when I started, I assumed anything was possible and made it true. As long as I have eyes to see the life around me and emotions to respond to it, I will never run out of ideas. My focus is on sculpture: figures, florals, and abstract forms.



Alice Korach was a scholar of Renaissance English Literature and a college professor for thirteen years. After that, she became an editor at Threads magazine, then went on to start Bead & Button magazine. In the magazine's second year, Donna Milliron wrote about her method of pâte de verre. When Alice edited the article, she knew she had to learn the technique. In 1998, five years later, Donna and her husband Craig, owners of Arrow Springs, invited Alice for Christmas and when she returned home she had with her a small kiln, some glass, a barely cooled pâte de verre figure and priceless knowledge.

### Internal Fauna with Pain #9

2004

5 1/4 x 5 1/4 x 4 1/2 inches

Pâte de verre





**Julie Chapman**

Glasgow, Scotland

My work lies in the balance of day-to-day life and the lengthy process of trying to replace chaos with grace; showing that one is always near the other, that they live side by side; being able to encase my feelings, my vision, my hopes – secretly – and then send them out into the world.



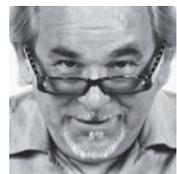
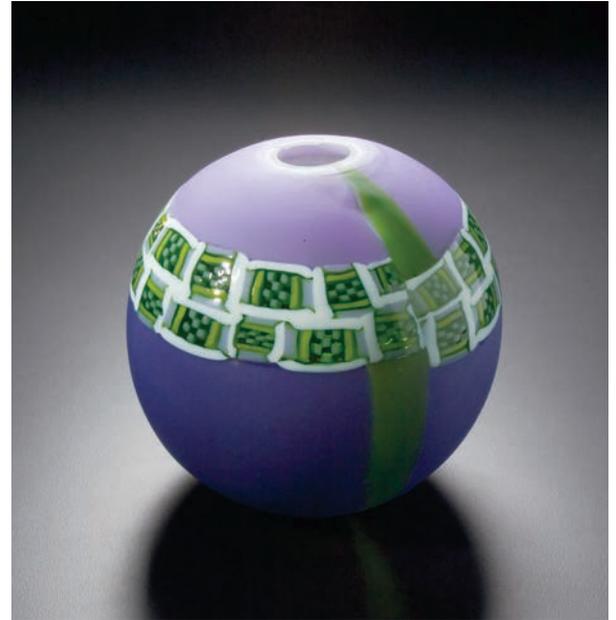
At age 17, Julie Chapman, a Glasgow native, took a job that would teach her precision cutting, an understanding of color and shape, and the effects of heat: hair-dressing. After nine years in that field, she enrolled in the Glasgow School of Art's glass department to learn how to make leaded glass panels. She found herself lurking around the kiln instead, so she acquired one of her own and started learning from books and the pile of misshapen, devitrified, thermal shocked glass on the floor. In 2003, she discovered Northlands Creative glass in the Scottish Highlands and has taken classes there for the last two summers.

**summer satellite**

2004

5 x 5 x 5 inches

Kilnformed, blown roll-up and sand-blasted glass



**Brock Craig**

Vancouver, BC, Canada

I have been working in a particular series, with occasional forays into other areas, for over 20 years. I used to think that I would run out of ideas regarding this work, but now I realize I will run out of time first. The work is contemplative, at least for me while I am creating it. The random interplay of various metals and patinas allows me an unstructured element in an otherwise fairly rigid format. The foils are applied, piece by piece, in the manner of a jigsaw puzzle and the work goes through numerous firings to produce various effects.



Brock Craig has been working in fused glass since 1983. Heavily involved in the modern studio glass movement, both locally and internationally, he has been a juror, curator, critic, and writer who travels extensively teaching kilnworking techniques. Brock has been instrumental in the growth of the British Columbia Glass Arts Association. His work is in collections in Canada, the U.S., Germany, Japan, and Australia.

**Bowl 1**

2004

5 x 17 x 17 inches

Fused, slumped, and sand-blasted glass with metal foil




**Ellen Abbott/Marc Leva**

Houston, TX

We remember spending days wandering in the woods discovering flowers, finding turtles, scaring jackrabbits, exploring the bayou and walking on fallen trees. We grew up in a world, and with a freedom, our grandchildren will never know. The woods have been cut down; the fields are sub-divisions, the bayous concrete. Our work is concerned with the small creatures and plants, the colors and patterns of the planet.



Ellen Abbott and Marc Leva have been working in glass as a team since 1976. Ellen's art background and Marc's craftsmanship merge in a range of architectural glass styles for residential and corporate interiors. Their studio, Custom Etched Glass, has attracted a national and international clientele. In the early 1980s, they became interested in cast glass. In 1994, they started exploring the pâte de verre method of cast glass, in particular the bowl form. They currently produce several series of numbered pâte de verre footed bowls and one-of-a-kind sculptural vessels.

**Egg Cup 2**

2004

3 1/2 x 4 1/4 x 4 1/4 inches

Pâte de verre


**Robert Wiener**

Washington, DC

Much of the past two years I have immersed myself in exploring warm glass, primarily through instruction and guidance from several exceptional glass artists. While some instructors emphasize structure and technique, others accentuate individual style and personal expression. As I grow as an artist, I am striving to succeed on both counts. My Colorbar series affords me the opportunity to experiment with color and fusing temperatures and to express a personal style that reflects simplicity, with a close attention to detail.



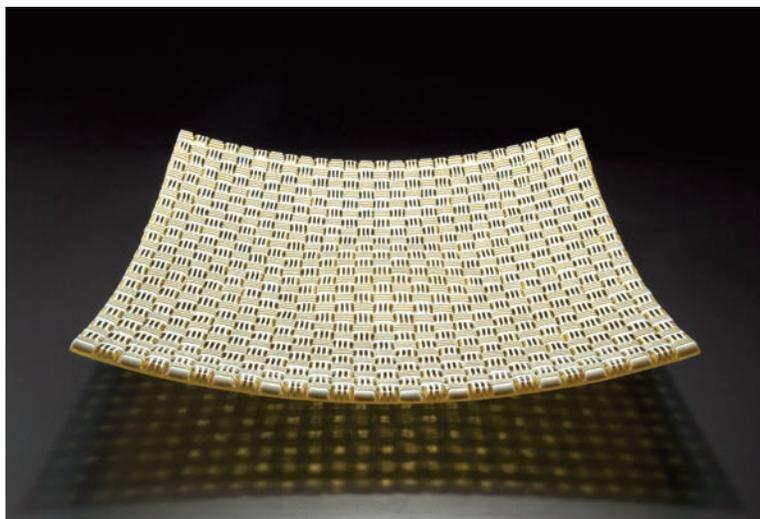
Bob Wiener was born in 1956 in Washington, DC. He attended high school in Northern Virginia and later graduated from Virginia Tech with a BS in business management. Bob spent the next 20 years nurturing a successful career in financial management. In 2002, Bob took his first glass fusing class and life as he knew it changed forever. Two years and 22 fusing classes later, Bob has said goodbye to the desk job and has opened his own company, DC Art Glass.

**Vanilla Bean**

2004

2 3/4 x 15 1/2 x 15 1/2 inches

Fused, slumped, and cold-worked glass





**Jackie Braitman**

Takoma Park, MD

Working with glass is like molding pure light and color. I use glass and light to create the “edge” in a space just as other designers may look to fabric or paint. A single glass structure can simultaneously create boundaries and open up vistas. I delight in the diversity of glass – from the sensuous feel of hand-finished translucent glass that glows from within to the hard-edged chill of polished crystal. As an artist, I am exploring ways to create deep, organic rhythms in translucent glass.



For much of her adult life, Jackie Braitman worked as a turn-around manager in large engineering firms, making large organizations work. Since January of 2004, she has devoted herself completely to glass and interior design, creating residential spaces that work. In her glasswork, she specializes in lighting, sinks, tile, and panels. In interior design, her specialty is older house remodeling, including manipulating light, color, and mood through architectural glass applications.

**Limestone #7**

2003

2 1/4 x 14 3/4 x 14 3/4 inches

Fused, slumped, sand-blasted, and cold-worked glass



**Delores Taylor**

Woodinville, WA

This work is based on myths surrounding social stereotypes and the ambiguity between fact and fiction. Pâte de verre uses pastes of frit and powder that are cast into a mold to form a solid piece. Like glass crystals molded to form the whole, I am interested in the common ground that unites rather than divides our perceptions.



Delores Taylor’s involvement with glass started as a hobby and is now a full-time profession. She started with stained glass but it was her warm glass experience that became her obsession. Seven years ago she quit corporate life to pursue her glass passion in her studio at Woodinville, WA.

**Neither**

2004

8 1/4 x 10 x 5 inches

Pâte de verre with metal, patina, and stain




**Diane Cooper Cabe**

Alexandria, VA

My glass purses are intimate containers, evoking the bags, purses, and satchels that are with me wherever I go, holding my life. My compulsion to take my life along began at age six when I refused to go to school. The bribe to get me on the bus was a school bag that contained colored pencils, scissors, and secret places for important stuff. Working in glass has revived my quest for the perfect container, the ultimate school bag. Shapes take form, evoking figments of treasured objects that instruct me on where I have been and who I am.



Diane Cooper Cabe has been working with glass for three years, starting with kilnformed glass and adding glass casting skills more recently. Currently a studio artist at the Washington Glass School in the Washington Sculpture Center and a studio manager with the Glen Echo Glass Art Consortium, Diane continues her explorations of glass, concentrating on purses in relationship to other personal objects.

**Neo-lavender Tableau**

2004

7 1/4 x 13 1/4 x 9 1/2 inches

 Kiln cast, kilnformed, and slumped glass;  
fine silver clasp

**Laurie Young**

Melbourne, Australia

Clothing has the ability to beguile and enchant us, giving hints of the person who lies hidden beneath the second skin. This work evokes the dichotomy of innocence and seduction – ephemeral, translucent, revealing and concealing the goddess within. I am interested in color and motion – the unique properties inherent in glass that allow much freedom of expression and emotion to be conveyed through the medium. Never a minimalist, I rejoice in the complexities, richness, and abundance of life and endeavor to incorporate this in my work.



Laurie Young has been working with cold glass and leadlighting since 1974. She became interested in fusing after moving to Australia where she began experimenting with kilnformed glass in Gippsland in 1984. After spending a number of years working first as a disability worker and then as a psychiatric social worker she returned to her first passion and began working with glass on a full-time basis in 2000.

**Innocenza**

2003

24 1/2 x 12 1/4 x 10 3/4, including stand

Fused, kiln cast, cold-worked, acid-etched, and sand-blasted glass





**Carol Yorke**

Brooklyn, NY

Line, geometry, and light in nature fascinate me. Glass allows me to integrate these elements, using transparency and depth to make three-dimensional paintings that express my memories. I want to communicate my impressions of sunlight passing through petals and leaves in a rainforest, palm leaves creating moiré patterns overhead, fern fronds emerging in a woodland, or ocean currents creating rhythms in water and light as they move across seaweed on a tropical reef.



Carol Yorke holds a Master's degree in mathematics, and her studies of illustration, graphic design, and art history inspired an interest in Art Nouveau which influences her work today. A position on the Board of Directors of UrbanGlass led to studying glassworking. Since 1999, she has studied at Northlands, Bullseye, Corning and UrbanGlass; traveled to Australia to do roll-ups and exhibited in shows in New York, Portland, Dallas, Vancouver, and Perth. Her glass panels, vessels, and sculpture are collected widely.

**Ladyslipper**

2002

10 x 5 x 5 inches

Kilnformed, blown roll-up, sand-blasted and cold-worked glass



**Pat Arnold**

Alexandria, VA

I am drawn to the shape and form of objects in the world around me and fascinated by the myriad glass techniques with which I can explore these qualities. To capture their beauty with the luminosity and color of glass, especially pâte de verre, gives me great joy. This box reminds me of the china boxes in which my grandmothers stored their jewelry and cosmetics. When I lift the lid, I can almost smell the dusting powder and feel the link from me to my mother to her mother.



After twenty-five years in the computer industry Pat Arnold found herself turning in a new direction, peeling back the layers of organization, drive, and control to explore and reveal her artistic self. Over the course of the last five years Pat has studied numerous glass processes with artists from around the world. She is a board member of the James Renwick Alliance and has been extensively involved in the National Capitol Art Glass Guild.

**Coleus Box**

2004

3 x 4 1/2 x 4 1/2 inches

Pâte de verre





### Dolores Barrett

Camarillo, CA

Ever since glass first consumed my imagination, I have enjoyed working out ways of using its color and form to create representational art. The necklace Hell's Pinnacles incorporates my primary goal and passion as a jewelry artist, which is to create a microcosm of art in a wearable form.



After studying orchestral and choral conducting at Ventura College and U. C. Santa Barbara, Dolores Barrett became a full-time music teacher, pianist, and medieval music specialist. In 1999, Dolores turned her attention to fine porcelain painting with works appearing at the New York Yorkie Club and other national kennel organizations. While attending the International Porcelain Artists Convention in 2002, she was introduced to dichroic glass, which ignited a new passion in her work, and she soon devoted herself to the evolution of glass adornment. Dolores currently resides in Camarillo, California with her husband and two children.

### Hell's Pinnacles

2004

21 inches long; center bead 2 3/4 inches

Fused, cold-worked, and acid etched glass; gold-filled beads, wire, and sheet; vermeil cones; seed beads and Swarovski crystal clasp



### Els VandenEnde

Snohomish, WA

This piece represents my fascination with foreign and especially primitive cultures. The border of the bowl borrows from the colorful Kente cloths of the Ashanti tribe in Ghana.



Although she's been kilnforming glass for over 10 years, it wasn't until the year 2000 that Els VandenEnde gave up her career in physical therapy to pursue glasswork full time. She now happily works and lives in Snohomish with her husband, two teenage daughters, three dogs, three cats, a flock of chickens, a horse, and a rat.

### Kente Bowl

2004

2 x 7 7/8 x 6 7/8 inches

Fused, slumped, sand-blasted, cold-worked, and engraved glass





**Sandra Gross**

Cincinnati, OH

Art is about process and what comes about during process. Being direct and honest with materials has always been integral in the forms that I create. When working with glass, heat is the catalyst. The interplay between heat and glass reveals many elusive qualities: fluidity, strength, adherence, fragility, beauty, and impermanence.



Sandra Gross is a sculptor from Cincinnati, Ohio. In the past three years her primary medium has been glass. She recently received the International Sculpture Center's 2004 Outstanding Student Achievement in Contemporary Sculpture award. She resides in Cincinnati with her husband, two daughters, two cats, and a rabbit.

**Tornado Bowl**

2003

2 1/4 x 4 3/4 x 4 inches

Kilnformed glass



**Meera Singh**

Bernardsville, NJ

Flowing lines of glass interacting with color and shape – the movement created by the lines of pulled glass can be fast or slow, gentle or dramatic. This energy suggests powerful images to me.

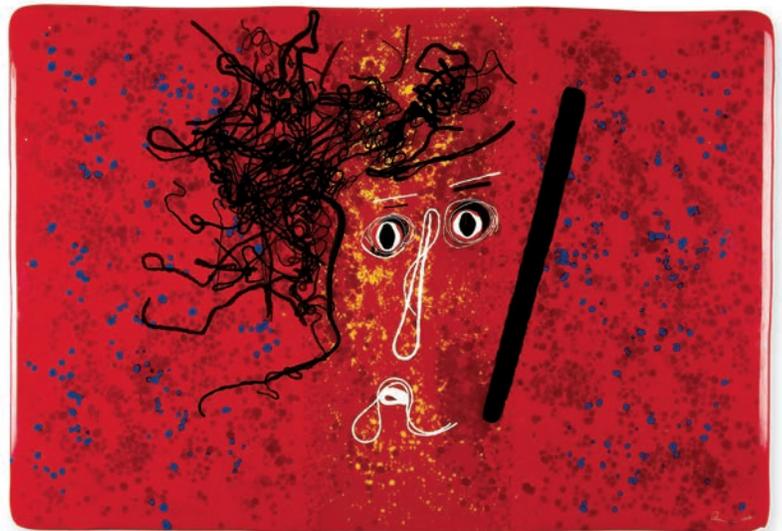


Meera Singh has explored many aspects of glass since the mid-80s and started fusing glass in 2002. She attended Massachusetts College of Art in Boston, Urban Glass in New York City and studied with several glass artists such as Jeremy Lepisto and Dorothy Hafner. Meera has a BA in accounting and a BFA from Parsons School of Design. She was a founding partner of Inc Design in 1988, and is now the company's creative director. Her work as a graphic designer has been recognized in many distinguished awards competitions. Meera is also a member of the Art Directors Club of New York and AIGA, and continues to serve as a guest lecturer at Parsons School of Design in New York City. She is a licensed private pilot and lives with her husband and son in New Jersey.

**Schizophrenia study in red** 2004

18 x 26 1/4 x 1/4 inches

Fused glass





### Amy Buchwald

Salt Spring Island, BC, Canada

My endless fascination with light, texture, and color is why I love and work with glass. Glass is a perfect medium for artistic expression as it has limitless possibilities and brings to all of them its own magical qualities. I'm attracted to both the free-flowing quality of the organic and the strict geometry of the architectural, so both make their way into each piece.



Amy Buchwald, while working toward a BA in English literature, spent a lot of time in the art department, watching people create. After graduating she eventually realized that she didn't just want to watch art being made; she wanted to make it. She left a job in publishing to freelance in computer graphics and make jewelry. When she saw a simple fused glass piece in a gallery that carried her jewelry, she knew immediately that she had to try it. In 2000, she bought a torch, her husband built her a kiln, and she began teaching herself lampworking and kilnworking. She has been making glass sculpture for a little over two years.

### "Towers"

**Floating Box Series** 2004

21 1/2 x 25 x 10 inches

Fused and cold-worked glass; frame and base of brushed aluminum



### Rachel Kalisky

Austin, TX

As an interior designer, I often used glass to add detail to my designs. Now, I use my designs to add detail to glass. I work with linear and geometric forms that focus on surface textures and dramatic contrasts. I find each piece to be as much an exploration as it is an expression. The challenge for me is to create that "wow" response when you see my work, over and over again.



For over 20 years Rachel Kalisky worked as a commercial interior designer after graduating from Humber College of Art and Design in Toronto, Canada. She has also been an industrial designer, creating everything from computer bezels to packaging. In January 2004, she took a glass fusing class. From then on, glass was her medium. In May, she attended Red Deer College for a roll-up workshop with Steve Klein and Michael Hofmann. Soon after, she took a kilnforming class with Klaus Moje at Pilchuck Glass School.

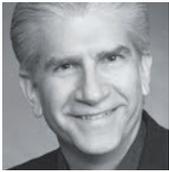
### chiseled loom

2004

1 5/8 x 24 1/2 x 6 3/4 inches

Fused, slumped, and cold-worked glass





**Steve Immerman**

Eau Claire, WI

I use glass to invoke memories of beautiful things, places and emotions. I often use photos as an inspiration, and try to transfer the colors, textures and mood of the photos into a glass creation.



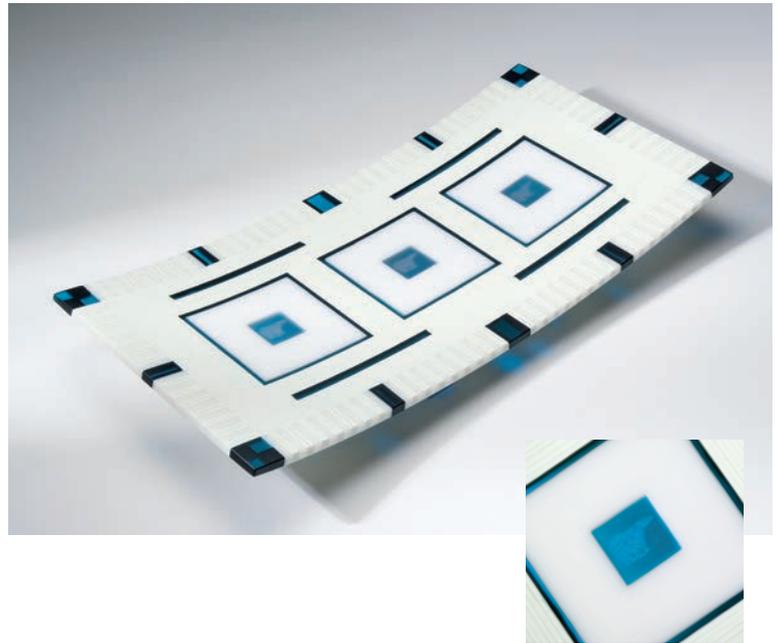
Steve Immerman has been working in art glass for twenty-five years. This changed from a hobby to a passion when he began working with kilnformed glass in 1995. His training has been a combination of experimentation, studying, focused classes and comprehensive workshops. He has exhibited work in the Midwest and the West Coast and many of his pieces are held in private collections throughout the U. S. In addition to working with kilnformed glass, his other interests are photography, computers, web site design, and music. His professional time is spent as a board certified general surgeon and surgical oncologist, in private practice for twenty-two years. He resides with his wife of twenty-five years and three teenage boys in a renovated old house.

**Polaris**

2004

2 1/2 x 19 1/2 x 9 3/4 inches

Fused, slumped, sand-blasted, and cold-worked glass



**Alyssa Oxley**

Katonah, NY

Working with glass for kilnforming is by nature a slow, methodical process.  
 Allowing time for thought.  
 If you are not completely distracted by the staggering array of colors.  
 Of all the potential combinations and mixtures, by various means.  
 The mind is free to meander.  
 Glass carries the invitation to experiment, interpret, invent, reconfigure.  
 To remember.  
 To adventure into the store of notions stashed, waiting; while you learn its language.  
 And discover what might result from the attempts at its use.



Alyssa Oxley received her degree in studio art from Skidmore College in 1980 and then spent 15 years in graphic design. She was introduced to glass fusing about six years ago. Suddenly, there was a kiln in her laundry room. She now works in Marty Kremer's studio.

**In the Path**

2004

2 5/8 x 39 1/2 x 12 inches

Fused, slumped, sand-blasted, and cold-worked glass with rubber grommet





### Kurumi Conley

Portland, OR

Translucent things have always attracted me – watercolors layering each other on paper, light coming through a curtain, water. I would look at the sky through a colored candy wrapper, or the light going through hundreds of warp threads on the wooden loom. I became attracted to glass as a material by its expression of changing light and color. I am also fascinated by the way glass changes with heat from liquid to solid so freely.



Kurumi Conley became interested in glasswork when a course was offered at the Joshibi Women's College of Art, near Tokyo. Her study until that time had included ceramics and textiles. Because glasswork is a relatively new medium in Japan she felt liberated from the long traditions of the other crafts. Her pâte de verre sculpture Honto no Bubun (Part of the Truth) won first prize in her graduating class and traveled in the exhibit Japan Glass Now 1994. She has resided in Portland since 1995 and operates a studio with her husband.

### HADE NA ISU (Bright Colored Chair) 2004

24 3/4 x 8 x 6 inches

Fused, slumped, torchworked and laminated glass



### Julie Alland

San Francisco, CA

My visual vocabulary parallels and reinterprets the still-life tradition. I depict food-related objects and use explanatory titles to express states of mind, emotion, humor, absurdity, paradoxes, and social commentary. My work seeks to arouse a heightened awareness and appreciation of life's fleeting moments. By creating permanent icons out of cast-offs, I spotlight the mundane and celebrate what is usually taken for granted.



Julie Alland grew up in New York state. In 1983 she earned a BFA from Antioch University, specializing in photography. After moving to San Francisco in 1985, she became fascinated with found objects, so her interest turned to working in three dimensions. She began teaching herself mold-making and casting techniques in 1993, when she had her first idea for a sculpture incorporating cast objects. She learned to cast glass in 2002, which took her work in a new direction.

### Talisman

2003

4 5/8 x 3 1/2 x 3 1/2 inches

Kilncast glass





**Tamara Coatsworth**

Nampa, ID

My subjects are the ordinary, everyday objects of life, the simple things that people identify with. I like to celebrate the familiar, comforting objects that we all know. I want to give these transient objects permanence and importance. I try to elevate the mundane to the highest artistic status. I enjoy pushing the limits of glass. I strive to make this hard, cold medium appear airy, fluid, and detailed.



In 1991 Tamara Coatsworth took a stained glass class and fell in love with glass. She completed several advanced courses before striking out as a production artist. After moving to Washington State in 1996, Tamara opened TLC Glass Design, a retail store and studio, where she taught stained glass and fusing, along with her commissioned work. 2001 brought a move to Idaho and the opportunity to expand her warm glass education. Currently, Tamara works as a teacher and studio artist with exhibits in local galleries and gift shops.

**Jolly Time!**

2004

8 x 4 3/4 x 3 3/4 inches, not including loose kernels  
Fused, sand-blasted, cold-worked, torchworked, and acid-etched glass with enamels



**Richard Glenn**

Portland, OR

Shoe Box is part of an ongoing series about consumerism, lust and the search for more of everything – and how we are seduced into believing it is possible or even worthwhile. I don't actually own very many shoes, but I understand women's quest for that perfect object – in this case, something that is both sexy and sensible and will make you FAB-YOU-LESS.



Richard Glenn spent nearly 15 years in the advertising business before going from making commercials to making art. Growing up in Pittsburgh down the street from the Varhola family (Andy Warhol's cousins) he gained an appreciation for the iconic, ironic imagery of Pop Art. A visit in 1990 to the Pilchuck Glass School planted the seeds that germinated over the next decade with glass classes, discovery of the Bullseye Connection, and a growing collection of studio equipment. Three years ago he left the corporate world to pursue his glass fantasies full-time. Since then, Richard has exhibited throughout the U. S.

**Shoe Box**

2004

9 7/8 x 9 3/4 x 10 inches  
Fused and photo-resist etched glass with enamels, acrylic, and silicone





### Jackie Beckman

Mesa, AZ

Children don't suppress their dreams or basic desires – they burst into rooms, they skip down sidewalks, hop on one foot, sing loudly, and dance without music. My work is an expression of dancing through life, allowing oneself to sing inside, to be delighted and laugh. The work is about celebrating life . . . it's about bursting into rooms to dance without music.



Jackie Beckman knew by age three that her favorite color was chartreuse and that magenta and fuchsia were not the same. Beckman later attended Northern Illinois University and studied art at Columbia College in Chicago, finding inspiration from masters such as Chagall, Picasso, Matisse, Pollack and Kandinsky. Paint, charcoal, pastels, and fibers all took a back seat when Beckman discovered her passion for glass. Currently, she resides in Arizona, switching from Mom to Studio Artist as the school bus pulls away. Her works can be found in collections across the U. S.

### Who You Callin' Jiggly-Wiggly? 2004

13 1/2 x 26 x 2 inches

Fused, cold-worked and sand-blasted glass, mounted on powder-coated aluminum



### Lisa Allen

Memphis, TN

Color and pattern are moving forces for me and have become my tools for communicating through glass. The intention of my current work is to show life's vibrancy and balance as a backdrop for a narrower and darker perspective. I see so much fear and limitation of vision these day, so the work becomes an effort to exemplify the struggle between two extremes - infinite possibilities versus despair. The hope is that this overt juxtaposition will serve as a continuing reminder to step out of the boxes that constrain us.



Lisa Allen currently resides in Memphis, TN with her husband and four dogs. She rode horses and taught professionally for ten years until she was introduced to stained glass in 1997. At that point, she began shifting her career to accommodate a newly found passion for glass. Lisa was introduced to kilnworking in 2001 and glass became a full-time obsession. She spends much of her time working in her home studio.

### Beheld

2004

6 1/4 x 20 1/2 x 14 1/2 inches, including stand

Fused, slumped, cold-worked and sand-blasted glass on metal stand



**Bob Leatherbarrow**

Calgary, AB, Canada

**Tension**

2004

2 1/2 x 14 1/2 x 14 1/2 inches

Fused, slumped, and sand-blasted glass

Tension represents the next step in my ongoing exploration of texture and color using glass powders. Scientific training has taught me to observe and interpret textures, to look for subtle changes and to change the point and scale of view. These elements are essential to the understanding of stories and events. My work encourages people to slow down, observe, and reflect. Controlling how powders respond to surface tension during heating creates the various textures featured in Tension.



Bob Leatherbarrow has been working with kilnformed glass since 1988. He started experimenting with glass powders when they first were introduced in the mid-nineties. Since then, he has been on a voyage of discovery using powders to create unique glass, textures, and design components. For the past 10 years he has shared these self-taught approaches to kilnformed glass at workshops. Bob is currently on the Board of Directors of the Glass Art Association of Canada.



# director's corner



STEVE IMMERMANN

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**Lani McGregor**

Executive Director

The Bullseye Connection Gallery

All competitions have rules. Those for e-merge:WG@BE3 were simple:

1. The work had to be predominantly kiln-formed.
2. At least 80% (of its volume) had to be made up of glass, of which 90% must be Bullseye.
3. The applying artist could not currently be represented by Bullseye Connection Gallery or by any other gallery that exhibits at Sculpture Object Functional Art (SOFA) or other comparable international art fair.

In short, e-merge:WG@BE3 was intended to showcase works in Bullseye glass by artists who are just entering the field or who have been working outside the radar of the major art fairs and galleries.

But rules are made to be broken – at least that is what I concluded when I saw a few of the entries disqualified by the criteria I had helped to define. Both Linda Andrews and Ann Duesterberg had exceeded the material limits for non-glass and/or non-Bullseye. Roger Thomas had shown with a gallery that had once – but never again – exhibited at SOFA. Canberra student April Surgent had been in a small group show that our gallery had organized and, although still in school, had works in the gallery inventory.

By the strict interpretation of the rules their works were not qualified for e-merge. Hence they were not considered within the formal jurying.

But I was not a juror. And as Director of the Bullseye Connection Gallery I regularly look for work that pushes the limits. So I asked the show organizers to allow me a corner where I could showcase my small contingent of scofflaws.

So much for the rules – this year.

## April Surgent

Hackett, ACT, Australia

My work is an investigation of place. I am dissecting, fragmenting, and pulling apart the ordinary glance at my environment to show something more focused. My work speaks about my actions, reactions, interactions, and observations of and with my surrounding environment to explore my own existence.



April Surgent grew up in Seattle with an introduction to blown glass in 1997. In 2000 she studied glass at the College for Creative Studies, in Detroit, focusing on glass blowing. Transferring to the Canberra School of Art, Australia, in 2001, April started experimenting with fused and lathe cut glass. She is currently finishing her Honors year in Canberra and continuing her work with fused and cut glass.

Melbourne

2004

16 1/8 x 15 x 2 3/8 inches

Fused and cold-worked glass



## Linda Ellis Andrews

Benton City, WA

Although the nesting series pieces can be enjoyed in the literal sense, my intention is to illuminate how one's life experiences shape his or her psyche. Each separate "thread" interweaves with every other to form the "nest" within which the soul rests and is supported by the physical surroundings, i.e., the bronze tripod.



Linda Ellis Andrews earned her living in graphic design for 25 years. She has worked in various media including watercolor, intaglio printmaking, serigraphy, and photography. In 1988, Linda took her first glass fusing class and became infected with "glass madness." Linda attended Pilchuck Glass School in 1991. From 1991 through 1996, she attended classes in bronze casting at Columbia Basin College. She does her own investing, casting, welding, and finishing work. Linda has shown her award-winning work extensively. Her work is in public and private collections worldwide.

Nesting: Dream Denied

2003

12 x 19 1/2 x 18 inches

Fused and slumped glass with bronze and barbed wire; lighted internally with LEDs



**Roger Thomas**

Portland, OR

I dream of things I assume to be part of my daily life, which I slowly realize don't exist. If they are pervasive enough to give me a sense of loss over their not being physically real, I try to create them. As a "maker of things" I want to fold light into material and mold an object that has the capacity to last forever. I have chosen a seemingly simple medium that responds so broadly to manipulation that I may only hope, after a lifetime of study, to finally bend it with precision to my desires.



Roger Thomas began working with glass in 1973 in California, first in stained, then blown glass and a decade later in fusing. In 1988, he moved his studio to Portland where he continues experimenting with fused glass as a pictorial medium and developing methods of using what he calls "the fused glass palette." He exhibits his work and teaches his techniques in U.S. and international venues.

**Icarus in Chocolate**

2003

13 1/8 x 36 x 2 1/8 inches, incl. frame

Fused glass with mica in metal frame



**Ann Dugan Duesterberg**

Mountain View, CA

It is my intention to explore and express ideas that may promote positive changes in our society. Three-dimensional works, which can be viewed in multiple directions, seek to pull in the viewer as he circles the object. Test Tube Babies is one of a series that explores issues involved when medical intervention is used to assist in creating or healing babies. The level of commitment of all involved is extreme. The outcome can be miraculous or devastating.



Ann Dugan Duesterberg worked as a teacher for many years with her artistic creations as a secondary interest. Sculpture as a means of exploration and expression has now become a primary focus with glass playing a main role. She moved to California in January of 2002 and by March was volunteering at the Bay Area Glass Institute. In the Fall of 2002 she started glass classes at San Jose State University and is currently a BFA student.

**Test Tube Babies**

2004

18 1/2 x 7 3/4 x 4 3/8 inches

Kiln-cast and torchworked glass with metal stand, clamp, and pole



# exhibition checkList

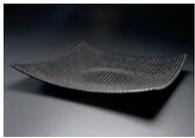

**Ellen Abbott/Marc Leva / 28**

**Egg Cup 2** 2004  
 3 1/2 x 4 1/4 x 4 1/4 inches  
 Pâte de verre


**Pat Bako / 18**

**Carnivale** 2003  
 3 3/4 x 9 1/2 x 5 3/8 inches  
 Pâte de verre

**First Place  
 Functional**



**Second Place  
 Functional**

**Heather Alexander / 20**

**Hydrargyrum** 2004  
 2 1/4 x 15 x 15 inches  
 Fused, slumped and  
 cold-worked glass


**Dolores Barrett / 32**

**Hell's Pinnacles** 2004  
 21 inches long; center bead 2 3/4 inches

Fused, cold-worked, and acid etched glass;  
 gold-filled beads, wire, and sheet; vermeil  
 cones; seed beads and Swarovski crystal  
 clasp


**Julie Alland / 36**

**Talisman** 2003  
 4 5/8 x 3 1/2 x 3 1/2 inches  
 Kilncast glass


**Jackie Beckman / 38**

**Who You Callin' Jiggly-Wiggly?** 2004  
 13 1/2 x 26 x 2 inches

Fused, cold-worked and sand-blasted glass,  
 mounted on powder-coated aluminum


**Lisa Allen / 38**

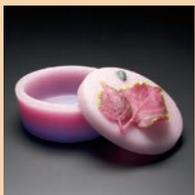
**Beheld** 2004  
 6 1/4 x 20 1/2 x 14 1/2 inches, including stand

Fused, slumped, cold-worked and  
 sand-blasted glass on metal stand


**Jackie Braitman / 29**

**Limestone #7** 2003  
 2 1/4 x 14 3/4 x 14 3/4 inches

Fused, slumped, sand-blasted, and  
 cold-worked glass


**Pat Arnold / 31**

**Coleus Box** 2004  
 3 x 4 1/2 x 4 1/2 inches  
 Pâte de verre


**Amy Buchwald / 34**

**"Towers"** 2004

**Floating Box Series**

21 1/2 x 25 x 10 inches

Fused and cold-worked glass; frame and  
 base of brushed aluminum



**Diane Cooper / 30**  
**Neo-lavender Tableau** 2004  
 7 1/4 x 13 1/4 x 9 1/2 inches  
 Kilncast, kilnformed, and slumped glass;  
 fine silver clasp



**Brock Craig / 27**  
**Bowl 1** 2004  
 5 x 17 x 17 inches  
 Fused, slumped, and sand-blasted  
 glass with metal foil



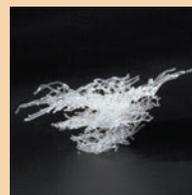
**Julie Chapman / 27**  
**summer satellite** 2004  
 5 x 5 x 5 inches  
 Kilnformed, blown roll-up and  
 sand-blasted glass



**Richard Glenn / 37**  
**Shoe Box** 2004  
 9 7/8 x 9 3/4 x 10 inches  
 Fused and photo-resist etched glass  
 with enamels, acrylic, and silicone



**Tamara Coatsworth / 37**  
**Jolly Time!** 2004  
 8 x 4 3/4 x 3 3/4 inches, not including  
 loose kernals  
 Fused, sand-blasted, cold-worked,  
 torchworked, and acid-etched glass  
 with enamel



**Sandra Gross / 33**  
**Tornado Bowl** 2003  
 2 1/4 x 4 3/4 x 4 inches  
 Kilnformed glass

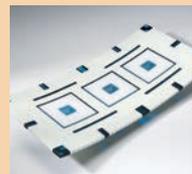


**Kurumi Conley / 36**  
**HADE NA ISU**  
**(Bright Colored Chair)** 2004  
 24 3/4 x 8 x 6 inches  
 Fused, slumped, torchworked  
 and laminated glass



**Third Place  
 Functional**

**Miho Higashide / 21**  
**Northlands** 2003  
 1 1/2 x 18 x 3 inches each  
 Fused, slumped, sand-blasted, cold-worked,  
 and engraved glass



**Steve Immerman / 35**  
**Polaris** 2004  
 2 1/2 x 19 1/2 x 9 3/4 inches

Fused, slumped, sand-blasted, and  
 cold-worked glass



**Judith Conway / 23**  
**Chesapeake Waters II** 2004  
 16 1/2 x 24 x 6 inches, including stand  
 Fused & cold-worked glass with  
 gold leaf and mica

**Popular Award**



**Rachel Kalisky / 34**

**chiseled loom** 2004

1 5/8 x 24 1/2 x 6 3/4 inches

Fused, slumped, and cold-worked glass



**Rachel Ravenscroft / 17**

**Beyond a Landscape** 2004

2 x 16 3/4 x 7 inches

Fused and slumped glass

**Third Place  
Non-functional**



**Alice Korach / 26**

**Internal Fauna with Pain #9** 2004

5 1/4 x 5 1/4 x 4 1/2 inches

Pâte de verre



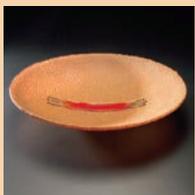
**Nathan Sandberg / 16**

**Horizontal Stack** 2004

9 x 24 1/2 x 4 1/2 inches

Kilnformed glass

**Second Place  
Non-functional  
Academic Award**



**Bob Leatherbarrow / 39**

**Tension** 2004

2 1/2 x 14 1/2 x 14 1/2 inches

Fused, slumped, and sand-blasted glass



**Meera Singh / 33**

**Schizophrenia study in red** 2004

18 x 26 1/4 x 1/4 inches

Fused glass



**Alyssa Oxley / 35**

**In the Path** 2004

2 5/8 x 39 1/2 x 12 inches

Fused, slumped, sand-blasted, and cold-worked glass; rubber grommet



**Delores Taylor / 29**

**Neither** 2004

8 1/4 x 10 x 5 inches

Pâte de verre with metal, patina, and stain



**Mark Pavlovits / 22**

**Urban Artifact** 2003

5 1/2 x 4 1/2 x 1 3/8 inches

Kilnformed, blown roll-up and cold-worked glass

**Newcomer Award**



**Els VandenEnde / 32**

**Kente Bowl** 2004

2 x 7 7/8 x 6 7/8 inches

Fused, slumped, sand-blasted, cold-worked, and engraved glass

director's corner



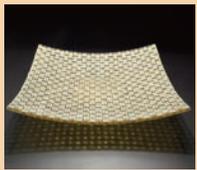
First Place  
Non-functional

**Jeff Wallin / 14**

**Synthesis** 2004

19 x 13 x 1/2 inches

Kilnformed glass



**Robert Wiener / 28**

**Vanilla Bean** 2004

2 3/4 x 15 1/2 x 15 1/2 inches

Fused, slumped, and cold-worked glass



**Carol Yorke / 31**

**Ladyslipper** 2002

10 x 5 x 5 inches

Kilnformed, blown roll-up, sand-blasted and cold-worked glass



**Laurie Young / 30**

**Innocenza** 2003

24 1/2 x 12 1/4 x 10 3/4, including stand

Fused, kilncast, cold-worked, acid-etched, and sand-blasted glass



**William Zweifel / 26**

**Sojourn** 2004

4 5/8 x 17 1/2 x 17 inches, including stand

Fused, slumped, sand-blasted, and acid-etched glass, mounted on wooden stand



**Linda Ellis Andrews / 42**

**Nesting: Dream Denied** 2003

12 x 19 1/2 x 18 inches

Fused and slumped glass with bronze and barbed wire; lighted internally with LEDs



**Ann Dugan Duesterberg / 43**

**Test Tube Babies** 2004

18 1/2 x 7 3/4 x 4 3/8 inches

Kiln-cast and torchworked glass with metal stand, clamp, and pole



**April Surgent / 42**

**Melbourne** 2004

16 1/8 x 15 x 2 3/8 inches

Fused and cold-worked glass



**Roger Thomas / 43**

**Icarus in Chocolate** 2003

13 1/8 x 36 x 2 1/8 inches, incl. frame

Fused glass with mica in metal frame

# Acknowledgements

E-merge: WG@BE3 was inspired by the community of the Warm Glass Bulletin Board at [www.warmglass.com](http://www.warmglass.com). We thank Brad Walker, webmaster, for his dedication to bringing people interested in kiln-glass together to exchange information and for mutual support.

We are grateful to this year's jurors, who performed a challenging job with skill and sensitivity. The quality of the exhibition is largely due to their discerning efforts. Many thanks to David Cohen, Lloyd Herman, Steve Klein, Catharine Newell, and Martha Pfanschmidt.



## **Exhibition**

Directed by Lani McGregor

Produced by Mary Anderson,

Janet Bartholomew, and  
Corrina Horsell

## **Catalog**

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