

e·merge
2010



A SHOWCASE OF RISING TALENTS IN KILN-GLASS



e.merge 2010

A SHOWCASE OF RISING TALENTS IN KILN-GLASS

Published on the occasion of the biennial juried kiln-glass exhibition
at Bullseye Gallery in Portland, Oregon
March 22–June 19, 2010



Published by
Bullseye Glass Co.
3610 SE 21st Avenue
Portland
Oregon 97202

www.bullseyeglass.com

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To inquire about the artists or
the artworks shown
please
contact Bullseye Gallery at
gallery@bullseyeglass.com
or 503.227.0222

Cover: Kate Baker
Untitled (Melina)
2009
kilnformed glass 18.625 x 37.75 x 2.375
inches (installed)

Cover photo: Matt Hoggett

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This year's *e-merge* Gold Award winner, Kate Baker, didn't make the finals in 2008. That fact made me doubly elated to see her entry this year—a more mature work that connected instantly with the 2010 jury (and with Bullseye Gallery, where she's now scheduled for a solo show in 2011).

I recognized others from *e-merge 2008*: Karen Bexfield, Sean Campbell, Joseph Cavalieri, Saman Kalantari, Sungsoo Kim, Matthew Perez. One of the most satisfying aspects of *e-merge* for me is watching not just talent, but persistence, the willingness to engage and to reengage.

Art is a conversation. Staying in the conversation is important if you intend to make a career in the arts.

Perhaps more accurately, art is a lot of conversations. Some happen in classrooms, some in studios, some in galleries; increasingly they're happening on the Internet (which is, incidentally, where *e-merge* started nine years ago).

The dialogue that *e-merge* best approximates is the one between artist and gallery. The exhibition was intentionally structured as an exercise in the professional practices integral to gallery representation. Of course, making good and thoughtful work is essential. But understanding how to express your ideas (through an artist statement), how to document your professional history (the CV), how to photograph your work, how to price it, pack it, ship it, and communicate with a registrar and other administrators can make the difference as to whether that good work survives and thrives in the art world or not.

The exercise that may not be as obvious to *e-merge* entrants—or aspiring artists wherever they toil—is the exercise of tenacity, of just staying in the game, in the conversation. This year's jury may not have heard you. The next one may. In the meantime, your work will develop and your life will be richer.

I am also thrilled to announce that another part of our conversation continues this year, thanks to Dr. Arthur Liu, who for the third *e-merge* in a row has donated \$5000 towards scholarships for at least one *e-merge* finalist to attend a Bullseye Master Class at North Lands Creative Glass* in Scotland. The scholarship recipient (or two, depending on how far the US dollar goes this year!) will be announced as this catalog goes to press.

We are extremely grateful to Dr. Liu and to all of the collectors, dealers, museum curators and others in our field who have supported our *e-merge* mission and who continue to engage with us over the years.

Art is a remarkable conversation. Stay in it.

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

* Learn more about North Lands and its programs at www.northlandsglass.com.

The call for entries for this year's *e-merge* exhibition opened in October 2009. Entrants submitted work through an online application service until the deadline of December 7, 2009.

This year's competition attracted more than three hundred entrants from twenty-five countries. In early January, a panel of three jurors undertook the massive task of selecting a group of finalists by reviewing over 2000 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 Kate Elliott, Michael Rogers, and Jeff Wallin. 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 late March, 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 2010* 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.

This year, for the first time ever, the *e-merge* exhibition was mounted at Bullseye Gallery. We would like to thank everyone who attended the *e-merge 2010* opening reception—for supporting the artists and the exhibition and for selecting the winner of the Popular Award.

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. Finalists who qualified to compete for the Academic Award are current or recent students at these institutions:

University of Texas at Arlington
Arlington, Texas

Kansas City Art Institute
Kansas City, Missouri

California College of the Arts
Oakland, California

Alfred University
Alfred, New York

University of Sydney
Sydney, Australia

Alberta College of Art + Design
Calgary, Canada

Royal College of Art
London, England

Ohio State University
Columbus, Ohio

Edinburgh College of Art
Edinburgh, Scotland

JUROR STATEMENTS

KATE ELLIOTT

Jurying *e-merge* was an honor and a thrill because it gave me the opportunity and great pleasure of seeing new work by people with whom I wasn't familiar, working with their heads, hands, new techniques, ideas and information. It was an eye-opening experience.

If I could title my statement it would be *The Bee's Knees*. During the early online jurying process I was concerned that the names at the beginning of the alphabet were setting the bar, and I thought... *next time Bullseye had better start with "Z"!* It was a nice surprise to find that the three top award winners, after all was said and done and examined and discussed, had last names that started with "B," and the Kilncaster Award went to *The Beekeeper's Wife*.

But, aside from all the bees, I would like to mention two others who touched me in some way—because they were well resolved, made me question, laugh, ponder.

Jeffrey Crowe's *balloon lady, Albuquerque, New Mexico 2009*, deserves a mention because it works in terms of imagery, technique, scale. I enjoy looking at work that is resolved, which I believe to be the case here. The stacking of levels of photographic imagery and the areas of curious and exquisite texture required several observations, and I appreciate artwork that begs more exploration. What's more, this is a piece that would not have been as successful in another medium.

Franziska Springer's *White UFOs* are the kind of objects that bring to mind enjoyable fantasies or wishing to see them spin off the pedestal and disappear into the darkness of the room. Or they could have been dug up out of the Roswell, New Mexico, sand.

There are few shows in the USA or around the world that give us the cross section of new talent and skill that *e-merge* brings forth. What a pleasure to be a part of it along with Bullseye staff and fellow jurors.

Kate Elliott is the Manager of Bullseye Resource Center, Santa Fe. Before accepting that position in 2010, she owned and operated Seattle's Elliott Brown Gallery, where she exhibited works by major as well as emerging artists in glass and other mediums. Elliott began her glass studies in the 1970s with Harvey Littleton at the University of Wisconsin. She was among the earliest participants at the Pilchuck Glass School, where she has since served in many capacities—including as a member of the Board of Trustees and the Artistic Program Advisory Committee. From 1974 to 1988 Elliott worked closely with Dale Chihuly, helping to manage his early career.

MICHAEL ROGERS

The quality of the work in *e-merge 2010* is outstanding. Many works have intriguing content and very few rely just on material and technical virtuosity. All works are exceptionally well crafted. There are beautiful, lyrical and poetic works by Robert Lewis, Kate Baker, Lisbeth Biger, Shannon Brunskill, Jeffrey Crowe and Cassandra Straubing. Sean Campbell's panels stand out for their contemplative quality and painterly handling of color, light and depth.

A noticeable trend can be seen in works by Mark Ganter, Shelly Doolan, Rei Chikaoka, Purnima Patel, Campbell Wylie, and Violet Finvers, which have evolved from investigations into new technologies. Such works are certainly expanding the medium's vernacular, representing new ways for the artist to explore and creatively exploit the phenomena associated with glass. It will be increasingly interesting to track the state of the art as artists delve even deeper into new technologies, melding that technical experience with a broader range of human thought and emotion.

If I could create yet another award it would go to Matthew Szosz's *Untitled (Inflatable)*. I applaud this remarkable result of some very informed messing around, evidence of a playful seriousness that produced something totally new! One cannot help being delighted by the attitude and approach of the adventurous spirit behind this work, which beyond informing the artist has also inspired and excited the viewer's interest and curiosity. One can only hope to see more of this sort of pioneering and bold approach that pushes the limits of the medium and extends the sculptural vocabulary of objects.

I'd like to add that the artist statements were informative, insightful, and well thought out. They made a difference in understanding the work, and it was heartening to see so many artists thinking intently about what they are doing.

e-merge is a significant exhibition that deserves serious critical attention. It can be seen as a litmus test for art being made with glass at this point in time. In this case there are ample examples of works where material and technique have been so expertly considered that the content of the work communicates clearly and precisely as a visual language.

Michael Rogers maintains a private studio practice in Honeoye Falls, New York, and is a Full Professor at Rochester Institute of Technology in the College of Imaging Arts and Sciences. Before joining RIT in 2002, he spent eleven years in Japan, where he was head of the Glass Department at Aichi University. Rogers has taught workshops at The Furnace in Istanbul, Turkey, and in the United States at Corning, Pilchuck, and Haystack. His work can be found in the permanent collections of the Suntory Museum of Art (Japan), First Contemporary Glass Museum (Spain), Museo del Vidrio (Mexico), National Museum (Lviv, Ukraine), and the Corning Museum of Glass (USA). To view Rogers' work, visit www.bullseyegallery.com.

JEFF WALLIN

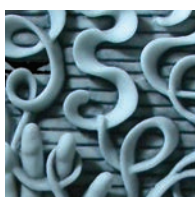
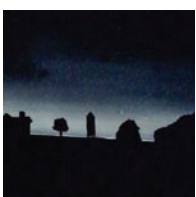
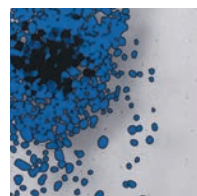
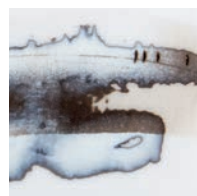
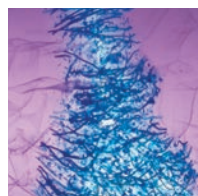
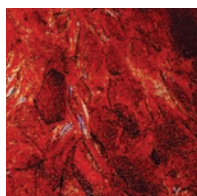
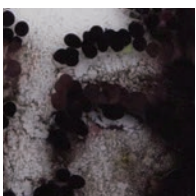
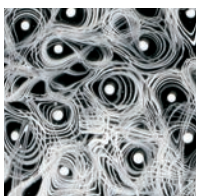
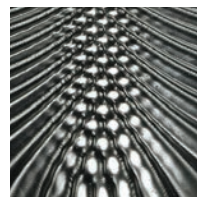
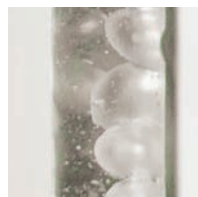
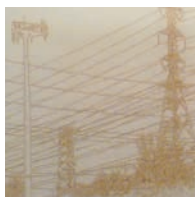
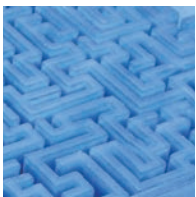
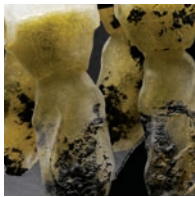
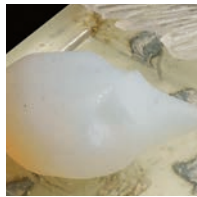
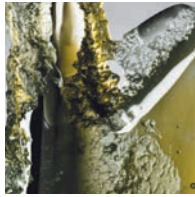
The method of an artist can be defined as the action of seeking what is good, and rejecting what is not. Working through a piece often expresses an inner dialogue; what works and what does not achieve the artist's intention. When viewing art, my access to this dialogue is limited to physical remains of a series of decisions. Whether as marks on the surface or inclusions slicing laterally through a transparent plane, evidence of making is an important factor in my assessment of any work of art. It is a quality inherent in much of the work on display in *e-merge 2010*.

Robert Lewis' *The Lightning Match of Honor* and Gregory Bell's *Teiidæ* are two examples of work displaying layers of physical information while retaining an oblique sense of mystery. As Lewis replaces antique paper text by modern methods of glass forming, *The Lightning Match of Honor* demonstrates the unexpected routes by which objects may become artifacts. A sense of antiquity was also evoked by Bell's *Teiidæ*. While the title references a family of lizards, the sculpted forms encrusted with residue echo tooth or bone fragments beyond the context of specific genera or time period.

My discussions with fellow jurors Michael Rogers and Kate Elliott were every bit as stimulating as the work itself—a testament to the power of good art to provoke lively debate and insight, to the credit of both artist and viewer.

From established approaches impeccably executed, to groundbreaking collaborations between artist and technology, the wealth of ingenuity and talent on display in *e-merge 2010* is remarkable and inspiring. My thanks to Bullseye. It has been a pleasure and honor to participate this year. To all of the finalists, I offer my sincere congratulations.

Jeff Wallin is an artist based in Portland, Oregon, where he is also a technician at Fireart Glass Inc. Wallin holds a BA in studio art from Whitman College (Washington) and has won a number of prizes for his work in glass—including the First Place Nonfunctional Award in *e-merge 2004* and the prestigious Sybren Valkema Prize in Young Glass 2007 (Ebeltoft, Denmark). In 2008, Wallin mounted his second solo exhibition at Bullseye Gallery, showed pieces at SOFA Chicago and SOFA New York, and completed a stay as Artist-in-Residence at Vrij Glas Studio (Zaandam, Netherlands). In 2009, he was included in *New Glass Review 30*. To view Wallin's work, visit www.bullseyegallery.com.



GOLD AWARD

KATE BAKER

Australia

Within my work I am primarily concerned with the intersection between the sublime and the ominous. I am exploring textures derived from industrial and natural environments blending with dreamlike figures, often in a state of flux, to develop a series of visual narratives that speak about being both the witness and the witnessed. The title *Transgression* [series to which this piece belongs] refers to ideas about transition and the individual's journey from innocence to the awareness of something darker and more powerful, either within the self or in the surroundings. It is the moments when this awareness first takes place that interests me most and informs the evolving content of the work. Through combining the tactile and transparent qualities of glass with contemporary photography and print media, I can create works that talk about sensuality and fragility.

Kate Baker graduated with First Class Honours from the Glass Workshop at the Australian National University School of Art (Canberra) in 1999. Eight years later she cofounded Locus Studio, a glass kilnforming and coldworking studio in Sydney. She has been a finalist in the Ranamok Glass Prize in 2007, 2008, and 2009 and in the 2007 International Exhibition of Glass Kanazawa, Japan. Baker mounted her first solo exhibition, *Transgression*, in 2009.

Untitled (Melina), 2009, kilnformed glass, 18.625 x 37.75 x 2.375 inches (installed)



SILVER AWARD

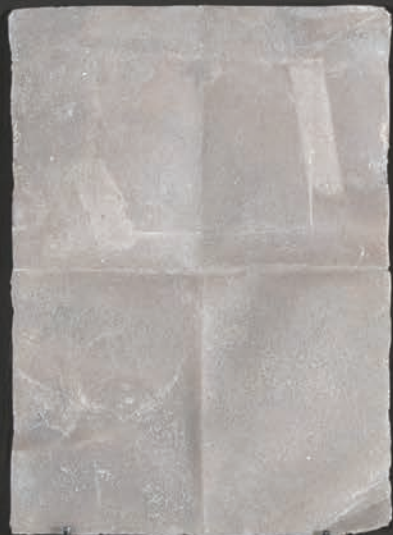
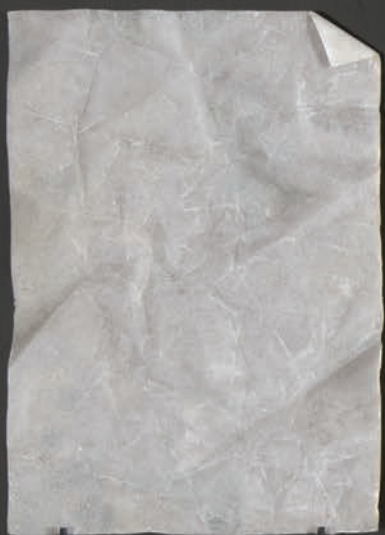
LISBETH BIGER

Denmark/Israel

The series of work called *PAPER* offers the viewer a second look at an everyday object—a piece of simple, white, A4, standard letter format (an object so mass produced, and so accessible that we have long forgotten to value it) as a reminder of the beauty in so many of our everyday objects.

Lisbeth Biger grew up in Denmark. After three years of medical studies at Odense University, she worked as a nurse in Bombay, India. She studied glass at the Bezalel Academy of Arts and Design in Jerusalem, Israel, where she is currently a teacher. Biger has won several scholarships to Pilchuck and Penland, and has worked as an apprentice with Anna Skibska and other Seattle-based artists. She has exhibited in Eretz Israel Museum in Tel Aviv, Kraftwerk Denmark, Sotheby's Vienna, and Dak'Art, Senegal.

Paper 1, 3, 5, 2009, kilnformed glass, 11.5 x 8.25 x .5 inches each



BRONZE AWARD

SHANNON BRUNSKILL

United States

One afternoon while disassembling an old furnace I examined the cracked glass pieces that cooled without annealing. The glass was marvelous; internal fractures allowed light to dance around inside the glass. I thought it odd that something incredibly beautiful was considered broken and going to be thrown away. My current work expresses ideas about the fragility of childhood, and the aftermath of child neglect. As I began working with these ideas, the fractured and broken became paramount in expressing my ideas. I chose to create iconic childhood objects that are partially cast of glass, which is then fractured. Iconic imagery is used to allow viewers to conjure up memories of their own childhood through which they then view the work. Glass, a material that is typically fragile, dangerous, and kept out of the hands of children, is used to fabricate the very objects of their desire. The fractured glass begs the questions why glass and why is the glass broken, then reminds the viewer of the fragility of childhood and the results of child neglect.

Several years ago during a visit to the Tacoma Glass Museum, Shannon Brunskill became enamored with the look of molten glass. Upon returning home to Dallas, Texas, she found a glass program one hour from her home at the University of Texas, Arlington. She enrolled the following semester and is currently in the second year of her MFA Program. Brunskill has spent recent summers studying at The Corning Museum of Glass, Pilchuck Glass School, Haystack Mountain School of Crafts, and Pittsburgh Glass Center.

Things We Collect, 2009, cast glass and found object, 14 x 34.75 x 15 inches



KILNCASTER AWARD

CASSANDRA STRAUBING

United States

My work explores the sociological aspects of garments and cloth and how they define as well as protect a person, externally and internally. Clothing becomes a representation and symbol of what a person does to contribute to society and western culture. It becomes a skin, defining the economic and social positioning of the person as well as defining gender rolls. The choice to cast this clothing in glass lends itself conceptually to this sociological study of garments and the social classes to which they belong. The clothing that is used as a skin to cover up the vulnerable, fragile body is now transparent, allowing the viewer to see through the definitions of gender and status into what a person might really be made up of, having nothing to do with the exterior facade by which we so readily judge a person.

Cassandra Straubing is currently the head of the Glass Department at San Jose State University in California. She received her MFA in glass in 2007 from Rochester Institute of Technology and her BFA in studio art from California Polytechnic San Luis Obispo in 2002. Straubing has exhibited her work in cities across the United States, including New York, Chicago, Los Angeles, Saint Louis, Portland, and Nashville.

The Beekeeper's Wife, 2009, cast glass, found material, 18 x 32 x 3 inches



ACADEMIC AWARD

JAMIE MCDONALD GRAY

Canada

As the virtual increasingly outweighs the actual, our society is becoming desensitized to the ills of the “other.” We view disasters daily on TV, egocentrically simplifying them to relate them to our own situations. Worse, we commodify and compartmentalize human anguish. This is wrong. *Holiday Snaps* is a collection of family photos from a simulated vacation, created by applying fusible decals to white sheet glass. Glass is used because its fragility mirrors the vulnerability of humanity. In this work, an average family takes a vacation—visiting monuments, absorbing culture, cherishing experiences. Photos are taken to memorialize moments in time. But notable are the heads turned away from painful subjects, fingers pointing in awe but from a safe vantage point, the symbol of the Red Cross found in a board game. If we can believe that all humanity belongs to a single moral community, perhaps it is time we turn off the cameras and turn to look our neighbours in the face once again.

Jamie McDonald Gray recently completed a BFA in glass at the Alberta College of Art + Design in Calgary, Canada. She has been working with glass for twenty years, focusing on kilnformed glass for the past seven.

The Academic Award is special in that it encompasses two prizes—one recognizing an individual artist and the other recognizing the accredited, university-level academic program in which that artist was enrolled during the 2008-2009 school year. The institutional recipient of the *e-merge 2010* Academic Award is the Glass Program at Alberta College of Art + Design in Calgary, Canada. Jamie McDonald Gray recently completed her BFA in this program, which is headed by Tyler Rock.

Holiday Snaps, 2009, fused glass, fusible film, photo corners, 22 x 56 x .25 inches (installed)



NEWCOMER AWARD

MARK GANTER

United States

This is part of a brief set for a series one might call “A Field of In-Betweens” or perhaps “Equi-Distance Forms.” The main surface in each piece is computed as the surface which is equal distance from the other two bodies of the piece.

Mark Ganter holds a BS and a PhD in mechanical engineering from the University of Wisconsin. He is involved in applied computational geometry, solid modeling, and computer graphics at the University of Washington in Seattle, where he is a Professor of mechanical engineering and an Affiliate Professor of DXArts. Ganter’s main research activities focus on application of computational techniques to engineering problems and artistic applications. The 3D Printing of glass, termed “VitraGlyphic,” was developed in his research lab.

Equi-Distance Between Two Tori, 2010, VitraGlyphic glass, 2.75 x 3.75 x 2.75 inches



POPULAR AWARD

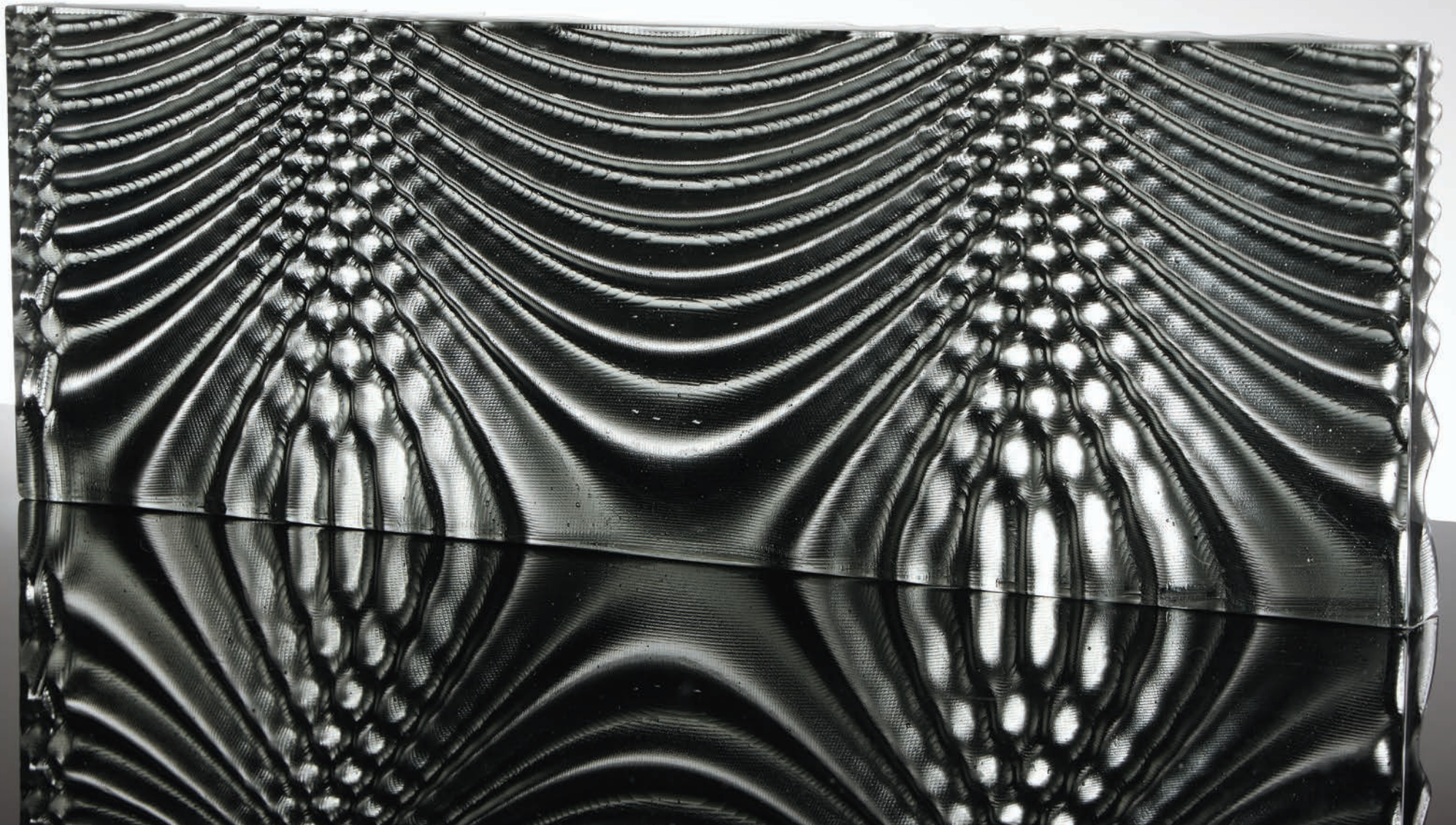
SHELLEY DOOLAN

United Kingdom

My overarching preoccupation has been with the interaction between glass and light. By gaining knowledge of glass forming I have been able to create forms which exploit this relationship to explore a broad range of themes. In addition to traditional craft skills, I have been keen to acquire knowledge of CAD modeling. I have sought to use digital technology in such a way that it segues seamlessly with hand-making techniques to produce work beyond the limitations of the human hand. My current work is a more focused application of this working methodology. The forms, which derive from my use of equations, which control the interaction between waves, are given three-dimensional form using modeling software.

In 2007, Shelley Doolan earned a BA in 3D Glass (First Class Honours) from the University for the Creative Arts Farnham, England, where she was later an artist in residence. In 2010 she started working toward her PhD in the Glass Department at Swansea Metropolitan University, Wales. Doolan has taken part in a number of exhibitions, including the 2008 British Glass Biennale. Recently she was awarded Arts Council funding for research focusing on the application of 3D CAD modeling within a craft context.

Iteration 135, 2009, cast glass, 10.24 x 29.92 x 1.57 inches



KAREN BEXFIELD

United States

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 work in glass compliments her practice as a manual physical therapist—both being cerebral, intuitive, and tactile. An Albuquerque resident, Bexfield started working in glass in 2003.

Balance, 2009, kilnformed glass, 6.25 x 33 x 9.25 inches



Photo: Margot Geist

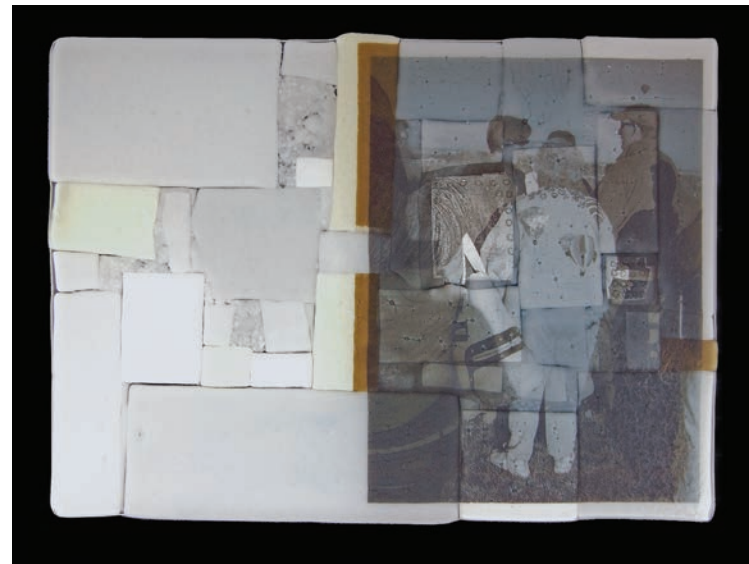
JEFFREY CROWE

United States

I want to emphasize what occurs when a photographic image is combined with a material that moves and melts during a kiln-fired session. I hope a dialogue is established between the photographic image and the fused glass materials. I see the boundaries shifting as I attempt to capture a moment with the camera. So too with the glass, as its pieces are at first separate, then fused into a unified mass. The interaction of the glass and its transformation during the firing process alters the photo image and melds it with these materials. Capturing light via the camera and processing this in the digital laboratory allows me a jumping off point to explore how glass material relates to the moment captured in the camera. The landscape is in flux. A present is set with the movement of the camera’s shutter. During the firing the materials move and realign. When the final process temperature is reached, then cooled, that movement is set in the glass.

—
Jeffrey Crowe is a Kansas resident who studied Ceramics at the Kansas City Art Institute. He sees his current work in kilnformed glass as an extension of his previous work in clay.

balloon lady, Albuquerque, New Mexico, 2009, 2009, kilnformed glass with inclusions, 10.25 x 14 x .875 inches



URSULA MARCUM

United States

Originally trained as a designer for museum exhibitions, I am inspired by collections and the meanings that come from the gathering of objects. The human act of collecting is a way to relate on a personal scale to the vast, mysterious and ultimately unknowable place that we inhabit. The *Collection* series is influenced by that desire to capture and classify. Glass serves as a metaphor for these collections—fragile yet powerful, at times revelatory, at other times enigmatic.

Ursula Marcum received her MFA from George Washington University in Washington, D.C. She has studied with a number of kilnforming artists and most recently worked with Steve Klein and Richard Parrish as a participant in the Pilchuck Glass School's Professional Artists in Residence program.

Collection #1, 2009, kilnformed and coldworked glass, 1.875 x 6.5 x 6 inches (installed)

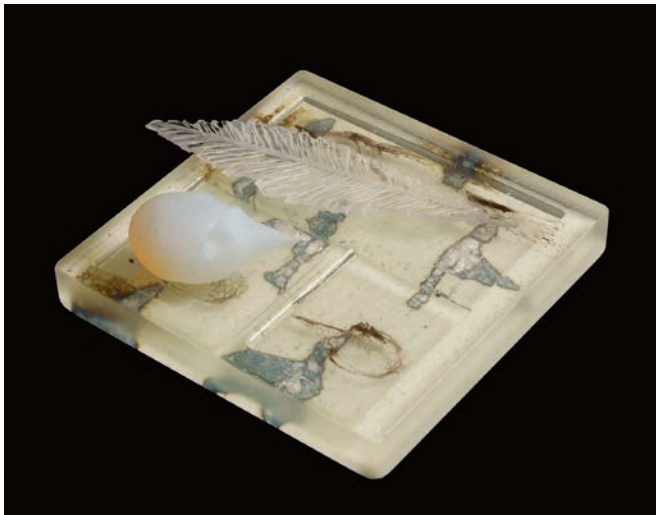


Photo: Greg Staley

GREGORY BELL

United States

My work is a personal journey through the dark shadows of my past. I explore the cracks and crevasses of memory and incident, evoking forgotten emotion and lost thought. In my current work I am exposing the hidden structure beneath the “remember,” the supporting framework of what was, of what's lost whether for good or ill. The sculptural rendering encourages viewers to form their own mental images of what existed before, inviting them to wrap the work in their own memories, their own pasts, their own shadows.

Gregory Bell is a native of the Pacific Northwest. He studied ceramics at the Oregon College of Art and Craft in Portland and has expressed himself visually through acrylic and oil painting, ceramic sculpture, and even candle-making. He became a student of kilncast glass at the Bullseye Glass Resource Center, where he found a new voice for his work. Bell has a home-based glass studio in Vancouver, Washington. He shows his work locally and has enjoyed some success in small, juried shows. He is also a writer and poet.

Teiidae, 2009, cast glass and steel, 11 x 32 x 6.5 inches



Photo: Jerry Sayer

JOSEPH CAVALIERI

United States

Stained glass has a history rich in religious storytelling. My aim is to widen this tradition, taking stained glass out of the church and into the gallery, home, business and the public art setting.

—
Joseph Cavalieri has been working in painted stained glass as a fine art since 1997. His work has been shown internationally in gallery and museum exhibitions. In January 2010 his stained glass series *Missing Episode* was featured in a TV documentary. Cavalieri has won the (New York) Metropolitan Transportation Authority's *Arts in Transit* competition and the Glass Art Society's Emerging Artist Lecture Award for 2008.

Space Maggie, 2009, painted and silk-screened fused glass, 12.25 x 12.25 x 2 inches



KATE CLEMENTS

United States

My work primarily focuses on images of nature: trees, feathers, and most recently honeycombs. I use these images because they display an idea of timelessness. They present the viewer with a style that is neither of today, nor of the past, but instead in this limbo world. The works remain unworldly.

—
Kate Clements is a native of Iowa City, Iowa. She was introduced to glass while attending a pre-college art lab and chose to pursue it when she entered Kansas City Art Institute with a double major in painting and art history. Clements has now been working with glass for four years and is a glass technician and assistant for professors George Timock and Elaina Wendt.

Lace Plate with Honeycomb, 2009, kilnformed glass, 13 x 13 x .5 inches



REBECCA CHERNOW

United States

I am exploring the twin natures of our intimate relationships with everyday objects and with one another. There are parallels between the tactility and plasticity of living skin and the glass skin, as well as the sensual experience and social parameters that implicitly surround both. I have chosen glass as my primary medium for its traditionally functional and domestic contexts as well as its ability to echo the luminescence of the surface of the human body. It is a material that is simultaneously familiar as well as precious, costly and yet lacking in an intrinsic value of its own. It is this paradoxical context that I find speaks most eloquently of the many faceted nature of the human condition.

—

Rebecca Chernow is a resident of Seattle, Washington, and an active member of the Northwest studio glass community—teaching hot, cold, and kiln-glass processes to both adults and youth and assisting select artists in the execution of their works. Chernow has been an artist in residence at North Lands Creative Glass and a visiting artist at Tacoma's Museum of Glass. In 2008 she was the recipient of the Proctor Fellowship to create new works at the Australian National University in Canberra. Originally from upstate New York, she received her BFA from Alfred University. Since graduating in 2003, she has exhibited work locally, nationally, and internationally.

Call Your Mother, 2009, cast glass and oil, 3.5 x 8 x 7 inches



Photo: Russell Johnson

KATIE CREYTS

United States

My objects and installations give form to the imaginative process that splices fiction and reality together. I primarily work with fairy and folktales as a source, and I am most interested in their metaphoric potential—that is, the face value of what the text reads aligned with the possibilities of what it may conjure. My purpose is not to illustrate a story line and moral through sculpture, but to locate the process of moving between fiction and reality through objects. Embedded in these curious chronicles is a history of colorful explanations of the human condition that is disguised in rich symbolism. Portrayals of the mundane object that becomes enchanted, the shape-shifted beast and the crooked-fingered granny, are able to illustrate implausible (too ridiculous) and ineffable (too embarrassing) desires. These portrayals of objects or characters are a symbol of the shift to the construct of fantasy.

—

Katie Creyts holds a BFA from Tyler School of Art (1993) and an MFA from Illinois State University (2007). She has received scholarships for study at the Skowhegan School of Painting & Sculpture, The Studio at The Corning Museum of Glass, Pittsburgh Glass Center, and Pilchuck Glass School.

You Could Be Working So Much Harder, 2009, kilnformed glass, 9.75 x 10 x 1.5 inches



SAMAN KALANTARI

Iran/Italy

It is almost impossible to talk about glass without thinking of light and space. And naturally when we think about light, we notice that it does not exist without its twin, darkness. The Big Bang theory says that the universe originated with an “explosion.” The Bible begins with the creation of the universe. The first day was literally a period of opaque light and a period of darkness, the actual transformation of energy into all the fundamental physical matter. Distant galaxies located billions of light years from us, the light we see today as the cosmic microwave background, has traveled over 13 billion years to reach us. Within this light are infinitesimal patterns that mark the seeds of what later grew into clusters of galaxies and the vast structure we see all around us today. In *Fiat Lux* I was inspired by the idea of the endless light, energy time, endless space and darkness. Three thin delicate and very light cylinders, some sort of space-time tunnels in which the expansion of our universe takes place in four dimensions (but it is difficult for us to display the fourth dimension as being of two dimensions, is difficult to see the third dimension). Endless transformation of darkness to light. The matter into the dark matter and vice versa. Using sand as molding material supports my idea. I take light out of dark, opaque sand.

—
Saman Kalantari was born in Iran, where he worked as an artist with ceramic for ten years. In 2004 he moved to Italy, and from 2005 to 2007 he studied at Vetroricerca Glas & Modern in Bolzano. Since then Kalantari has shown glasswork in both solo and group exhibitions. He won the Newcomer Award in *e-merge 2008*, and recently his work was published in *GLASHAUS/GLASSHOUSE*.

Fiat Lux (Let There Be Light), 2009, kilnformed glass, approximately 8 x 5 x 3 inches each



MATTHEW SZOSZ

United States

I am the child of two ideas. The first is the unreconstructed artisanship tradition in which I was raised. The second is the church of ecstatic blue collar Rock & Roll anarchy for which I volunteered. This is the territory that excites me—somewhere between the sensitive and considered restraint of learned technique and the manic populist energy of the rock-throwing iconoclast, or perhaps an oscillation between the two. Sophisticated, erudite ideas with feet of clay, a heedless headlong dive into complex and esoteric waters. The friction of these two has been my experience of life, the experience of living within the body and the mind at the same time, each correcting the faults of the other with a ragged arrhythmia. The opposing pulls of intellect and emotion maintain a tense center that lives and vibrates with their energy.

—
Born in Rhode Island, Matthew Szosz has received a BFA, a BID (industrial design), and an MFA (glass) from Rhode Island School of Design. He has worked professionally in art and art-related fields in Rhode Island, New Mexico, and California for the past ten years. Recently he received the Pilchuck Scholarship, a Stein Fund Grant and the Award of Excellence in Graduate Studies from RISD. Szosz was an Emerging Artist in Residence at Pilchuck in 2007 and a Wheaton Fellow in 2008. He won the 2009 Jutta Cuny-Franz Memorial Award, becoming the second American ever to do so, and in the same year was an artist in residence at Nagoya Institute for the Arts and taught a workshop at Toyama City Institute of Glass Art. He is currently the artist in residence at Virginia Commonwealth University's Division of Craft/Material Studies.

Untitled (Inflatable) No. 48w, 2009, fused and inflated glass, 10 x 22 x 10 inches



Photo: David Stover Photography

JOSH HERSHMAN

United States

The interpretation of dreams is the royal road to a knowledge of the unconscious activities of the mind.

—Sigmund Freud

My most recent series of sculptures, entitled *Day Residue*, are named after Sigmund Freud's theory of why we dream. These pieces encourage new ways of looking at photography and allow the optical and fluid qualities of glass to bring deeper meaning to the photographic image. By taking photographs and joining them together with glass, I am able to link two diverse vocabularies into a unique sculptural vernacular. As these ideas and images connect, the natural play of light and optics inherently found in glass imitate the actual process of taking pictures and exposing negatives. Using the camera as a starting point for my experimental creative process, I attempt to emphasize the beauty of its design and function by focusing on how images shape our memories, dreams, and consciousness.

Josh Hershman is a mixed media artist who works primarily with kilncast glass. His work has been shown internationally and has received a number of awards. Hershman holds a diploma from the Sheridan College of Craft and Design in Ontario, Canada (2004), and a BFA from the California College of the Arts in Oakland, California (2008). He recently completed a two-month kilncasting residency at North Lands Creative Glass and is currently the resident artist and teacher at D&L Art Glass Supply in Denver, Colorado.

Kowa, 2009, cast glass and found object, 19 x 5.5 x 7.375 inches (installed)



Photo: azadphoto.com

JOSEPH HARRINGTON

United Kingdom

My intention is to harness the movement and transience of ice, within the fluid yet permanent nature of glass. The ice is eroded and sculpted with salt then cast into glass, capturing a moment in time as the ice is melting. This thawing of ice provides a physical time frame to work within, heightening the importance of artistic judgment and decision-making. I have a fascination with turning one thing into another and the reaction of materials and energies acting upon each other. This direct approach provides an energetic spontaneous working method and creative mindset. This energy lives on within the work, giving a sense of progression and evolution within a solid permanent form. This work aims to represent landscapes of the northeast of Scotland. The rugged coastline, the colouring of the sky and the rocks, and the energy that this environment displays are all present in this work.

Joseph Harrington was born in 1979 and grew up in Somerset, England. In 2002, he earned a BA degree (First Class Honours) in ceramics and glass at Buckinghamshire New University and then spent two years as assistant to artists Sally Fawkes and Colin Reid in Stroud, Gloucestershire. He went on to study at the Royal College of Art in London for his MA, graduating in 2006. In the following year he received the Crafts Council's Development Award. Harrington currently lives in London, where he shares a studio with fellow glassmaker Bruno Romanelli. His selected exhibitions include the 2006 Bombay Sapphire Prize (shortlisted finalist), International Festival of Glass Biennial (2006), Bonhams Glass Auction (2009), and Origin, Somerset House, London (2009).

Latheron, 2009, kilncast glass, lost ice process, 10.625 x 5.5 x 3.125 inches



Photo: Stephen Brayne

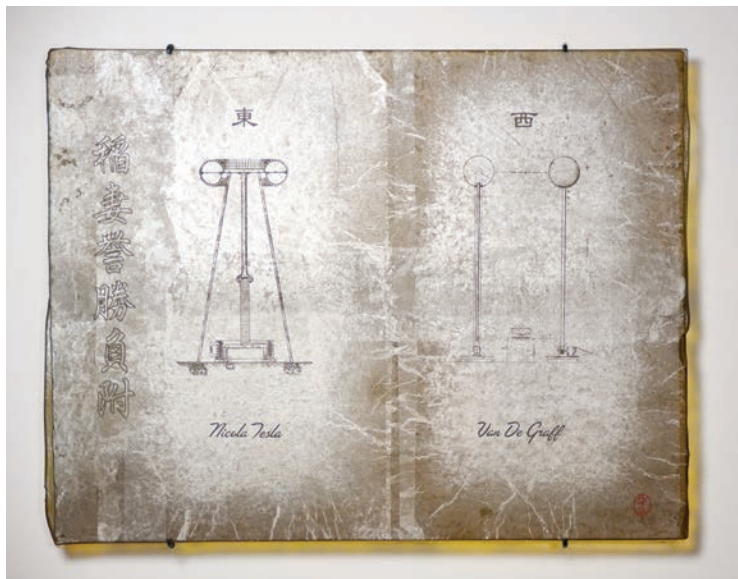
ROBERT LEWIS

United States

These are the last of the works I made while living in Japan. I would frequent the flea markets there and would often find old disintegrating ukiyo-e prints and books. I began collecting them in an attempt to save them, but found I could not reverse the aging process. The loss of these historical prints inspired me to create a new series of ukiyo-e forgeries.

—
In 1997 Robert Lewis received a BFA from Rochester Institute of Technology in New York. For the next six years he lived in Seattle, working summers at Pilchuck Glass School and assisting various artists through out the Pacific Northwest. From 2004-2005 he taught at the Hilltop Artists in Residence program in Tacoma, Washington, and in 2005 was invited to teach at the Toyama City Institute of Glass Art in Japan. After living abroad for four years and traveling throughout Asia, Lewis entered Ohio State University, where he is currently working on his MFA.

The Lightning Match of Honor, 2009, kilnformed and etched glass, 15.75 x 20.625 x .25 inches



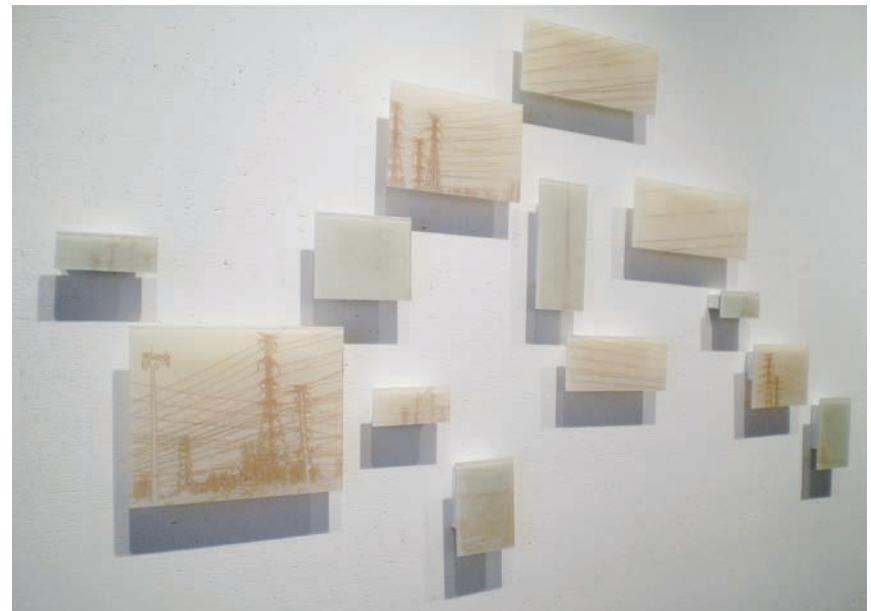
AIMEE SONES

United States

Maps, three-dimensional models based on elevation, and elements of the electrical grid are just some of the linear structures found in my work. These lines inform, impart, and reveal natural and created order. The lines I follow come from images that penetrate the collective unconscious; memories fade away and I retrace my steps, recalling my own experience in many states across the country. My work duplicates familiar forms and the physical elements of the grid that connects us to one another, as well as our own consumption.

—
Aimee Sones was born and raised in southern California. She earned a BFA at Wittenberg University in Springfield, Ohio, and then continued her studies in metals, sculpture, and glass at California State University, Fullerton. In 2008, Sones completed her MFA in glass at Ohio State University. She has also studied at Pilchuck Glass School and UrbanGlass. Her work has been featured in solo and group exhibitions nationally and in multiple publications, including *New Glass Review 29*.

Untitled (lines 2), 2009, kilnformed glass, 20 x 36 x 1 inches (installed)



JOANNA MANOUSIS

United Kingdom/United States

My work often incorporates narratives associated with domesticity, the human figure, and the residue left behind by our day-to-day activities. I am interested in translating the fragility of glass as a medium, creating literary objects that often hold reference to my own memory and childhood.

—
Joanna Manousis holds a degree in glass (First Class Honours) from the University of Wolverhampton in England. She has worked, studied and taught in Japan, the United Kingdom, and the United States and has received a number of scholarships and awards for her blown and kilncast sculpture. Currently Manousis is finishing up her MFA in sculpture at Alfred University in New York.

Accumulation, 2009, cast glass and cork, 15 x 1.875 x 1.875 inches each



SUNGSOO KIM

Korea/United States

In my work with Styrofoam I try to find something concealed in it. The explicit purpose of this material is to protect products while they are in transit from production and storage facilities to the consumer. As such, this material has a vital role in the economic machine, but ultimately it becomes trash, waste. Its only value is conferred to it by the market value of the product it protects. That value is lost as soon as the product it protects is removed. The depreciation is astronomical from a consumer-commodity standpoint, but I think there is still something valuable in it, that the packaging has value as an object itself. My work of recycling packing Styrofoam is then to seek the “value” which is unseen in its material reality. By taking advantage of a particular type of object, I am rediscovering a concept of “object” that has been utilized in art since the turn of the twentieth century.

—
Sungsoo Kim holds an MFA in glass from Kent State University in Ohio and an MA in glass design from Kookmin University in Seoul, South Korea. For the past two years, he has taught glass as an Adjunct Professor at The Cleveland Institute of Art. He exhibits work in the United States and South Korea and was recently published in *American Craft Magazine*.

Rediscovery 090201, 2009, cast glass, wooden shelves, 45 x 72 x 6.625 inches (installed)



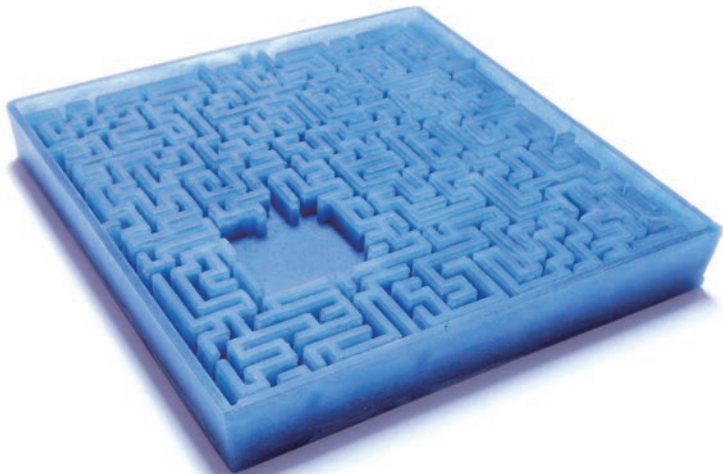
REI CHIKAOKA

Japan

Because I was charmed by a transparent expression of the glass, I continue producing it.

—
Rei Chikaoka is a teacher, studio artist, and native of Japan. In 1993 he graduated from the Department of Craft Design at Musashino Art University (Tokyo), where he began teaching glass as a part-time instructor in 1999. In that same year he established STUDIO POSI in Tokyo. Since then he has exhibited work at the Asahi Modern Craft Exhibition (2006) and has mounted solo exhibitions in two Tokyo galleries—Gallery Bankosha and Ebisu Mitsukoshi. In 2008 his work was shown at the Takaoka Crafts Competition in Toyama.

Laby: Labyrinth in Morocco, 2008, kilnformed glass, 1.625 x 11.125 x 11.125 inches



KEVEN BRUNETT & KRISTIN THIELKING

United States

This piece is one in a series of kiln-cast sculptures inspired by historical reliquary designs, containers for holy relics. The series explores through form, imagery and material the idea of “war marketing” to the American public and the ambiguous relationship between church and state in American culture. The imagery for the glass sculptures consists of common children’s toys with military themes like army men, tanks, and warplanes. The work suggests that certain items, by means of their ubiquitous and conventional nature, may help propagate a general acceptance and normalization of a “state of war.” Each piece also features a symbol of innocence, such as a lamb, a child’s big wheel, or an angel. We seek to foster the unexpected and uncomfortable juxtapositions of these subjects. The reliquary form provides a special stage for these items so they may be seen and perhaps reconsidered.

—
Kristin Thielking received her BA from Brown University and her MFA from the University of Wisconsin, Madison. Keven Brunett received both his BFA and MFA from the University of Wisconsin, Madison. They work in a variety of materials, from the ephemeral to cast iron, and have completed many permanent indoor and outdoor sculptural installations, including Percent for Art commissions. Currently Thielking and Brunett are involved in the development and expansion of the BA/BFA program in sculpture, glass, and public art at the University of Wisconsin, Stevens Point.

Serving, 2009, kilncast glass, 18.5 x 18.75 x 2.75 inches



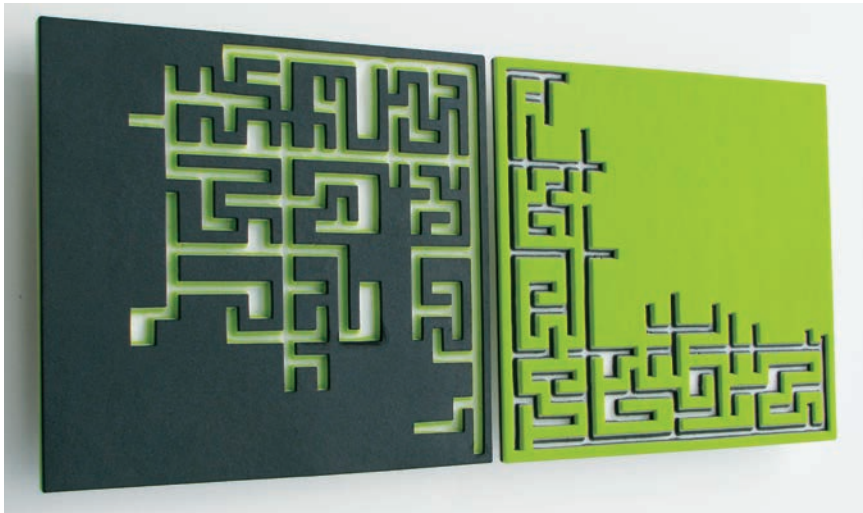
CAMPBELL WYLIE

New Zealand

Illusions, what do we see? I am fascinated by visual illusions and their effects on the eye or brain. I aim to create works that spark visual interest and intrigue; something that provokes a response, structured yet abstract, extending into the field of op art and visual illusion.

—
After working for thirteen years in the information technology industry, Campbell Wylie attended a short glass casting workshop and decided to begin exploring the medium. In 2006 Wylie moved to Wanganui, New Zealand, to complete the certificate in glass design and production at Whanganui Universal College of Learning. He was a finalist in the Ranamok Glass Prize in 2008, and he currently divides his time between the IT industry and his glass practice.

Glyph, 2008, fused, sandblasted and coldworked glass, 11 x 25 x 1.25 inches (installed)



CATHRYN SHILLING

United Kingdom

My years in graphic design allowed me to develop skills in a wide range of creative processes and products, and the move to glass seemed natural and spontaneous. I have always found glass a fascinating and seductive material and in my practice I love to explore the fluidity of glass as a liquid—its sculptural quality as a solid as well as its transparency. In this body of work I use colour and light combined with these qualities to give a stylised sense of human movement without literally recreating the form of a body, within fabric. In *Synergy* my intention is to create a collaboration between entities evoking a symphony of movement greater than that of the individual components.

—
After graduating from Central School of Art and Design in London, Cathryn Shilling worked as a graphic designer until her family's move to the United States in 2001. Living in Connecticut, she studied the art and craft of stained glass, and upon returning to London in 2004, she began studying and working with both blown and kilnformed glass. In 2007 Shilling set up a professional practice in London, where she shares a studio with three other artists who work with glass.

Synergy Series No. 1-5, 2009, fused glass, approximately 18 x 16.5 x 7 inches each

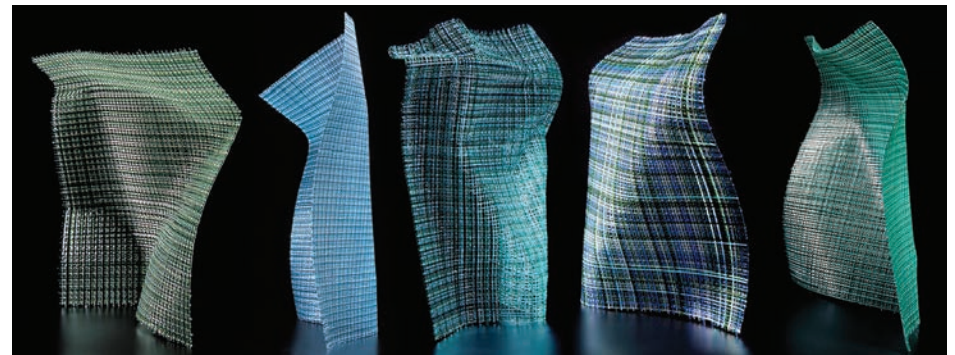


Photo: Ester Segarra

VIOLET FINVERS

Canada

As a graphic designer, I work in a world that is all about giving order and meaning to a complex series of elements. As an artist, I find myself doing much the same thing. My work starts with simple, graphic elements—circles, triangles, lines—and evolves into rich patterns and textures and rhythms. It is the physical process of kiln carving that draws me in. As a young designer, I started out with pens and pencils, rulers and X-ACTO knives, but I lost my connection to these tools when technology took over. As an artist, I am returned to these roots and am excited by the possibilities now open to me.

Violet Finvers is a professional graphic designer working in Vancouver, British Columbia. She graduated with honors from the Emily Carr University of Art and Design in 1987 and has co-owned Tandem Design Associates Ltd for over twenty years. Violet began working with glass in 2008 after taking a fusing workshop with Brock Craig.

Reverberations, 2009, kilnformed glass, 3.5 x 17.5 x 17.5 inches



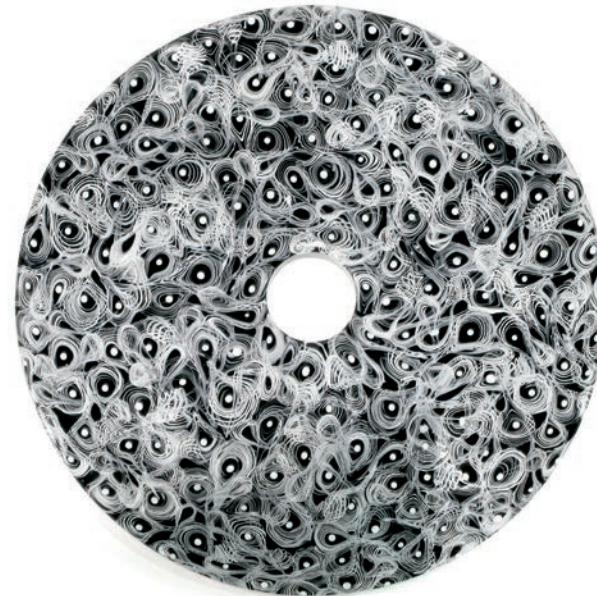
C. MIGUEL UNSON

United States

Inner tubes, Life Savers, donuts and bagels, at least three brands of cereal, vinyl records, CDs and DVDs, the rings of Saturn, ancient Mesoamerican ballgame goals, Rai stones from the island of Yap, 5- and 50-Yen coins, wreaths, washers, millstones, and diamond wheels mix with raindrops, smoke, sperm cells, tadpoles, acuminate leaves, peacock feathers, Prince Rupert drops, fish skeletons, jet trails, meteors, and comets in my current work. Combining two enduring forms and three glass working techniques, my goal is to excite the eye and baffle future archaeologists.

A non-native New Yorker, Miguel Unson earned his BA from Carleton College in Minnesota and his MS from Pratt Institute in Brooklyn. He currently divides his time between the studio and UrbanGlass, where he is Assistant Director of Education. Unson has studied flameworking with Matt Eskuche, Paul Stankard, Shane Fero, and Emilio Santini at Penland School of Crafts; kilnforming and kilncasting with Erik Whittemore at Bullseye Glass; and Scandinavian glass design with Charlie Meaker at Danmarks Designskole, Copenhagen.

La Mer, 2009, flameworked and kilnformed glass, 18.5 x 18.5 x 1.75 inches



JAMIE BOYD

United States

I focus on transforming my pen and ink washes of figures and portraiture into glass. I like the challenge of moving a one-dimensional image toward a more sculptural form. Inspired by Seurat and Chuck Close, my recent series reflects the look of pointillism, where an image close up looks abstract, but farther away the components blend into a portrait. I capture emotion through the shapes and shadows of the face or figure, using cut string and found-glass shapes in a kilnformed method.

Jamie Boyd's exploration of art has gone in many directions, including painting, photography, printmaking, and metal coating. She was introduced to stained glass and vitreous glass painting in the 1980s, and she participated in the 1981 *NW Flat Glass Artists Show* in Seattle, Washington. Boyd's interest in kilnformed glass has flourished since 2004, when she cofounded Studio 11 in Astoria, Oregon, where she now teaches.

Humph!, 2009, kilnformed glass, 8.875 x 6.625 x .125 inches



SEUNGYEON YOON

Korea

Living in time, I am seeping through inside the time as I am touching. The repetition of feeble threads that is accumulated with a single string form the firmness as it organizes the life in no time. The deed, the thread of memory which is pulled out by the body connects into a flow with what is cohered with the disappeared beyond the time. Likewise, the entanglement of pile-up traces means to build up myself, and to flow towards where I am somewhere around outside the time.

Seungyeon Yoon graduated in glass studies from Namseoul University in the Korean Republic. Since 2004 she has been working as an artist at GLASSFEEL studio and has participated in numerous group exhibitions. In 2005, she won South Korea's 32nd Craftsman Award.

Traces Weave I-IV, 2009, flameworked and kilnformed glass, 17.875 x 65.375 x 1.625 inches (installed)



Photo: Ingyu Oh

DENNIS MCCONNELL

United States

My work is a partnership of spontaneity with an emphasis on structure and technique. I try to show simplicity with very close attention to detail, color and motion.

—
A native of Boulder, Colorado, Dennis McConnell graduated from the University of Wisconsin with a Bachelor of Science in Arts degree, majoring in ceramics. He worked on an advanced degree at Cranbrook Academy of Art (Michigan) and then took a sabbatical from art until 2004, when he developed an interest in kilnformed glass.

Geode Bowl Series #5, 2009, kilnformed glass, 6.125 x 9 x 9.125 inches



Photo: Dan Kvitka

THIERRY BONTRIDDER

Belgium

Since the beginning of my artwork, it has been intuition which guides me and makes me explore the different characters of materials. Along the years, I discovered and worked with lots of different metals as well as wood and Plexiglas. At the end of the 1980s, I used some glass from a laboratory to create aerial and suspended structures, mixing glass and metal. So, it was very natural that in the beginning of the 2000s, I started to approach and work with glass in several workshops at Sars-Poteries in France. Just as naturally the thermoform technique came to me for its possibilities to create an ample and free handwriting into the space. Glass can take the shape of a leaf, a feather and a wing: dream of a flight, of a birth...

—
Thierry Bontridder, a native of Belgium, studied sculpture with Jo Henrion at the Academy of Fine Arts in Brussels from 1974 to 1978. In 1995 he founded the contemporary jewelry workshop of the Academy of Fine Arts of Arlon in Belgium. His jewelry has been exhibited internationally and has won numerous awards. Bontridder learned to work with glass between 2001 and 2004 in France at the Musée-Atelier du Verre à Sars-Poteries and the CERFAV in Vannes-le-Châtel.

Rouge Incandescent, 2009, kilnformed glass, 18.5 x 24 x 18.5 inches



MICHAEL BEHRENS

Germany

...I close my eyes, to approach the sea, inhaling the fragrance of it. Water touches my skin like velvet. Descending under the surface. I will find my inspiration, beauty created by nature, enjoying my surrounding in any shade of colour and shape, reflected by the broken beams of sunshine. Any attentive observer is able to see this marvel and elegance. Even though I have been working with kilnformed glass just a few years I am hooked by this fascinating material. Letting the work be influenced by the movement of hot glass, I am exploring the nature of glass and trying to let the glass do its own work, acknowledging its natural qualities. I intervene by designing the outline and fusing colours, mixing transparent and opaque to achieve patterns, playing with form and light. The finished pieces demonstrate the shades of colour and shapes found in the Underwater-World, which is my inspiration.

Michael Behrens graduated with a BFA from the Academy of Fine Arts in Maastricht, Netherlands, in 2003. In 2009 he was an artist in residence at the International Glass Symposium in Nový Bor, Czech Republic, and at TGK Studio in Schloss Holte, Germany. He has twice received scholarships from the Schott AG Artist Forum, Germany. Behrens currently works on glass projects worldwide. He owns and operates his own studio, Solid-Thinking, in Düsseldorf, Germany.

Underwater World 169-2009, 2009, cast glass, 18.5 x 14.75 x 3.375 inches



GRAEME THYER

United Kingdom

It was an understanding of the Japanese tea-bowl which inspired me. The craftsmen leave their makers marks on the bowls, and it was this thought which flourished into an idea. How did man naturally drink, before the invention of a solid vessel? We cupped our hands to create a bowl. To raise ourselves from the animals we took the water to our mouths, rather than lowering ourselves to the water. The cupped hand provides the gift of life, food, either given or received. It is this understanding of something so simple, yet so beautiful, which inhabits my work.

Graeme Thyer was born in Liverpool, England. From 2004-2008 he studied furniture design at Nottingham Trent University (England), and since 2008 he has been studying glass at Edinburgh College of Art (Scotland).

Hand Bowl, 2009, cast glass, 3 x 5.5 x 5.5 inches



JO NEWMAN

United Kingdom

Glass is a material which reveals and unfolds its intrinsic qualities through the making process. I like to respond to the often unpredictable nature of the material, where the unexpected can affect the final outcome of a piece. I collect my initial thoughts and ideas in a sketchbook. This acts as a visual diary that I refer to continually as I develop my work in glass. My sketchbook contains drawings of ordinary things, the long grasses that grow in the roadside verges that I see on my journey to work, the tall slender stems of verbena that flower in the garden throughout July and August, or views from a walk. Over time these drawings become edited and distilled to a series of marks on a page. Working with sheet glass and fine glass powders evokes the spontaneity of my original drawings on paper.

—
Jo Newman received a BA from West Surrey College of Art and Design in Farnham, England, and then went on to work for Colin Reid Glass. Currently she works in the Glass Department at the University of Wolverhampton (England), where she makes and exhibits her pieces.

Vista 1, 2009, kilnformed glass, 5.75 x 17.125 x 1.125 inches



SEAN CAMPBELL

Ireland

I grew up in Belfast during the 1970s, followed by the freedom of living, working and travelling abroad. The direct experience of travel combined with the perspective that comes from returning home has developed in me an empirical interest in anthropology. Through immersion in cultures I was ignorant of and languages I could not understand, I learned the importance of abstraction to communicate. As a child I used to watch the clouds in the sky and conjure up stories from the forms that materialized. As an artist I have returned to that same process—using the unintended symbolism that occurs through abstraction to stimulate a creative impulse.

—
Sean Campbell trained in visual art in Ireland, Scotland, New Zealand, and the United States. He was artist in residence at North Lands Creative Glass in 2009. Recent exhibitions include a solo show, *Beginnings Without Boundaries*, in the Alley Arts Gallery, Strabane, Northern Ireland, and the 2008 British Glass Biennale. Sean holds an MA from the University of Ulster and a BA (Honours) from the University of Liverpool. Campbell's work is held in public and private collections in New Zealand, Australia, Ireland, Switzerland, Denmark, the United States, and the United Kingdom.

Mindscape 1 and 2, 2009, kilnformed glass, 19.625 x 43.375 x 1 inches

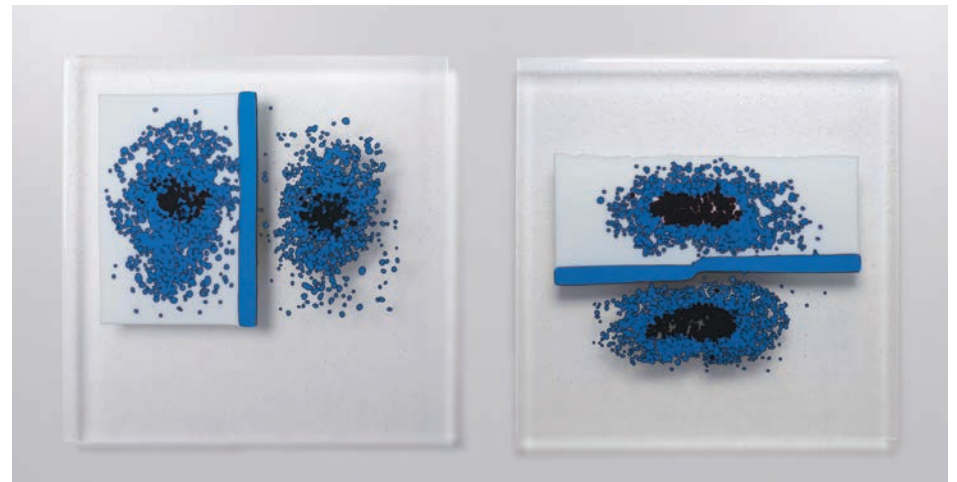


Photo: Bryan Rutledge

NANCY KLIMLEY

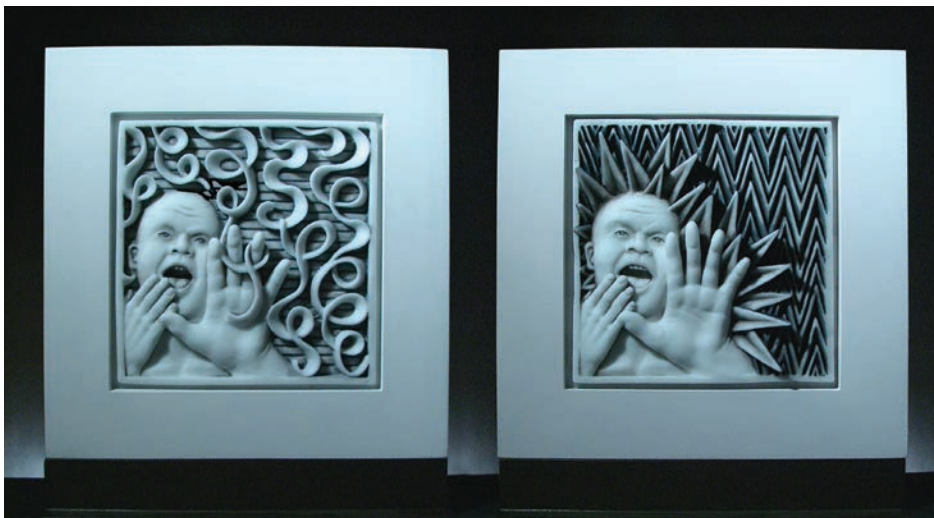
United States

My work looks beyond self-conscious portraits and tries to freeze people's states of mind at moments during their daily activities when they think no one is looking. I am interested in how subtle modifications to facial muscles can change a subject's state of mind and how the same word and expression in different environments can depict totally different moods.

—

Nancy Klimley began her career by earning a degree in advertising design and sculpture from Syracuse University and working at a variety of advertising and design firms on the East Coast. She then earned an MFA in computer animation from the School of Visual Arts in New York City and subsequently moved to California, where she made 3-D digital models for movies, rides and commercials. Now a Seattle resident, Klimley has studied glass casting at Pilchuck Glass School with Richard Whiteley, Ann Robinson, Klaus Moje, Seth Randal, and Yuki Uchimura and at UrbanGlass with Etsuko Nishi. She has mounted a solo show at Vetri Glass in Seattle, been selected into several group shows, and published work in *New Glass Review 27*, *500 Glass Objects*, and *Contemporary Kiln-Formed Glass*.

Two Surprises, 2009, cast glass, 13.5 x 26 x 2.625 inches (installed)



PURNIMA PATEL

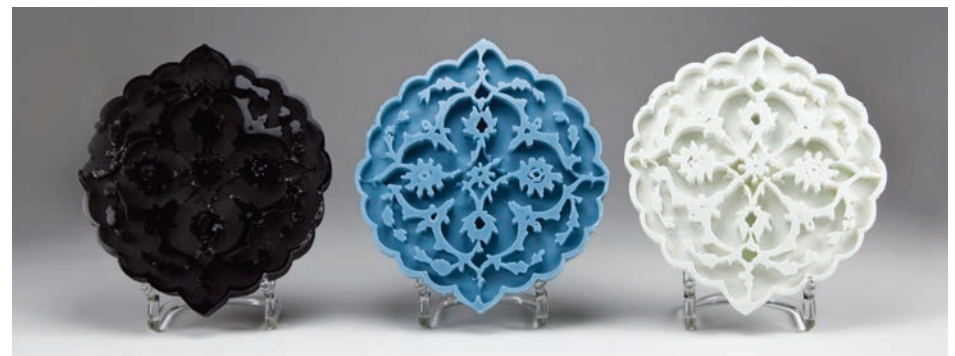
United Kingdom

My work is offered as a combination of geometric forms that are influenced by my Indian heritage. I admire the details, intricacy and delicate nature of the Tripolia type of work with its characteristic patterning. I took upon the challenge of interpreting India's linear tradition dating back to ancient times (as exemplified in the wall sculptures of the Taj Mahal) in this collection. I wanted to use the pattern not merely to demark shape or space but to express feelings through glass in a 3D form. But I also remain interested in the idea of how time has eroded the old values and how that is shown in the decayed remains of the wonderful monuments in India. So, in this modern and robust medium of glass, I have presented decay through deliberate imperfections in the form.

—

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

Decaying Perfection: Blue; *Decaying Perfection: Grey*; *Decaying Perfection: Vanilla*, 2009, cast glass, 10 x 9 x 5.5 inches each (installed)



FRANZISKA SPRINGER

Germany

My work consists of separate components which add up to one whole. These individual and basic items stand for periods and episodes of my life and describe my discourse with each of them. One couldn't work and grow without the other. I chose glass as the material to emphasize the paradox of life—to give in transparency a body with a transparent substance. It is my personality which is embodied in these versatile sculptures.

—

Franziska Springer began pursuing the craft of glassmaking in 1997 by apprenticing with a glass-grinding master in Berlin, Germany. Having learned the technical and classical aspects of glass, she focused on developing her creative approach at the glass college in Kramsach, Austria, where she worked with Rudy Gritsch. In 2004, Springer completed an internship with Doug Randall in Portland, Oregon, and then returned to Berlin to open her own glass studio. She has also studied with Emma Woffenden at North Lands Creative Glass and has twice assisted kilncaster Jens Gussek at the Summer Academy Bildwerk in Frauenau, Germany.

White UFOs, 2008, cast glass, 3.75 x 5.5 x 6 inches, 2.75 x 3.125 x 3 inches



MATTHEW PEREZ

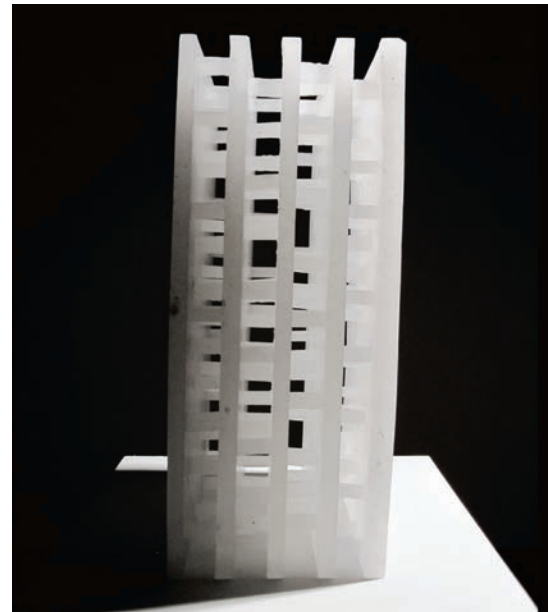
United States

Form and structure are overarching themes in my work. In my most recent body of work I explore the relationship between the mold and glass. I reconsider the conventional casting process and seek to blur the boundaries between the positive/negative mold and the object. Here the mold contributes to the meaning of the piece and allows for a reciprocal dynamic, where object refers to mold and mold to object. Through my casting process, I have found that form cannot exist without an underlying structure—a positive cannot exist without a mold's support. In this manner, structure reveals itself as its own entity, almost overshadowing the form.

—

Matthew Perez has been working with glass for the last several years. He received his BFA from Illinois State University and is currently an MFA candidate at the Rhode Island School of Design.

Filtering Light, 2009, kilnformed glass, 19.25 x 8.125 x 11.875 inches



LEE MATHERS

Australia

I am interested in the moment or experience when one's consciousness transitions from the physical sensory experience to cognitive psychical experience. I am exploring my ideas through visual perception as a threshold to the psyche. My creative work is breaking down or pairing back mechanisms of perception that act as catalysts to induce a form of psychic transition, specifically tools of perception such as lenses and mirrors. In the *Lunar Series* I am exploring the Claude Glass or Black Glass used during the 17th and 18th centuries by landscape painters as an instrument for the reduction of both scale and colour of a chosen landscape scene. I am exploring the use of black glass as a mechanism that reduces physical sensory experience to one of visual perception and psychic transcendence.

In 2004 Lee Mathers earned a BA at the Australian National University. Currently she is in the final year of the Masters of Visual Arts program at Sydney College of the Arts, University of Sydney, from which she graduated in 2007 with First Class Honors. In 2008-2009, Mathers was awarded the Vicki Torr Memorial Prize consecutively and the Sabbia Gallery Prize, and was selected into Object Gallery's *Design Now!* graduate exhibition. She has also won an artist residency at North Lands Creative Glass, an Ian Potter Travel Grant, and a Scholarship for Pilchuck Glass School.

Luna II, 2009, fused, slumped and hand-painted glass, 6.25 x 28 x 3.5 inches



GLOSSARY

CAD: (computer-aided design) Computer technology developed for use in automated drafting, three-dimensional modeling, and computer-simulated operation of models.

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.

Etching glass: Cutting into the surface of glass using the action of acid, caustic, or abrasive substances.

Flameworking: A method of forming objects from glass tubes and rods by softening the glass in a gas-fueled torch and shaping it by means of tools and hand manipulation techniques. Also known as “torchworking” and “lampworking.”

Fusible film: A decal of an artist’s image, with enamels or metallic oxides as colorants, which can be transferred and fired onto glass.

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

Inclusion: Something included within a finished piece of work.

Inflating glass: The process of shaping an object from molten glass by blowing air into it through a tube.

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.

Op art: (optical art) A nonobjective style of art characterized by lines or geometric patterns used to create illusory effects such as vibrating, swelling, warping, or flickering.

Pointillism: In painting, the practice of applying small strokes or dots of contrasting colors to a surface so that from a distance they blend together. A term coined to describe the paintings of Georges Seurat and his followers in late 19th century France.

Sandblasting: Projecting a powerful stream or spray of abrasive material with compressed air to alter a surface.

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

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

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

3D modeling: Representing the surface of a three-dimensional object using specialized computer software. A 3D model can be displayed as a two-dimensional image, used in a computer simulation, or physically created using a 3D printing device.

3D printing: A form of additive manufacturing technology for producing three-dimensional models, including industrial prototypes.

Ukiyo-e: Translated as “pictures of the floating world,” a genre of 17th to 20th century Japanese woodblock printing and painting featuring of images of fleeting beauty and entertainments.

VitraGlyphic: A process developed at the University of Washington for the rapid prototyping or 3D printing of objects composed of finely powdered glass and powdered adhesive materials.

Vitreous glass painting: A process of applying and kiln firing specialized stains and enamels onto glass to create permanent designs and/or images.

Kate Baker. *Untitled (Melina)*, 2009, kilnformed glass, 18.625 x 37.75 x 2.375 inches (installed). Page 12.

Michael Behrens. *Underwater World 169-2009*, 2009, cast glass, 18.5 x 14.75 x 3.375 inches. Page 39.

Gregory Bell. *Teiidae*, 2009, cast glass and steel, 11 x 32 x 6.5 inches. Page 27.

Karen Bexfield. *Balance*, 2009, kilnformed glass, 6.25 x 33 x 9.25 inches. Page 26.

Lisbeth Biger. *Paper 1, 3, 5*, 2009, kilnformed glass, 11.5 x 8.25 x .5 inches each. Page 14.

Thierry Bontridder. *Rouge Incandescent*, 2009, kilnformed glass, 18.5 x 24 x 18.5 inches. Page 38.

Jamie Boyd. *Humph!*, 2009, kilnformed glass, 8.875 x 6.625 x .125 inches. Page 37.

Shannon Brunskill. *Things We Collect*, 2009, cast glass and found object, 14 x 34.75 x 15 inches. Page 16.

Sean Campbell. *Mindscape 1 and 2*, 2009, kilnformed glass, 19.625 x 43.375 x 1 inches. Page 40.

Joseph Cavalieri. *Space Maggie*, 2009, painted and silk-screened fused glass, 12.25 x 12.25 x 2 inches. Page 28.

Rebecca Chernow. *Call Your Mother*, 2009, cast glass and oil, 3.5 x 8 x 7 inches. Page 29.

Rei Chikaoka. *Laby: Labyrinth in Morocco*, 2008, kilnformed glass, 1.625 x 11.125 x 11.125 inches. Page 34.

Kate Clements. *Lace Plate with Honeycomb*, 2009, kilnformed glass, 13 x 13 x .5 inches. Page 28.

Katie Creyts. *You Could Be Working So Much Harder*, 2009, kilnformed glass, 9.75 x 10 x 1.5 inches. Page 29.

Jeffrey Crowe. *balloon lady, Albuquerque, New Mexico*, 2009, 2009, kilnformed glass with inclusions, 10.25 x 14 x .875 inches. Page 26.

Shelley Doolan. *Iteration 135*, 2009, cast glass, 10.24 x 29.92 x 1.57 inches. Page 24.

Violet Finvers. *Reverberations*, 2009, kilnformed glass, 3.5 x 17.5 x 17.5 inches. Page 36.

Mark Ganter. *Equi-Distance Between Two Tori*, 2010, VitraGlyphic glass, 2.75 x 3.75 x 2.75 inches. Page 22.

Joseph Harrington. *Latheron*, 2009, kilncast glass, lost ice process, 10.625 x 5.5 x 3.125 inches. Page 31.

Josh Hershman. *Kowa*, 2009, cast glass and found object, 19 x 5.5 x 7.375 inches (installed). Page 31.

Saman Kalantari. *Fiat Lux (Let There Be Light)*, 2009, kilnformed glass, approximately 8 x 5 x 3 inches each. Page 30.

Sungsoo Kim. *Rediscovery 090201*, 2009, cast glass, wooden shelves, 45 x 72 x 6.625 inches (installed). Page 33.

Nancy Klimley. *Two Surprises*, 2009, cast glass, 13.5 x 26 x 2.625 inches (installed). Page 41.

Robert Lewis. *The Lightning Match of Honor*, 2009, kilnformed and etched glass, 15.75 x 20.625 x .25 inches. Page 32.

Joanna Manousis. *Accumulation*, 2009, cast glass and cork, 15 x 1.875 x 1.875 inches each. Page 33.

Ursula Marcum. *Collection #1*, 2009, kilnformed and coldworked glass, 1.875 x 6.5 x 6 inches (installed). Page 27.

Lee Mathers. *Luna II*, 2009, fused, slumped and hand-painted glass, 6.25 x 28 x 3.5 inches. Page 43.

Dennis McConnell. *Geode Bowl Series #5*, 2009, kilnformed glass, 6.125 x 9 x 9.125 inches. Page 38.

Jamie McDonald Gray. *Holiday Snaps*, 2009, fused glass, fusible film, photo corners, 22 x 56 x .25 inches (installed). Page 20.

Jo Newman. *Vista 1*, 2009, kilnformed glass, 5.75 x 17.125 x 1.125 inches. Page 40.

Purnima Patel. *Decaying Perfection: Blue; Decaying Perfection: Grey; Decaying Perfection: Vanilla*, 2009, cast glass, 10 x 9 x 5.5 inches each. Page 41.

Matthew Perez. *Filtering Light*, 2009, kilnformed glass, 19.25 x 8.125 x 11.875 inches. Page 42.

Cathryn Shilling. *Synergy Series No. 1-5*, 2009, fused glass, approximately 18 x 16.5 x 7 inches each. Page 35.

Aimee Sones. *Untitled (lines 2)*, 2009, kilnformed glass, 20 x 36 x 1 inches (installed). Page 32.

Franziska Springer. *White UFOs*, 2008, cast glass, 3.75 x 5.5 x 6 inches, 2.75 x 3.125 x 3 inches. Page 42.

Cassandra Straubing. *The Beekeeper's Wife*, 2009, cast glass, found material, 18 x 32 x 3 inches. Page 18.

Matthew Szosz. *Untitled (Inflatable) No. 48w*, 2009, fused and inflated glass, 10 x 22 x 10 inches. Page 30.

Keven Brunett & Kristin Thielking. *Serving*, 2009, kilncast glass, 18.5 x 18.75 x 2.75 inches. Page 34.

Graeme Thyer. *Hand Bowl*, 2009, cast glass, 3 x 5.5 x 5.5 inches. Page 39.

C. Miguel Unson. *La Mer*, 2009, flameworked and kilnformed glass, 18.5 x 18.5 x 1.75 inches. Page 36.

Campbell Wylie. *Glyph*, 2008, fused, sandblasted and coldworked glass, 11 x 25 x 1.25 inches (installed). Page 35.

Seungyeon Yoon. *Traces Weave I-IV*, 2009, flameworked and kilnformed glass, 17.875 x 65.375 x 1.625 inches (installed). Page 37.



Opening reception and awards event, March 27, 2010.

Bullseye Glass Company is a leader in promoting glass art worldwide through quality production of colored glass for art and architecture, research and education, and the presentation of innovative glass art in its Portland gallery.

The following people helped to make this exhibition possible: Ryan Boynton, Kay Crawford, Michael Endo, Nicole Leaper, Lani McGregor, Chris McNelly, Rachael Meziere, Mary Kay Nitchie, Chris Petrauskas, Jerry Sayer, Kate Schmitt, and Jamie Truppi.

