

emerge 2012

A SHOWCASE OF RISING TALENTS IN KILN-GLASS



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Published on the occasion of the biennial juried kiln-glass exhibition
at Bullseye Gallery in Portland, Oregon
April 4–June 23, 2012



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: Émilie Haman,
Once upon a time, 2011.
Cast glass, satin, lace,
6 x 2.5 x 5 inches.
Cover photo: François Golfier.

ISBN 978-0-937383-18-2

Earlier this winter our local museum mounted a major exhibition of works by Mark Rothko, the celebrated twentieth century painter whose name is synonymous with soft-edged rectangles floating in fields of pulsating color.

There was that, of course. But what made the exhibition intriguing for me was to see, not the Rothko we all know, but the one who came before—the one whose paintings looked like Cezanne’s, Miro’s, Milton Avery’s, Clyfford Still’s—the *emerging* Rothko.

I recalled my experience of the Rothko show as I listened to this year’s Emerge jurors discuss the idea of originality in the works of emerging artists. (I am delighted that this year, for the first time, we are sharing some of those discussions in Michael Endo’s interview that follows.)

Juror Silvia Levenson, in the first, online phase of the selection, had viewed a set of pastel colored glass hand grenades—objects that come close to being her “brand,” having been acquired in years past by various museums.

Levenson had responded to the young artist’s grenades, not as any perceived invasion of her artistic “turf,” but as fair territory for sculptors drawn to the interface of two potent aspects of glass: the pretty and the dangerous.



Silvia Levenson, *Something Wrong*, 2005.
3.125 x 6.25 x 6.25 inches. Collection of the
New Mexico Museum of Art, Santa Fe.

In the end, the *Emerge* contender of the pretty grenades won the Gold Award—not for her grenades, but for another work that drew from the same rich conceptual well: from a place that compels because it confounds, that razor edge between beauty and repulsion. Émilie Haman’s prim little pink-laced black pig’s hoof, impeccably cast in glass, hit again the note that was also in her version of pretty bombs. But that *pâte de verre* hoof took the idea a resounding step forward.

Somewhere behind Haman’s *Once upon a time* that delighted all three jurors was a series of works that may have served as visual exercises in the idea of the tension between the lovely and the repugnant.

And within this panel of jurors was an artist who did not resent, but cheered, that a younger artist had worked through territory familiar to them both and had sculpted from the same ideas—and visual language—a different sort of explosive experience.

Emerge—as Klaus Moje also alludes in the interview—is a place of beginnings, of exploration. This is a first view of artists who, like Rothko, may be working through a visual vocabulary that we often consider to be “owned” by others.

That is what it means to emerge.

And a response like Levenson’s is what it means to support emergence.

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

MYTHICAL LANDMINES

EMERGE 2012

The call for entries for the *Emerge 2012* exhibition opened on October 1, 2011. Entrants submitted work through an online application service until the deadline of December 7, 2011.

This year's competition attracted over three hundred fifty entries from more than thirty countries. In early January, a panel of three jurors undertook the massive task of selecting a group of finalists by reviewing several thousand digital images of artwork. In addition to images, the jurors were able to view the entrants' names, the titles and dimensions of their works, and the techniques used to create the works.

The three jurors for this year's competition were Laura Addison, Silvia Levenson, and Klaus Moje. 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 *Emerge 2012* 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.

We would also like to thank everyone who attended the *Emerge 2012* opening reception at Bullseye Gallery.

This year, selected award-winning works have been scheduled to travel to the New Mexico Museum of Art in Santa Fe and to Bullseye Resource Center Bay Area in Emeryville, California, after the Portland show closes.

ACADEMIC INSTITUTIONS

One of the missions of the *Emerge* 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 South Australia, Adelaide, Australia
- Rochester Institute of Technology, New York, United States
- Royal College of Art, London, England
- University of Miami, Florida, United States
- Kent State University, Ohio, United States
- Kookmin University, Seoul, South Korea
- European Center for Research and Training in Glass Arts (CERFAV), Vannes-le-Châtel, France
- University of Sydney, Sydney, Australia



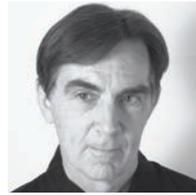
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Racquel Austin-Abdullah
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Joe Bartholomew and Ryan Tanner
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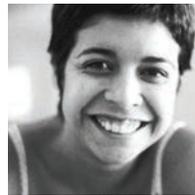
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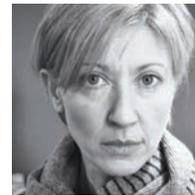
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ARTISTS

FROM THE JURORS

AN INTERVIEW WITH BULLSEYE GALLERIST MICHAEL ENDO

MICHAEL ENDO: You were all asked to evaluate based on three criteria—quality of concept and content, quality of craftsmanship and quality of design. What qualities were most important to you?

KLAUS MOJE: What is important to me is craftsmanship, because this is a collection of work from emerging artists who are not yet formed. What I want to see here is craftsmanship that is acceptable. Where the craftsmanship is not acceptable, at this stage in their career, I disregard other qualities.

SILVIA LEVENSON: I think that if you have a good, powerful idea you can learn the technique. Even if you have the best craftsmanship, I think it is difficult to make something interesting. What I'm looking for is a balance between technique and concept. I agree with Klaus about the importance of craftsmanship, but for me it was important to see if there was an idea or concept.

LAURA ADDISON: I thought about things like, Is there a larger story that is being told? and What is the narrative? Storytelling is something that kept coming up for me. I also found myself asking, Was this a one-off or is there a depth of vision in this person's work? If a piece interested me, I would look at everything that was submitted. If they only submitted one piece, I was a little concerned that it was just a stroke of luck and that there wasn't a lot of depth to this body of work. So that made a difference to me.

ME: *Émilie Haman's Once upon a time* was selected for the top prize. What made it different?

KM: As a matter of fact, the award-winning piece was the one that drew us again and again. The little truth, this little piece and its delicacy and its strengths and its monumental appearance...

LA: That's true. It has a lot of power for such a small piece. I liked the dark side of the folktale idea. Here is something that is so delicate and beautiful, but it is also a little grotesque. It should be a little pink ballet slipper and not a pig's hoof. So I liked the little twist on the perfection of how it was made.

ME: Was there a work that wasn't selected for an award that you still



Photo courtesy of the artist.

Tell Me Your Sorrows, detail view, page 34.

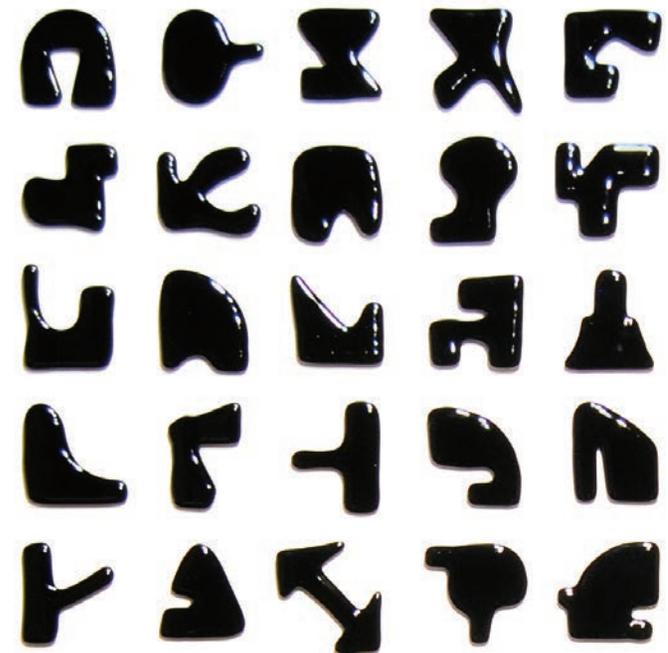


Photo courtesy of the artist.

Code, detail view, page 40.

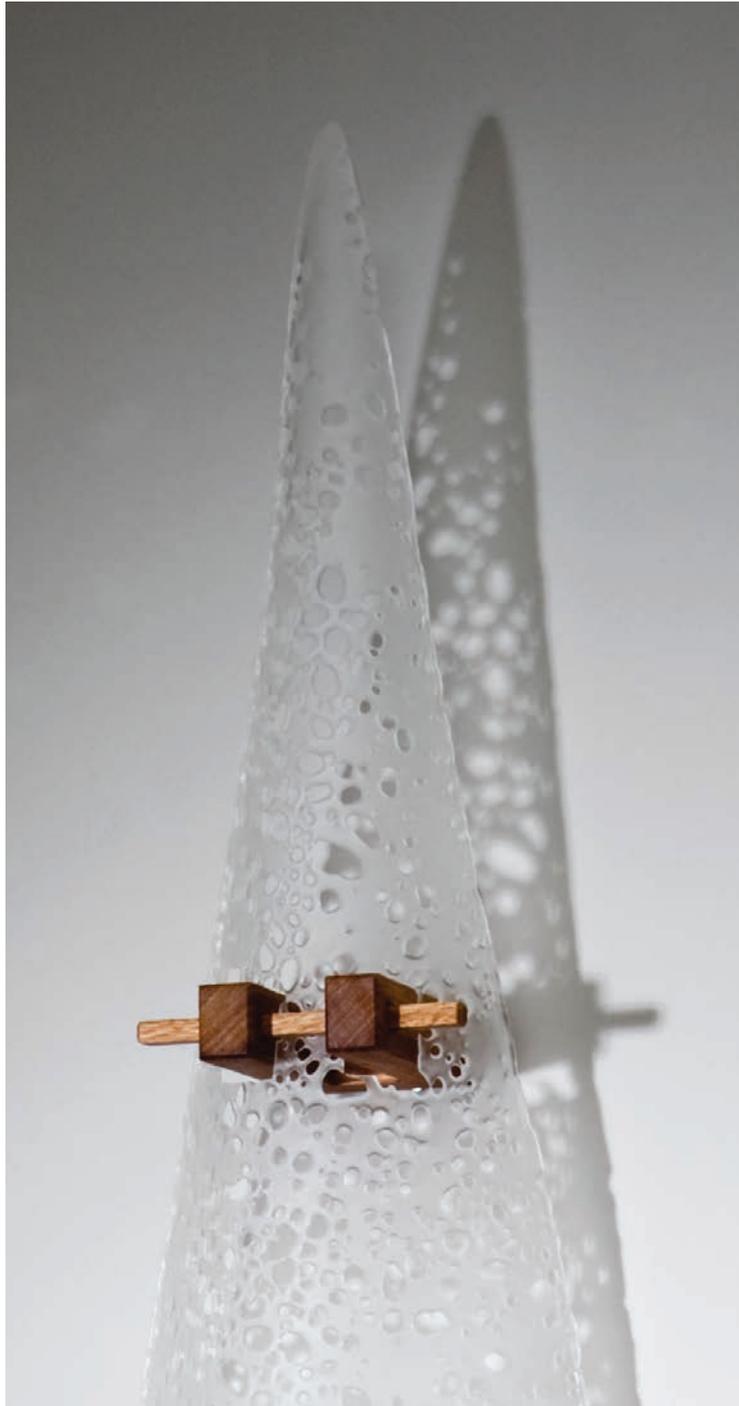


Photo: Margot Geist.

Oropendola Clara, detail view, page 35.

connected with?

SL: Cortney Boyd's *Tell Me Your Sorrows* I appreciate because it is a piece that is connected to domesticity and is also poetic. I like the relationship between two different objects and how she changed the idea of a frame with an ear. It is a paradox and I think that it is a work that is balanced.

LA: Karen Bexfield's *Oropendola Clara*. I enjoyed the play of shadow and I also think that she did an excellent job thinking through the presentation, which is always one of my pet peeves. Presentation is part of the artwork. I thought it was beautifully done and I thought it showed a great deal of thought.

KM: A piece that I want to mention is *Code*. I like the way the writing becomes a mystery and it doesn't say anything. It is the hidden story that is woven into a very balanced piece.

ME: What role did originality play in your decisions, and, more importantly, what are your expectations regarding originality in an emerging artists exhibition?

KM: I don't expect originality at this point. As an artist, I may take an element into my work that has found an emotional entrance into my thinking. I transform it and it is reborn different. This is process that you learn when you are with art for a long time. Through transformation you create originality.

LA: This is a hard one to answer. In many ways, I think originality is a myth. Everybody is influenced by someone or something. I think that people can overstate their originality and their uniqueness. I care more that a work is really well done and that it's a really strong idea. I think it's important for an artist to have a point of view and sometimes that is related to originality, but not always. And so, I think that the best art comes from a place of clarity of perspective.

ME: Did the artists' statements have any bearing on your decision? What do you like to see in an artist's statement?

LA: Something of substance. I find that they're often too autobiographical, too much about a spiritual quest or something that I'm just not as interested in. I look to them for answers. I want to see what they are trying to convey.

KM: As Laura says, artists sometimes go into family history and all the

troubles of the world. That is not what I expect. I want to be confronted with a work and I want to be able to judge this work out of my response. It may be an emotional response or a response out of history or art theory that can only be given by the work. It is the work that must speak, and if the work doesn't speak, nothing can help.

ME: Silvia, as an artist, are artist statements important?

SL: I always read them. Sometimes, statements make clear the poetic intention. I have to say that for the most part they do not change my initial reaction, but they help. I write for myself when I begin making a new series. I do research for myself, not to show other people. I think that writing is something that helps me.

ME: Did you notice any themes among the works that were submitted?

SL: A lot of the applicants use glass as a narrative medium. There is a group of works connected to domesticity. When people become more interested in design or function they are more abstract. That is what I see.

LA: I noted the same thing about domestic subjects. I feel glass offers a particular metaphor because of the ubiquity of glass in our daily lives. There is a nostalgia that is true of a lot of these pieces: Elizabeth Fortunato's *Not a Family Man*, Cortney Boyd's *Tell Me Your Sorrows*, and Raquel Austin-Abdullah's *this is another place*. These domestic works are not a new thing. We've seen them in painting and a lot in photography.

ME: As you say, these themes appear in other media. Is glass, then, involved with the conversation of contemporary art or is it something outside of it?

KM: I think that is a worthwhile question, but you can't answer this question from this show because we are not there with this show. This show is not the answer. The answer must be given out there. As glass artists we are in the diaspora, we are only a very small crystal in a beautiful world that is called art. And so we have to make our personal comments, our personal reactions and somehow, some of us go beyond the diaspora, but in general as a group we are separate.

ME: It was stated earlier—I think by Klaus—that these applicants are

“not yet formed.” Is “emerging artist” then a contradiction in terms? In Australia the term “maker” is used. It’s not “I’ve arrived”; it’s “I’m making.” It’s an ongoing process rather than a stagnant position. How does one address this issue?

LA: I like the non-hierarchical nature of “maker” versus “craftsman” or “artist.” I know a professor who likes to say that we live our differences at the expense of one another, and I feel as if this happens in the art world in the constant competition that exists between what is craft and what is art. I don't give credence to people who say that any medium isn't art. I think we have a problem with semantics. The terminology just doesn't meet the needs of what it is that we are trying to communicate.

ME: Do you have any advice for someone aspiring for the 2014 exhibition? What type of work would you have liked to have seen but didn't?

LA: I'd like to see more painting with glass, to see where that emerges. Also, presentation is a part of the responsibility of an artist, to think it through.

KM: I want to be surprised. I want to see what I haven't seen yet. I would have loved to see more design work. In this section we had only a very small number of pieces. Design pieces address different issues in making and process. And I would have liked to see fusing, in general, more addressed.

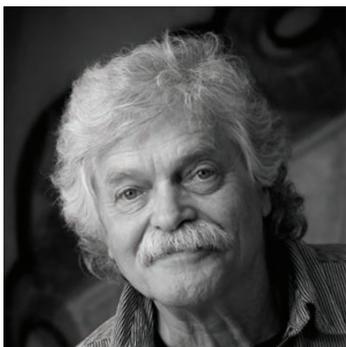
SL: I don't have any advice, but what I think is that if people who submit feel that they are artists, then they need to know more about art. And the people who think that they are designers have to know more about design. You can't learn only in the glass context, but have to learn about all of art or life or design. If you say, I am a glassmaker, that says you know about making glass. But if you aspire to be an artist or a designer or a craftsperson, you need to know more. If you decide to make wine, you need to know how other people are making wine. With art it is the same. Be curious to know more.

ME: Once you know your material, know your processes, know all the fundamentals—whatever your field is—know the history, so then you can move forth with your own voice.

SL: Exactly.

ME: And if you have something to say...

KM: I say that if you have to say something, say it loud.



KLAUS MOJE

Few artists have had such a broad and clear impact on the development of a medium as Klaus Moje has had on kilnformed glass. In 1983 Moje founded what would become Australia's premier center for talent in glass art: the Glass Workshop at the Canberra School of Art, Australian National University. Since then Moje has received the Rakow Commission from the Corning Museum of Glass, along with Lifetime Achievement Awards from UrbanGlass and the Glass Art Society. His work is represented in dozens of public collections in Europe, Australia, Japan and the United States. Moje's art has been the subject of major museum retrospectives that have toured Germany, Australia and the United States in 1995, 2008 and 2009.



SILVIA LEVENSON

In her work Silvia Levenson presents a dark and comic vision of modern home life by refashioning housewares and pharmaceuticals in candy-colored glass. Originally from Buenos Aires, Argentina, Levenson immigrated to Italy in 1981, during the "disappearances" of the Dirty War. In 2004 Levenson received the Rakow Commission Award from the Corning Museum of Glass in New York and in 2008 she was a shortlisted nominee for the Bombay Sapphire Prize. Her work has been exhibited around the world and is a part of the collections of the Corning Museum of Glass, the Museo del Vidrio in Argentina, and the Museo del Vetro in Italy.



LAURA ADDISON

Laura Addison is curator of contemporary art at the New Mexico Museum of Art, a position she has held since 2002. Among the projects she has organized at the museum are *James Drake: Salon of a Thousand Souls*; *Manmade: Notions of Landscape from the Lannan Collection*; *Flux: Reflections on Contemporary Glass*; *The Art & Artifice of Science*, with co-curator Arif Khan; *Embodied: Seven Studies in Video*; *Alternative Spaces*, artist interventions with the museum's architecture; and *Mind over Matter: Reworking Women's Work*. In addition, her responsibilities include shaping the museum's contemporary collection (1970s to the present), which during her tenure has actively included works in glass, ceramics, and textile arts.

GOLD AWARD

ÉMILIE HAMAN

France

Inspired by the universe of magic and childhood, I define myself as a storyteller. The objects I create can be radical or poetic, intimate or universal. But all have a common point: Gaps and landslides that they provoke question our perception of reality. My creations arise from instinctive associations, which borrow their ambivalence from fairy tales. Tinged with humor, irony and sometimes with anxiety, they are objects of reflection.

Émilie Haman was born in Nancy, France. She graduated from the Paul-Verlaine University in 2005 and went on to study glass technique at CERFAV, the European Center for Research and Training in Glass Arts. After receiving her diploma in 2011, she opened a glass kilnforming and coldworking studio in Vannes-le-Châtel.

Once upon a time, 2011. Cast glass, satin, lace, 6 x 2.5 x 5 inches.



SILVER AWARD

VICTORIA CALABRO

United States

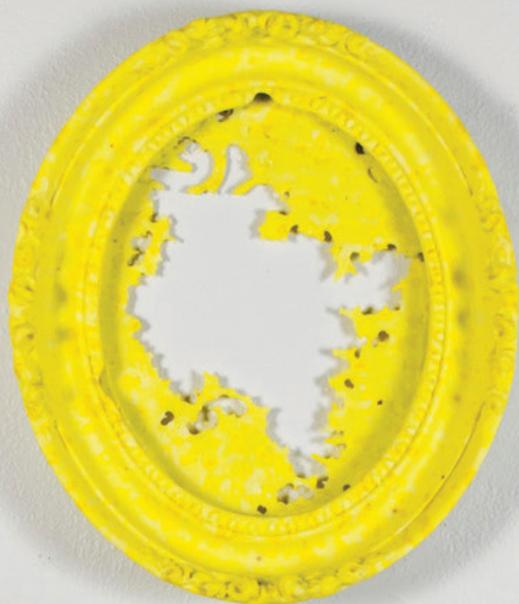
My work channels the topography of my youth (split between Texas and Saudi Arabia) by conceiving a theatrical desert tableau. I intend to poke fun at the romantic stoicism typically associated with barren desert landscapes and the masculinity of the Western. In my most recent work I apply heat to brightly colored frames to melt and distort their cast shapes, resulting in sculptural work reminiscent of melted candy. Taking cues from Surrealism, Minimalism, Post-Minimalism and Pop, my work merges a formal graphic composition with a healthy dose of humor.

Victoria Calabro received an MFA in fine art from New York University in 2006. She has studied and taught at UrbanGlass and currently lives in Brooklyn, New York. Her work has been exhibited in museums and galleries across the United States.

yellow frame, 2011. Cast glass, 13 x 11.125 x 2 inches.

yellow frame 2, 2011. Cast and hot-worked glass, 21 x 8.75 x 3.75 inches.

yellow frame 3, 2011. Cast and hot-worked glass, 18.75 x 4.25 x 2.75 inches.



BRONZE AWARD

ELIZABETH FORTUNATO

United States

“Looking back and moving forward” is the interlocking theme in my recent artistic pursuits. In creating these works I have been inspired by my sole surviving grandmother. I use my grandmother’s thoughts as inspiration and her images as representation of memories that fade and resurface in our subconscious, but are never forgotten. Such images prove the inevitable fear and underlying identity crisis that we face with age. The question endures: Who are we without our memories?

Elizabeth Fortunato was first introduced to glass as a participant in Pittsburgh Glass Center’s “SiO₂” program for local high school students. In 2010, Fortunato received a BFA from Kent State University (glass concentration) and then joined the Pittsburgh Glass Center staff as a technician apprentice.

Not a Family Man, 2011. Cast glass, powder, enamel, pigment, 7.5 x 8 x 4.5 inches (installed).



ACADEMIC AWARD & NEWCOMER AWARD

KAREN MAHARDY

United States

Sculpture is the voice of things I cannot put into words and my approach is a glimpse into my fascination with minimalism, gesture, form, paper folding and textiles. Overall my work is about perception. I try to create pieces that change from one angle to another, thus challenging the viewer's perception of what the form is.

Karen Mahardy comes from a family of artists who impressed upon her the understanding that choosing an artistic path is choosing a lifelong journey. Mahardy has been working in glass for seven years and is currently pursuing an MFA in glass sculpture at the Rochester Institute of Technology.

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 2010-2011 school year. The institutional recipient of the *Emerge* 2012 Academic Award is Rochester Institute of Technology.

folded - 1A and folded - 1B, 2011. Kilnformed glass, approximately 8 x 12 x 9 inches each.



KILNCASTER AWARD

SAYAKA SUZUKI

United States

Using transparent glass, I explore the ethereal nature of my subject, conveying the physical being transpired into fragile, fleeting moments—visible yet intangible. My works are endowed with functions that coexist and intertwine in the physical world, inspired and perpetuated by nature. There is irony in the forms I make and what they derive from, how they come to be delicate and vulnerable when in reality they are made of metal or bone. There is timelessness in what I make—they belong nowhere and everywhere, anthropomorphized findings used to create a new reality.

Originally from Yokohama, Japan, Sayaka Suzuki has been residing in the United States for the past twenty years. In 2000 she received a BFA in glass sculpture from Tulane University. In 2005 she received an MFA in craft/material studies from Virginia Commonwealth University and became an adjunct faculty member upon graduation.

Harvest Day, 2010. Cast glass (pâte de verre), 3 x 20 x 16 inches (installed).



DESIGN AWARD

ESTER LUESMA AND XAVIER VEGA

Spain

These pieces come from working closely with modern chefs and using elements of nature to inspire containers and textures to be used in haute cuisine. The autumn leaves semi-bowl is inspired by the shape of the giant water lily, Victoria cruziana, which has a flat sheet with raised edges perpendicular to the base.

Ester Luesma and Xavier Vega are graduates of the Escola Massana, the municipal art and design school of Barcelona, Spain. Since 2000 they have owned and operated Luesma Vega glass art studio in Barcelona. They create art glass, including commissions, and have won numerous prizes for their glass tableware.

autumn leaves, 2011. Kilnformed glass, 1 x 4.875 x 4.75 inches each.



JEWELRY AWARD

MIRI ADMONI

Israel

In my art I like to combine different techniques and explore new patterns, colors and textures. Recently I have been fascinated by fusing sheets and frits with silver or gold dust, which create unique effects. Then I cut and grind the glass. The grinding is almost like painting on the glass. I am inspired by my surroundings, the desert and its inhabitants, and the Bedouin culture.

A native of Tel Aviv, Miri Admoni now lives and works in the south of Israel. After a long career as a graphic artist and designer, she opened a glass studio in 2004 and now creates nonfunctional and functional work, including jewelry.

The Four Elements brooch, 2011. Glass, silver, stainless steel filaments, 2.375 x 2 x .375 inches.



FINALISTS



Photo courtesy of the artists.

CAROLE AND WILLIAM HUTCHISON

United States

Creativity, ingenuity and curiosity are basic explorations driving our art. The Dangerous Toys series developed from an investigation to allow glass sculptural forms to be interchangeable. They must be respected for their fragility in the transformation from robot to cat or dwelling. Balance, careful placement, color and shape require precise planning. New elements are constantly being developed. The objects translate childhood memories into an adult atmosphere to be enjoyed.

Carole and William Hutchison work as a team. Their glass experience includes kilnforming, glassblowing, sandblasting and making stained glass. Carole received a BFA with honors in 2000 from Sierra Nevada College and began her glass education at Boyce Lundstrom's Camp Colton. She and William have attended clinics with Gil Reynolds, Dan Fenton and Mark Abildgaard, among others. They have taught fusing workshops at Sierra Nevada College for eight years and classes at the Kadam Studio of Glass in Reno.

Dangerous Toys elements, 2011. Cast glass, 47 x 24.25 x 20.25 inches (installed).



Photo: Susie Howell.

JANET FOLEY

United States

I was first fascinated and attracted to glass because of the vibrant colors and how the light plays with each individual glass art piece. Experimenting with traditional and innovative methods, I have developed my own formed zanfirico and murrini cane. I use a vitrigrapp kiln to make designs, patterns, and fractals for blown glass vessels and kilnformed glass art pieces.

Janet Foley works from her home studio in Snohomish, Washington. For the past twelve years, she has also been an artist/consultant to public and private schools, as well as youth-at-risk and adult education programs.

Strata #1, 2011. Vitrigrapp murrine fractals and pattern bar panel kiln cast and coldworked, kiln cast and coldworked glass base, 17.125 x 3.75 x 4.5 inches.

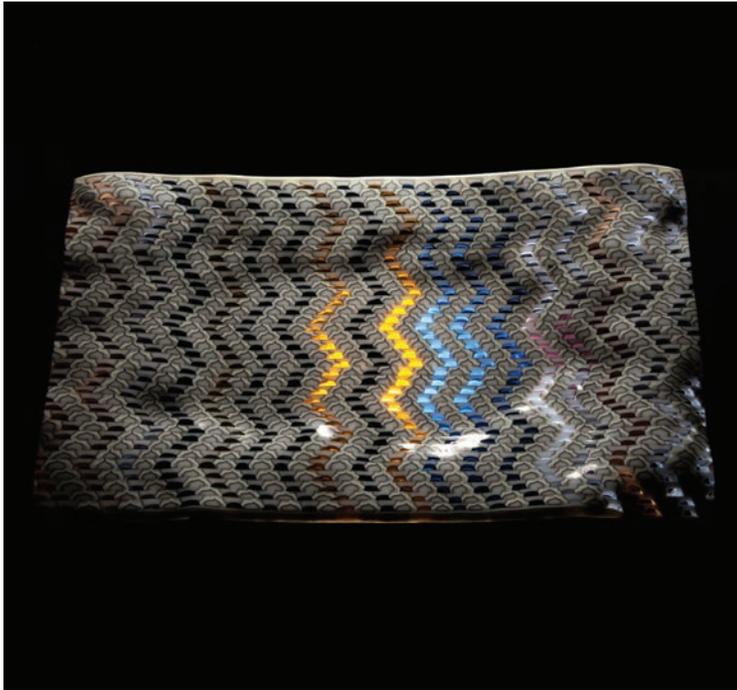


Photo: Jerry W. Venz.

CHRISTOPHER GIBSON

United States

My work derives from an instinctual connection with the natural world. I do not copy what I see in nature but rather what I feel through memories and experience. The subtle lines and colors that surround me impact all my work and are reflected in all images I create with glass. With closer observation I capture the essence of the natural world, not an exact representation. As my work changes with time it is symbolic of nature provoking thoughts of the constantly changing environment.

Christopher Gibson is a self-taught artist from Boise, Idaho, with a background in agriculture and a deep interest in the natural world. Gibson began pursuing his passion for glass art in 2009. He currently works at Fusions Glass Studio.

Blanket, 2011. Kilnformed glass, 2 x 16.75 x 9.75 inches.



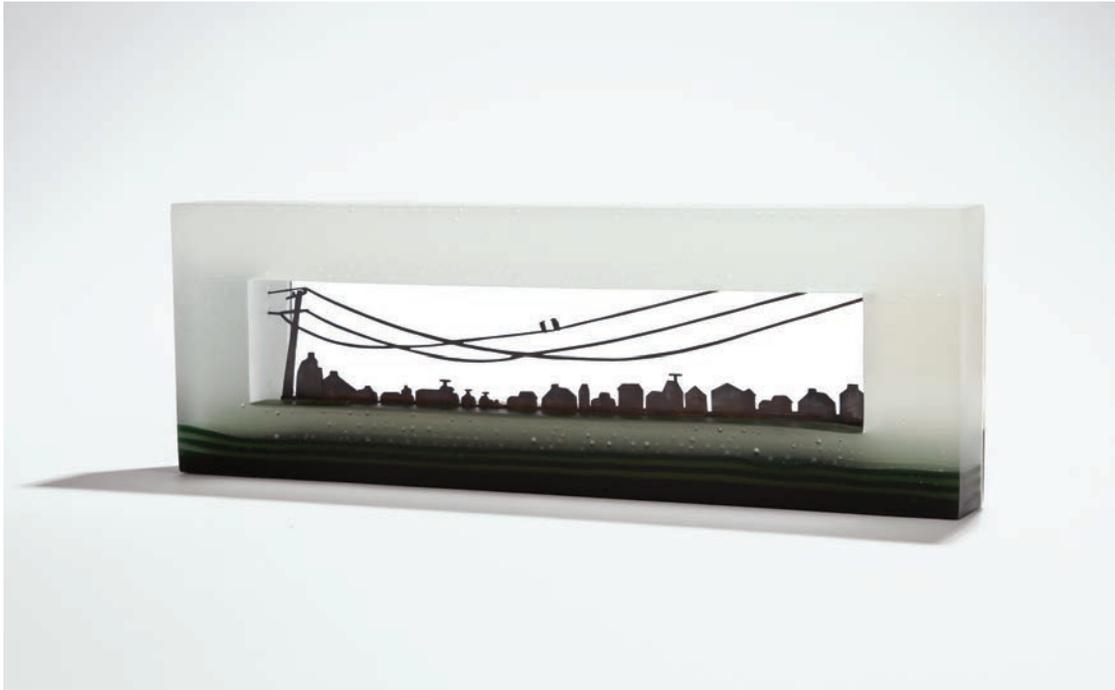
MARZENA KRZEMINSKA

Poland

My interest in art and design is focused on clear glass enriched with elements of my graphics. I have created many objects using elaborated techniques such as etching, aquatint, screen-printing and screen-printing decals. I concentrate my attention primarily on the issue of optics. I want to achieve the purest-possible minimalistic form of my works with 3D images in the interior. Currently I am developing my skills in graphics, design and composition. I would like to create a new quality, combining glass with new illustrations and learning new technological and compositional solutions.

In 2002 Marzena Krzeminska enrolled as a fulltime student of glass at the Academy of Fine Arts in Wroclaw, Poland. After graduation she spent a year at the Krosno Glassworks, working in commercial glass design and production. In 2008 she joined Wroclaw's Academy of Fine Arts as an assistant professor of glass.

lenses, 2011. Kilncast and printed glass, 7.875 x 23.25 x 2.5 inches (installed).



MIKYOUNG JUNG

South Korea

In my work, I engage with formalistic interpretations of nature and landscapes seen through my migration and transform them into simple, outlined forms of kilnformed glass as opposed to a verbal explanation of my experiences. In terms of technique, I use kilnformed glass and casting techniques to manipulate the form to illustrate everyday life. To convey a multicultural identity, I have been trying to make the form with lots of multilayered glass in one form. I am trying to combine the characteristics of the two techniques, kilnformed glass and casting.

Originally from South Korea, Mikyoung Jung received an MA in glass in 2007 from the University of Sunderland in England. She is currently in Australia, working toward a PhD at Sydney College of the Arts.

the still city, 2011. Kilnformed glass and metal, 6.75 x 19.625 x 3.25 inches.



DAMEE YU

South Korea

My work changes depending upon the viewing angle; therefore, the viewers need to walk and change their viewing angles. From this experiment, they will recognize that various points of view can exist, and eventually they can expand their viewpoints and have diverse perspectives. This work shows the lonely city that people move out to late at night after a crowded city during the day.

South Korean Damee Yu received a BFA in metal from Hanyang University in 2008 and an MFA in glass from Kookmin University in 2011. Her work was shown recently in Seoul in a solo exhibition at KCDF Gallery and at Craft Trend Fair 2011. From 2004 to 2009, Yu was included in a number of group exhibitions and won an award at the Seoul Fine Arts Competition in 2008.

Hollow City, 2011. Glass, aluminum, 7.75 x 12.75 x 1 inches.



SACHA JANZEE
Netherlands

With color, space and personal symbolism I search for a certain feeling—deeply rooted emotions not bounded to culture, religion or race, but universal and recognizable for every human being. I hope the spectator finds something of himself in my work. My search is not spectacular or shocking. I'm searching in the world of silence.

After receiving a degree in arts and education from Windesheim University in 1999, Sacha Janzee began her career as a painter and high school teacher in her hometown Emmeloord, the Netherlands. In 2001 Janzee moved to the village Marknesse, where she opened a home-based studio. She was introduced to glass fusing in 2006 and gave up teaching to develop a studio glass practice. She has shown paintings and glasswork in the Netherlands, Greece and Austria.

Three Chapels, 2011. Fused glass and phototransfer, 12 x 23 x 1.25 inches (installed).



Photo: Ester Segarra.

SUKYUNG CHUNG
South Korea

My current work has developed from an interest in the structures and buildings that surround us in urban environments. I am fascinated by architecture in general; however, I am very interested in the square form, and in particular, the window. When we see a window from outside, it is just one part of a building's architecture. From the inside of a building, a window has lots of individual meanings. A window is made by transparent glass, and because of that, we can see the landscape of our lives through it. Sometimes, this view might contain moving images: sometimes it reminds us of past memories. My casting process is intentionally unpredictable. It is this unpredictability that excites me when making objects. The molded, blended forms of glass that are created in my casting process are then juxtaposed with straight square exterior shapes referencing architecture. The polishing process, which creates these square forms, allows access to the unpredictable colors, borders and forms within the glass object. It is the contrast between movement and structure, between interior and exterior that my work seeks to explore.

Sukyung Chung, a native of South Korea, started working in glass in 1996 at Russia's Stroganov Moscow State University of Arts and Industry. From 2000 to 2003 she attended Kyung Hee University in South Korea as a student in the Graduate School of Art & Fusion Design. In 2008 Chung moved to the United Kingdom to broaden her perspectives. She earned an MA at the University for the Creative Arts and is currently a second-year student at London's Royal College of Art.

Deconstruction III, 2011. Kilncast glass, metal stand, 17.625 x 18 x 6 inches (installed).



MALPINA CHAN

United States

My work is a continuing investigation of the transitory nature of the human condition, our connection to each other and to the natural world. I am drawn to the exploration of combining storytelling and the evocative medium of glass. My kilnformed glass series, Circumstances, examines a dialogue between internal and external conditions: our similar internal structure, challenges to core beliefs, the impact of stress on the body, and thoughts about mortality. Nature often provides a metaphor for human behavior.

MalPina Chan was born in California and received her BFA from Earlham College in Richmond, Indiana. She currently lives in Washington State, where she creates works in paper, glass, and mixed media and artist books and also does independent curatorial work, teaching and lecturing. Chan's work can be found in public collections at the University of Washington Medical Center, Harborview Medical Center and King County Courthouse, among others, and is featured in *1000 Artists' Books*, a forthcoming publication from Quarry Press.

Circumstances I-IV, 2011. Kilnformed glass, 10.125 x 8.25 x .25 inches each.



Photo: Eugenio Valentini.

CLAUDIA GOLZMAN

Argentina

I work with glass. I love this material. I love the mystery of letting light through: a lot, a little, or none at all. Light, diffused light, backlight. I love its fragility and its sign. Glass is capricious and beautiful. Trying to understand it keeps me awake.

Claudia Golzman was born in Buenos Aires, Argentina. She attended the National School of Fine Arts "Prilidiano Pueyrredón" and has studied sculpting with Aurelio Macchi and kilncasting with Silvia Levenson.

Breath, 2011. Cast glass, 1 x 3.25 x 2 inches.



Photo: EJTorres.

LUISA RESTREPO

Columbia / Mexico

I find beauty not a quality but an experience. We experience beauty through objects, music, smells, places, people. We tune in with the other and for a moment, long or short, we grasp the essence of the beautiful. However, beauty has been scarce in the arts for some time now, criticized as light or vain, when it is exactly beauty that we are lacking and should strive to attain as a society. As Nietzsche once said: "Place little good perfect things around you, O higher men! Their golden ripeness heals the heart. What is perfect teaches hope."

Colombia native Luisa Restrepo earned a BFA in glass in 2001 at Wolverhampton University in England. After working for various artists in the United States, England and Mexico, she established her self in Mexico City, where she opened a glass studio in 2005. Supported by scholarships, Restrepo has attended several glass schools and participated in the residency programs at WheatonArts and North Lands Creative Glass. She exhibits her work nationally and internationally. Recently she won the first Colombian Glass Biennale.

Medallion Scroll neckpiece, 2011. Fused glass, sterling silver, snake skin, 15.5 x 2.125 x .25 inches, adjustable.



JULIE DEAN

United Kingdom

I am currently producing a series of fused glass blocks about the victims of the civil war in Cambodia. I create a narrative by building layers of screen-printed and photographic images while exploring different techniques that express themes of obliteration and disintegration. I seek to create work that is poignant and beautiful within this disturbing subject.

Julie Dean, a resident of the United Kingdom, holds a degree in 3D design and has worked in that field for ten years. In 2011 she took her first glass class, led by Alison Lowry, and soon after purchased a kiln and set up a glass studio. In autumn of 2011, two of her works were selected for the Royal West of England Academy Open Exhibition.

S-21 Boy: Losing you is no loss, 2011. Kilnformed glass, 10 x 23.375 x .875 inches (installed).



Photo: ETC Photography.

STEVEN A. RAMSEY

United States

My work embraces narrative and visual texture.

—
Steven A. Ramsey received a BFA from the Cleveland Institute of Art and an MFA from the Illinois State University. He teaches at the Savannah College of Art and Design in Georgia.

Mauve Fetch, 2011. Pâte de verre, enameled glass, lead, steel, 8 x 10.25 x 2 inches.
Stock and Fetch, 2011. Cast glass, gold leaf, enameled glass, lead, steel, 8 x 10.25 x 2 inches.
Yellow Seed, 2011. Pâte de verre, enameled glass, lead, steel, 10.25 x 8 x 2 inches.

ORION BECKER

United States

I'm currently focusing on creating work that is widely familiar while retaining a sense of unknown, making the viewer reach out for what and why these things exist. Through creation of longing for information, the content implicitly causes viewers to interject their own background and context, from within their own life experience. My influences include political cartooning, folklore, surrealist art and street art, as well as science fiction and fantasy writing. My pieces represent what is happening here and now, along with telling a story of the possible future.

—
A native of Massachusetts, Orion Becker is currently pursuing an undergraduate degree in glass from the School for American Crafts at the Rochester Institute of Technology.

Control of the Politico Beast, 2011. Cast and hot-worked glass, 13.75 x 9.5 x 4 inches.



Photo: Alex Adams.

CLARK F. DECAPITE, JR.

United States

Through the use of replicated forms taken from dated, oftentimes antiquated objects, I represent the relationship between the existing and the existed. Much like snapshots taken out of the context of time, each object represents a moment within its previous reality. It is then, through the representational compiling of these moments, that a new structure is created based upon the individual placement of each unit within the whole.

Clark F. DeCapite Jr. was born and raised in Cleveland, Ohio. He holds a BFA in crafts (glass concentration) from Kent State University and is currently in his final semester at the University of Miami as an MFA student under William Carlson.

Hook Torsion, 2010. Cast glass, 9.5 x 15 x 14 inches.



Photo: James Tylor.

RACQUEL AUSTIN-ABDULLAH

Australia

I am interested in negotiating glass as juxtaposition of metaphor and materiality. I am interested in the idea of landscapes within current cultural and geopolitical worlds and its discourse with history, memory, migration and the experience of the local. My working methods are derived from craft as an engagement of metaphor to re-imagine and negotiate the idea of “occupied” spaces and the traces that are left—each fold and crease suggesting physical absence and presence, creating a familiarity of domestic intimacy and vulnerability.

Racquel Austin-Abdullah is a descendent of Pashtun, West Pomeranian and Wongatha/Yankunytjatjara peoples. She is currently completing her BA in visual arts (glass specialty) at the University of South Australia in Adelaide.

this is another place, 2012. Kilncast glass, fabric, thread, 4 x 17 x 17 inches (installed).



Photo: Eugenio Valentini.

RITA NEUMANN

Argentina

All my life I have been fascinated by light and color. I studied and painted for many years, but when I discovered glass, with its transparency, fragility and strength, I felt that this was the medium in which to express myself. I enjoy developing the techniques to materialize the images that I have in my mind. It's always a challenge.

Rita Neumann is a native of Buenos Aires, Argentina. She studied at the National School of Fine Arts "Prilidiano Pueyrredón" and the School of Fine Arts of the Nation "Ernesto de Cárcova" and has studied glass with Mabel Waisman and Silvia Levenson. Neumann has won awards for her paintings and her glassworks, shown in the National Exhibition of Glass Art and the National Exhibition of Artistic Stained Glass. She currently teaches art to adults and children.

My Stickers Album, 2011. Kilnformed and cast glass, 5.25 x 13.5 x 12.5 inches (installed).



Photo courtesy of the artist.

JENNIFER HALVORSON

United States

Certain objects within our homes are essential for their designed function and, possibly more importantly, for the feeling they evoke. This sculpture was modeled after a child's peek-a-boo cup, which houses a small figurine at the bottom, encouraging the child to finish drinking. The chair was initially designed as an article of state and dignity and is even today used as a symbol of authority. In its common household use, it projects a softer feeling of stability and comfort, which is the desire of many. The thirst to find and have such comfort is portrayed in this piece.

Jennifer Halvorson holds dual BFAs in metal and glass from the University of Illinois and an MFA in glass from the Rochester Institute of Technology. She has also studied at the Australian National University and traveled to Denmark as a Fulbright Scholar, studying glass at the Royal Danish Academy of Fine Arts and assisting artist Steffen Dam. In 2010, Halvorson was a resident artist at WheatonArts and a visiting scholar at Southern Illinois University. She is currently a visiting instructor in glass at Ball State University.

Thirst, 2011. Cast glass, cast bronze, 2.25 x 5.125 x 3.375 inches (installed).



KARINA DEL SAVIO

Argentina

Little bubble universes and tiny light beams embrace me and take me from one place to another. I have decided to travel to the center of the Fluid, Bright and Enlightened Material Kingdom to see if I could understand the spell and as one of my princesses, create a world of illusion where I could be safe.

—
Karina Del Savio was born in Buenos Aires, Argentina. She studied for three years at the Glass School of the City of Berazategui and worked as an assistant in the kilncasting workshops. She later continued her studies with Silvia Levenson, Miriam Di Fiore, Eduardo Osimani, and Santiago Sanz Llorente and at the Cristalería El Progreso glass factory in Buenos Aires and the Royal Glass Factory in La Granja, Spain. Del Savio's work has been exhibited widely and is included in the collection of the Museum of Glass, Berazategui, Argentina.

Every girl is born a princess, 2011. Kilncast glass, 7 x 11.375 x 7.5 inches (installed).



DENISE PEPPER

Australia

Contemporary connotations of lace collars are many, but perhaps the link to tradition is strongest. Lace was considered luxurious and desirable throughout history, reinforcing its heirloom status, and lace making was renowned for inventiveness and was a valuable trade for centuries. I have crafted pâte de verre lace in which glass frit captures the decoration and detail found in the intricate weave, with an effect that is delicate and complex.

—
Australian Denise Pepper won the Ausglass Vicki Torr Prize in 2009. In 2011 she was a finalist in both the Tom Malone Prize and Ranamok Prize. Pepper has also exhibited at the Sculpture by the Sea exhibition in Perth. She received the Advance Diploma in Environmental Art from Swan TAFE in 2003 and the BA in visual arts from Edith Cowan University in 2006. In 2007 she was an artist in residence at Edith Cowan University.

Punto in Aria collection, 2011. Pâte de verre, 15 x 40 x 18 inches (installed).



Photo courtesy of the artist.

CORTNEY BOYD

United States

An overlying theme of my work is youth and memory. Through the creation of objects, I am trying to make sense of and develop imagery for the intangible. Just as the women in past generations of my family were makers, creating objects for the home, I feel a connection to them, as I am a maker as well. Through the course of creating my art, I find the processes are similar to that of women baking in the kitchen or meticulously creating cozy comforts for the home. In glass, my ideas seem to be best realized through kilnformed processes utilizing mold making, specifically casting and *pâte de verre*.

In 2001 Colorado native Cortney Boyd received a BA in studio art and a BA in art education from Hastings College in Nebraska. She completed the MFA in glass from Southern Illinois University Carbondale in 2008.

Tell Me Your Sorrows, 2011. Cast glass, *pâte de verre*, enamel, 20 x 6 x 1.5 inches (installed).



Photo: Margot Geist.

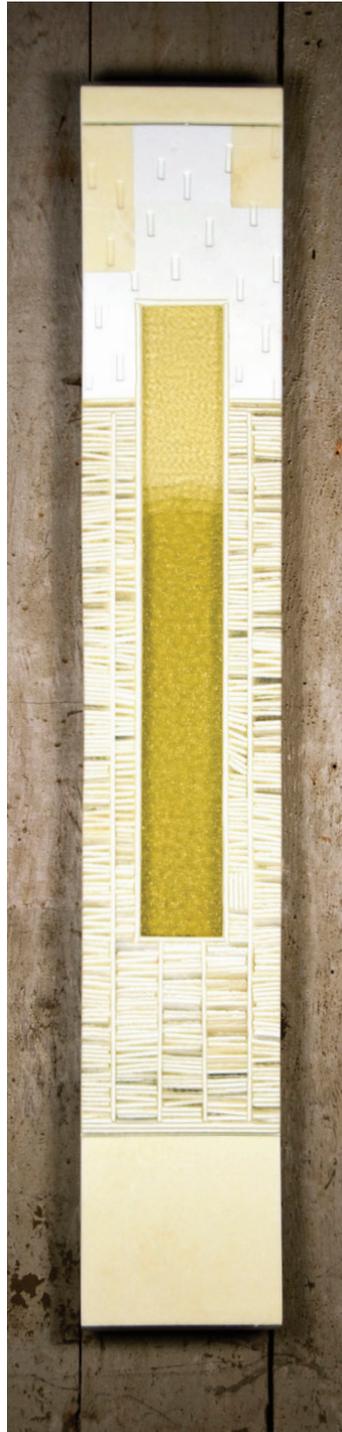
KAREN BEXFIELD

United States

Adventure leads to the unexpected. I discovered the pendulous nests of the Montezuma Oropendola bird dangling high in the trees of Costa Rica. These nests, nature's ornaments, beautifully trimmed the trees of the tropical forest and were my inspiration. The sculptures in this series explore nature's creation: simple in form, but complex in composition. By subtly influencing the variables heat and time, I explore the expression of form through the movement of glass. In my artwork I strive to evoke a sense of tranquility and balance, while the shadows intrigue, creating art within art.

—
Karen Bexfield lives in Albuquerque, New Mexico, and holds an MS in physical therapy from the Medical College of Virginia. She started working in glass in 2003 and has since shown her work widely. She was a NICHE Awards finalist in 2010, 2011 and 2012.

Oropendola Clara, 2011. Kilnformed glass, Brazilian cherry wood, 40.875 x 9.125 x 4 inches (installed).



ALYSSA OXLEY

United States

Finding a quiet place, in glass, for the natural world, the built environment, the subconscious and memory to meet is my daily pursuit.

—
Alyssa Oxley is a Vermont-based artist whose background includes graphic design, construction and renovation. After being introduced to glass fusing, she worked as a glass studio assistant and now splits her time between teaching and making her own work.

Second Wind, 2011. Kilnformed and coldworked glass, 33.75 x 5.625 x 1.5 inches (installed).



Photo: Rhoda Baer.

RHODA BAER

United States

My design philosophy is rooted in minimalism. Perhaps that's why the vessel shape is the focus of my most recent work. It's the dialogue between the internal and the external, the voids and the solids in this seemingly simple unadorned silhouette that informs my design aesthetic. Through the play of pure shape, clean lines and surface tension, I explore the movement between all the elements.

For more than thirty years, Rhoda Baer has taken award-winning photographs all over the world for corporate, editorial and advertising clients. In 2005 she began exploring kilnformed glass and since then has studied with a number of notable artists, including Martin Rosol, Johnathon Schmuck and Karl Harron. Baer's works in glass have been exhibited widely and acquired by private collectors.

Philtre, 2011. Kilnformed glass, 8.375 x 10.75 x 10.75 inches (installed).



THOMAS DONALDSON

United States

I've never been an artist who can sit on the same idea for years. If I'm not moving forward, I'm not happy and have come to the understanding that everything in the world is connected, including glass disciplines. I find most of my inspiration comes from finding new ways to work with glass and pushing existing theories. The artist side of me is inspired by nature. It combines the precision and logic of math with gentle variation of form and color.

Thomas Donaldson has been exploring glass techniques and disciplines for more than twenty-five years. He has taken and taught a variety of classes, produced commissioned works, made stained glass, worked in a hot shop, and sold his pieces at art shows around the United States.

Translucent, 2011. Kilnformed glass, 5 x 9.5 x 9.5 inches.



Photo courtesy of the artist.

AMANDA SIMMONS

United Kingdom

My story emerges from a beautiful residency: the lost buoy boys searching for the silver light through time and tide around the rugged Caithness coast. Caught on their perilous ride, trapped within the fisherman buoys, they wait for the light to take them home, leaving the empty vessel behind. A similar story happening on land, a sense of sorrow for the abandoned houses, where do all the people go? Can we learn from the swallows with their yearly return, rebuilding and growing?

Amanda Simmons is currently an artist on placement at Sunderland University, National Glass Centre, working on a series of large suspension mold-formed glass vessels inspired by a residency at North Lands Creative Glass. Simmons trained at Central St Martin's School of Art in London. Recently, her work was shown at COLLECT with Craft Scotland and won the Gold Award for innovation at Origin: The London Craft Fair.

21 Causeymire, 2011. Kilnformed sheet and powdered glass, 4.25 x 48 x 7 inches (installed).



Photo: John W. Hession.

SHANDRA MCLANE

United States

My work creates beauty by breaking down the natural world into discernible patterns. I work with kilnformed glass and a printmaking process known as vitreography. My glasswork is assembled with meticulous attention to detail by focusing on the firing processes. After the first firing, I use the glass slab as a matrix for printing, using a variety of printmaking techniques. The glass continues on for multiple firings and coldworking. I embrace the process of designing and fabricating a piece of glasswork or a print. My work is an ongoing practice—each finished piece is a catalyst for the next.

Shandra McLane has been working with glass and printmaking since 1995 and is currently exploring kilnformed glass and vitreography. Her earlier work, which integrated silk screening on contemporary glass furniture, was shown at New York's International Contemporary Furniture Fair. McLane has studied at the Rhode Island School of Design and Pilchuck Glass School, where she also worked as the print shop coordinator, assisting artists Italo Scanga and Lino Tagliapietra.

Untitled vessel and vitreography print, #2, 2011. Glass and vitreography print, 8 x 12.125 x 12.125 inches and 23.25 x 21.25 x .625 inches.

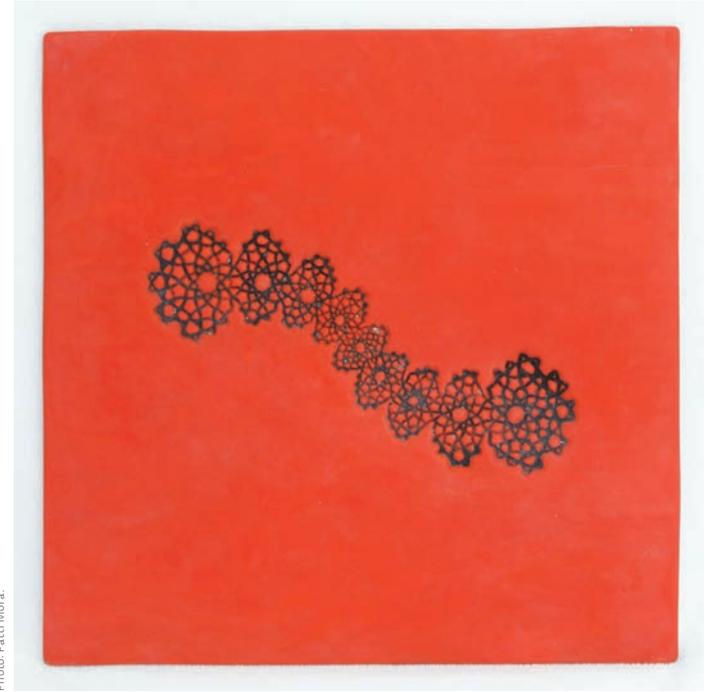


Photo: Patti Mora.

JOE BARTHOLOMEW AND RYAN TANNER

United States

Girih Extended architectural tiles are based on girih tiles, which were used in a medieval Islamic patterning technique. Girih Extended tiles are the result of collaboration between a digital artist and a glass artist. One collaborator developed a computer-driven design system and generated patterns. The other artist engraved kilnformed glass from the patterns to create tiles reminiscent of Islamic art.

Joe Bartholomew is a painter, programmer and digital artist working in Portland, Oregon. He received his BFA from the University of Texas and has worked as a graphic artist, Web developer and software engineer for IBM. Bartholomew mounted a solo exhibition in 2009 and an exhibition with Ryan Tanner in 2011. In recent years, he has also collaborated and shown work with a Portland installation artist.

Ryan Tanner began working with glass in 2007. In 2010 he graduated with a BFA from the Virginia Commonwealth University and was featured in Corning's New Glass Review. He lives in Richmond, Virginia.

Girih Extended, Source Spiral, 2011. Fused and cameo-engraved glass, 14 x 14 x .25 inches.



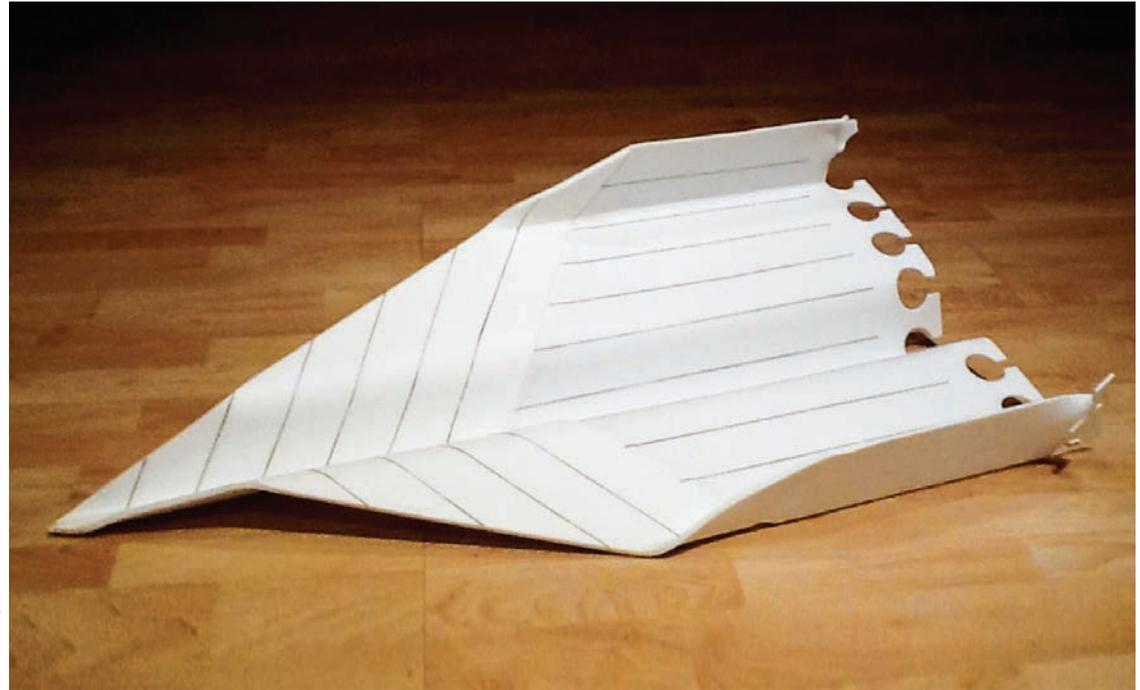
SARAH E. VAUGHN

United States

There is a moment where life seems to be teetering on the brink of falling apart. This moment lies in a delicate balance. While things are working for the time being, if any variable, any part of the situation or the environment is altered the slightest amount, it will all come crashing down. The balance and stability will be lost, leaving a more stressful situation. The moment where everything is balanced is one that has no real peace because of the “what if”: the knowledge that it cannot last and eventually will break down.

Sarah E. Vaughn received a BFA (glass specialization) from Southern Illinois University Carbondale in 2007. Since then she has worked as an artist/instructor at the Third Degree Glass Factory in St. Louis and the University of Oregon Craft Center.

House of Cards, 2011. Kilnformed glass, powder, 10.25 x 10.875 x 2.625 inches.



EDUARDO NIETO AND ANTONIO SCIACCA

Spain

Nieto: My work with glass is to seek the beauty of light through a whimsical material, light, opacity, transparency, fragility and projection in the space of the form.

Sciacca: For me, working with glass is a continuous search and research for shapes, colors and textures to create optical illusions, take the material to its limits, trying to dominate it, almost like an alchemist—and trying to create objects not only technically interesting, but also with a strong visual and aesthetic impact.

Eduardo Nieto received an MA in sculpture in 1988 from the Art Institute for Ceramics “Gaetano Ballardini” in Italy. Antonio Sciacca graduated in 1983 from the Art Institute of Monza, Italy. Both Nieto and Sciacca were introduced to glass through Miriam Di Fiore. In 1998 they cofounded the studio Aleph-Taller-ShowRoom Workshop in Barcelona, Spain.

Avionet, 2011. Kilnformed glass, 7 x 35 x 15 inches.



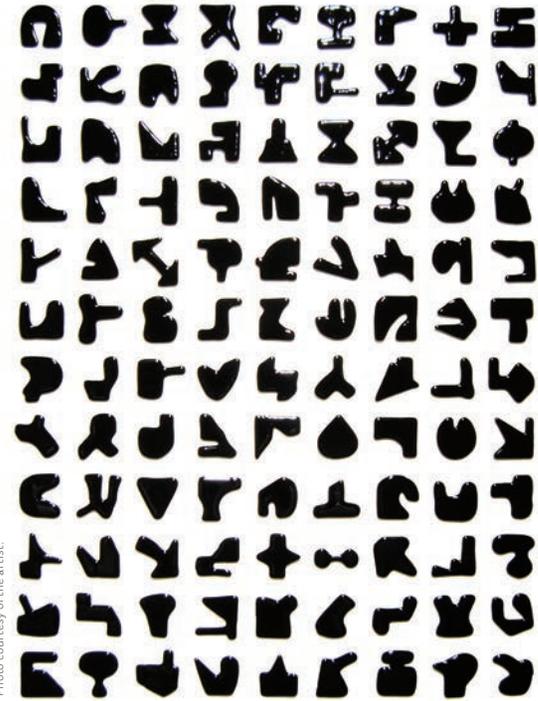
CATHRYN SHILLING

United Kingdom

Wear & Tear grew out of my Synergy series and utilizes sheets of woven glass to explore damage that is natural and inevitable. The woven glass is tack-fused to sheets of black glass, which are left non-worked, retaining all the features which characterize hand-rolled glass. I want to remain true to the material and work with its inherent properties, the way a watercolorist utilizes the texture of handmade paper. Duality stems from a dialogue both pieces share. The same yet opposites. The two forms, although separate, are interconnected through a continuous flow of movement from one to the other.

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 after returning to London in 2004, she began studying and working with kilnformed and blown glass. Shilling set up a professional practice in London in 2007, working alongside three other glass artists. In 2010 she joined the London Glassblowing Studio and Gallery as exhibition coordinator and gallery curator.

Wear & Tear - Duality 2, 2011. Kilnformed glass, 20.75 x 44 x .875 inches (installed).



AMY WESTOVER

United States

Glass is not just a medium, but a relationship. I continue relating with glass for its challenges as well as the metaphors it evokes. In *Code*, mysterious symbols form a wall installation in black glass, conceptually evoking the ambitions of the medieval alchemists and their desire to turn lead into gold through four stages of transmutation: a blackening, a whitening, a reddening and a yellowing. *Code in black* is the first of four installations exploring this concept with corresponding glass colors. The transformative nature of glass as a material is perfectly suited for relating these concepts of change.

In 2000 Amy Westover received a BFA in printmaking and sculpture from Boise State University. She opened a studio in her hometown Boise, Idaho, and has produced a number of sculptures for public and private sites, as well as a body of works in glass and mixed media and on paper.

Code, 2011. Kilnformed glass, approximately 60 x 48 x .5 inches (installed).

GLOSSARY

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.

Fractal: A curve or geometric figure, each part of which has the same statistical character as the whole.

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

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

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

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

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

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

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

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

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

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

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

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

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

Vitrigraph kiln: A small kiln developed by Rudi Gritsch at Bullseye Glass Company for hand-pulling fluid or controlled lines of glass called “stringer.” Literal translation of “Vitrigraph”: To write or draw with glass.

Zanfirico cane: Glass rods with clear shells and internal filigree patterns created by twisting together multiple threads of hot colored glass.

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Alyssa Oxley, *Second Wind*, 2011. Kilnformed and coldworked glass, 33.75 x 5.625 x 1.5 inches (installed). Page 35.

Denise Pepper, *Punto in Aria* collection, 2011. Pâte de verre, 15 x 40 x 18 inches (installed). Page 33.

Steven A. Ramsey, *Mauve Fetch*, 2011. Pâte de verre, enameled glass, lead, steel, 8 x 10.25 x 2 inches. *Yellow Seed*, 2011. Pâte de verre, enameled glass, lead, steel, 10.25 x 8 x 2 inches. *Stock and Fetch*, 2011. Cast glass, gold leaf, enameled glass, lead, steel, 8 x 10.25 x 2 inches. Page 30.

Luisa Restrepo, *Medallion Scroll* necklace, 2011. Fused glass, sterling silver, snake skin, 15.5 x 2.125 x .25 inches, adjustable. Page 29.

Cathryn Shilling, *Wear & Tear - Duality 2*, 2011. Kilnformed glass, 20.75 x 44 x .875 inches (installed). Page 40.

Amanda Simmons, *21 Causeymire*, 2011. Kilnformed sheet and powdered glass, 4.25 x 48 x 7 inches (installed). Page 37.

Sayaka Suzuki, *Harvest Day*, 2010. Cast glass (pâte de verre), 3 x 20 x 16 inches (installed). Page 18.

Sarah E. Vaughn, *House of Cards*, 2011. Kilnformed glass, powder, 10.25 x 10.875 x 2.625 inches. Page 39.

Amy Westover, *Code*, 2011. Kilnformed glass, approximately 60 x 48 x .5 inches (installed). Page 40.

Damee Yu, *Hollow City*, 2011. Glass, aluminum, 7.75 x 12.75 x 1 inches. Page 26.



Photo: Heather Zinger.

Emerge 2012 finalists at the opening reception and awards event, April 7, 2012. Left to right, Row 1: MalPina Chan, Claudia Goltzman, Victoria Calabro, Carole Hutchison, Denise Pepper, Sarah E. Vaughn, Janet Foley. Row 2: Christopher Gibson, Julie Dean, Ryan Tanner, William Hutchison, Amy Westover, Shandra McLane, Marzena Krzeminska, Cortney Boyd. Row 3: Elizabeth Fortunato, Alyssa Oxley, Joe Bartholomew, Karen Mahardy, Jennifer Halvorson, Sacha Janzee.



Photo: Heather Zinger.

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ISBN 978-1-935299-19-6

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