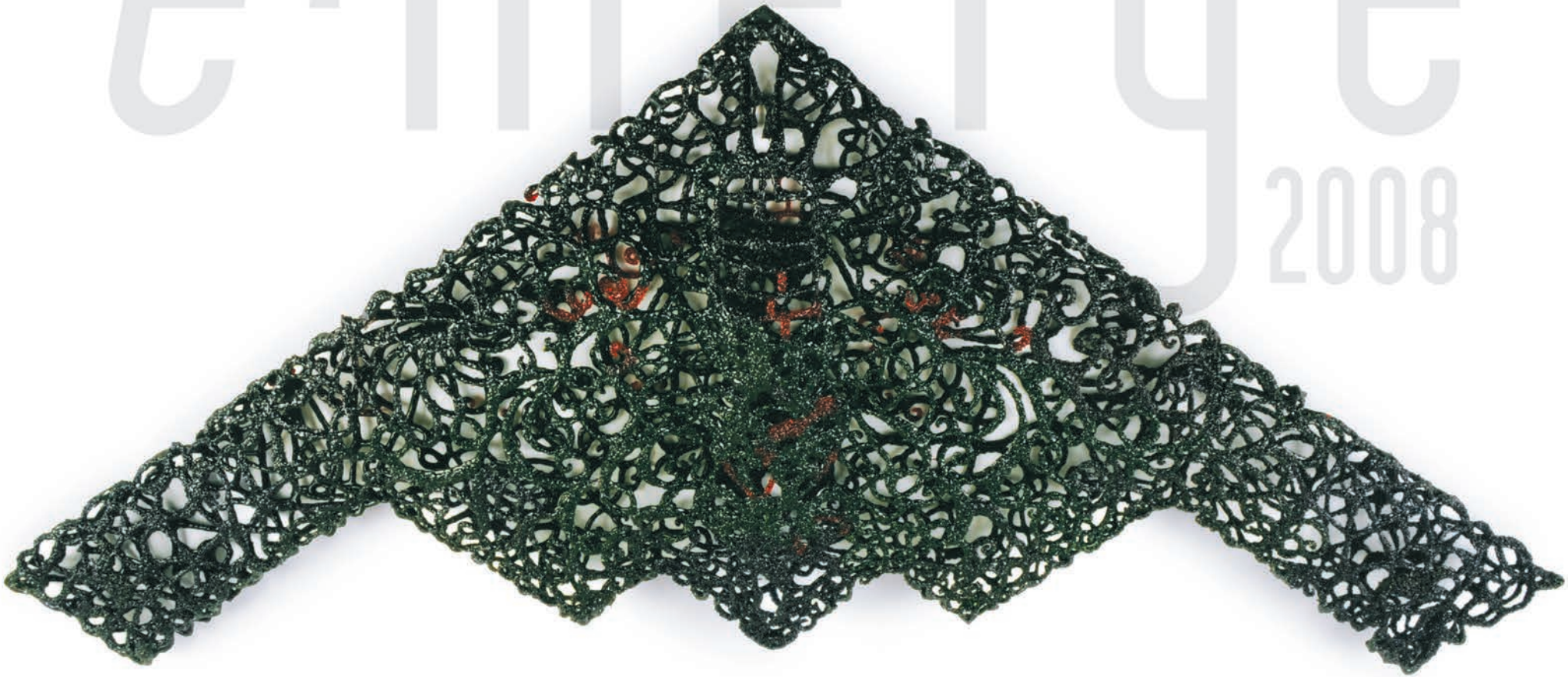
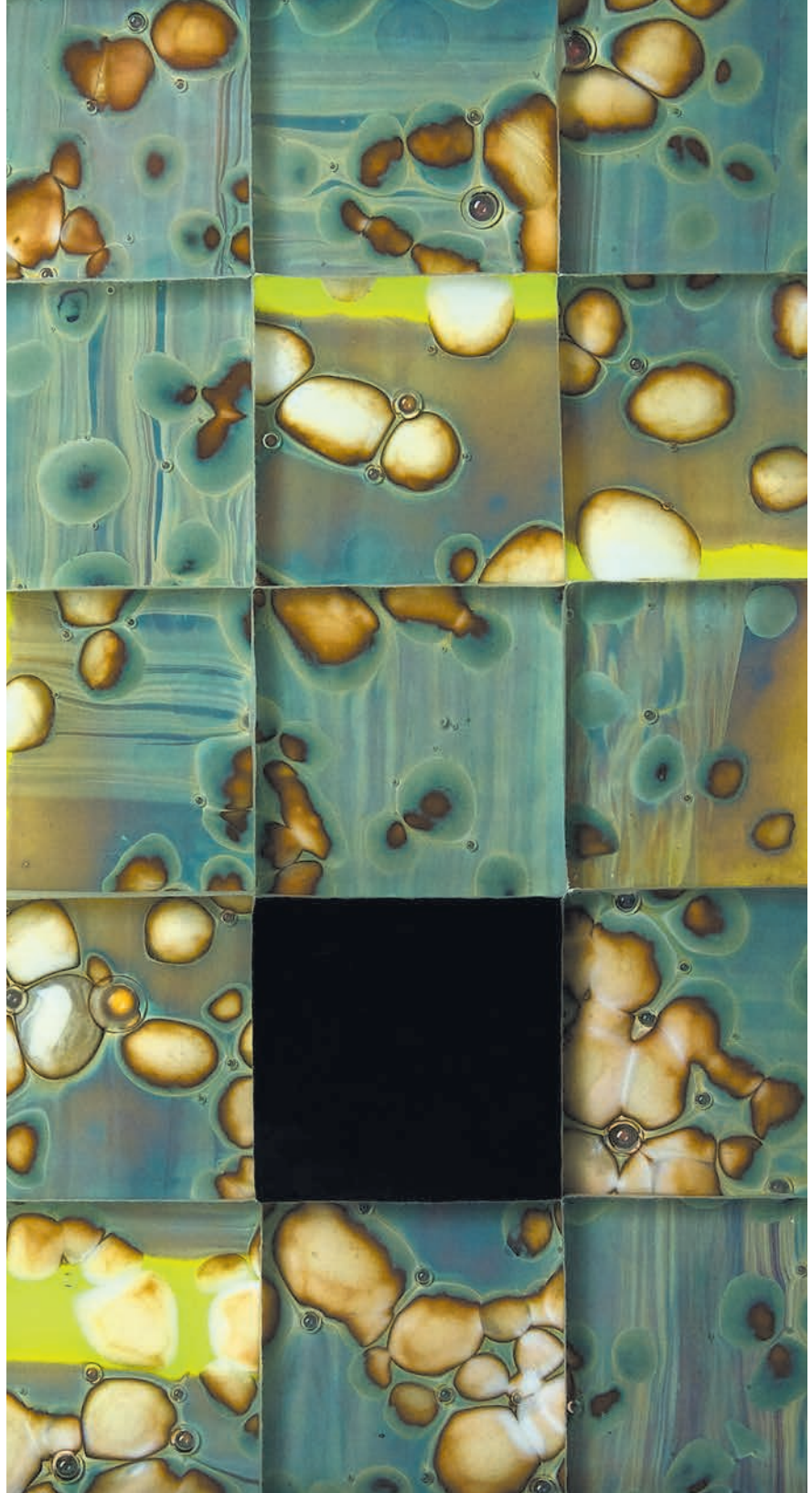
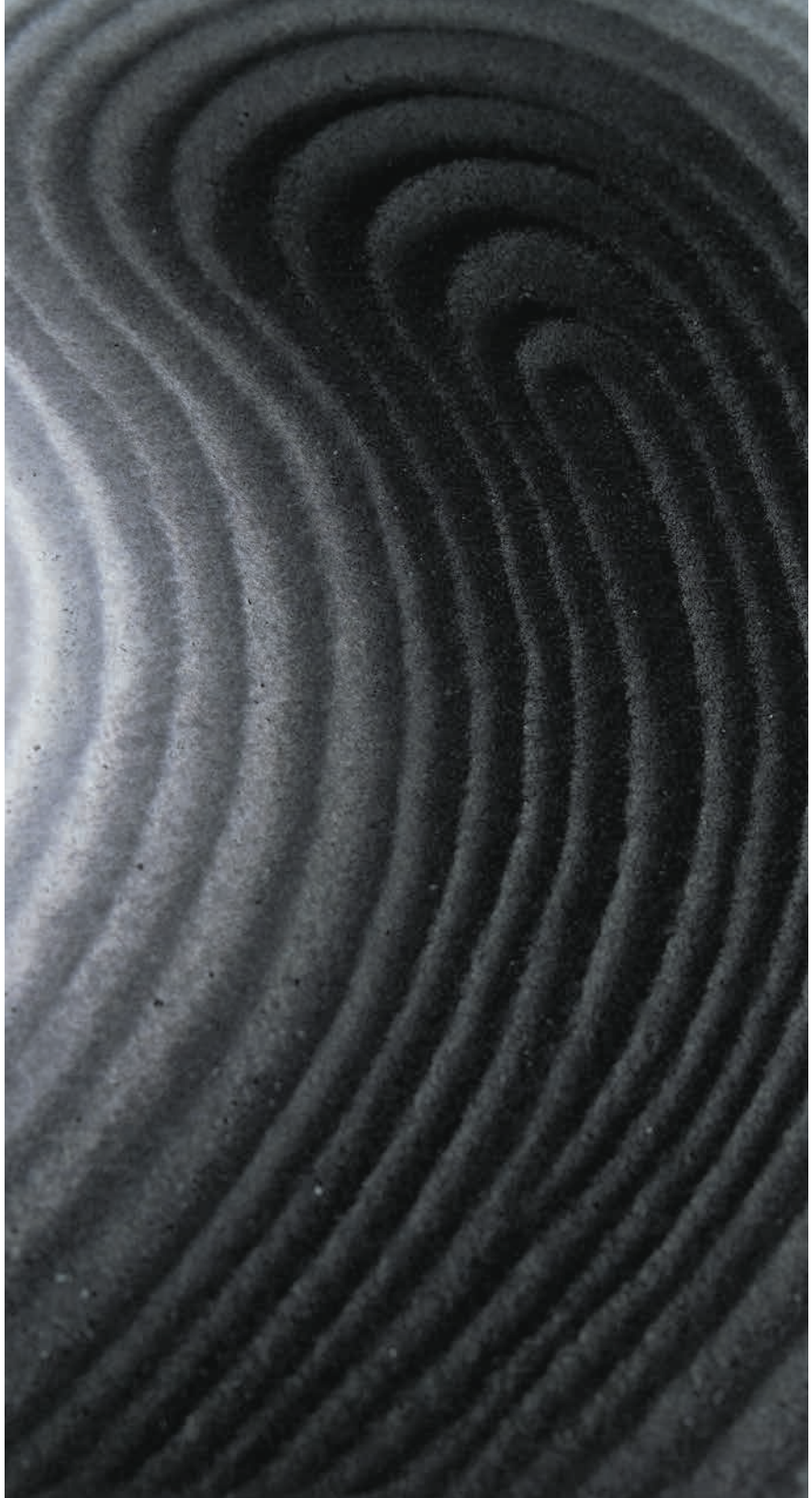
e·merge 2008



A SHOWCASE OF RISING TALENTS IN KILN-GLASS



Aerial, detail view, page 29



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To inquire about the artists or the artworks shown, please contact the Bullseye Resource Center at sales@bullseyeglass.com or 503.227.2797.

Cover: Sabine Rosenberger, *Stealth B2*, 2006. Kilnformed glass, assembled, 4 x 50.875 x 21.625 inches.

Fading Gray #6, detail view, page 35

e·merge 2008

A SHOWCASE OF RISING TALENTS IN KILN-GLASS

Published on the occasion of the biennial juried kiln-glass exhibition
at Bullseye Glass Co. in Portland, Oregon
May 5–July 25, 2008

Mel Archer
31

Susan Balshor
26

Louise Batchelor
27

Karen Bexfield
30

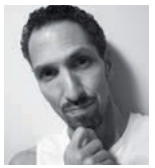
Heike Brachlow
28

Heath (Tad) Bradley
30

Benjamin Brown
36

Sean Campbell
42

KILNCASTER AWARD
Shane Caryl
22



Joseph Cavalieri
34

Julie Chapman
33

Won-hui Cho
42

Ginger Ferrell
34

Richard Glenn
35

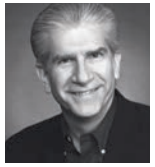
Kelly Golyzniak
40

SILVER AWARD
Ruth Gowell
18

Derise Hemmes
31

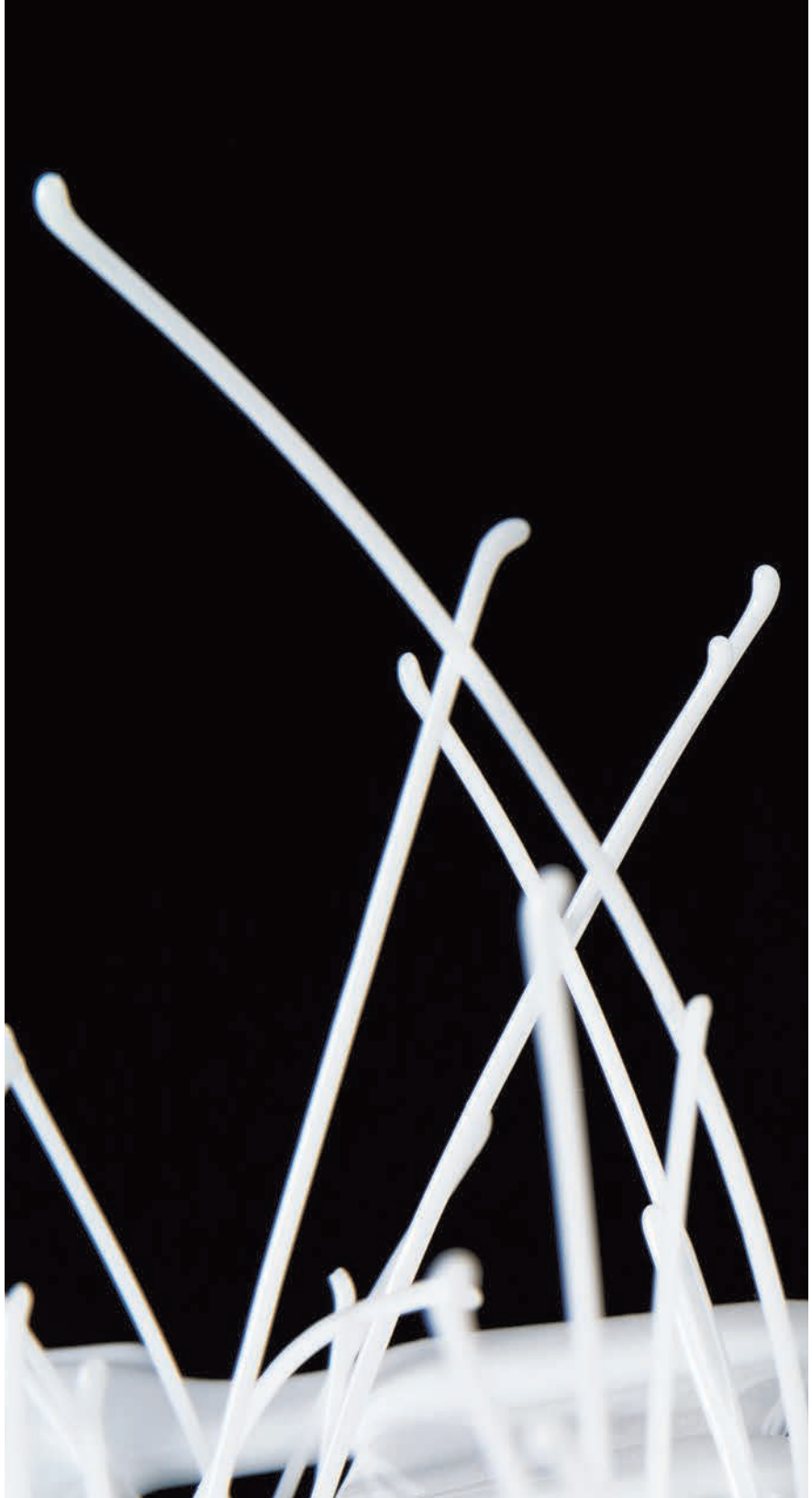
Michael Hernandez
38

Joey Huang
29



Steven Immerman
29

Michiko Isono
28



Seedlings, detail view, page 33

LOSE SOME, WIN SOME

My favorite artist didn't win. My favorite artist didn't even make it past the third round of finals.

This was humbling. The combined minds of three visual arts professionals came to a different conclusion than my own. And not just any three minds. These are three people whose opinions I value hugely, whose talent, skill and knowledge of our field and the wider field of contemporary art continually inspire me.

This is the nature of an arts competition. If it were possible to absolutely codify the evaluation of art, it would no longer be art. So I've come to accept the process for what it is: a step on the long path of a life in the arts. I hope that all the amazing new and early career artists who entered *e-merge* and never got to the finals still felt it was as useful an exercise as I have.

How disappointed was I? Not at all. I was delighted with and awed by the quality of the prizewinning works and, indeed, the vast majority of the finalist pieces. From the moment I saw the image of Sabine Rosenberger's *Stealth B2* appear on my monitor, memories of my own lace-garbed ballistic granny roared over me. Saman Kalantari's little airplane, buried in the sands of innocence and political reality, was a message I thought too narrowly personal to withstand a jury. I was wonderfully wrong.

Like life, an arts competition is a vibrant collision of passion and opinion, debate, validation, compromise, disappointment and euphoria.

Beyond the artwork, a few other aspects of *e-merge 2008* added to my euphoria:

- Our ongoing—and increasingly successful—efforts to involve academic programs in *e-merge*. The value of formal art training when applied to a field as technical as kiln-glass is immeasurable.
- The support of our scholarship donor, Dr. Art Liu, who is again funding all-expense paid travel and tuition for one of our finalists to the summer 2009 Bullseye Master Class at North Lands Creative Glass in the Scottish Highlands.

I am immensely grateful to all the players who make *e-merge* so personally satisfying to me: to our entrants, winners and also-rans, our administrators, our installers and especially to our jurors, who year after year escalate the all-important dialogue about art by agreeing and disagreeing in such thoughtful ways.

Lani McGregor
Partner, Bullseye Glass Co.

The call for entries for this year's *e-merge* exhibition opened in January 2008. Entrants submitted work through an online application service until the deadline of February 22, 2008.

This year's competition attracted almost three hundred entrants from twenty-two countries and from every continent except Antarctica. In late February, a panel of three jurors undertook the massive task of selecting a group of finalists by reviewing over 1,700 digital images. In addition to images, the jurors were able to view the entrants' names, the titles and dimensions of their artworks and the techniques used to create the artworks.

The three jurors for this year's competition were Jane Bruce, Dante Marioni and Richard Speer. They performed their duties with great professionalism, collegiality and care, evaluating each artist for excellence of craftsmanship, design and creativity. After selecting the group of finalists, the jurors chose one piece of artwork by each finalist to be included in the exhibition. In early May, once the selected pieces had been installed, the jurors gathered to review the assembled work and to choose the category award winners.

We wish to thank the jurors for helping to make *e-merge 2008* an inspiring collection that reflects the high standards of today's artist working in kiln-glass. And we wish to encourage entrants who did not qualify as finalists this year: to continue their efforts to make good work; to support their work with high-quality photography, display hardware and artist statements; and to keep in mind that jurors' decisions are made in a particular context, under particular constraints, and should never be taken as absolute judgments of the work.

We also wish to thank everyone who attended the *e-merge 2008* opening reception—for supporting the artists and the exhibition and for helping to select the winner of the Popular Award.


Jane Bruce


Dante Marioni


Richard Speer

Being asked to judge any competitive exhibition is always a difficult and sometimes a frustrating task, and *e-merge* proved to be no different. Difficult in that two hundred and eighty-seven applicants, entering one to six artworks each, had to be selected down to just forty finalists. Frustrating in that there were many entries that deserved to be in the final exhibition, but for one reason or another—poor photography, a worthy idea not quite fully realized—failed to make the final cut.

As the juroring progressed the works began to fall naturally into a number of categories: landscape and nature, architecture, artifacts and personal narrative. From Penni Russell's delicate and delightful *Seedlings* to Sarah Vaughn's *Moment of Choice*, an ambitious work that seems as if it could grow and take over the world, landscape and nature as reference point was by far the largest category for works submitted.

Many works were also of an architectural scale; however, equally intriguing were works, such as Heath Bradley's *Balance*, which, whilst referencing architecture and the built environment, worked very successfully as discrete objects.

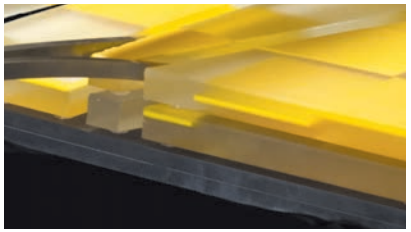
Sabine Rosenberger's prizewinning *Stealth B2* fell into the artifacts category. What could be more emblematic of 20th century contradictions than a weapon of death and destruction rendered in fragile, almost lace-like glass? Also notable were Matthew Perez's bold *Striated Application* with its sense of being from another time and place, and Michael Hernandez's wonderfully understated *Focus*.

In the personal narrative area, Susan Balshor's *Auntie* effectively explores family memory whilst Essi Utrianen's *Idyll 2* speaks movingly of domesticity and home.

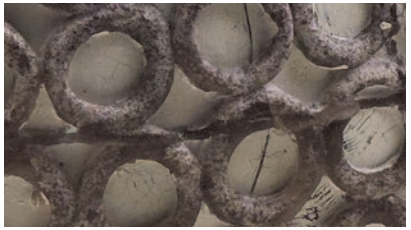
Lastly, I found it disappointing that a category almost completely missing was design and production. Very few artists seem interested in taking on the challenge of exploring and redefining the traditional function of glass as a material for use—an area, I believe, of untapped potential.

Jane Bruce is a studio artist and former Artistic Director of North Lands Creative Glass in Scotland. She is known for employing a wide range of methods to create signature vessel forms that are neither functional nor nonfunctional. Her pieces are exhibited internationally and can be found in many permanent collections worldwide—including the Victoria and Albert Museum (UK), The Corning Museum of Glass (USA), Museum für Kunsthandwerk (Germany) and the National Art Glass Collection (Australia).

Seedlings, detail view, page 33



Balance, detail view, page 30



Striated Application, detail view, page 37

DANTE MARIONI > Seattle, Washington

I was delighted to be asked to serve as a juror for the *e-merge* competition this year. I have a genuine love of art made from glass and have always been a big fan of Bullseye and all the company does to further glass and art.

I was excited to view the works of the applicants (knowing there would not be many, if any, glass blowers in the mix), mostly to see what is going on out there. I wasn't disappointed. There are some great pieces this year.

Right away I was intrigued by the work of Sabine Rosenberger. So strange, I thought, to make a sculpture about a B-2 bomber. Seeing it in person I came to realize that this was an object that could have been abstract, though it is not. The social and political implications are myriad, though I believe that was not the artist's intent. In the end, this is simply a beautiful object.

Ruth Gowell offered a technical tour de force with *Optical Vase*. A great composition, meticulously made. A striking piece to see in person.

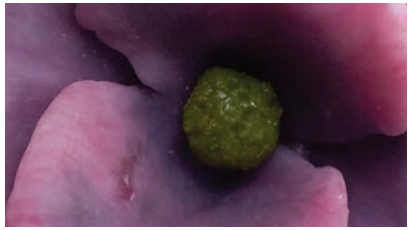
Essi Utriainen of Finland's piece, *Idyll 2*, for me evoked memories of the Finnish countryside at midsummer and I found it irresistible, truly original and well executed. I really appreciate its diminutive scale—quiet, contemplative, humble.

Shane Caryl's *Bernini's Batman* is also amazing. As a glass blower I do not personally possess much technical knowledge about kilncasting, but I am able to recognize this as an incredible work of kilncast glass, as well as a really great likeness of my favorite superhero.

Other works that made a strong impression but did not receive awards were Derise Hemmes' *Inheritance 1*, Susan Balshor's *Auntie* and Carmen Vetter's *Fading Gray #6*, to name just a few.

Overall, participating in the juroring process served to remind me, yet again, that there are a lot of really good artists out there working with Bullseye glass.

Dante Marioni is a Seattle artist who, pairing classical blowing techniques and a Modernist Venetian 1920s and 30s aesthetic, crafts contemporary vessels with graceful forms and vibrant colors. His artistry has been recognized with awards from the Tiffany Foundation and the Museum of Arts and Design (USA), and his work is included in major museums and collections worldwide. Marioni has experimented with kilnforming at Bullseye, designing a chandelier that now hangs in the Bullseye Gallery.



Auntie, detail view, page 26

Inheritance 1, detail view, page 31

Fading Gray #6, detail view, page 35

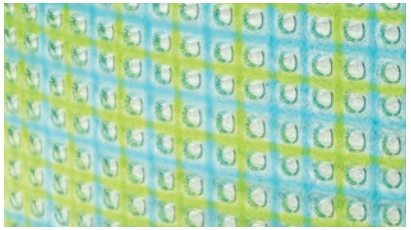
RICHARD SPEER > Portland, Oregon

As a proponent of cross-pollinization in the arts and a sworn enemy of artificial dichotomy (art/craft, conceptual/visceral, highbrow/lowbrow, etc.), I am always gratified to see artists transgressing boundaries as they exploit and transcend the properties inherent in their chosen media. It was, then, most pleasing to witness the gamut of formal and expressive modes blazing forth from the artists who participated in this year's *e-merge*. In the work of the gold, silver, and bronze prizewinners, we see a microcosm of our current moment across the broad tapestry of contemporary art. Sabine Rosenberger's *Stealth B2*, which recontextualizes a machine of war as lacy filigree, is technically and thematically ambitious. Ruth Gowell's meticulous yet ebullient *Optical Vase* demonstrates how the classic vessel form, thoughtfully designed and fastidiously executed, maintains an evergreen visual appeal and, to invoke Whitman, the ability to "please the soul well." Essi Utriainen's *Idyll 2*, meanwhile, is a sparkly, crackly little gem that winks at us with a certain post-ironic self-awareness. In these three choices we see three visages: the bravura satirist, the inspired perfectionist, and the impish retro-hipster. Are they regarding us with a glare, a straight face, or an arched eyebrow? Yes.

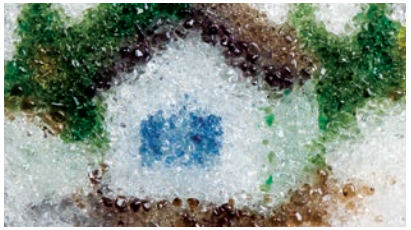
In this space we jurors were given the option to suggest general advice for *e-merge* participants and artists at large. Mine would be the following: Allow room for the happy accident; allow no room for sloppy execution; and God grant you the wisdom to know the difference. If you have a choice between making one immaculate work or ten mediocre works, go for the former. Your ideas are only as good as your technique, and your technique is only as good as your ideas. Have your work photographed and photographed well, but not so dramatically that the photo is more striking than the piece itself. Finally, in your work, go where the pain is, and go where the beauty is. Those are the bookends of human experience, and despite the art world's vicissitudes, they will never go out of style.

Richard Speer is a contributing editor for *Art, Ltd.* and visual arts critic for *Willamette Week*, Portland's Pulitzer Prize-winning alternative paper. As a critic-at-large for *ARTnews*, he has reviewed major gallery shows across the United States. His articles, essays and reviews have appeared in *Newsweek*, *The Los Angeles Times*, *Salon*, *Opera News* and *GLASS Quarterly*. Speer has also written catalog essays about the work of leading contemporary artists—including some who work in glass.

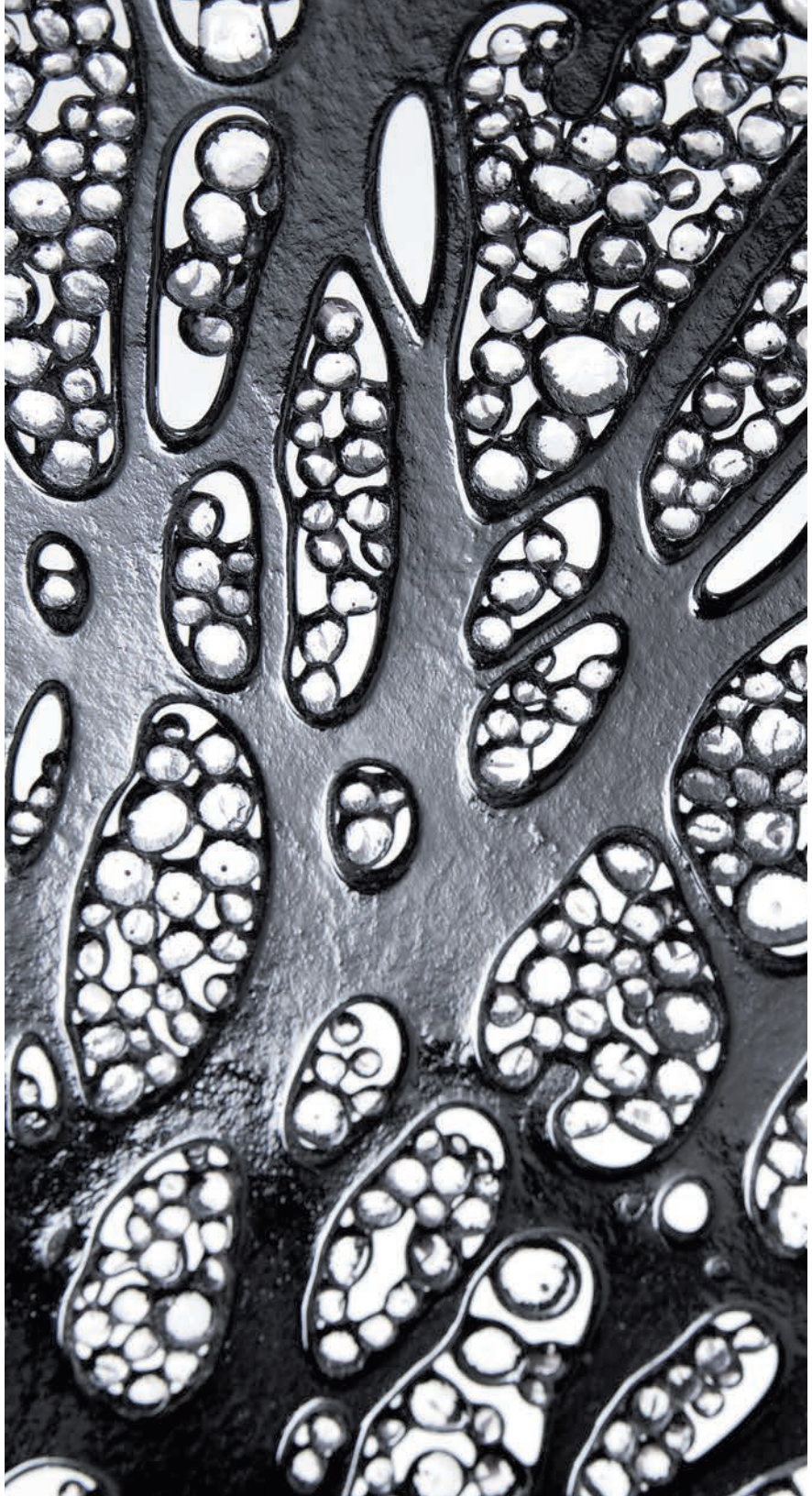
Stealth B2, detail view, page 16



Optical Vase, detail view, page 18



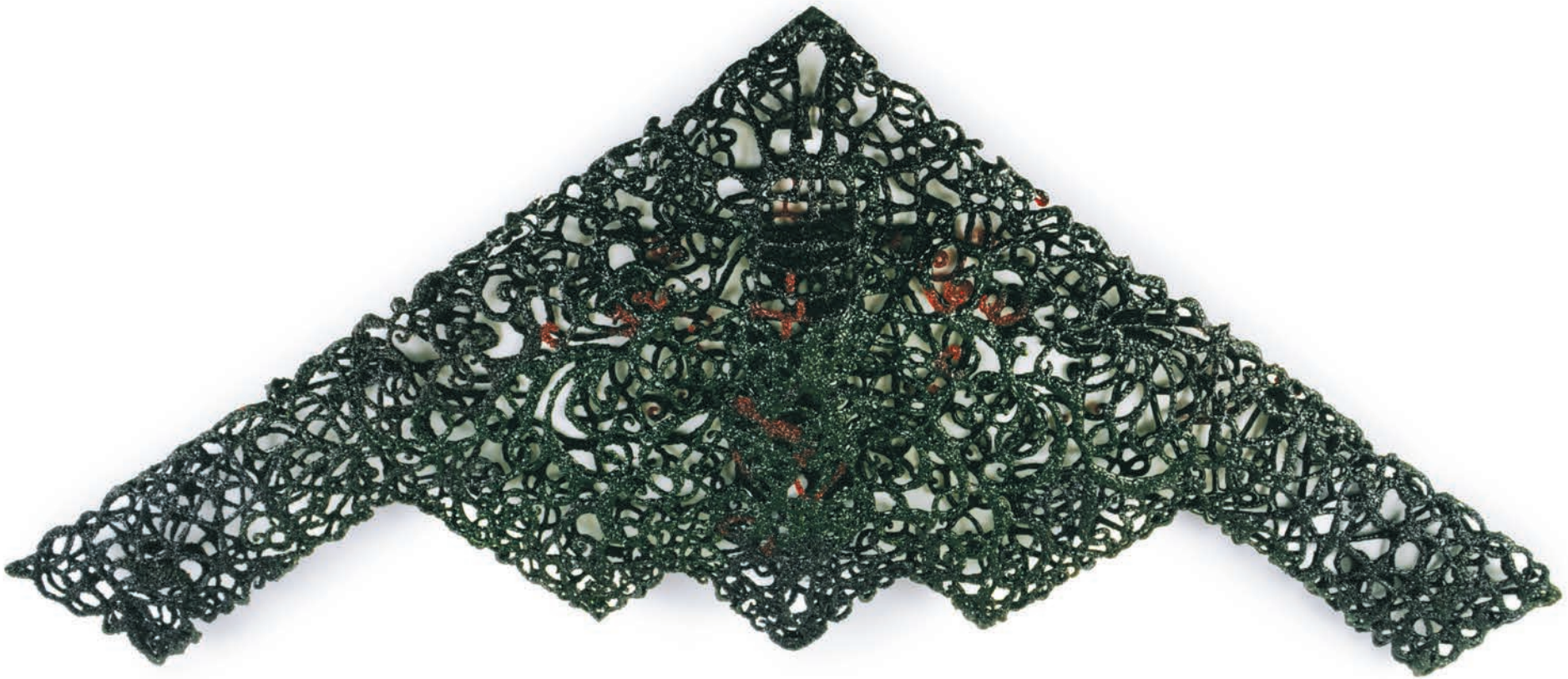
Idyll 2, detail view, page 19



Black Coral, detail view, page 24

SABINE ROSENBERGER > Munich, Germany

I like to combine in a work what keeps me busy: the contrast between new and old, history and future, cool technique and frisky ornament. The stealth bomber B2 is for me a fascinating piece of engineering because of its perfect design and technique—ultra-modern like from another world. History too offers frisky ornaments from Baroque, Rococo and Art Nouveau. Glass is the perfect material. It emphasizes the fragileness and the limitation of human inventions. > After an apprenticeship as a professional ceramic artist, Sabine Rosenberger began her studies at the Academy of Fine Arts in Munich. In 2007 she became a master's student under Professor Norbert Prangenberg and worked with artists Thierry Boissel, Matthias Wähner, Dieter Rehm and Andreas von Weizsäecker. Her work is permanently exhibited in the well-known art collections of the Veste Coburg, the Ernsting Foundation, the Danner Foundation and the new BMW World. Sabine was nominated for the Glass Sellers Art & Craft Award 2006 (London) and in 2005 was the award recipient for the Danner Foerderpreis in Munich.



Stealth B2, 2006. Kilnformed glass, assembled, 4 x 50.875 x 21.625 inches.

RUTH GOWELL > Falls Church, Virginia

I am interested in the distortion of pattern using bubbles created in glass. By spacing the patterned glass behind the bubble glass, and by layering pattern pieces, I am able to create distortions. Water intensifies this effect and I have been exploring that aspect in my vases. In this complex world we see through many "distortions," many layers, many lenses. My work is an attempt to convey this confusion in a visual context. > Ruth Gowell apprenticed to a weaver in Denmark in 1969 and has made a career of producing both small and large weavings that explore color, texture and pattern. In 2000 she began working with glass, which has provided another way to work with the same elements. Ruth currently has a studio at the Torpedo Art Center in Alexandria, Virginia.

Optical Vase, 2007. Kilnformed glass, assembled, 9.375 x 11.25 x 3.25 inches.

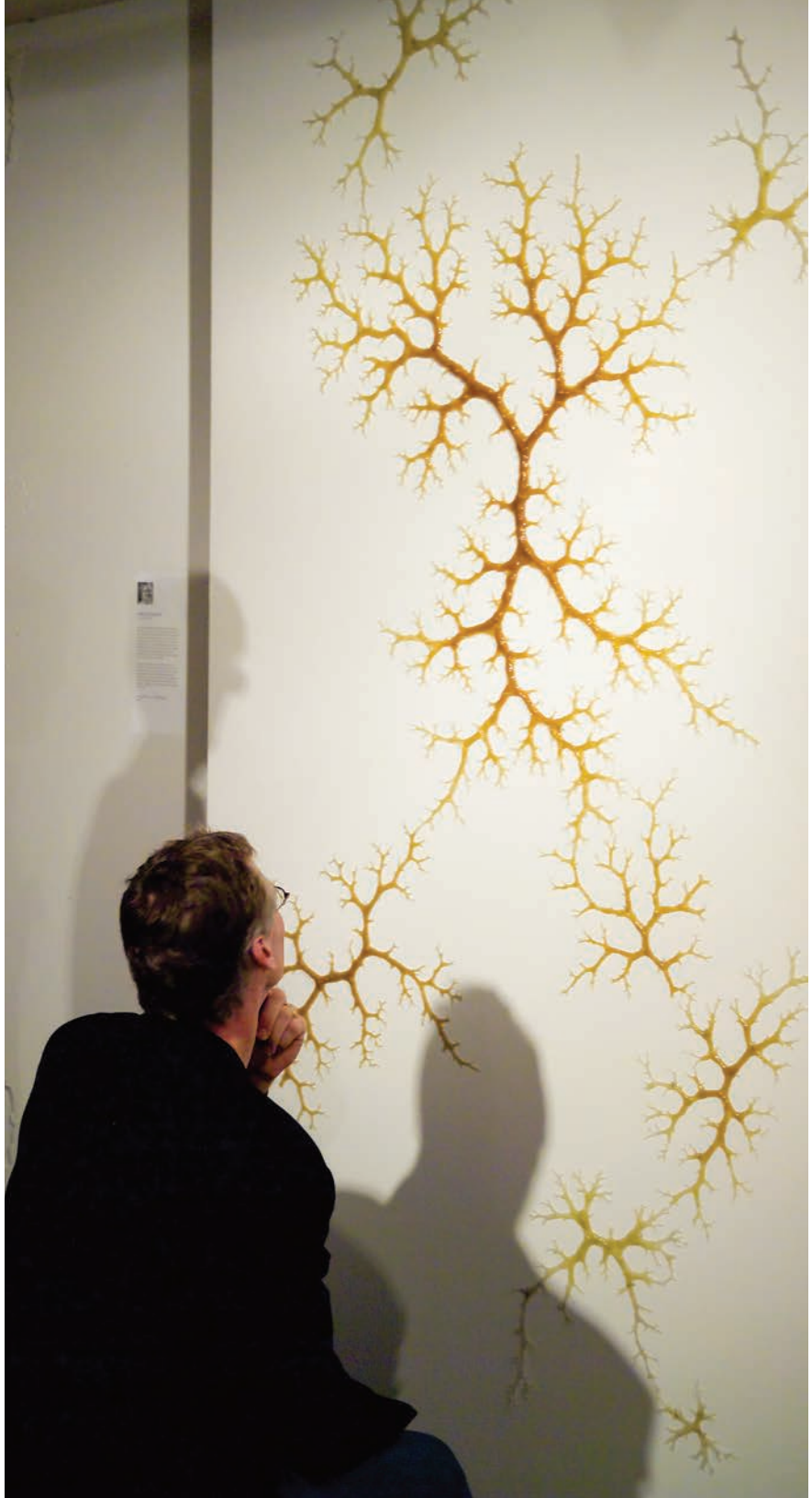
ESSI UTRIAINEN > Munich, Germany

My work consists primarily of drawings and works made of glass. My glass works are between sculpture, drawing and painting. Most of them are objects that you hang on the wall. Some central themes are the borders of reality and appearance, or identity and its momentariness, which is where I often use myself as an example. My works frequently contain uncertain elements, like shadows, emptiness, void, change or absence. The small work in this exhibition is a part of the series, *Idylls*. They are romantic, sketch-like visions of imaginary landscapes I would like to make my own. They turned out to be so idyllic that I didn't dare to make them larger. > Essi Utriainen was born in 1975 in Finland and is now living and working in Munich, Germany. She graduated from the Academy of Fine Arts in Munich in 2005.

Idyll 2, 2007. Kilnformed glass, 5.75 x 5 x .125 inches.

SARAH VAUGHN > St. Louis, Missouri

I fell in love with glass for its amazing ability to freeze a moment in time. I look at this medium as one that could take a snapshot of my thoughts and feelings to share with the world. *Moment of Choice* is just that. I see it as a visual representation of when I became aware that I was allowing my fears to control my life and slowly consume everything. This is a moment in my mind when I realized that I had a choice: I could continue to let my fears consume me or I could stop the growth before it evolved further and begin to take my life back. > Sarah Vaughn began working with glass shortly after moving to Carbondale, Illinois, to pursue a degree in art at Southern Illinois University. In her final year of college she was honored as the sole recipient of the Rickert-Ziebold Award Trust Competition, which was established in 1972 for graduating seniors in art and design. Sarah now lives in St. Louis, where she works at Third Degree Glass Factory.



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 between 2006 and 2008.

The institutional recipient of the *e-merge 2008* Academic Award is the Glass Department of the School of Art and Design at Southern Illinois University in Carbondale, Illinois (SIUC). In 2007, Sarah Vaughn earned the bachelor of fine arts degree in studio art with a glass specialization, studying at SIUC with artist and Assistant Professor Jiyong Lee.

Moment of Choice, 2007. Kilnformed glass, 97 x 49 x .5 inches (installed).

SHANE CARYL > Rochester, New York

My work takes its inspiration from what is considered to be high art and is juxtaposed with the addition of an element that is considered to be low art. I use this juxtaposition to make an assertion about the story of the hero and how that story has not changed throughout time. This idea is based on the work of Joseph Campbell. I use scaled-down replicas of classical sculptures from the Renaissance, Greek and Roman time periods, and I make a comparison with the modern hero by substituting elements of the sculpture with easily recognizable modern objects. I choose glass as my medium for everything that glass does for an object. It gives the work fragility and an almost sacred weight that I find to be important. I make this work to put forth questions about what is art and who decides what should be considered art. > Shane Caryl was born in 1983 in Syracuse, New York, where he made a point of experiencing everything the "burb-life" had to offer. Shane enrolled in the Rochester Institute of Technology (New York) in graphic design, but he quickly switched his major to glass and has been under the mentorship of Michael Rogers and Robin Cass for the past three and a half years.

Bernini's Batman, 2008. Kilncast glass with gouache, 10 x 5.625 x 4.25 inches.

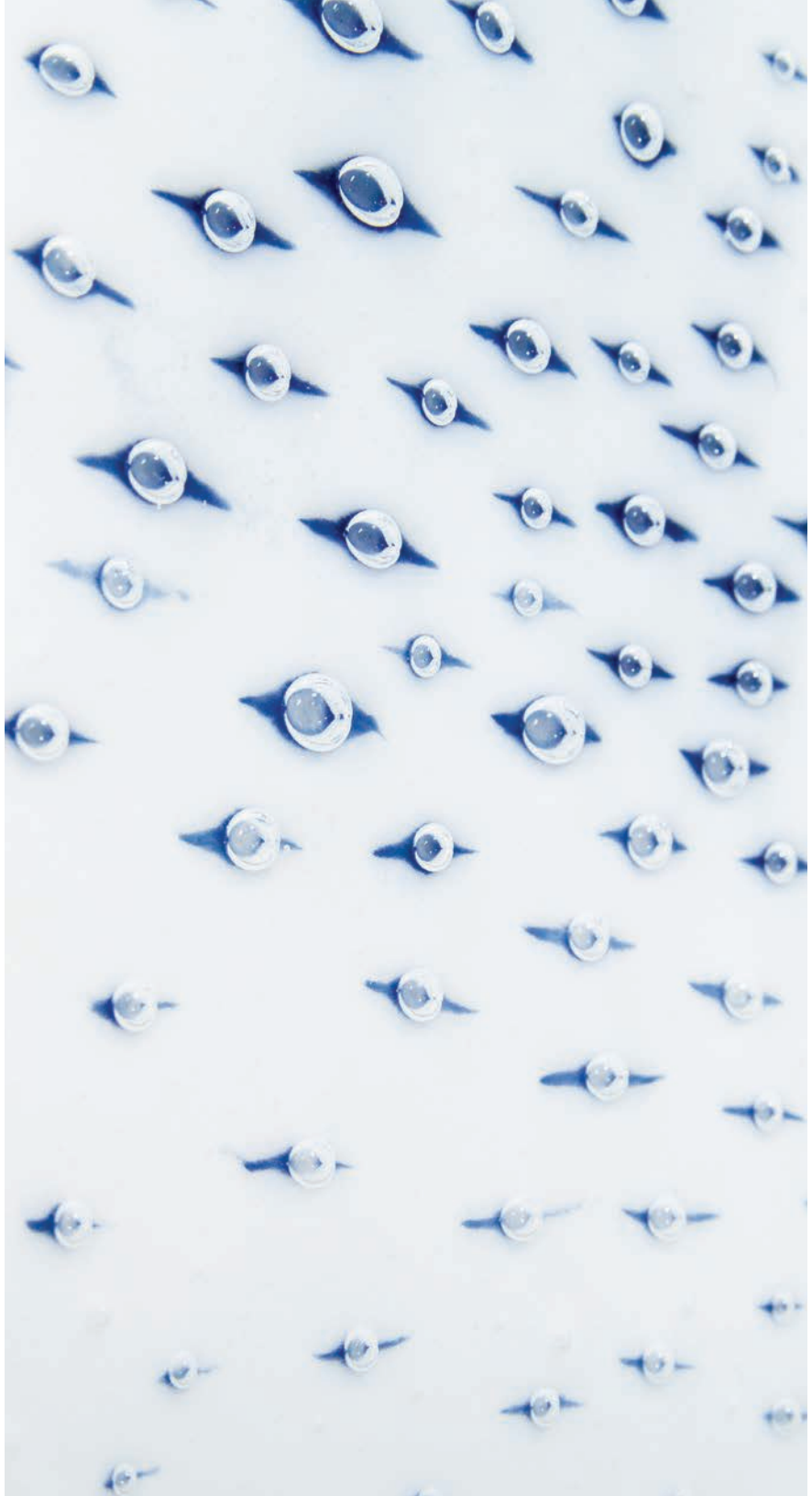
"He cried out, then, 'What! You dropped down from the sky?' And the little prince broke into a lovely peal of laughter, which irritated me very much. I like my misfortunes to be taken seriously. Then he added: 'So you, too, come from the sky! Which is your planet?....Look at this landscape carefully to be sure of recognizing it, if you should travel to Africa someday, in the desert. And if you happen to pass by here, I beg you not to hurry past. Wait a little while, just under the star! Then if a child comes to you, and if he laughs, if he has golden hair, if he doesn't answer your questions, you'll know who he is. If this should happen, be kind! Don't let me go on being so sad: Send word immediately that HE HAS COME BACK.'" (From *The Little Prince* by Antoine de Saint-Exupery) > Saman Kalantari was born in Iran. Four years ago he "dropped down from the sky" into Italy and has been living there in political asylum ever since. In Iran, Saman worked as a ceramic artist for more than ten years and showed work in both solo and group exhibitions. From 2005 to 2007 he studied at Vetroricerca Glas & Modern in Bolzano, Italy, and had his first personal glass exhibition in 2008.

He Has Come Back, 2006. Kilnformed glass with murrine and wire, 1.875 x 6.625 x 6.25 inches.

HEATHER PALMER > San Francisco, California

In my work I find myself arranging individual pieces so that they retain their singularity in conjunction with the whole. I strive for balance between random organic elements and a unified whole. Everything in our world is made up of parts. From the smallest thing, like an atom, to the human body, to the universe, wholes are made up of things smaller, which shape and define the larger wholes. This is also true of the more ethereal things like memory and emotion. And our lives and our identity are also a compilation of many small things, all making up our experience and our ideology, our selves. It is from this fascination and investigation into the micro, into the small, into the parts, that I find inspiration. > Heather Palmer received her BA from San Francisco State University, where she studied sculpture and glass. She has taken classes at Pilchuck Glass School and Bullseye Glass Company and has been teaching kilnforming at Public Glass in San Francisco since 2005. Teaching both kids and adults inspires her. Heather has also blown glass for the past several years, and this has informed her approach to kilnwork.

Black Coral, 2007. Kilnformed glass, 21.25 x 16.75 x 6.875 inches (with stand).



Inheritance 1, detail view, page 31

GLENDA KRONKE > Austin, Texas

Flo Vazquez

Captured Essence, 2008. Kilnformed glass, 5.625 x 9.875 x 9.875 inches.

I am often amazed by how similar the growth process of artwork is to nature's growth process. Life/art ever evolves, seeking a vessel, a shape, a texture, a color—a path to expression. Once created, each vessel possesses an essence of life, a statement of being. My recent work contemplates this process. The unique characteristics of powdered glass enable me to explore the patterns and textures I see in nature. It is the process of creating that satisfies my spirit. One aspect of this series lies in exploring the essence of the form: stripping away the decorative elements and emphasizing the framework itself. The light passing through these forms and the shadows they cast bring them to life and remind me that we are all influenced by the forces that surround us. > Glenda Kronke spent her childhood on the Gulf Coast of Texas and has lived on both the East and West Coasts. Her strong connection to nature is rooted in her passion for camping and hiking. Glenda has spent the past twenty-five years working for glass artists around the country. Her managerial experience and technical knowledge in glass have allowed her to create GKronke Studios. Glenda is also a partner in East by South East Studios in Austin, Texas.

SUSAN BALSHOR > Seattle, Washington

Auntie, 2008. Kilncast glass, 4.375 x 5.125 x 2.375 inches (installed).

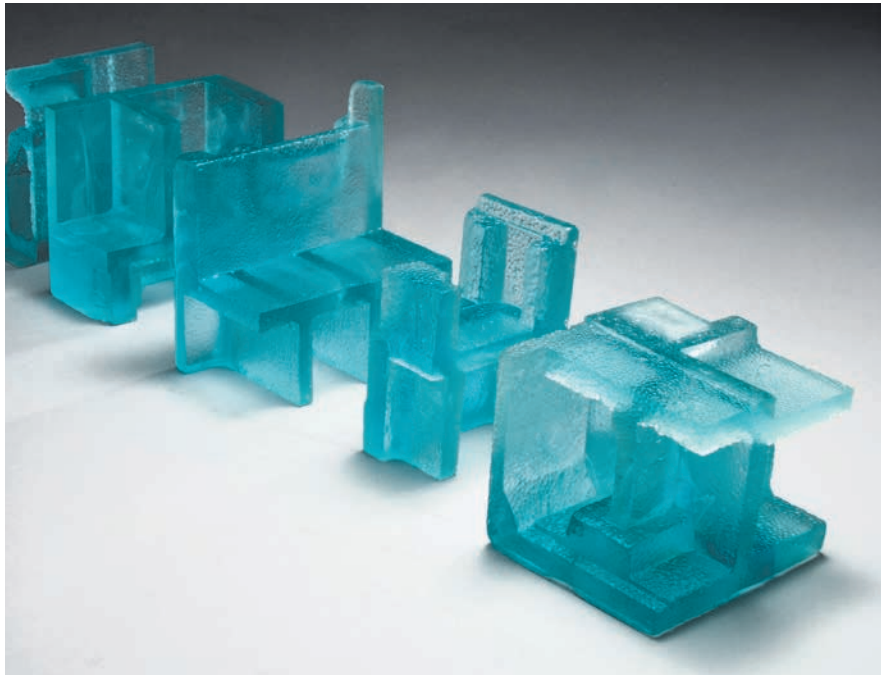
Though my background is in sculpture I operate primarily as a conceptual artist—in that amazing circus of perception inside my head. My work as an artist helps me solve the dilemmas that come with the human territory. My goal seems almost always to be creating a visual vocabulary from the interior landscape of universal struggles—doubt, loss, choice, temptation, integrity—trying to make meaning of the events of our lives, our hopes, when events often seem so random. Through art, I realize my intention to connect with others. I fabricate forms in glass, bronze, wood, plaster and clay—in service to the construction of mixed-media sculpture. My work has always been punctuated by site-specific installations and performance art. The actor and audience aspect of performance developed early in my studies because essential communication occurs in real time. My work, both in sculpture and performance, is always narrative. > Susan Balshor holds master's degrees in sculpture and philosophy. She works in both fine and industrial arts and maintains a studio in Seattle, Washington, where she teaches regularly at Pratt Fine Arts Center. Her specialty is mold making.

LOUISE BATCHELOR > Falmouth, England

Handle With Care, 2008. Kilncast glass and slip cast porcelain, assembled, 3.125 x 5.25 x 5.25 inches.

Bringing a passion for antiques and collectables to her work, Louise Batchelor creates small "poetic" sculptures. She translates familiar and nostalgic objects into new perceptions, using glass to communicate the memory of an object—the lost and the forgotten. Louise plays with function; *Handle with Care* is a sculptural piece with no utilitarian aspect, and this reflects the idea of the object's redundancy. Louise is excited by working with the materials of glass and porcelain, both having unique characteristics. The raw matt surface of the porcelain juxtaposed with the highly polished glass together form the aesthetic focus. Louise finds beauty in the simplicity of form, and this is apparent through her work. > Louise Batchelor's initial success with ceramics and glass on her art and design foundation diploma in 2004 led her to explore these materials further. She is currently an undergraduate studying BA (Honours) contemporary crafts at University College Falmouth in Cornwall, where she has developed an interest in glass casting. In 2007 Louise was commissioned to create recycled cast glass tiles for the flooring of Falmouth's Porthgwyr Arts Garden at the Royal Horticulture Society's Chelsea Garden Show. She is currently working toward a series of small sculptural objects, using glass and other mediums.

SUNGSOO KIM > Kent, Ohio



Sinyoung Park

Rediscovery 0610, 2006. Kilncast and coldworked glass, 5.875 x 28.5 x 5.125 inches (installed).

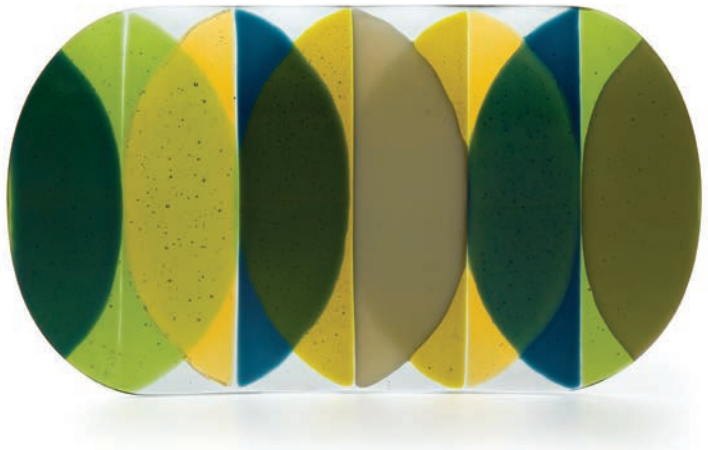
This work is about "rediscovering" everyday objects. In my work, the rediscovery of everyday objects as art is achieved by changing the materials of the form from Styrofoam to glass. The dynamic is similar to that used by Marcel Duchamp in his *Fountain*—taking a urinal from the restroom and putting it into a gallery, whereupon it lost its everydayness, was experienced in another context and became a work of art. I seek to find invisible values in Styrofoam by re-materializing it into glass. Styrofoam is produced to pack other products. In mass production of commodity, it serves only to protect products. Its design is only important with regard to product shape. Its form continues to describe the product even in the product's absence. Styrofoam expresses others rather than itself, while glass expresses itself. By changing the material from Styrofoam to glass it is possible to re-materialize the form, elevating it into another context and ultimately reviving its own value. > In summer 2008, Sungsoo Kim will be awarded a master's degree in glass from Kent State University, where he has pursued his interest in casting, fusing, and slumping and worked as a teaching assistant to Sean Mercer. Sungsoo also has a master's degree in glass from Kookmin University in Seoul, South Korea, where he focused on hot glass techniques—blowing, hot sculpting and sand casting.

HEIKE BRACHLOW > London, England

Movement V, 2008. Kilncast glass, kinetic, 12.25 x 6.5 x 6.5 inches (each piece).

The unexpected. The slightly odd, the surreal, the uncanny. Precariousness. Stability. Equilibrium. Imbalance. Movement. Things that change. Things that are not what they seem. Questioning rules. Colours, shadows, light. There but not there. Puzzles. Building blocks. Humour. Transformation of matter. Fragile. Solid. Fire. Ice. Monumental form. Archetypes. Ambiguous, intangible, transparent. The potential for chaos. > Born and raised in Munich, Germany, Heike Brachlow started working with glass in Rotorua, New Zealand, as an apprentice in a small studio. Having received her BA in 2004 from the University of Wolverhampton and her MA in 2006 from the Royal College of Art in London, she is now engaged in PhD research into colour in glass. Heike draws her inspiration from travel, human interaction, architecture and geometry. Her work aims to physically engage: the viewer becomes toucher—invited by words or form, boldly or guiltily.

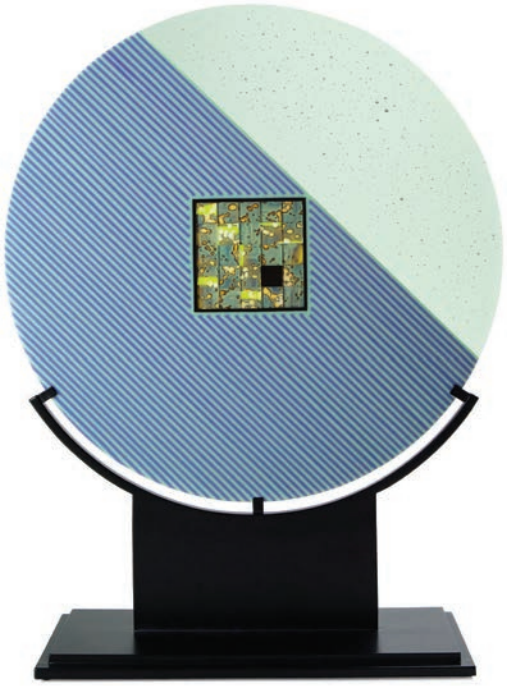
MICHIKO ISONO > Tokyo, Japan



Four Seasons, 2007. Kilnformed glass, 6.625 x 11.625 x .25 inches.

My work is about expressing my musical sense through glass. Instead of composing music, I create rhythms and the flow of composition through patterns and shapes of objects to make harmony. I have the most fun observing how glass can change through the process of kiln work to the hot shop and reworking in cold work. Each glass process gives me different music and leads me to develop an unexpected world. > Michiko Isono is a native of Tokyo, Japan. She received her BFA in dance from the Juilliard School in New York in 2004. In 2006 her interest in making glass led her to enroll at Tama Art University in Tokyo, where she has been studying basic glass technique, such as glass blowing, cutting, carving, kiln work and stained glass. She recently studied roll-up technique with Jonathan Schmuck and Treg Silkwood at The Studio of the Corning Museum of Glass in New York.

STEVEN IMMERMAN > Eau Claire, Wisconsin



Aerial, 2007. Kilnformed glass, 26.375 x 20.125 x 7 inches (with stand).

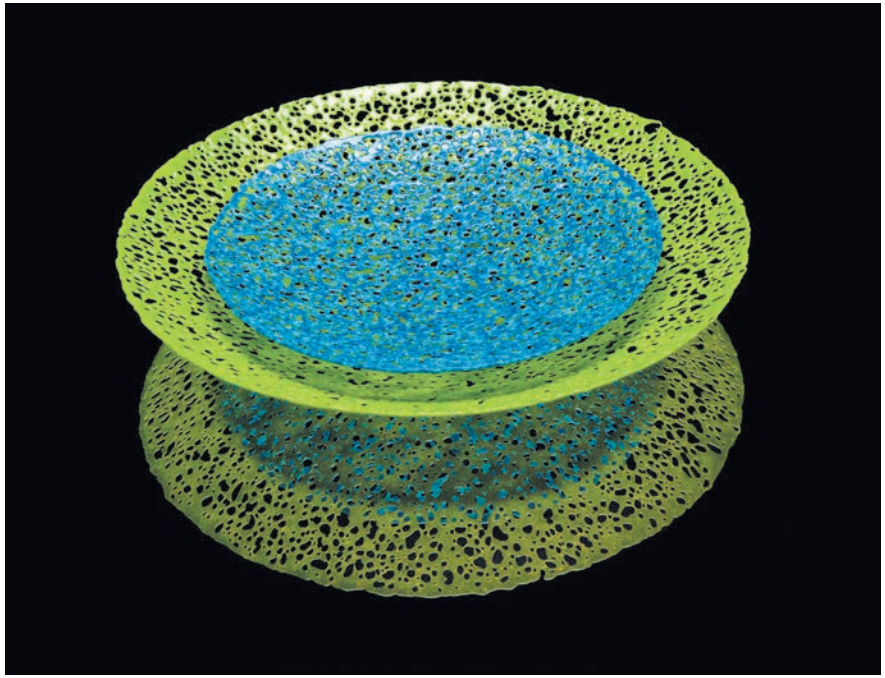
My art reflects my obsession with photography and shows my perspective on the world as seen through a lens or displayed as snapshots, alone or in arrays. But as opposed to the precision and realism of photography, my glass art is abstract and is almost always composed of rigid geometry that is restraining random, chaotic design elements—as my artistic and analytical personalities vie for control of the artwork. > Steven Immerman uses glasswork as a respite from his more left-brain and stressful career as a general surgeon and surgical oncologist. He began kilnforming in 1995 and instantly found it to be an exciting and rewarding obsession. His knowledge has come from classes he has taken throughout the United States with artists who kilnform glass, as well as extensive personal study and experimentation.

JOEY HUANG > Cambridge, Massachusetts

Yellow-Blue, 2007. Kilnformed, coldworked and fire-polished glass, 12.375 x 12.375 x .875 inches (installed).

This work is based on raw energy. It tries to capture the movement and the essence of my brush strokes. Each panel is hand drawn and hand cut to maintain all the original gestural flow of the lines. The transfer of my ink strokes onto the glass is so close to perfect that all the cutting time was worth it. The use of only two solid colors accents the graphic's unique three-dimensional qualities. The words jump off the glass just like some ancient carving. > Born in NYC sometime in the 1980s, Joey Huang now resides in Boston, where he teaches and creates with glass and is learning to infuse street style with fine art.

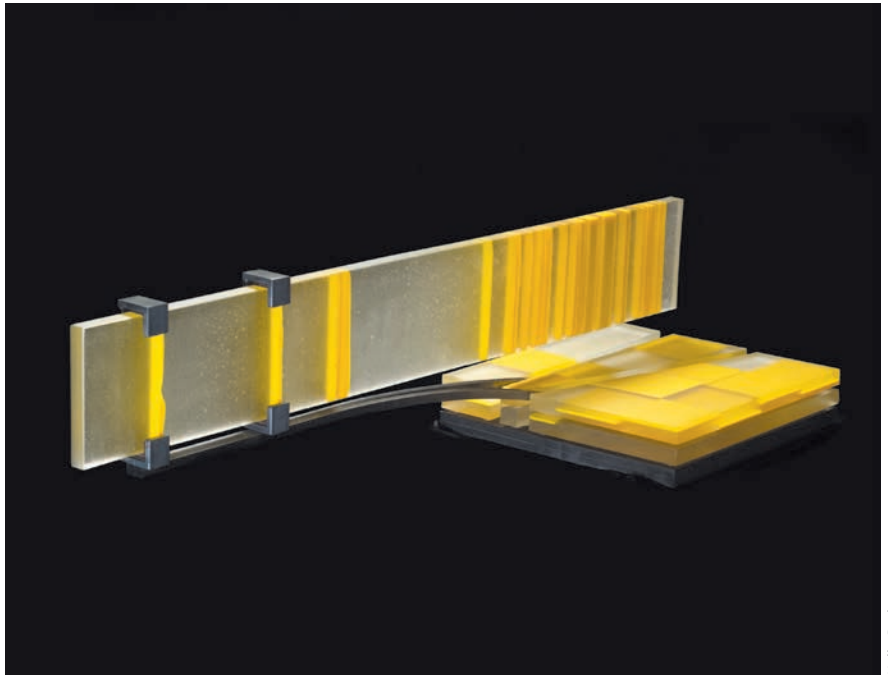
KAREN BEXFIELD > Albuquerque, New Mexico



Guidance, 2007. Kilnformed glass, 3.625 x 18.375 x 18.375 inches (installed).

On my studio wall is the quote, "Satisfaction of one's curiosity is one of the greatest sources of happiness in life." Presently I am exploring the limits of glass movement by subtly influencing the variables of mass, heat and time. Within me, my artwork evokes a sense of tranquility, a reflection of nature's organic patterns: a balance of simple geometry and pure chance. My sculptures—delicate in appearance, but strong in form—capture life's spontaneity. The interplay of color, shape and movement speaks to the raw yet purposeful unpredictability of nature, while the weaving of light casts shadows that intrigue, creating art within art. > Karen Bexfield's artistry complements her practice as a manual physical therapist—both being cerebral, intuitive and tactile. An Albuquerque resident, Karen started working in glass in 2003. She likes to experiment and push the limits of the material, focusing on controlling the variables that influence the movement of glass. Through the manipulation of heat and mass, she creates kilnformed sculptures that mirror the organic patterns of nature.

HEATH (TAD) BRADLEY > Bozeman, Montana

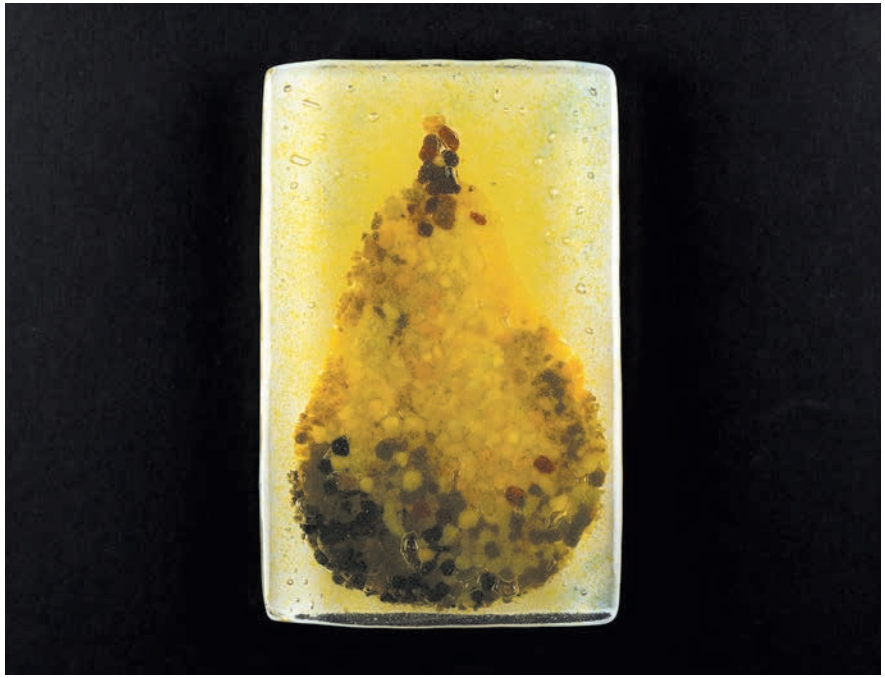


Kelly Gorham

Balance, 2008. Kilnformed glass with steel, 9.375 x 34.5 x 12 inches.

It is most important to me that my work explores material and philosophical topics. I believe that the work should be visually and emotionally accessible to as broad an audience as possible and should create an ongoing conversation between viewers and maker. Glass is an inspiring material that is experienced, first and foremost, visually. I am interested in minimizing this visual characteristic and replacing it with a dialogue of intent, describing various tensions and characteristics innate to the material. In an age where so many of our surroundings have been manufactured by machines, I believe in the ultimate beauty of the imperfect object made by the imperfect being. > Heath (Tad) Bradley was raised within New York State's Adirondack Park. He received his master's degree in architecture in 2003 from Montana State University and has since begun to question and experience the world through art, material study and educating others.

MEL ARCHER > Forest Grove, Oregon



Pear Study, 2007. Kilnformed glass, 8.5 x 5.5 x .375 inches.

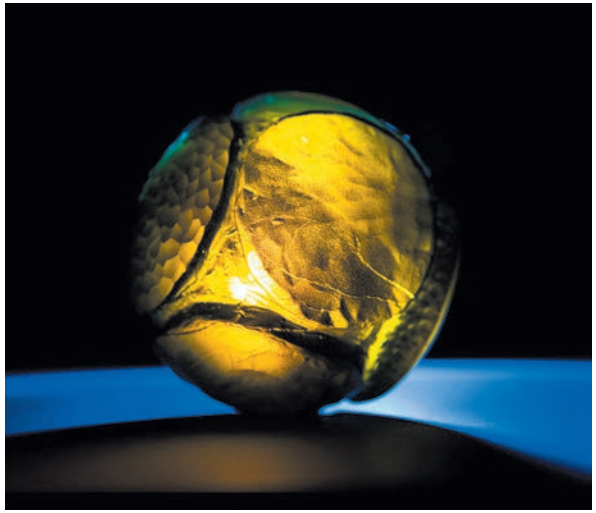
I find the world a beautiful place with pattern and texture and collusions of color all around, and want to recreate that beauty for others to appreciate through my work. I have been working on frit blends and how to use them in subtle transitions for a couple of years. Having always loved Monet's work I see many opportunities, using frit, to fulfill his urging to see the world through daubs of pure color. I am fascinated by how an Impressionist painting can be so lively, seemingly on fire. My study concerns taking vibrant base colors and cross mixing in frit form to develop over four hundred blends of colored frit. Each work develops its own palette, as it is necessary to have a vast range of shades and tints to produce subtle variations of the hues in the work. > Mel Archer, who attended several art schools in the past, began working with glass a few years ago when he enrolled in four consecutive Bullseye classes—including *Painting with Light*. Mel has been influenced by artists Kathleen Sheard and Roger Thomas, who work with glass, as well as by Monet, whose aesthetic he explores using glass frit.

DERISE HEMMES > Scott Creek, Australia

Inheritance 1, 2007. Kilnformed glass, 3 x 16.5 x 16.5 inches (installed).

Prompted by the imminent birth of my first grandchild, I reflected on what kind of planet future generations will inherit. The proposal that global warming and climate change will bring with it global water deficits, particularly in southern Australia where I live, has formed the basis for my investigation. My work explores the notion that mankind's heavy footprint has been responsible for a dramatic decline in a once clean abundant water supply, a life-sustaining resource. Unfortunately, implicit here is the sad irony that I too have contributed to global warming with production of this piece. > After 20 years as a secondary art teacher, Derise Hemmes decided to change direction, retrain and begin a practice as a potter. While enjoying this challenging medium she was seduced by the qualities of glass and, as a consequence, is presently majoring in glass at the University of South Australia. In 2006 Derise was selected as a finalist in the Ranamok Glass Prize. Her work tends to document and analyze social, political and environmental issues and explore light and space.

LOUISE TAIT > Renfrewshire, Scotland



Bam Hyslop

Speaking Stone 2, 2008. Kilncast and coldworked glass, 2.75 x 2.75 x 2.75 inches.

I have always been fascinated by well-designed, well-crafted objects—things you can hold in the palm of your hand that tell a simple story. In my art I strive to reflect this. Glass is the perfect medium—it draws me in with its clarity and light, surprising me, willing me to accept its maverick challenges. I am inspired by Neolithic carved stone balls found in sites like Skara Brae in Orkney. Despite being over four thousand years old, they remain a mystery to modern man. They now sit in glass museum cases, unable to tell their story. Glass has become a barrier. I want it to be their voice. I am now kilncasting series of carved glass balls, to be passed around and handled, just as their stone predecessors seem to have been. Hopefully they'll shed light on why the stone balls were created and rekindle their story. > From broadcaster to kilncaster, Louise Tait was transformed on discovering North Lands Creative Glass in the Scottish Highlands in 2002. Since then she has studied there every year under world masters like Vaclav Cigler, Tessa Clegg, Jess Loughlin and Warren Langley. Louise loved kilncasting so much that she ditched her media career, became a glass artist, set up a studio and is now on the North Lands board, hiring their facilities on a regular basis.

CAROLYN WANG > San Francisco, California

Carolyn Wang

Distance Between, 2008. Kilncast and coldworked glass, 14.5 x 21.5 x 2.625 inches (installed).

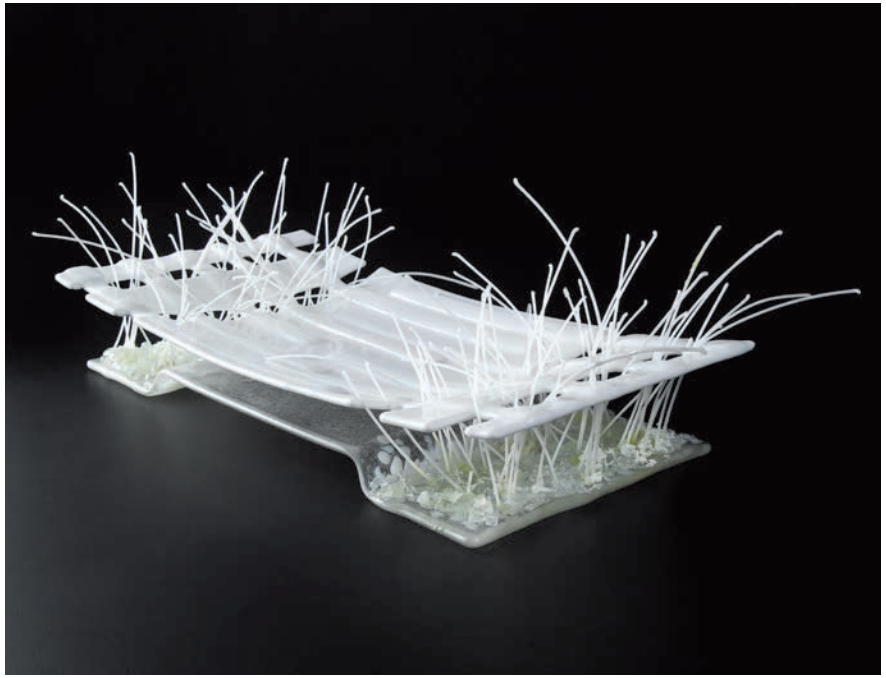
The state between sleep and wakefulness is where I have drawn much inspiration. It is in this state of half sleep that I have discovered that I can deliberately mingle my conscious thoughts and subconscious imagination—lucid dreaming. Ideas flow freely, form and meaning take shape, solutions reveal themselves in wonderful ways. It is here that my artwork begins its life. > Carolyn Wang holds a BFA from California College of the Arts in industrial design and a BA from University of California, San Diego, in visual arts/sculpture. She has studied with the late Italo Scanga and with Ruth King, Jeremy Lepisto and Mel George. Today Carolyn resides in San Francisco and works in her studio. She has also lived, worked and taught in Asia. Her work is in international collections.

JULIE CHAPMAN > Glasgow, Scotland

Pellucid, 2007. Kilnformed, rolled-up, blown and coldworked glass, 9.375 x 3.25 x 3.25 inches. Gaffer: Ingrid Phillips.

My work talks about daily life and the process of trying to replace chaos with grace, realising that one will always be near the other and just trying to find a way for balance to be met. Getting to this state of equilibrium usually involves a mental battle to try to keep down the chaos thrown at us daily. Working with glass also fits with this duality. Although the finished piece can seem graceful, the process can be quite chaotic. I enjoy this. I have to treat the glass more as a working partner than a material. Although glass can be manipulated, without respect it makes its own rules and is always ready to mess you up. > Julie Chapman has worked with glass for ten years and has spent the last four summers in classes at North Lands Creative Glass. In 2006 she started a BA (Honours) in design and applied arts in the Glass Department at Edinburgh College of Art. She will complete this course of study in June 2009.

PENNI RUSSELL > Graham, Washington



Seedlings, 2007. Kilnformed and coldworked glass, assembled, 5.375 x 17.25 x 9 inches.

Throughout the project development process, glass changes and evolves into its final form. Watching the glass evolve in this manner is my greatest joy—not knowing where it will end, but embracing each step along the journey of its creation. I am constantly fascinated by the ability of glass to interface and connect, on the physical plane of creating inter-connectivity and also on the intuitive and emotional planes. *Seedlings* is all about that inter-connectivity and also about germinations, whether physical, emotional or spiritual; everything needs roots in order to grow. > Penni Russell has worked as professional freelance commercial artist/graphic designer and multi-media fine artist since 1974, earning awards and recognition in the United States and abroad. In 2003 she became a student of glass and it has since become her medium of choice. Her glasswork has been shown in juried exhibits across the United States, and her pieces now reside in private and public collections in this country and in Europe.

JOSEPH CAVALIERI > New York City, New York

Muscle Power, 2008. Enameled and kilnformed glass, assembled, 12.25 x 12.25 x 2 inches (framed).

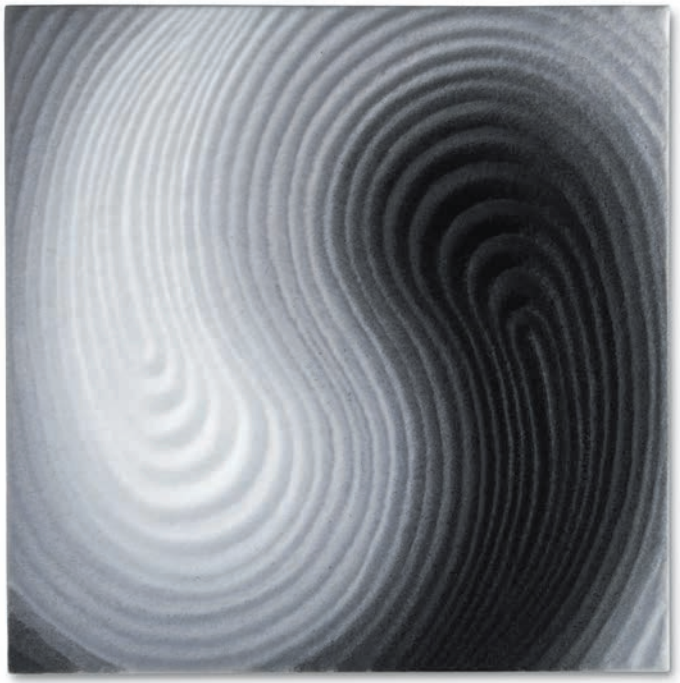
My work is made by fusing enamel onto stained glass in a kiln, then soldering the glass together. The images in my work come from personal interests, like fables of La Fontaine, early images of muscle men and even futuristic birds. Hand painting, sandblasting and silkscreen techniques are used. I work in layers and design with perspective to create three-dimensional illusions. This image of Robert Roy, a Canadian body builder, is based on a photo from a 1948 muscle magazine, back when men's physiques were "natural." In this panel I celebrate the innocence of that time. I purposely combined opposites—strong muscles on fragile glass and opposite colors of green and orange to create a strong graphic image. The viewer who looks closely will discover a hidden layer of pattern under the surface. Be it undiscovered tenderness or a sensitive side; this is for the viewer to decide. > Joseph Cavalieri has a background in graphic design and art directing for GQ and *People* magazine. He has studied with Kazumi Ikemoto, Klaus Moje, Erica Rosenfeld and Judith Schaechter at UrbanGlass and has been a technical assistant at North Lands Creative Glass in Scotland. His work has twice been selected for *New Glass Review* and has been exhibited in museums and galleries in the United States and Europe.

GINGER FERRELL > Charlottesville, Virginia

Lybster Harbour Purple, 2007. Kilnformed glass, 20.5 x 18.75 x 1.75 inches (framed).

My work is based on a series of photographs made of landscape and scenic elements in the Caithness region of northern Scotland early in 2007. I usually paint on the glass, but I wanted to experiment and create a body of work using only kilnformed glass. The colours and textures of the frits combined to achieve complex layers that could be added to by working on both sides, allowing me to explore new depths in image making. Variations of colored strings of glass made in a vitrigraph kiln expanded the possibilities of line, in and on the glass. While working through this series, I discovered new ways to make sections directly on the ThinFire to arrive at freeform images. It was an adventure. > After twenty-four years of living abroad in London, Ginger Ferrell relocated to Charlottesville, Virginia, where she now works on the production of architectural glass in her home-based studio. In March of 2007 she produced three transom lights as her first architectural pieces entirely composed of fused glass. Ginger began to incorporate kilnformed glass into her leaded work in 2003, having learned the copper foil technique in Florida and traditional painted, stained and leaded glass techniques in London.

CARMEN VETTER > Portland, Oregon



Fading Gray #6, 2008. Kilnformed glass, 21 x 21 x 1.25 inches (installed).

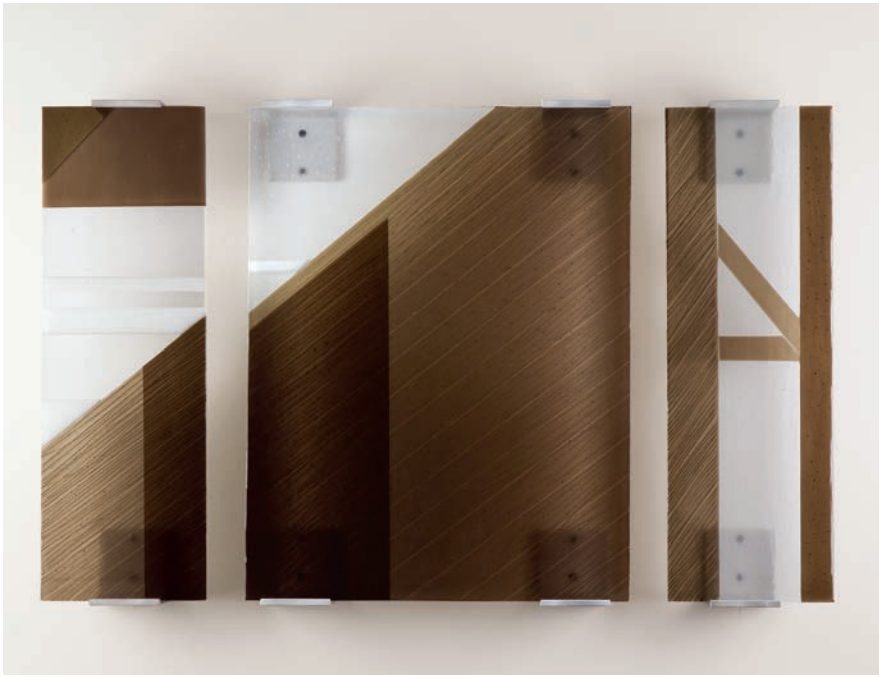
I feel as though I am living in a world of fading gray. In this work I have employed simple line and design to explore my growing lament over the absence of tolerance and the rise of polarization in our current political and social climate. *Fading Gray* also hints at elements of the ancient Chinese philosophy and symbol of yin-yang, in which there is mutual correlation between opposites. I hope to express the possibility of unity, even amidst such stark contrast. > Carmen Vetter is a Portland, Oregon, artist who has been working with kilnformed glass since 1999. She is interested in the subtleties of surface texture made possible by the medium and has recently been influenced by the art of the Minimalists, particularly Richard Serra. She attended the University of Nebraska at Omaha and has participated in various workshops at the Bemis Center for Contemporary Arts in Omaha and Bullseye Glass Company. Her work has been featured in a solo exhibition at Vetri International Glass in Tacoma, Washington.

RICHARD GLENN > Portland, Oregon

Wagons Ho, 2008. Enameled and kilnformed glass, 19.25 x 23.125 x 1.25 inches (framed).

I am inspired by old things. This body of work was influenced by my love for antique, hand-tinted postcards and early 20th century *plein air* landscape paintings. By combining my traditional use of photographic imagery (using a modern photo-resist process) and a newfound obsession with pushing powders and enamels around, I have created work that is stripped down to the bare essentials of line and color. Unabashedly sentimental right down to their frilly frames, these quasi-paintings in glass are meant to evoke simple, happy times and places. > Richard Glenn began working in glass in 2001, creating fused glass works using photographic imagery. He has received several awards for his primarily Pop style and has appeared in numerous group shows and two solo exhibitions. His work is held in more than twenty-five private and corporate collections on the West Coast. In 2006, he was awarded third prize in the Guilford Art Center's Biennial Exhibition of North American Glass. He is inspired by the beauty of the Northwest and the laid-back ambience of his hometown, Portland, Oregon.

MELINDA WILLIS > Adelaide, Australia



Windowscape, 2007. Kilnformed glass, 20.25 x 31.875 x 3 inches (installed).

The *Windowscape* series explores the layers and forms that lie beneath and on the surfaces of windows. By using images of windows in the environment around me, I can capture the many different existing perspectives that are possible for each window. I represent these elements through assembling and layering pieces of glass, as well as coldworking texture into the work. This work represents a particular angle of an exact time of day that will never be exactly recaptured. > Melinda Willis is entering her third year of study at the South Australian School of Art, where she was introduced to kilnforming by artist Jessica Loughlin. From an early age she has been influenced by architectural space, and her current work is influenced by her sense of space and place within the world.

BENJAMIN BROWN > Oakland, California

George Post

Clearly Stuck #1, 2007. Kilnformed glass with hollow steel, 16 x 13.625 x 14 inches.

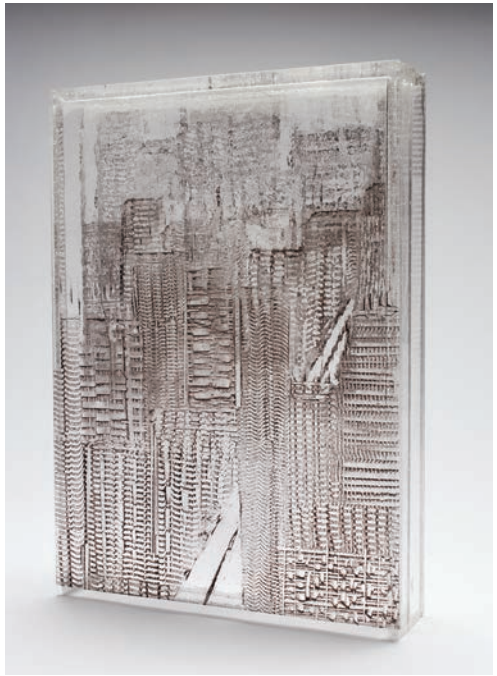
What level of tension is sustainable within a given system? This question informs my processes in both life and art. In particular, the dynamic nature of a system that is balanced, however precariously, at its maximum possible tension level captivates me. My work explores the relationship between glass and metal. Metal represents a rigid form, one that must be worked around or conformed to. Glass, on the other hand, is fragile, transparent, reflective and sharp—a strong material with a weak reputation. There is the interaction of the fragile and volatile nature of the forms, the tension and harmony that these materials can sustain, and the qualities of translucency and solidity that serve as metaphor and exploration of layers of meaning and relationship. > In 2007 Benjamin Brown graduated with distinction from the California College of the Arts in Oakland. He has shown work at galleries in Oakland, where he resides with his wife and family, and in Eugene, Oregon. His work is also included in a private collection in San Francisco. Benjamin was introduced to glass in 1998. He explores in sculpture the inherent and individual qualities of the materials he employs.

MATTHEW PEREZ > Carpentersville, Illinois

Striated Application, 2008. Kilncast glass, 11.875 x 15.75 x 9.5 inches.

A mourning dove that has lost its mate has slowly become a companion in the past few years, as I've worked in my studio. We have somehow formed a bond. This mourning dove, with such strong a predisposition to create long-lasting relationships, has somehow bonded with an individual who's inclined to move through life making, breaking and reforming bonds with ease. In my work I try to make reference to the connective bond, a state of mind that exists between two beings. With the use of units that build upon each other to create a larger whole, I investigate how different bonds, ties and networks can be set up and displayed. I use cast glass and its processes as a vehicle to best realize my overall message and meaning. The process-laden material connects me, not only to the finished piece of art but also to each individual step, because everything from making the model, creating the mold and firing the glass is a calculated, planned and executed continuum that requires a degree of control and accuracy. > Matthew Perez has a BFA from Illinois State University and currently maintains a glass studio in central Illinois, where he creates cast vessels as well as architectural units that are used to divide spaces and rooms (unconventionally).

RUTH OLIPHANT > Canberra, Australia



Stuart Hay

Urban Rise, 2007. Kilnformed glass, assembled, 11.5 x 8 x 2 inches.

In my work I explore the use of layers, bringing them together to create complex landscapes. Through this method I aim to recreate the layered atmospheres of the city. I have observed that every city I have visited has a special and unique quality. I believe this quality is created by the ongoing interaction between the built environment and the people who inhabit it, their history and stories, their past and present. The city is brought alive by the coming and going of people. The city then comes to tell its own story through its marks, patterns, colours and textures. > Ruth Oliphant is in her final year at the Australian National University, Canberra, working toward a bachelor of fine arts degree (Honours) in glass. She was a 2007 finalist in the Ranamok Glass Prize and was also the recipient of the Canberra Glassworks Residency Award and the 2008 Ausglass Student Award—her prize being a solo exhibition at Beaver Galleries in Canberra. Before beginning her studies in Canberra, Ruth completed a four-year apprenticeship in traditional stained glass restoration and construction. Presently she finds that working with glass unlocks a creative process that allows her to capture the essence of place and the moment in time.

MICHAEL HERNANDEZ > Smithville, Tennessee

Focus, 2007. Kilnformed glass, 5 x 20.5 x .5 inches (installed).

In this work I am exploring the function of the human body. Processes in the body systematically and involuntarily work in correlation with complex mechanical movements. These functions share the fate of an expected life span. We can draw parallels with the desire to intervene with nature and the human need to impede and prolong these processes. > Michael Hernandez is currently the artist in residence at the Appalachian Center for Craft in Smithville, Tennessee. In the past, he has been a student, teaching assistant and technician with several studios in the Seattle area, including Pilchuck Glass School and Pratt Fine Arts Center. Michael began working with glass at Emporia High School in Kansas and earned a BFA in glass from Emporia State University.

JENNIFER TAYLOR > Willunga, Australia

Reliquary for Memories, Series 2, 2008. Kilnformed glass and photo transfer, 5.5 x 5.5 x .75 inches (installed).

I'm interested in the idea that memories are stored throughout the body, embedded deep in blood and fat and fibre. When the time is ripe, something prompts these memories to begin to percolate and rise, flitting in and out of consciousness. The fragments form and re-form, arousing the old but also generating something new. My work combines my love of both glass and imagery. I work with alternative photographic and printmaking processes to generate images based on childhood memories. I then cut and reconstruct the images into new patterns and then fire the results into glass. The firing further alters and transforms the images. > Jennifer Taylor studied photography and printmaking before deciding to combine these techniques with kilnformed glass. She has been working with glass since 2003.

JULIE STUTZNEGGER > Salt Lake City, Utah

The Ladder, 2008. Kilnformed glass, 17.375 x 10.875 x 1.25 inches (installed).

My glass artwork is comprised of multiple layers of glass powder applied to sheet glass. Through several firings, layers dissolve into and around each other and form wonderfully intriguing results. I love the textural possibilities of working with glass powder. The mixing, blending of color and application methods are boundless. I am fascinated by the movement of glass powder in the kiln and how different techniques yield such a variety of textures. One of my favorite things about working with powdered glass is the spontaneity. The reaction of powder in the kiln can be anticipated and controlled (to a point) prior to firing, but it will often do what it pleases when left alone in the kiln. The grainy, jagged, scaly or wrinkly surface that emerges from the kiln is sometimes a surprise, but again and again I marvel at the beautiful behavior of glass. > Julie Stutznegger has been working with stained glass since 1995 and has been fusing glass since 2005. In addition to taking basic fused-glass classes, she has also studied with Phil Teefy, Debra VanTol, Jane Persico, Kerry Transtrum and Erik Whittemore.

KRISTEN WEBER > Minneapolis, Minnesota

Days Before Falling, 2008. Kilnformed glass with photo transfer, 7.5 x 11.5 x 1.125 inches (installed).

I began experimenting with thin, pâte-de-verre-like objects and images in 2004. The delicacy of the resulting pieces is well suited to my dual fascination with living with snow and ice and, metaphorically, maintaining our place above the frozen veil of nothingness. My pieces visually mirror the sometimes fragile state many people maintain in this world. *Days Before Falling* is part of a recent series named *Days & Nights*. This body of work reflects upon increments of time and the cumulative effect of incidents within that timeframe. > Kristen Weber received a BA in fine arts with honors in printmaking from Montana State University. Postgraduate studies in studio glass with Jim Engebretson at the University of Wisconsin, River Falls, further opened up the world of blown, hot cast and kilnformed glass, as have additional studies with artists Steve Klein and Jane Bruce. Weber creates her kilnformed pieces using a process that borrows from pâte de verre and sand painting. She lives and works in Minnesota, where there is often a good deal of snow and ice.

Yellow Fever, 2007. Kilnformed glass, 97 x 49 x 4 inches (installed), 35 x 44 x 4 inches (largest piece).

KELLY GOLYZNIAK > Milwaukee, Wisconsin

My sculpture is narrative in nature. I draw on a wide range of sources for information. I look at the history of a location, take it apart and lay out all the pieces, ending up with a new visual translation of disconnected fragments. The work is presented with the use of organic lace-like forms, layers of repetition and dramatic light sources to create intensity within a defined space. My technique for working with this material allows me to immerse viewers in a sense of caution and mystery. My ideas are transformed when powdered silica is exposed to heat. Fragile structures transpire into a dialogue for my audience to interpret. I submerge my viewers emotionally and physically in the context of my work by using glass as a metaphor to define it. > Kelly Golyzniak has been exploring glass in many forms since 1997 and has been teaching glass art techniques at the high school level for six years, since completing her undergraduate studies. Kelly recently received her master's degree in studio art glass at New York University, after studying at the International School of Glass in Murano, Italy, and at UrbanGlass in Brooklyn, New York. In 2008 Kelly has participated in several group shows, including *Seeing Green: Art, Ecology, and Activism* in Milwaukee.

CLAIRE PATON > Llangollen, North Wales

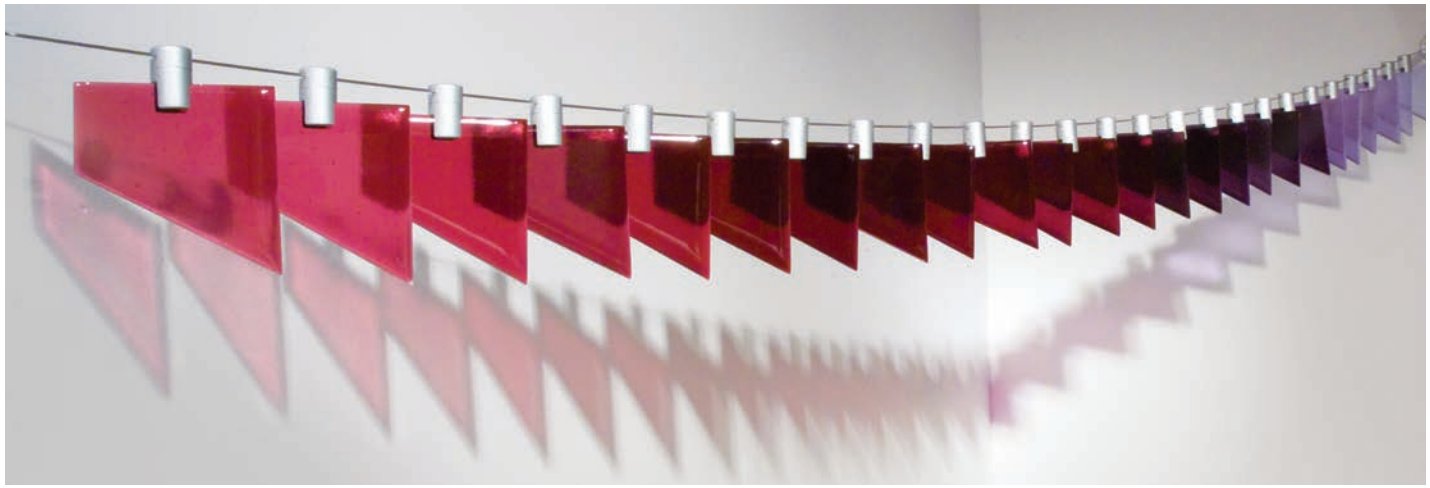
I am particularly interested in colour and its relationship to people and their personalities and I represent this through fused glass. My influences are in abstract art, specifically the work of Kandinsky, Matisse, Picasso and Mondrian. I use abstract form with colour to evoke an emotion from the viewer. The impact a colour can have on our mood and our wellbeing is immense and I like to use colour and form to create a desired response to my work from the viewer. I find working with glass inspires me; for me it is the perfect medium to reflect and transmit light within a space. I fuse Bullseye glass within walls to create controlled forms, which I then cold work and fire polish to produce a sharp clean finish to my designs. > Claire Paton is in her final year of working toward a BA degree (Honours) in glass at North Wales School of Art and Design. She is currently setting up a gallery and studio with three other artists in Cheshire. Claire is exhibiting in galleries in and around North Wales, and she designed the glass centerpiece for the North East Wales Institute of Higher Education's ceremonial mace. Currently she has a design on tour for the region's Open Church Network.

PAOLO SCALA & ELEONORA LUCANI > Castiglion Fiorentino, Italy

Gabriele Galimberti

Nuvole, 2008. Kilnformed glass, 4.625 x 20 x 105.5 inches (installed), 1.75 x 7 x 7 inches (largest piece).

As always we find that writing an artist statement is quite difficult. Our heads are confused and full of ideas, and we find ourselves unable to communicate those ideas onto paper. We continue to think that in describing our works, we lessen them. Usually we are not inspired by anything special; we close our eyes and begin to imagine. Often ideas spring up when we don't expect them, perhaps during a concert, when we are on journey, or even queuing at the supermarket. Lately we find ourselves with images of strange creatures, foams, molds, or fogs hanging in the air or growing over walls, floors or gardens. They seem to be spontaneous beings, but their shape and consistency seem rigid and unnatural, a consequence of the artificial habitats where they're growing. > In 2001 Paolo Scala and Eleonora Lucani attended glassworking technique classes at Vetroricerca Glas & Modern in Bolzano, Italy. In 2004 they established the studio SteKLO, where they have collaborated with other artists such as F. Conejo Lopez and F. Torre. Paolo and Eleonora integrate jewelry and tableware production with creating sculpture. They have taken part in collective shows in Italy, Spain and the United States. They won First Prize for Functional Objects in *e-merge 2006*, and one of their works was published in *New Glass Review 29*.



Series 1, 2008. Kilnformed and coldworked glass with wire, 26.75 x 97 x 26 inches (installed), 3.5 x 3.5 x .2 inches (each piece).

WON-HUI CHO > Seoul, South Korea

Evidence, 2007. Kilnformed glass, 19.25 x 19.25 x 1 inches (framed, installed).

If I can survive in society, I have to be an actor who can act a victim and a suspected person at the same time. If I don't want to become a loser, I have to quickly discern the best choice, moving rapidly. The work is made by a piece of landscape. People want to take a rest at home, but they just watch an uncanny house. > Won-hui Cho received a BFA in painting in 2006. She is now studying glass at Kookmin University in Korea. Her work, which has been inspired and energized by a seven-year period of travel in Asia, India, Africa, Europe and the United States, was selected for *New Glass Review 28*.

RUBY WOO > Hong Kong, China

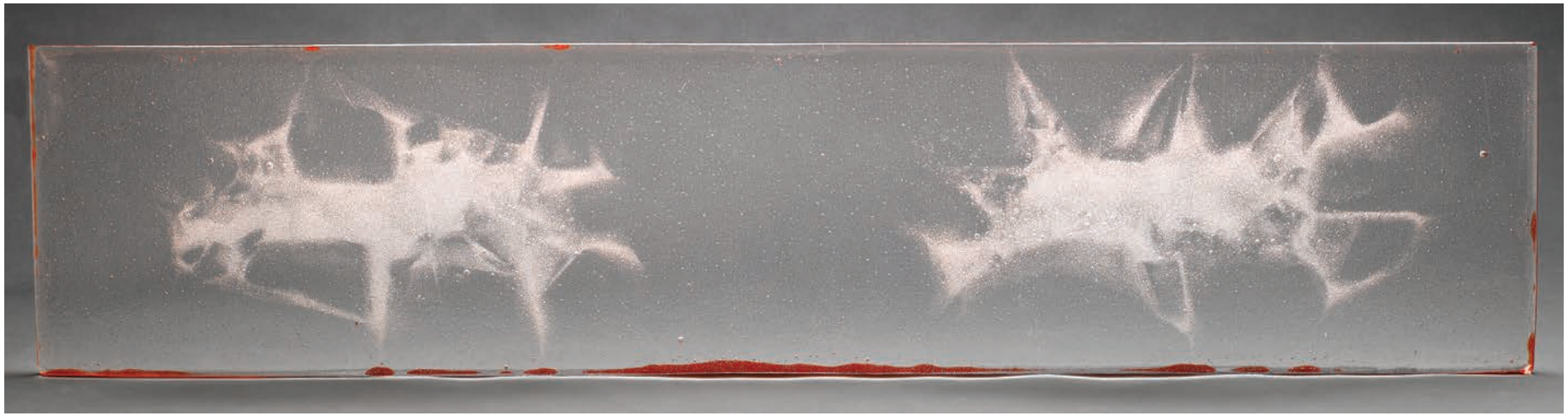
Evolving into a global city, my birthplace, Hong Kong, has been subjected to extraordinary political and economic changes in the last decade. With the rapid development, the consciousness of the past seems lost for the sake of modern constructions. The theme of my work is about identity search. Identity is as much about one's memory of the past as it is about place and politics. In the years I have spent in Europe, it seems that my search for identity has become loss of identity, because many historical places and much of the heritage of Hong Kong have been demolished under the wheel of economic expansion. The progress has removed our memories and the sense of place that established our identity. In this piece, images of a historic amusement park, demolished in 1997, were printed on Double Lollies, a classic food from our childhood that serves as a metaphor to taste back the melted past. > Ruby Woo received her education and training in glass in England, where she studied many aspects of glassmaking. Ruby has enjoyed initial success in various group exhibitions, including: finalist, The Bombay Sapphire Prize Exhibition, Milan, 2008; The Glass Sellers Prize Exhibition, London, 2007; and finalist, Bohle Glass Student of the Year Award (UK), 2007. Her work was published in *New Glass Review 29*.

SEAN CAMPBELL > Kinlough, Ireland

In the contemporary world life is increasingly complex and confusing. We need a way to reduce distraction and facilitate action. This work aims to generate an extended resonance with viewers. To gently and subtly return their gift of indulgence with a moment of empty time and space. > Having grown up in Belfast during the 1970s "amid the common myopia of the era" and later having experienced the freedom of working abroad and traveling extensively over a twelve-year period, Sean Campbell has developed an empirical interest in anthropology. He trained in visual art in Ireland, Scotland, New Zealand and the United States. He holds an MA from the University of Ulster and a BA (Honours) from the University of Liverpool.

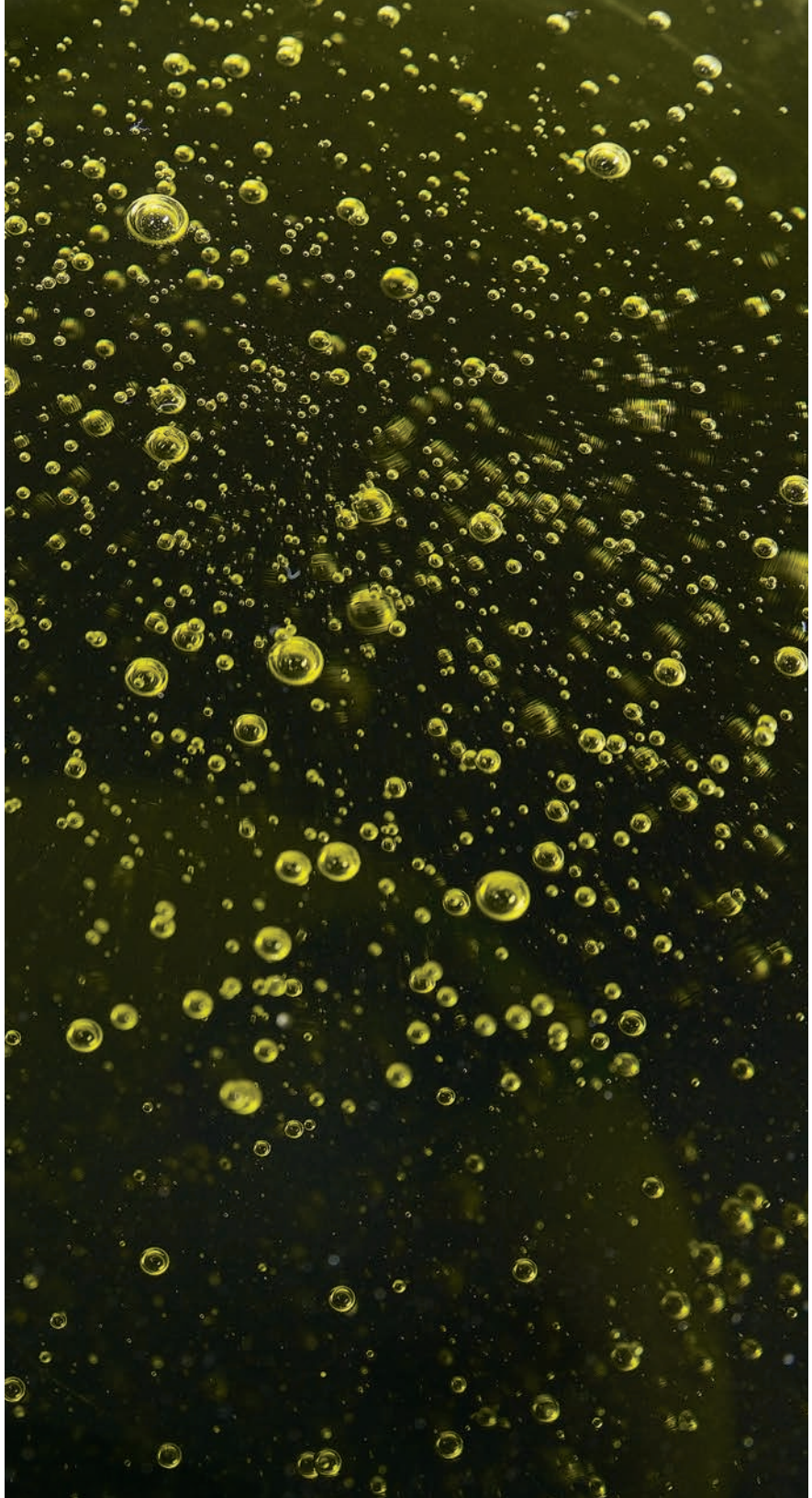
Simon Bruntnell

Frozen in 2007 Melted in 1997, 2007. Kilncast and enameled glass with wood, 6.5 x 35 x 1.375 inches (installed).



Brian Rutledge

Trapped Light 2, 2007. Kilnformed glass, 8.25 x 37.375 x 1.25 inches (installed).



One of the missions of the *e-merge* exhibition is to provide support and acknowledgement to art colleges and university art departments teaching kilnformed glass as a sculptural medium. Some of the finalists for 2008 are recent or current students at these institutions:

Academy of Fine Arts, Munich, Germany

Australian National University, Canberra, Australia

California College of the Arts, Oakland, California

Edinburgh College of Art, Edinburgh, Scotland

Kent State University, Kent, Ohio

Kookmin University, Seoul, South Korea

Massachusetts College of Art, Boston, Massachusetts

New York University, New York City, New York

North Wales School of Art and Design, Wrexham, Wales

Rochester Institute of Technology, Rochester, New York

Royal College of Art, London, England

Southern Illinois University, Carbondale, Illinois

Tama Art University, Tokyo, Japan

University College Falmouth, Falmouth, England

University of South Australia, Adelaide, Australia

University of Sunderland, Sunderland, England

Vetroricerca Glas & Modern, Bolzano, Italy

Movement V, detail view, page 28

Assembling > Fitting together or bonding glass or other elements using means other than heat, such as glue.

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

Enameled glass > Kilnfired glass that has been painted or silkscreened using glass enamel—a superfine glass powder with concentrated color.

Fire polishing > Firing a glass object in a kiln to a temperature high enough to impart some level of gloss to its surface.

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

Fusing > Joining glasses through the application of heat within a kiln.

Gaffer > A glassblower who executes another artist's design, often as part of a team.

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

Gouache > An opaque watercolor.

Kilncasting > Creating a glass object within a kiln by heating glass above or inside a refractory mold until it flows to fill the voids of the mold.

Kilnforming > The shaping of glass within a kiln using heat and gravity. Kilnforming methods include fusing, slumping, kilncasting and other techniques.

Kinetic sculpture > A three-dimensional artwork that is designed to be set in motion.

Murrine > Cross-sectional slices of patterned glass canes or rods.

Pâte de verre > Glasswork created by firing fine glass grains, usually mixed with a binding agent, against the surface of a mold. Literal translation from the French: "paste of glass."

Photo transfer > A photographic image transported directly onto a medium, such as glass.

Roll-up > A method for blowing glass using kilnformed flat panels, for which no furnace of molten glass is required.

Sandblasting > Projecting a powerful stream or spray of abrasive material with compressed air to alter a glass surface. Sometimes referred to as "sand carving."

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

Slip cast porcelain > A hard, fine-grained ceramic ware molded from a mixture of finely divided clay and water.

Slumping > Bending glass into or over a mold in a kiln.

ThinFire > A ceramic-impregnated shelf paper used to separate glass from the kiln shelf during kilnforming.

Mel Archer, page 31
Pear Study, 2007. Kilnformed glass, 8.5 x 5.5 x .375 inches.

Susan Balshor, page 26
Auntie, 2008. Kilncast glass, 4.375 x 5.125 x 2.375 inches (installed).

Louise Batchelor, page 27
Handle With Care, 2008. Kilncast glass and slip cast porcelain, assembled, 3.125 x 5.25 x 5.25 inches.

Karen Bexfield, page 30
Guidance, 2007. Kilnformed glass, 3.625 x 18.375 x 18.375 inches (installed).

Heike Brachlow, page 28
Movement V, 2008. Kilncast glass, kinetic, 12.25 x 6.5 x 6.5 inches (each piece).

Heath (Tad) Bradley, page 30
Balance, 2008. Kilnformed glass with steel, 9.375 x 34.5 x 12 inches.

Benjamin Brown, page 36
Clearly Stuck #1, 2007. Kilnformed glass with hollow steel, 16 x 13.625 x 14 inches.

Sean Campbell, page 42
Trapped Light 2, 2007. Kilnformed glass, 8.25 x 37.375 x 1.25 inches (installed).

Shane Caryl, page 22
Bernini's Batman, 2008. Kilncast glass with gouache, 10 x 5.625 x 4.25 inches.

Joseph Cavalieri, page 34
Muscle Power, 2008. Enameled and kilnformed glass, assembled, 12.25 x 12.25 x 2 inches (framed).

Julie Chapman, page 33
Pellucid, 2007. Kilnformed, rolled-up, blown and coldworked glass, 9.375 x 3.25 x 3.25 inches.

Won-hui Cho, page 42
Evidence, 2007. Kilnformed glass, 19.25 x 19.25 x 1 inches (framed, installed).

Ginger Ferrell, page 34
Lybster Harbour Purple, 2007. Kilnformed glass, 20.5 x 18.75 x 1.75 inches (framed).

Richard Glenn, page 35
Wagons Ho, 2008. Enameled and kilnformed glass, 19.25 x 23.125 x 1.25 inches (framed).

Kelly Golyzniak, page 40
Yellow Fever, 2007. Kilnformed glass, 97 x 49 x 4 inches (installed), 35 x 44 x 4 inches (largest piece).

Ruth Gowell, page 18
Optical Vase, 2007. Kilnformed glass, assembled, 9.375 x 11.25 x 3.25 inches.

Derise Hemmes, page 31
Inheritance 1, 2007. Kilnformed glass, 3 x 16.5 x 16.5 inches (installed).

Michael Hernandez, page 38
Focus, 2007. Kilnformed glass, 5 x 20.5 x .5 inches (installed).

Joey Huang, page 29
Yellow-Blue, 2007. Kilnformed, coldworked and fire-polished glass, 12.375 x 12.375 x .875 inches (installed).

Steven Immerman, page 29
Aerial, 2007. Kilnformed glass, 26.375 x 20.125 x 7 inches (with stand).

Michiko Isono, page 28
Four Seasons, 2007. Kilnformed glass, 6.625 x 11.625 x .25 inches.

Saman Kalantari, page 23
He Has Come Back, 2006. Kilnformed glass with murrine and wire, 1.875 x 6.625 x 6.25 inches.

Sungsoo Kim, page 27
Rediscovery 0610, 2006. Kilncast and coldworked glass, 5.875 x 28.5 x 5.125 inches (installed).

Glenda Kronke, page 26
Captured Essence, 2008. Kilnformed glass, 5.625 x 9.875 x 9.875 inches.

Ruth Oliphant, page 37
Urban Rise, 2007. Kilnformed glass, assembled, 11.5 x 8 x 2 inches.

Heather Palmer, page 24
Black Coral, 2007. Kilnformed glass, 21.25 x 16.75 x 6.875 inches (with stand).

Claire Paton, page 40
Series 1, 2008. Kilnformed and coldworked glass with wire, 26.75 x 97 x 26 inches (installed), 3.5 x 3.5 x .2 inches (each piece).

Matthew Perez, page 37
Striated Application, 2008. Kilncast glass, 11.875 x 15.75 x 9.5 inches.

Sabine Rosenberger, page 16
Stealth B2, 2006. Kilnformed glass, assembled, 4 x 50.875 x 21.625 inches.

Penni Russell, page 33
Seedlings, 2007. Kilnformed and coldworked glass, assembled, 5.375 x 17.25 x 9 inches.

Paolo Scala and Eleonora Lucani, page 41
Nuvole, 2008. Kilnformed glass, 4.625 x 20 x 105.5 inches (installed), 1.75 x 7 x 7 inches (largest piece).

Julie Stutznegger, page 39
The Ladder, 2008. Kilnformed glass, 17.375 x 10.875 x 1.25 inches (installed).

Louise Tait, page 32
Speaking Stone 2, 2008. Kilncast and coldworked glass, 2.75 x 2.75 x 2.75 inches.

Jennifer Taylor, page 38
Reliquary for Memories, Series 2, 2008. Kilnformed glass and photo transfer, 5.5 x 5.5 x .75 inches (installed).

Essi Utriainen, page 19
Idyll 2, 2007. Kilnformed glass, 5.75 x 5 x .125 inches.

Sarah Vaughn, page 20
Moment of Choice, 2007. Kilnformed glass, 97 x 49 x .5 inches (installed).

Carmen Vetter, page 35
Fading Gray #6, 2008. Kilnformed glass, 21 x 21 x 1.25 inches (installed).

Carolyn Wang, page 32
Distance Between, 2008. Kilncast and coldworked glass, 14.5 x 21.5 x 2.625 inches (installed).

Kristen Weber, page 39
Days Before Falling, 2008. Kilnformed glass with photo transfer, 7.5 x 11.5 x 1.125 inches (installed).

Melinda Willis, page 36
Windowscape, 2007. Kilnformed glass, 20.25 x 31.875 x 3 inches (installed).

Ruby Woo, page 42
Frozen in 2007 Melted in 1997, 2007. Kilncast and enameled glass with wood, 6.5 x 35 x 1.375 inches (installed).

The *e-merge* exhibition is a worldwide biennial competition that demonstrates a broad range of possibilities in kilnworked Bullseye glass. This year's exhibition was mounted in the gallery at Bullseye Resource Center in Portland, Oregon, from May 5 through July 25, 2008.

Bullseye Glass Company is a leader in promoting glass art worldwide through quality production of colored glass for art and architecture, research and education, and the presentation of innovative glass art in its Portland gallery. Since the company's founding in 1974, the head office and factory have remained in the same southeast Portland location. The operation has outgrown the modest wooden house where everything began and the owners no longer roll barrels of batch up and down the street, but the glass is still handmade and the company still believes in the values of its founders—including the importance of supporting and promoting the work of artists at all levels.

Opening reception and awards event.

The following people helped produce this exhibition: Janet Bartholomew, Monica Jacobson, Lani McGregor, Rachael Meziere, Mary Kay Nitchie, Chris Petrauskas, Jeff Phegley, Jerry Sayer, Kate Schmitt and Geoff Smith.

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Windowscape, detail view, page 36