



Emerge 2018

Emerge 2018

A Showcase of Rising Talents in Kiln-Glass



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To inquire about the artists
or the artworks shown,
contact Bullseye Projects at
projects@bullseyeglass.com or
503.227.0222.

Cover: Saman Kalantari, *Still Life*, 2018.
Pâte de verre and porcelain,
6.25 x 19 x 17 inches (installed)
Porcelain component, Jaclyn Harris

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“What makes the desert beautiful” said the little prince, “is that somewhere it hides a well...” — Antoine de Saint-Exupéry

On the morning following the *Emerge 2018* awards ceremony at Bullseye Projects, Dan and I welcomed artists and friends from four continents into our Portland home for brunch—and a mini United Nations of glass.

Emerge 2018 had received almost 300 entries from 29 countries. The 43 finalists included makers from Australia, Austria, England, France, Iran, Italy, Japan, Poland, Slovenia, South Korea, and the United States. Many of the artists had traveled to Portland to celebrate with us the material, technology, and ideas that underpin our international community.

The act of gathering is central to what it is to be creative: an inclusivity that enriches us all, that helps us to grow, to learn, to invent.

One artist was not with us, an Iranian refugee living in Italy. Saman Kalantari is a teacher, a lifelong researcher, a continual contributor to the bank of knowledge central to our field.

A decade ago, just graduated from the glass program at Vetroricerca in Bolzano, Italy, Kalantari won the Newcomer Award at *Emerge 2008* with a small, hauntingly fragile glass model of a plane entitled *He Has Come Back*, a reference to Saint-Exupéry’s iconic tale of his endearing interplanetary explorer.

Against many odds, in the subsequent decade, Kalantari refined his methods of forming and firing glass granules. He shared this knowledge with students from New Zealand to Norway.

This year Kalantari won the Gold, the highest Award in our biennial competition. Sadly, due to his Iranian origins Kalantari is prevented from traveling to the USA.

We live in a world at risk of becoming a desert, as barren culturally as environmentally. But we are far from being without hope. There is a well. That well is Art. Through it we will recover beauty.

It will come back.

Lani McGregor
Director, Bullseye Projects
Partner, Bullseye Glass Co.
June 2018



Emerge 2008 Newcomer Award: Saman Kalantari, *He Has Come Back*. Kilnformed glass powder, sheet glass, and metal, 2 x 7 x 5 inches.

Emerge 2018

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Emerge 2018 attracted over 280 entries from 29 countries. In April, the jurors reviewed thousands of images, evaluating each entry for craftsmanship, design, and creativity. Ultimately, the jurors selected a group of over 40 finalists.

In June, the selected pieces were installed at Bullseye Projects in Portland. The jurors came together to review the assembled works and to choose the award winners in each category. The winners were announced on June 23 at an opening reception and awards ceremony attended by 150 people, including several finalists.

Academic Institutions

One of the missions of *Emerge* is to support and encourage university-level art departments teaching kilnformed glass as a sculptural medium. Entrants for *Emerge 2018* were students at the following institutions:

- Alberta College of Art + Design, Canada
- American University, United States
- Australian National University, Australia
- Ball State University, United States
- Bezalel Academy of Arts and Design, Israel
- Bowling Green State University, United States
- California College of the Arts, United States
- California State University, United States
- CERFAV European Center for Research and Training in Glass Arts, France
- Cleveland Institute of Art, United States
- Cranbrook Academy of Art, United States
- Helwan University, Egypt
- Kansas City Art Institute, United States
- Kookmin University, South Korea
- Massachusetts College of Art and Design, United States
- Namseoul University, South Korea
- New York University, United States
- The Ohio State University, United States
- Oregon College of Art and Craft, United States
- Rhode Island School of Design, United States
- Riksglasskolan—The National School of Glass, Sweden
- Rochester Institute of Technology, United States
- Royal College of Art, United Kingdom
- San Jose State University, United States
- School of the Art Institute of Chicago, United States
- Temple University, United States
- University of Hertfordshire, United Kingdom

- University of Kentucky, United States
- University of Ljubljana, Slovenia
- University of Montana, United States
- University of South Australia, Australia
- University of Sunderland, United Kingdom
- University of Texas at Arlington, United States
- University of Wisconsin, United States
- Vetroricerca Glas & Modern Soc. Coop, Italy
- Virginia Commonwealth University, United States
- Waikato Institute of Technology, New Zealand

Touring Exhibition

Award-winning and honorable mention works from *Emerge 2018* and selected pieces from *Evolve 2018* will be included in the touring exhibition, *Emerge/Evolve 2018*, which will travel to Bullseye Resource Center Bay Area, Emeryville, California; Chrysler Museum of Art, Norfolk, Virginia; and Bellevue Arts Museum, Washington.

Bullseye Resource Center Bay Area, Opening Winter 2019
bullseyeglass.com/bayarea

Chrysler Museum of Art, Opening Spring 2019
chrysler.org

Bellevue Arts Museum, Opening Fall 2019
bellevuearts.org



- 39 Nick Doran Adams, *Easter (Poké) Egg 1/3*
 37 Evelyn Gottschall Baker, *Bones—Group*
 35 Kalina Bańka, *Noise*
 14 Dagmara Bielecka, *Organica 1*
 34 Allyssa Burch, *Honey Bed*
 34 Evan Burnette, *Commemorative Pigeon Plate #1*
 27 Madeline Cardone, *Circ I*
 27 Sukyung Chung, *conception*
 30 Jacci Delaney, *Peach Bubble Wrap Cube*
 29 Rebecca Erde, *Sliding Dovetail, in grey blue*
 20 Rose-Mary Faulkner, *Bare (6–8)*
 28 Mark Goudy, *Relational Forms (#10 & #12)*
 33 Ursula Halpin, *Cuimhnigh ar an mbearna (mind the gap)*
 28 Marina Hanser, *Diaphanous Progression II*
 36 Suzanne Head, *Knot*
 25 Emi Hirose, *loop IV*
 31 Amy Hoagland, *Layered Imprint*
 16 Allison Leigh Holt, *Lens 2*
 35 Emily B Juel, *NS75707/CONTAINER OF PROSPECT/NOJOB*
 10 Saman Kalantari, *Still Life*
 38 Brennan Kasperzak, *Multi Color Range and Quilt*
 36 Rachel Lauren Kaster, *The Golden Truth*
 18 Joshua Kerley, *Making Connections—Pink & Grey Arch, Yellow & Grey Block, Khaki Glass & Polystyrene*
 31 Kira Phoenix K'inan, *The Heart's Invisible Furies, Black*
 26 Ann Klem, *Musings I*
 32 Martha Koerner, *Eighty Two*
 32 Nancy Krinsky, *Raindrop (Barnacle Series)*
 40 Lindsay Marshall, *New Land Forms*
 41 Ashley McFarland, *Break Away and Start Anew*
 24 Lucy Palmer, *Taciturn Blue*
 12 Clare Peters, *In Honour of Seeking, In Honour of Knowing, In Honour of Wisdom*
 24 Andy Plummer, *I Moved On Her Like A Bitch*
 38 Gregorie Rawls, *Eventide*
 40 Daniel Rollitt, *Fragility*
 37 Michelle Ryan, *Execution, 1920*
 33 Marjorie Sanders, *Mu*
 39 David Schuster, *South Georgia Island 1*
 41 Dan Scott, *Conflagrant*
 26 Ilanit Shalev, *Transition #4*
 25 Desislava Stoilova, *La vie en rose*
 22 Jade Tapson, *Scale II*
 30 Matthew Vinci, *Remnant of a Dynamic Process*
 29 Zala Zagorsek, *Dialogue*

About the Jurors

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Left to right: Diane Wright, Heidi Schwegler, and Benedict Heywood.

Benedict Heywood

Benedict Heywood is the Executive Director & Chief Curator of the Bellevue Arts Museum.

Previously, Heywood was Director of Pivot Art + Culture, a gallery and exhibition project of Seattle philanthropist Paul Allen. In Minneapolis, Heywood was the founder of The Soap Factory, the largest space for emerging visual arts in the Midwest, a studio and laboratory for artistic experimentation across contemporary visual arts. A British citizen, Heywood is a graduate of the Courtauld Institute of Art. He has previously been Deputy Director of The Henry Moore Sculpture Trust in Leeds, UK and a Visual Arts Officer at the Arts Council of England, London, UK.

Heidi Schwegler

Heidi Schwegler is an artist and Chair, MFA Applied Craft + Design, a collaborative program between Oregon College of Art and Craft and Pacific Northwest College of Art.

Heidi Schwegler explores a range of materials in her subject matter. She is drawn to the peripheral ruin, modifying discarded objects to give them a new sense of purpose. There is an equilibrium inherent in such things—floating between endurance and decay. Schwegler has had



Left to right: Heidi Schwegler, Diane Wright, and Benedict Heywood.

exhibitions at WBG London Projects, Sheldon Museum of Art, NE, and the Portland Art Museum, OR. Schwegler is a Hallie Ford Fellow, a MacDowell Colony Fellow, and a Yaddo Artist in Residence. She earned her MFA from the University of Oregon and is represented by Upfor Gallery in Portland, OR, and Asphodel Gallery, NY.

Diane Wright

Diane C. Wright was appointed curator of glass and decorative arts at the Toledo Museum of Art in 2017. Previously, she was the Carolyn and Richard Barry Curator of Glass at the Chrysler Museum of Art where she published *Glass: Masterworks from the Chrysler Museum of Art* and co-chaired the 46th Glass Art Society conference, *Reflections from the Edge: Glass, Art, and Performance*. She has also held positions at The Corning Museum of Glass, Yale University Art Gallery and Pilchuck Glass School.

Wright has taught extensively on the history of glass and is a recognized scholar of the windows and mosaics of Louis Comfort Tiffany and his Studio. She is a recipient of the Rakow Grant for Glass Research from The Corning Museum of Glass and received her MA in the History of Decorative Arts from The New School—Parsons School of Design.

Bullseye Projects Curator, Michael Endo: You were asked to evaluate each piece based on the quality of concept, craftsmanship, and design. Did one of these criteria matter more than the others?

Heidi Schwegler: For me, I felt like there was such a range, from material exploration to content-driven work, that rather than focusing on craftsmanship or design, it became more about where the emphasis was more prevalent in each piece. I began to look at it through that lens. So it was interesting to try to put the emphasis on one of the three, rather than thinking that the whole group needed to have a hierarchy.

Diane Wright: I'm really glad you gave us these three criteria to think about, because this is similar to how I evaluate work in my curatorial practice. I have a three-pronged approach. I want a work to be very visually compelling, I want it to say something in terms of concept or idea, and I also want it to be well made. It's a balance of those three. But I have to say, I do try to see where one might outweigh the other. A little bit like what Heidi was saying, sometimes a strong concept can make up for a lack of strength in another area. But for me, a work really does need to touch at least somewhere in all three of those areas to come together and make something that is strong enough to hold its place in a special exhibition or museum collection.

Benedict Heywood: The unifying concept for me of all those is really trying to understand whether the work has some element of self-consciousness to it. The work is aware of why it needs to be made, an awareness of what it's supposed to do. I think work becomes weak when it doesn't have a strong reason to be made.

Michael: So we've maintained these three criteria for over a decade. As an educator, Heidi, or as curators, Ben and Diane, do you feel there's anything else jurors should consider?

Heidi: I don't know how this would be a category, but I'm interested in, specifically with glass, this notion of experimentation. A level of innovation. Is there a way to work with glass and acknowledge the fact that maybe you're trying something that isn't quite succeeding but it's a new way of approaching the glass? Material innovation could be an interesting category.

Michael: From the 43 finalists, you singled out seven award winners. What about these particular works stood out? Let's start with the Gold Award winner: Saman Kalantari's *Still Life*.

Heidi: I am struck by how it transcends its materiality. He really exploited the material and it's now down to the thickness of a sheet of paper. It kind of took my breath away because of that. There's a sort of alchemy there.

Diane: I think he really takes this beautiful composition of a still life and reinvents it in a very elegant way. I love the colors that he chooses, the forms that he's using, and the way it's arranged. He was very specific about the arrangement. It really is like a painting in a sense that he's chosen the background and then the way it's composed formally. And I think a work like this you could easily pick up and set down in a gallery of paintings in a museum like the Toledo Museum of Art or another art institution and it would hold its place among great paintings, sculpture, and decorative arts.

Silver Award winner: Clare Peters, *In Honor of Seeking*, *In Honor of Knowledge*, *In Honor of Wisdom*.

Heidi: If you think of the three categories, the content, the craftsmanship, the design, I think we were all feeling that she excelled in all three, or at least was sensitive to all three. And when you then read her statement it didn't define the work but it really expanded and made the work even more engaging.

Benedict: She went for the religious aspect and created a series of three mystical objects which have a sense of mystery to them. They have an ambiguity to them, which is about seeking knowledge.

Diane: I loved her incorporation of language. The work is beautiful and it's well made, but then you're drawn into it and you start looking into these little cubes and you see these incredibly mystical, I think is what you said, little balls of gold. And as you look closer you see these letters. And so it starts to make you wonder about what she's trying to say with language and with words, and whether or not there are really any words in there.

Benedict: Yes, it's hard to see whether there are words or not.

Diane: It draws you in in a way that makes you begin to think more about the piece and then wanting to read more about it and understand it. Which is exactly what I want a work to do for me.

Bronze Award winner: Dagmara Bielecka, *Organica 1*

Benedict: I was just astounded to see it because it's an object that is very hard to photograph effectively, which in some ways makes it a very successful work of art.

From the Jurors

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Heidi: It is one of those pieces where it absolutely becomes alive when you can get close in. There is so much nuance and change in form and color, details you could never have seen in a photo.

Academic Gold Award winner: Joshua Kerley, *Making Connections (Pink & Grey Arch, Yellow & Grey Block, Khaki Glass & Polystyrene)*.

Diane: This is one of my favorite works.

Heidi: We were so excited to see someone really embrace multiple materials in a very self-conscious way. The works are really wonderful to explore. All of a sudden you begin to wonder if you are looking at glass or real Styrofoam. So, he really played with the materiality of each of the pieces. Materiality is the main character in his exploration.

Diane: I think it has great design elements and has interesting relationships between the materials. This process of joining different materials to glass is difficult to do and I don't see very many people either taking it on or doing it well. The work is beautiful in its simplicity and it's also innovative. I'm looking for what's different and whether a piece can be picked up and put into a gallery space that isn't just all glass. Does this work only fit with other glass or will it fit in a gallery or a space in a museum with other types of artwork?

Benedict: There's a great double take when looking at the Styrofoam because one knows how skillful people can be, it's entirely possible that that Styrofoam could actually be made of glass. But, because it isn't, it's just great.

Academic Silver Award winner: Rose-Mary Faulkner, *Bare (6-8)*

Diane: I think it's a really beautiful work. I love that she brings in the figure and the way she abstracts the body.

Heidi: It's just beautiful, it just worked. And then it was a joy to read the statement. And here again, the statement extended the idea rather than defining or explaining what we were looking at. Yeah, I thought it was pretty seamless.

Academic Bronze Award winner: Jade Tapson, *Scale II*

Heidi: We really wanted to honor Jade's dedication to what appears to be a very challenging technique, as a student. And she did it over and over again and her constraints were very, very tight. I think

that's one direction that a student should take. Really focus on mastering a certain innovative technique.

Diane: We talked about the idea of repetition and why she was repeating something. And I can't remember if her statement goes into that...

Heidi: It does. She says that she is exploring pattern and altering it by scale. She owned it. If she had started talking about content that was way outside of the material and tried to insert meaning, I would have struggled with the work. But I really admired, as a student, that she owned this technical exercise.

Diane: They're well executed and the repetition is very visually compelling. It does draw you in, which is always one of my criteria: a strong visual component. And then, as you said, her concept was straightforward and she didn't try to veer off into some black hole of ideas. She just put it out there as straightforward and simple. The only thing that we would give as feedback is to create mounts that are a little softer looking.

Crossover Award winner: Allison Leigh Holt, *Lens 2*

Heidi: This was our most challenging decision. It was between Allison's piece and Mark Goudy's *Relational Forms (#10 & #12)*. They are both spectacular pieces.

Diane: Allison was a little more articulate about her idea and how it was represented in the simple lens form with the very symmetrical pattern of dots. But I think that the award could have gone to either one.

Benedict: Yeah.

Heidi: It really could have. So this is a good example of where an artist statement actually pushed somebody over the edge. She was very thoughtful in discussing what this exercise was and why she was doing it. Not that Mark didn't, but we just found that the deciding factor was language.

Michael: Each of you were asked to select one Honorable Mention. A piece that didn't win an award but you felt deserved to be recognized.

Heidi: We did it as a group. First is Kalina Baňka, *Noise*.

Diane: I love the use of found objects. It was refreshing to see somebody articulating this format that's usually in paint onto a piece of glass.

Heidi: I liked her ambition for multiple reasons. The ambition of taking something completely lowbrow and then translating it into something that was very highbrow in terms of the material.

Then there was Evelyn Gottschall Baker with her *Bones-Group*, which I could look at forever. They are stunning objects. I could go on and on on why representing natural objects is interesting and complicated.

Benedict: Yeah, it is crazily good.

Heidi: And then the last one, Andy Plummer, we had so many conversations about Andy. From his background, he worked in the coal mining industry, to openly admitting that this is a very new medium later in his life. And then the political component in that he's taking a very relevant issue and doing something with that. With objects that are, I'm finding out, are very, very challenging to make. I really enjoyed the scale of them. So every decision he made I felt just really came together.

Diane: And I think it's really brave of him as a man to take on a topic like this, and to title the piece, *I Moved On Her Like A Bitch*. Admittedly, I was taken aback slightly when I read that and immediately thought this piece would be off-putting. I thought that the piece would be challenging for me as a woman to understand. He did a really good job of not only creating objects that are visually stunning and beautiful, but also connecting the visual component to his idea.

Michael: Do you have any advice for future applicants?

Heidi: There are a couple things. I encourage future applicants to think about their work outside of their own personal intention, to consider their work in a broader context, both conceptually and materially. It can be enlightening to consider the significance of glass through both lenses. The second thing is to really consider the presentation of their objects and how that can add meaning to these seemingly autonomous forms.

Diane: I would echo those ideas. Also, I think they should consider the value of the statement. It is important to develop your own voice and not to use a tone that mimics what you hear other people saying or what you think people want to read. Your own voice is going to be better at explaining your work. Just honor your own ideas and stick to a straightforward approach to explaining them.

Benedict: Say what you do and say why you do it. Once you've written that down in a couple of hundred words, give it to somebody else to read

and make sure that they understand it. Statements should be designed for someone else to read. Write it and then give it to your mother or a friend and see whether they get some kind of sense from it. We're not particularly impressed by complicated language, because we deal with that kind of language all the time.

Heidi: One of the things I really enjoy about a successful artist statement is when it shows depth of understanding. One of the exercises that I always give to my students is to write that first statement and take note of words that are repeated, for example, memory, remembrance... words that you use often. Choose just one of them and write a three page paper on that word alone and you will begin to understand or develop a much deeper understanding of what these mean to you and to others. There were so many artist statements that I read during the jury process that touched on 20 different ideas. Give me one of those and unravel it.

Diane: Short and concise rather than complicated and long.

Heidi: Be a little bit more aware of, "why glass?"

Benedict: You know, there are easier ways to make than messing with glass.

Heidi: And cheaper.

Benedict: Cheaper, easier, in every sense of the word. So picking glass is slightly perverse.

Diane: Oh, there's our quote for the day!

Gold Award

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Saman Kalantari

Iran, living in Italy

Still Life, 2018. Pâte de verre and porcelain.

6.25 x 19 x 17 inches (installed)

Porcelain component, Jaclyn Harris

I think of waste as an artistic material, as the residue of processes that have happened and of things that have been. My artistic research starts from garbage; I take found objects, recyclable materials, and organic forms, and transform them into artwork. By inserting other materials such as ceramic, paper, and plastic into my installations, I try to express what different materials have in common or in contrast with each other and how they react. The whole process represents the cycle of life.

Saman Kalantari was born in Shiraz, Iran, and received his BA from Azad University in 1994. He started working as a ceramic artist in 1992 and participated in individual and group exhibitions. He left Iran in 2004 and has been living in Italy. In 2007, Kalantari completed a two-year course at Vetroricerca in Bolzano, Italy, where he discovered glass as a new medium. Glass has enabled him to express his social experiences of life from both Iran and Europe. He won the Newcomer Award in *Emerge* 2008 and was a finalist in *Emerge* 2010 and *Emerge* 2016. His works have been published in *Glashaus* and *Neues Glas/New Glass*.





Clare Peters

Australia

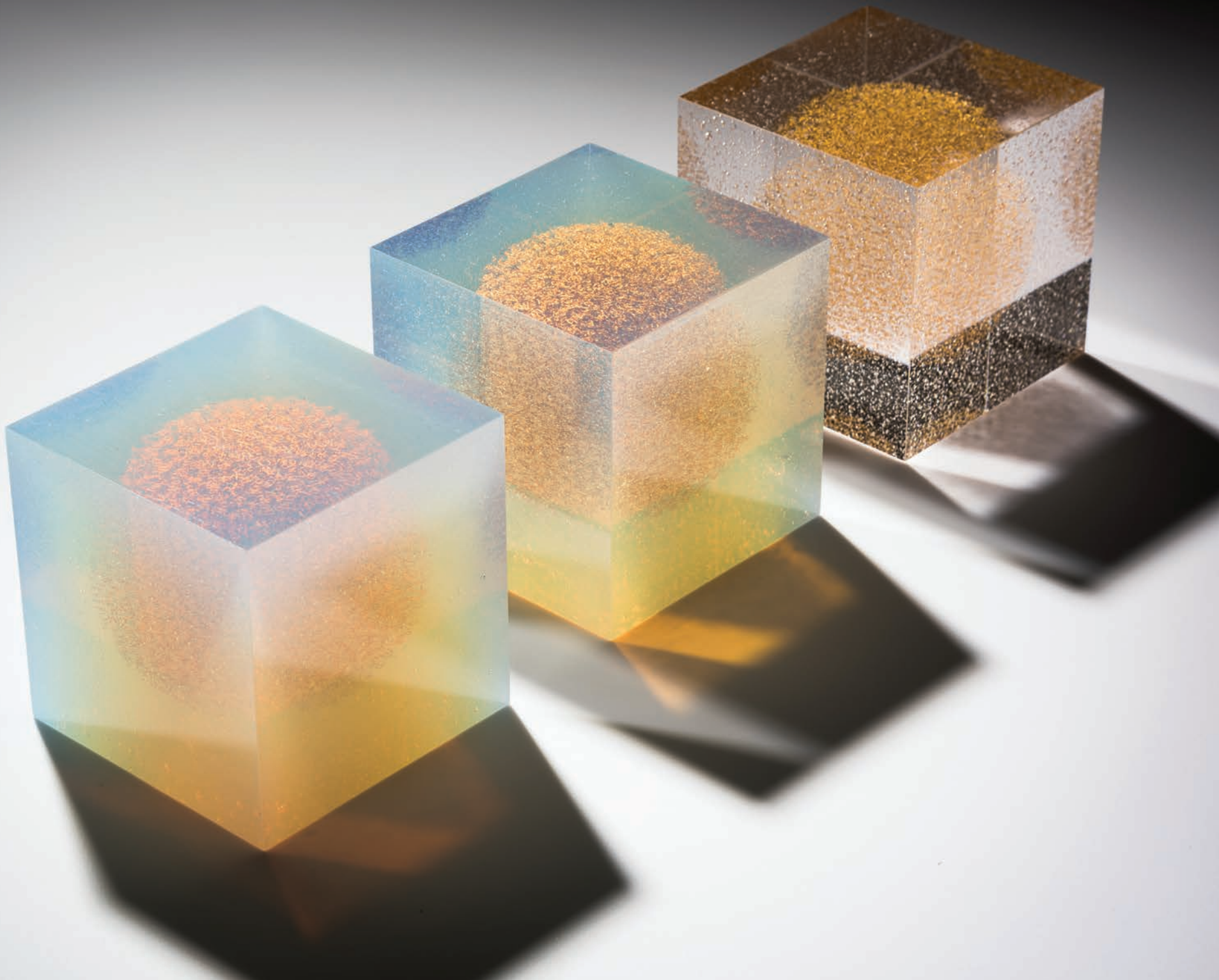
In Honour Of Seeking, In Honour Of Knowing, In Honour Of Wisdom, 2016.
Screen printed and kilnformed glass, transfer film, 22 karat gold.
3.875 x 3.875 x 3.875 inches each

My work explores the use of multiple layered fused glass and light, to give physical expression to the realms of faith, hope, and knowledge. In Honour of Seeking, In Honour of Knowing, In Honour of Wisdom contains text selected from the Psalms applied to the glass using 22 karat gold, reminiscent of illuminated manuscripts. This text is then deconstructed and reapplied to the glass in layers. The layers are then recombined and fused into a sculptural form, suspending the words in space and creating a place for inspiration, revelation, and hope, using an encoded visual language.

Clare Peters left a 20-year nursing career to follow her glass passion full time, bringing with her an understanding of the value of hope, an underlying theme in her work. In 2015, Peters completed a BVA with first class honors at the Australian National University. Since graduating, she has received numerous awards including the Ausglass Vicki Torr Memorial Prize and the Stanislav Libenský Award Special Prize in 2016, which provided a study opportunity at The Corning Museum of Glass. Peters is based in Australia, where she has a working and teaching studio.



Silver Award



Bronze Award

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Dagmara Bielecka
Poland

Organica 1, 2016. Kilnformed glass.
1.375 x 10.625 x 8.75 inches

I am inspired by recognizable forms and motifs captured in people's minds, visually associated with selected collections of images or the language of signs. I use them to create metaphors, associations, and meanings. I am fascinated by ancient and contemporary glass ornamentation. I experiment with techniques and develop new methods of implementation. My concepts are created spontaneously by observing the effect on the glass of merging a method of shaping with important features of the object of inspiration.

Dagmara Bielecka earned an MFA in glass from the Eugeniusz Geppert Academy of Art and Design in Wrocław, Poland in 2000. She has worked at the Academy as an assistant for 10 years. Her first fascination with creative work in glass was lampworking. Bielecka has been working with kilnformed glass since 2009, combining lampworking with kiln techniques and, recently, roll-ups. Her work has been included in exhibitions at Glasmuseum Lette (Germany), and the European Glass Festival 2017 (Poland), and published in *New Glass Review* 38.





Crossover Award

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The Crossover Award is for an artist established in another medium who first started working in kiln-glass after January 1, 2016.

Allison Leigh Holt

United States

Lens 2, 2017. Kilncast glass and mirror.

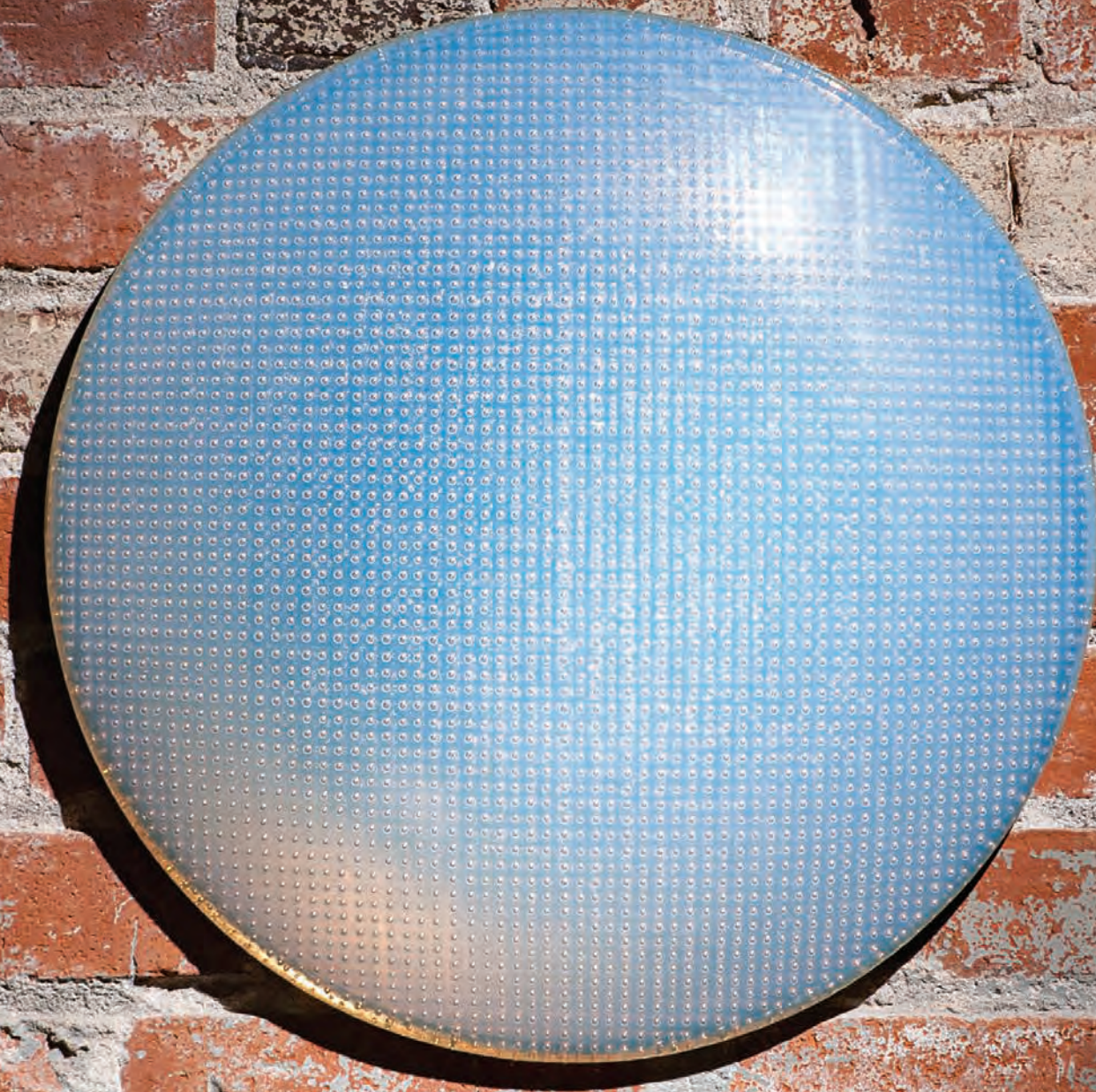
17 x 17 x 2.5 inches

Courtesy of Byram Abbott

My work is predicated on translating ways of knowing into perceivable forms. My recent projects emerge from information and video collected during research with Indonesian shamans, autistic individuals, and theoretical physicists. They examine divergent ways of perceiving, comprehending, and interacting with our world. I create techniques for engaging with it through media art by combining glass and resin sculpture with video, sound, diagrams, and performance. Looking at the fundamental structures within and the equivalent value between traditional, neurodivergent, and scientific knowledge, these works function as maps and simulations of consciousness and pursue a dialogue between very different experiences of reality.

Allison Leigh Holt is a multidisciplinary artist whose awards include a Fulbright Fellowship (Indonesia), a San Francisco Arts Commission grant, a Djerassi Artist Residency, a Cemeti Art House Residency (Indonesia), nominations for an SFMOMA SECA Art Award, a Smithsonian Artist Research Fellowship (two-time finalist), and a Eureka Fellowship. Notable exhibitions include those at SFMOMA, Stanford University, Cemeti—Institute for Art and Society (Indonesia), Anthology Film Archives, and the North Dakota Museum of Art. Holt's speaking engagements have included *Imagining the Universe: Cosmology in Art and Science* at Stanford Arts Institute, and the University of North Dakota Writers Conference with theoretical physicist Brian Greene.





Gold Academic Award

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Academic Awards are unique in that each encompasses two prizes—one recognizing an individual artist and the other the accredited, university-level academic program in which that artist was enrolled during the 2016–2017 or 2017–2018 school years.

Joshua Kerley
Royal College of Art
United Kingdom

Making Connections—Pink & Grey Arch, 2017. Kilncast opal glass, cork. 5.625 x 5 x 1.875 inches

Making Connections—Yellow & Grey Block, 2017. Kilncast opal glass, cork, rubber band. 2.5 x 4.375 x 1.25 inches

Making Connections—Khaki Glass & Polystyrene, 2017. Kilncast glass, polystyrene, rubber band. 4.75 x 3.375 x 1.75 inches

My glassmaking practice is rooted in play, experimentation, and progressive engagement with materials and processes. Taking inspiration from design trends, architecture, and construction, my glass and mixed media assemblages investigate themes of materiality and material resonance. I am interested in the junctions between adjoining surfaces and how things fit together. I play with methods of joining glass components with other media, including cork, upholstery foam, polystyrene, and other found or collected objects.

Joshua Kerley is an early career glassmaker, artist, and designer specializing in kilnforming. He is currently studying for his MA in ceramics and glass at the Royal College of Art, London. He completed his undergraduate degree in contemporary crafts with honors at Falmouth University in 2011 and worked at the university as a senior glass technician for three years.





Silver Academic Award

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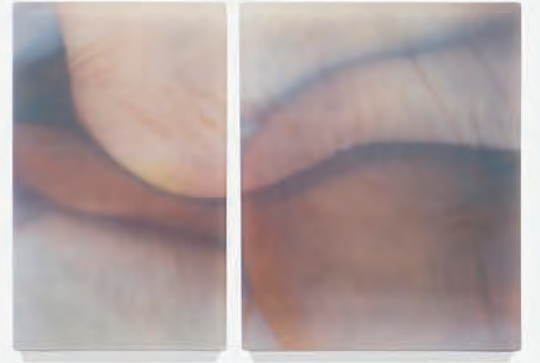
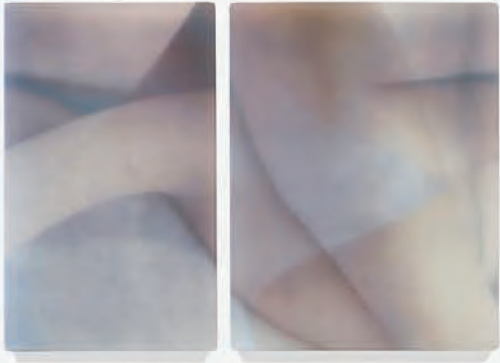
Rose-Mary Faulkner
Australian National University
Australia

Bare (6–8), 2017. Kilnformed glass and decals.
11 x 70 x 0.375 inches

Our bodies are simultaneously familiar and foreign to us. My current work presents a study of my own body from this unique and subjective line of sight, aiming to map and record the female figure through abstracted and layered photographic imagery. I combine several related images before further manipulating the surface and form through multiple fusing or coldworking to achieve a matte, smooth, skin-like surface. This allows for the specific materiality of the glass to enhance a sense of bodily form and sensation. I also engage body fragmentation and abstraction, visually dividing the body through photography and layering, as a tool to focus on its form and surface. In this way, I also consider the role of the gaze and express a female perspective on the female form.

Rose-Mary Faulkner decided to study glass after attending courses at Canberra Glassworks in high school, learning kilnforming with Mel Douglas and glassblowing with Brian Corr. In 2016, she graduated from the School of Art and Design, Australian National University with a BVA (glass) with first class honors. Her current work is an investigation into methods of mapping and recording the female figure. Faulkner was a finalist in the Wagga Wagga Art Gallery's *National Emerging Art Glass Prize* in 2016 and has received residencies at Canberra Glassworks and Megalo Print Studio + Gallery. Her work was exhibited in a joint exhibition at Belconnen Arts Centre and her honors work was selected for *Made in Australia 2017*.





Bronze Academic Award

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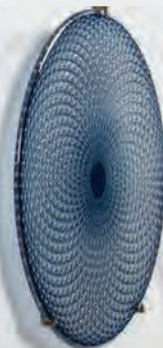
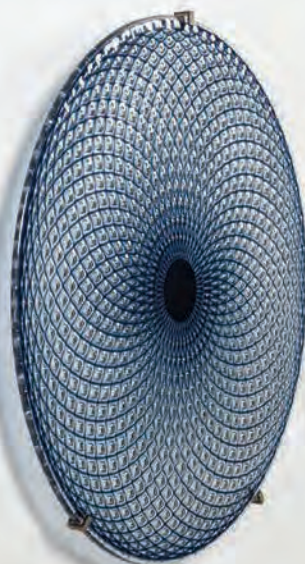
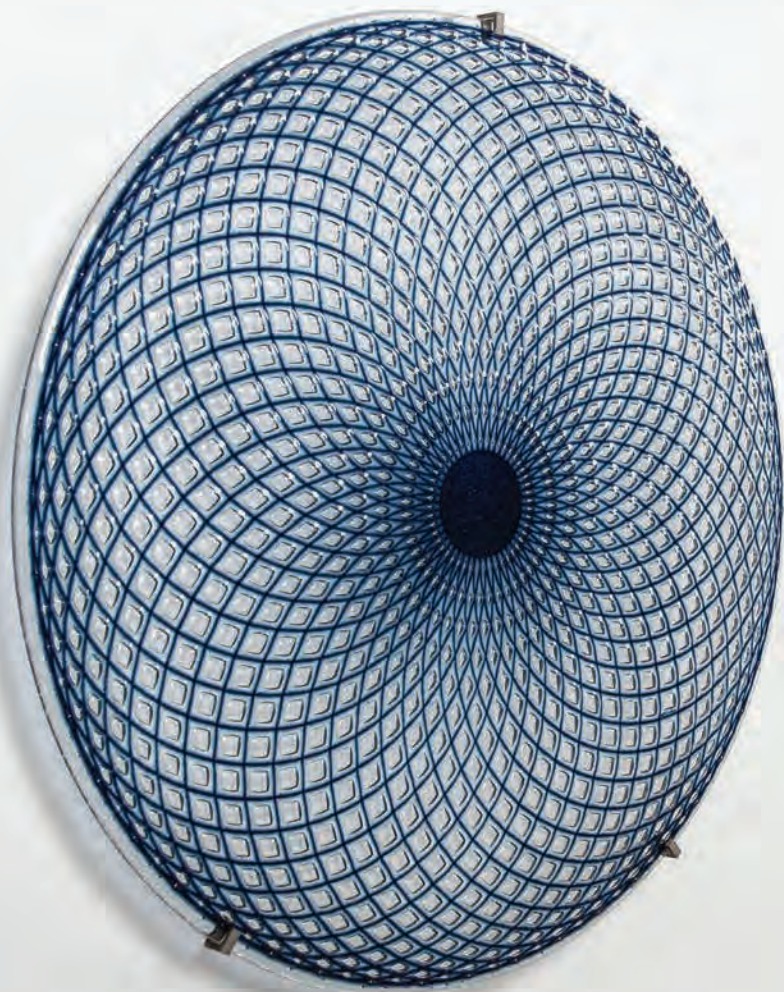
Jade Tapson
University of Sunderland
United Kingdom

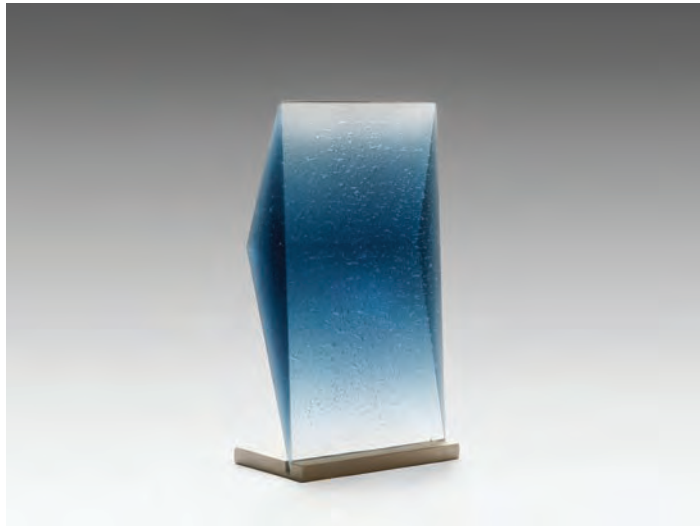
Scale II, 2017. Kilnformed glass and screen printed glass powder.
21.875 x 122.375 x 0.25 inches (installed)

My work is an exploration of screen printing with glass powders, influenced by my interest in pattern and how it can combine aesthetic impact with cultural identity. Through experimentation with the printing and fusing of glass powders, I discovered the ability to consistently trap air during fusing. The resulting body of work illustrates how patterns can transform as pieces grow or decrease in size, with the printed pattern and the pattern created by the bubbles contrasting yet complementing each other.

Jade Tapson is a glass artist based in North East England. She graduated with an MA in glass from the University of Sunderland in 2016. Tapson was awarded second prize in the Contemporary Glass Society's *New Graduate Review* 2016; the Glass Sellers Art & Craft Student Award in the *British Glass Biennale* 2017; and the *craft&design* Highly Commended Award. In addition to developing her own artistic practice, Tapson teaches screen printing courses as a private tutor.







Lucy Palmer
Australia

Taciturn Blue, 2016. Kilnformed glass, aluminum stand.
8.25 x 4.75 x 1.5 inches

My work explores the notion of natural, almost desolate, outside spaces and their psychophysical effects on the minds of the people within them. I attempt to delve into the space between one's thoughts, focusing particularly on the meditative characteristics of extensive physical space, and its ability to diminish perception and emotion and expand the emotive or internal space of the inhabitant. Through my depiction and abstraction of particular landscapes and vast open spaces, I attempt to capture their resonance, inviting the viewer to enter them through my work and thereby blurring the line between the physical self and space.

Lucy Palmer graduated from the University of South Australia in 2014, with an honors BVA, specializing in glass. Currently working from her studio at Canberra Glassworks, Palmer strives to utilize the unique qualities of kilnformed glass to create an illusory sense of distance and depth, depicting vast landscapes, expansive skies, and the quiet horizon where the two dissolve. She has exhibited her work at the National Art Glass Gallery, Wagga Wagga, and has received residencies at Canberra Glassworks and the Sanskriti Kendra and Helpmann Academy in India.



Andy Plummer
Australia

I Moved On Her Like A Bitch, 2017. Kilncast glass.
15.875 x 3.125 x 3.125 inches each

This work is part of the Sweet Fruit from the Garden of Fear series. The thesis is that systemic anger is a product of deep-rooted fear that, left unaddressed, becomes a major, cherished component of the psyche. The objects are scaled-up models of .50 caliber bullets; beautiful, graceful, but lethal in intent. Polished tips give a look of precious totems brought to a shine by the touch of hungry hands seeking assurance. They are about misogyny, a subset of anger. The colors mix gender and violence. The title is a quote. A peculiar turn of phrase that seethes with hostility and contempt. It's not locker room banter.

Andy Plummer became a glass artist in 2013, after retiring from the Australian coal industry. He was introduced to glass at Sydney College of the Arts. He learned to fuse, cast, and blow glass, and co-founded/chaired the Ranamok Glass Prize. For 20+ years, Ranamok was the premier award for contemporary glass in Australia and New Zealand. The experience refined his artistic expression and honed his desire to become an artist: "My medium is glass, my techniques include kilncasting, fusing, and coldworking. Aside from a few courses, I've had no formal training in art or glass. I'm technically-minded and have a lifelong interest in art, architecture, and design. I'm an astute, sensitive observer, bearing the ribbons and scars of 68 years of inquisitive exploration."



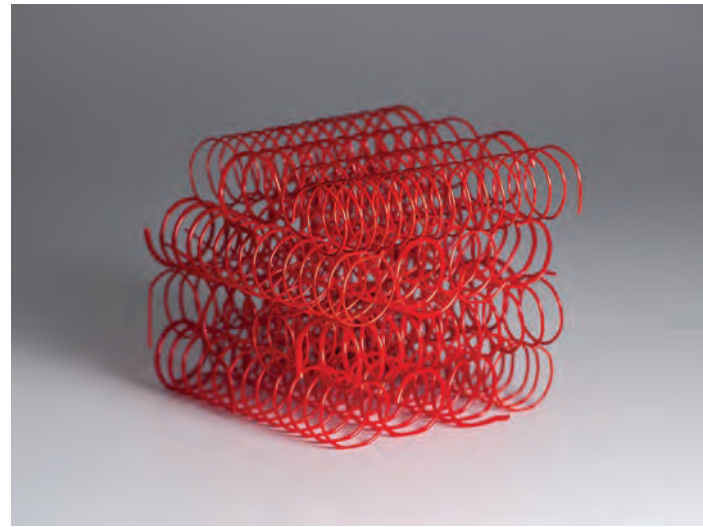
Desislava Stoilova

Bulgaria, living in France

La vie en rose, 2018. Kilnformed glass.
9.125 x 14.75 x 4 inches

I consider glass a field of research. I love to experiment and explore the material's possibilities. I watch the world around me. I live in a rural area among old farms and buildings in ruin. This environment inspires me. Very clean, my work showcases forms and colors. Looking for the essential, I love to talk about time passing through the material.

Born in Bulgaria in 1983, Desislava Stoilova moved to France when she was 19 in order to study art. She discovered fused glass during her visual arts studies and went on to receive a degree from École Supérieure des Métiers d'Art d'Arras. Stoilova opened her workshop near Lille, France, in 2009. Since then, she has been creating drawings and sculptures in fused glass and contemporary stained glass.



Emi Hirose

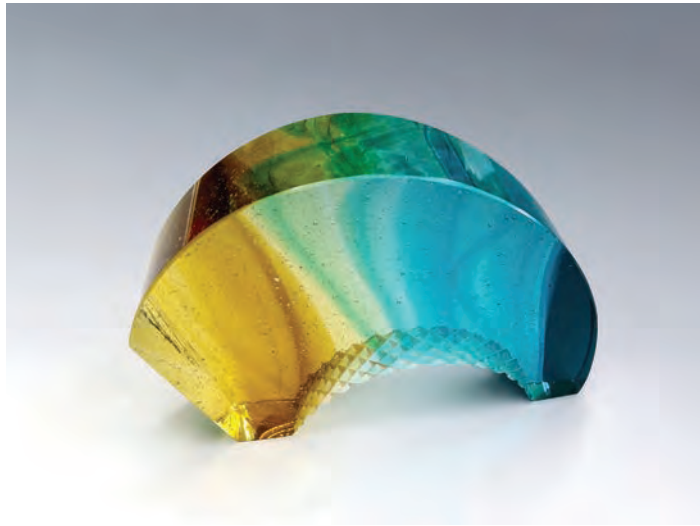
Japan

loop IV, 2018. Kilnformed glass.
4.125 x 5.375 x 5 inches

The guiding principle with my art is to represent my inner self in an external environment, including emotions, memories, and the sights, sounds, and experiences of life. Expressing such things through glass creates a unique shape and sound, reminiscent of life itself.

My work is inspired by the elements of life. I am captivated by the circle of life, where we are born with fragility and die in the same way, thus creating the essence of rebirth. I hope to portray this through glass and the symbols I choose. Nature, at its core, is made up of layers, cells upon cells, and organisms upon organisms. My pieces are layered to mimic the complexities of life, both in the biological sense and the philosophical sense where we are made up of an accumulation of experiences.

Emi Hirose graduated from the Toyama City Institute of Glass Art in 2013. She was a staff member at the Toyama Glass Studio from 2013 to 2017, and currently works as a freelance artist. She has exhibited her work throughout Japan.

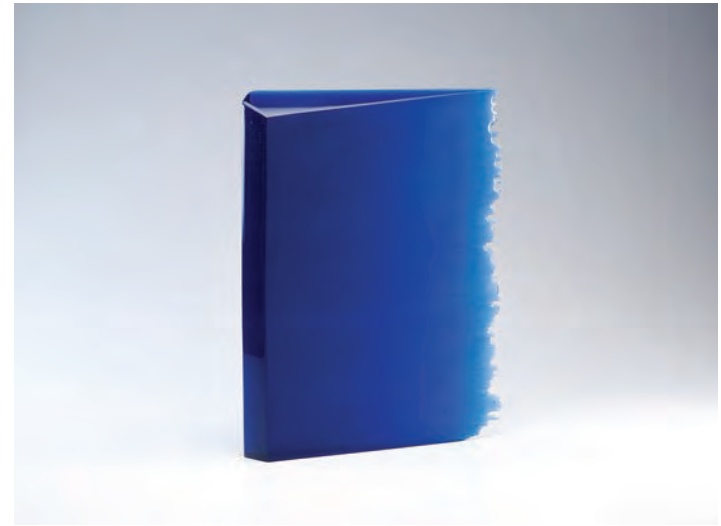


Ann Klem
United States

Musings I, 2017. Kilncast and coldworked glass.
4.25 x 6.75 x 1.375 inches

Often beginning with a single word, I plan glass pieces based on my love of science fiction, black holes, nature's processes, and color. I think and design in an "engineered" style. I love the straight line and mixing the smooth with the rough. I am having the time of my life!

After a career in complex computer systems development, Ann Klem dove into her passion for glass and color. She immersed herself in training for kilnforming and casting, then discovered she loved the zen of coldworking glass. She has a BA in mathematics and an MBA from the University of Louisville. Klem was also an active partner in Gallery Janjobe in Louisville, Kentucky, for almost 10 years.



Ilanit Shalev
Israel, living in United States

Transition #4, 2018. Kilnformed glass.
15 x 11.25 x 2.375 inches

Transition is about taking new paths in life. New ideas and experiences are formed as paths open. The light through the edges of the piece symbolizes brightness and hope, mixed with darker times. Each line is solid, but perhaps wavering at times to show slight imperfections that parallel our own experiences in life.

Moving from Israel to Portland, Oregon opened Ilanit Shalev's eyes to the world of glass. She took a three-hour introductory fused glass class and fell in love with the medium. Throughout the years, she took many more classes with different distinguished glass artists. After a class at Pilchuck with Steve Klein in 2010, she began to think in 3D. In 2011, she was awarded a scholarship to The Studio of The Corning Museum of Glass to study with Heike Brachlow. In 2013, she returned to Pilchuck to study with Richard Whiteley and Scott Chaseling. Shalev has created public art installations and launched a line of fused glass and leather jewelry.

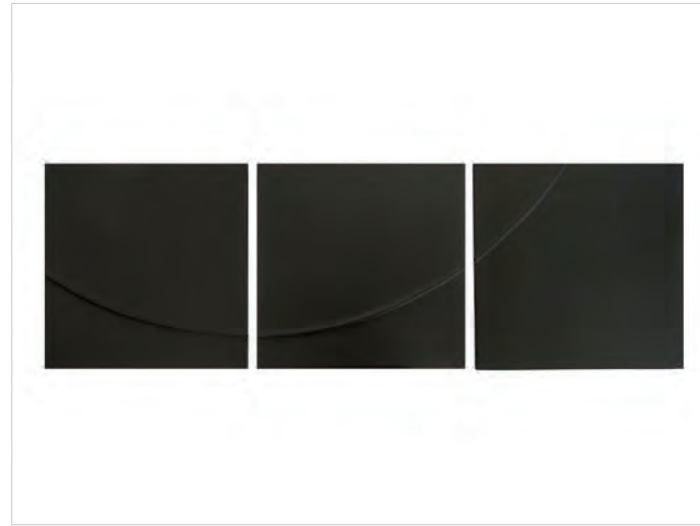


Sukyung Chung
South Korea

conception, 2017. Kilnformed glass and metal.
13 x 9.25 x 1.5 inches
Metalwork designed by Myoung Sik Choi

Glass that endures a temperature of 830°C and metal melted at over 1500°C are joined. However, both strong materials do not crush each other. The depth of glass shows a smooth and soft melted line made inside of a kiln. But rather than sharp and hot, the glass has the feel of a flowing river, providing stability as it surrounds the thin metal. In this case, two are better than one alone.

South Korea native Sukyung Chung started working in glass in 1996 at the Stroganov Moscow State University of Arts and Industry. She attended the Kyung Hee University Graduate School of Art and Fusion Design, earning an MA in product design in 2005. In the United Kingdom, Chung studied at the University for the Creative Arts in Farnham and the Royal College of Art, earning an MA in ceramics and glass in 2009 and 2012 respectively. She completed her doctoral work in industrial design at Kyung Hee University in 2015. She has exhibited her work internationally and was a finalist in *Emerge* 2012 and the 2012 *Stanislav Libenský Award*.



Madeline Cardone
Australia

Circ I, 2018. Kilnformed glass.
13.375 x 41.625 x 0.625 inches (installed)

My work contemplates the mysteriousness of the internal, specifically the relationship between the internal and the external, to create subtle forms that suggest the presence of something ambiguous beneath the surface of the material. The subtle tensions created in the material are what interest me to explore and challenge the potential of kilnformed glass. By putting these tensions into dialogue with each other, I aim to evoke a sense of push and resistance between form and material, inviting the interplay of dark and light, and prompting the temptation of touch.

Madeline Cardone is a fifth-year student at the Australian National University, currently pursuing a combined BA (art history and curatorship) and a BVA (glass). She has engaged in a number of curatorial positions, including a pop-up exhibition for the ANU Open Day 2017 at the Glass Workshop, the Living Rooms event for the DESIGN Canberra Festival 2017, and the exhibition *Symbiosis: China and Australia Edge Glass Art Student Exhibition* at the China Academy of Art in Hangzhou. Through both her developing artistic and curatorial practices, Cardone aims to engender unique dialogues between objects and the spaces they inhabit, as well as engaging with emerging artists to exhibit growing local talent.



Mark Goudy
United States

Relational Forms (#10 & #12), 2018. Kilnformed opalescent and reactive glass; coldworked, sandblasted, hand-lapped rim, sealed surface.
#10: 6.5 x 21.125 x 8.5 inches, #12: 7.25 x 21.625 x 9 inches

My mission as an artist is first to create a coherent visual language, and then learn to speak in that language. Following years of work with ceramics, I am intrigued by the idea of creating visually compelling forms entirely within the kiln, using the physics of gravity and flow. When heated, glass naturally forms perfect parabolic shapes that allow me to experiment with equipoise and equilibrium. With my surfaces, I explore the duality of translucency and opacity.

Mark Goudy's educational background is in the sciences, having earned a BA in biology and MA in electrical engineering. In 2009, following a 20-year career as a digital design engineer in computer graphics, he began working in ceramics. During the past nine years, he has exhibited his work internationally, including a duo exhibition at Galerie du Don in south-central France; *Focus: Vessel Exhibition 2016* (juror award), Keramikmuseum Westerwald, Germany; and *Taiwan Ceramics Biennial* at the New Taipei City Yingge Ceramics Museum.



Marina Hanser
Austria

Diaphanous Progression II, 2016. Pâte de verre, kilncast, and coldworked glass. 7.25 x 21.5 x 5.5 inches (installed)

My work is concerned with revealing and concealing, deconstruction and reconstruction, and states of transition. It is inspired by notions of loss, transformation, and remembrance. My ideas are explored through both a physical and conceptual connection to the material and its transformative processes. I use both additive and subtractive processes in my work to explore destruction and creation simultaneously through multiple kilnforming and coldworking techniques.

Marina Hanser is a glass artist based in Austria. She studied at the Glasfachschule Kramsach, Vetroricerca, and the Australian National University. Since graduating in 2014, Hanser has received a series of international opportunities including residencies (The Studio of The Corning Museum of Glass, Bullseye Glass Co, and Canberra Glassworks) and awards (The Glass Prize by Warm Glass UK and the Boronia Prize for Excellence in Glass from ANU). She has assisted, taught, and exhibited in Australia, Europe, the United States, South America, and Japan.



Rebecca Erde
United States

Sliding Dovetail, in grey blue, 2017. Kilncast glass.
4 x 2.25 x 2.25 inches

My obsession with Japanese wood joinery began in architecture school when a friend taught me how to make the kawai tsugite (the three-way joint). In 2016, I took a class with artist Matthew Day Perez and learned to transform 3D prints into cast glass. It was my first time casting. As a woodworker and a digital fabricator, I was excited to combine my passion for joinery with my love of glass and 3D printing. The first joint I created in glass was the kawai tsugite. I fell in love with the process. The physical glass pieces are functioning mobile joints. As a designer, I wanted to create these pieces in a transparent material to show the intersection of beauty and functionality in this traditional woodworking technique.

Born and raised in New York, Rebecca Erde received her BS in architecture at Washington University in St. Louis in 2015 and has worked as a metal fabricator, furniture designer, architectural model maker, and woodworker in New York City. Erde has been working at UrbanGlass for 15 years with her father and worked at Third Degree Glass Factory in St. Louis during college. She is currently enrolled in the Master of Industrial Design program at the Rhode Island School of Design, where she continues to take casting classes within the Glass Department. She plans to explore more glass furniture, aiming to combine glass joinery with other mediums, such as wood and concrete.



Zala Zagorsek
Slovenia

Dialogue, 2018. Kilnformed glass, walnut.
5 x 5 x 15 inches (installed)

Glass is a material of many contradictions. That is why many people find it cold and hard to combine with other materials. In my work, I have tried to combine wood and glass in a composition that is both aesthetic and functional. A dialogue between two such different materials is like a dialogue between people: it works if it is done with sensibility and is well considered. I find dialogue to be the most important aspect of human interaction, the means with which problems can be solved and happiness can be established.

Zala Zagorsek is currently a student at the Academy of Fine Arts and Design, University of Ljubljana, Slovenia, studying under the mentorship of Tanja Pak (glass) and Kristina Rutar (ceramics). In 2018, she was honored with the Academy's recognition award for her work in glass and ceramics. Zagorsek has participated in group exhibitions, including *Junior Glass Ways* in Sázava, Czech Republic; *Lighting Guerrilla 17*; and other Slovenia-based exhibitions and projects.



Jacci Delaney

United States

Peach Bubble Wrap Cube, 2018. Kilncast glass.
5.875 x 5.875 x 3 inches

Bubble wrap is this wonderful material that protects fragile objects. It has no defined shape, only the shape of the object it covers. In the cube, the bubble wrap is a formless cavity, contradicting the straight and polished exterior. Form versus formless.

Jacci Delaney started working with kiln-glass in 2006 at Southern Illinois University Carbondale, where she received a BFA and BA in 2008. Her thesis involved fusing fish in glass. She kept working with bigger fish after graduating and then started graduate school at The Ohio State University. She began working with bubble wrap in 2011 and became fascinated both by how tactile glass bubble wrap is and how it is a contradiction in glass. Delaney is currently a full-time artist, adjunct instructor at the Columbus College of Art & Design, and an instructor at Glass Axis.



Matthew Vinci

United States

Remnant of a Dynamic Process, 2017. Kilnformed glass.
8.625 x 18.25 x 5.25 inches

As a person who has been sick for 24 years in a society that debates if healthcare is necessary to live, it's reasonable to be pessimistic. As speculative fiction, Remnant of a Dynamic Process is that. A found object in a supposed future, a supposed somewhere. Some egoic wonder-machine that failed at the hands of the forces it was designed to harness. Its clarity, polluted, its order, disrupted. It's ugly and incomplete. It's self-referential. It's a cautionary divergence from the wonder I typically use as a balm against the miseries of illness, sharing air with a regime who think sickness, guns, and tribes are wonderful things. In short, it's narrative.

Reality is more exotic. Abstraction, mystery, and speculation allow us to dwell in a fantastical elsewhere, where inquisitiveness is "the thing" and problem-solving is close by. In that place, glass is an eloquence with which to speak.

Put gently, Matthew Vinci is a failed actor in LA with a medical problem that inhibits proper breathing and the pleasures of smell or taste. Constantly coping, he delved into art, uplifted by the works of Stanislav Libenský. The quiet, strong, contemplative facts of abstract glass remove Vinci from the aggravation of his condition and shame felt from being a sick being in a country debating if he deserves care. His glass and the contemplations and abstractions therein are a needful escape.



Kira Phoenix K'inan
United Kingdom

The Heart's Invisible Furies, Black, 2016. Kilnformed glass.
23.25 x 16.75 x 1.25 inches

Over the past five years, I have developed several glass drawing techniques that stemmed from transferring the language of a two-dimensional line drawing on paper into three-dimensional sculptures. Each transformed drawing is unique and created in the moment. Thus far, I have developed eight different drawing techniques with glass including Carve Drawing, Plaster Expression, Spike Drawing, Scratch Drawing, Panel Glass Drawing, Chisel Drawing, and Disk Series. Each allows me the ability to tell stories, express a feeling through physical gestures, allow the slow release of a form as it emerges out of the material, and interpret my surroundings with the use of line and color. My practice is also rooted in my interest in the science fiction genre, ancient mythology, and the organic forms found in nature or under a microscope.

Kira Phoenix K'inan earned her MA in ceramics and glass from the Royal College of Art, and her BA in fine art from Central Saint Martins in London. She has exhibited her work throughout the United Kingdom and been awarded residencies and scholarships at Edinburgh College of Art and the Konstfack Exchange at Konstfack University in Stockholm, Sweden.



Amy Hoagland
United States

Layered Imprint, 2017. Kilncast glass.
7.75 x 7.25 x 2 inches

My work lies within the intersection of humans and the surrounding land. Through literature, data, and personal interactions with the environment, I research the way we perceive our relationship with nature. Challenging these perspectives, technology is used as a tool to connect the natural and manufactured worlds. I appropriate natural forms such as rocks and icebergs, either in their actual state or as 3D scans of the form. Materials like glass, iron, and cast paper are vehicles for my concept. This work provokes engagement and action by connecting people to their senses, body, and mind.

Amy Hoagland is a sculptor residing in Austin, Texas. Her work focuses on the role humankind has within nature and strives to discuss how technological advancements are affecting Earth's ever-evolving structure. Craft processes are used as a vehicle for her concept. Re-creating natural forms such as rocks with cardboard, cast paper, and etched glass is a way of demonstrating nature's fragility. Hoagland graduated with a BFA in sculpture from the University of Kentucky in 2016 and was granted the prestigious 2017 Windgate Fellowship by the Center for Craft, Creativity & Design. It has allowed her to travel to Alaska to 3D scan glaciers and icebergs to 3D print, and to create a series of glass works speaking to the impermanence of these natural forms.



Martha Koerner
United States

Eighty Two, 2018. Kilnformed glass.
8 x 9.875 x 10.125 inches

My current work is about exploring patterns and testing the limits of glass. It is inspired by expansion, pattern, and experimentation: expansion that is found in nature and in other materials; experimentation in the cutting of patterns in glass and the application of heat, the rigid patterns expanding and stretching organically. Color and resulting patterns of light add unexpected dimensions. It is a balance between control and serendipity with an ever-present fear of breaking glass.

Martha Koerner grew up in Portland, Oregon, and earned a degree in landscape architecture from the University of Washington focusing on urban design, natural systems, and public art. As part of her path in landscape design, Koerner has worked for artist Buster Simpson, collaborated with artist Dana Lynn Louis, was part of the Oregon Arts Commission's *Arts Build Communities* team, and worked with children in design and sustainability.



Nancy Krinsky
United States

Raindrop (Barnacle Series), 2017. Kilnformed glass.
5.5 x 2.75 x 2.75 inches

Barnacles clinging to objects in seemingly preordained patterns, fishing lures tying themselves to a chain link fence with the help of the wind, polished surfaces formed via the action of the ocean. Beauty and order through randomness. Such natural occurrences influence the imagery in my work. My vessels begin with well-designed tiles containing reactive glass elements. Although through experience and exact placement the outcome can be predicted, by design, I like to leave a little bit to chance.

Nancy Krinsky works in her Brooklyn studio creating natural form glass vessels inspired by her frequent trips to the Brooklyn waterfront. She studied painting and sculpture and received a BFA from Pratt Institute. While living in Hawaii, Krinsky discovered kilnformed glass. She was so fascinated by the kilnforming process that she set up her own glass studio. She has studied a variety of glass techniques and exhibited her work at UrbanGlass.



Ursula Halpin

Ireland, living in Australia

Cuimhnigh ar an mbearna (mind the gap), 2018. Pâte de verre.
8.75 x 14.5 x 16 inches

I draw the political and personal together in intimately woven threads, linking my works with Julia Kristeva's process of "abjection" as matter, which is from the body but repelled and rejected from the self. Drawing on the notion of the abject, repetitive crafting and making becomes an active process of positively dispelling intergenerational and lived trauma out of the body and into the object. This is an empowering process, involving the sharing of memories that are held close and carried, while also an intimate recognition of memories which one attempts to estrange.

Dublin-born Ursula Halpin is an emerging artist based in Adelaide, Australia. Halpin's work spans glass, textiles, sculpture, and curatorial practice. Graduating in 2016 with a BVA first class honors, she was awarded the Chancellor's Letter of Commendation for the top 5% of graduates in the Division of Education, Arts and Social Sciences at the University of South Australia, and the Graduate in Residence by Canberra Glassworks in 2017. Halpin has exhibited widely at institutions including the National Art Glass Gallery, Wagga Wagga; Ian Potter Museum of Art, Melbourne; and was included in the inaugural *Ireland Glass Biennale*.



Marjorie Sanders

United States

Mu, 2018. Kilnformed glass.
4.5 x 12.875 x 13 inches

I am moved by simple forms and nuances of tone, color, and texture. Taking an unconventional approach to kiln-glass, I have developed a process to harness the fluidity of the material and at the same time to achieve thin walls, sharp edges, and soft, matte surfaces more characteristic of porcelain. My Japanese-inspired, deep flared vessels capture light within while emanating a soft, cool glow. The embodiment of emptiness, they express the quietude of the empty mind (mu).

Marjorie Sanders is an established artist with a background in photography and digital art. She was among the first to explore innovative techniques using pixels as paint on a virtual canvas. Her illustrations are found in homes across the US and abroad. From 2007 to 2011, she was a partner and a featured artist at Sandstone Gallery, the oldest gallery on historic Gallery Row in Laguna Beach, California. She began to pursue her passion for fine art glass in 2012, attending classes in Portland and Santa Fe to learn core principles and techniques. Her glass vessels have been selected for national and international juried exhibitions, including *Emerge* 2016. Sanders lives in Laguna Beach, where she continues to evolve as a glass artist through immersion in her daily practice, rigorous independent research, formal instruction, and dialogue with her mentors.



Evan Burnette
United States

Commemorative Pigeon Plate #1, 2018. Fused glass.
12 x 12 x 0.75 inches

I am interested in humor and Surrealism. I combine many tenets of early 20th-century surrealist thought, such as automatism and free expression, and integrate psychological, aesthetic, and ethical issues related to humor. I am interested in the concepts of physical and mental play, and in disengagement from the seriousness of life and the discontent present in much of the fine arts.

Much of this inspiration and aesthetic comes from my exposure to Jim Henson and his contemporaries. Apparent nonsense with underlying content can reflect childhood obsessions and childlike obsessions of adulthood. Like Henson, my work aims to create a cycle of sophistication and de-sophistication.

Evan Burnette was born in Springfield, Illinois. From a young age he participated regularly in both the visual and performing arts. He graduated with a BFA in glass art from Southern Illinois University, Carbondale in 2005. Burnette moved to the Pacific Northwest where he taught glassblowing in Oregon and Alaska. In 2015, he returned to school at Ball State University. While earning his MFA, he diversified his artistic practice, working with new media in addition to glass. While in graduate school he found a new artistic voice, concentrating on what he refers to as Comic Surrealism.



Allyssa Burch
United States

Honey Bed, 2018. Fused, cast, and slumped glass, found objects.
35.25 x 31 x 66.75 inches (installed)

Like scars upon skin, the life of an object is recorded by the way it is worn. Its story of endurance is remembered by each subtle marring. I admire perseverance and I am interested in the deterioration of accounts of personal history. Through performance, interaction, and the re-creation or encapsulation of significant objects, I exhume traces of these hidden experiences and explore the methods employed to cope with what has been lost.

Allyssa Burch completed her BFA in studio art with an emphasis in glass at the University of Wisconsin-Stevens Point, where she simultaneously earned a BSc in psychology. She is currently working toward her MFA in visual art with an emphasis in glass at Ball State University. Her mixed media installations explore the degradation and manipulation of memories through the act of remembering and the assignment of history to objects.



Kalina Bańka
Poland

Noise, 2016. Screen printed and hand-painted kilnformed glass, metal.
Variable dimensions

Broken, destroyed, often unnoticeable elements of the city reality have disturbed the harmony of my way and become a pretext. My main inspiration is the city. I choose urban motifs or elements to create my works. I take power distribution boards and electrical transformers along with scraps of posters, stickers, graffiti, scratches, or rust and turn them into small pieces of art. Although most people remain totally indifferent to them, I cannot ignore them.

I explore traditional crafts and present them in a completely new, non-standard context, by decorating glass with a strong contemporary urban character. I often combine traditional techniques and glass design technology with modern graphics, merging the past and the present.

Born in 1989 in Dąbrowa Górnicza, Poland, Kalina Bańka graduated from the Faculty of Ceramics and Glass at the Eugeniusz Geppert Academy of Art and Design in Wrocław. Since 2013, she has been an assistant at an architectural glass design and stained glass studio. In 2016, Bańka started coursework for a doctoral degree. Her work has been the subject of six solo exhibitions and has been included in numerous group exhibitions. She has won competitions, both national and international, in the field of glass.



Emily B Juel
United States

NS75707/CONTAINEROFPROSPECT/NOJOB, 2017. Kilnformed glass, pâte de verre, copper foil and solder, hand-painted enamels. 6.5 x 16.25 x 4.5 inches

In my studio practice, I explore aspects of daily life and the ever-changing fabric of American culture. As an artist, I research and discuss the neglected aspects of an American wasteland, such as forgotten architecture, transportation, and communities. I consider my concepts in terms of cultural transparency, and for that reason, I am often informed by my deep experience working with glass. The material itself is transparent and holds the possibility of revealing and bringing into acute focus issues that occur on the fringes of society, to challenge our assumptions about our civilization's morals and ethics.

Emily B Juel is an artist, designer, and teacher born in West Bend, Wisconsin. She was raised between Pewaukee, Wisconsin, and Norfolk, Virginia, while also living for a few years in Sicily. This dualistic upbringing has influenced her appreciation and love for the tradition of glass. In 2012, Juel founded her studio, a design and educational space located in Norfolk, Virginia. She exhibits her design line regionally and teaches educational and experiential courses from this studio space. Juel is also a staff instructor at the Chrysler Museum of Art's Perry Glass Studio, supporting the educational mission through instruction, audiovisual expertise, and studio operations. She has embarked on a body of new work that explores transportation as a canvas, and the relationship of graffiti art to its many surfaces.



Suzanne Head

United States

Knot, 2018. Glass powder on fused glass.
32 x 35 x 12 inches (installed)

My work assesses the nature of internal and external struggle, aiming to present a context in which one is powerful, vulnerable, or both. I often symbolize conflicts within human relationships that pertain to issues of femininity, intimacy, and seductive power: questioning whether these characteristics help to define one as strong or weak within societal and social circumstance. The work here was created by meticulously sifting Bullseye powder onto sheet glass. It focuses on questions of loss and sacrifice within one's own identity and the place of self within intimate relationships.

Suzanne Head received her BFA in drawing from the Cleveland Institute of Art (CIA) and completed a Post-Baccalaureate in figurative painting at the Laguna College of Art and Design in California. While there, she began taking classes at the Bullseye Glass Resource Center Los Angeles and went on to receive scholarships from The Studio of The Corning Museum of Glass and Pilchuck Glass School. By using frit to draw representationally, Head was able to intuitively translate her former skill set. In 2017, she returned to CIA to teach an undergraduate course in fused glass. Head has exhibited her work across the United States and has received numerous awards and scholarships including the Naomi Rabb Winston Scholarship from the National Society of Arts and Letters.



Rachel Lauren Kaster

United States

The Golden Truth, 2016. Kilnformed glass, walnut, mixed media.
8.5 x 17.25 x 10 inches

My work combines a range of conceptual and material techniques with a deep urge to transform terrestrial elements into something greater. For example, the hefty, hearty steel and glass "tool" sculptures; wall-mounted "charm bracelets" combining found object assemblage with original metallurgy; and a kiln-fired glass "drawing" technique of chance and chemistry that is both sculptural and painterly—all in an attempt to render tangible the invisible forces of gravity, heat, memory, and magic.

Rachel Lauren Kaster is a New York City-born, Los Angeles-based multimedia artist, performer, and educator. She earned her BFA in metals at Massachusetts College of Art and Design and studied glass in the MFA program at Rochester Institute of Technology. In 2005, she received a full scholarship from Pilchuck Glass School and the GAS Conference Scholarship, Australia.

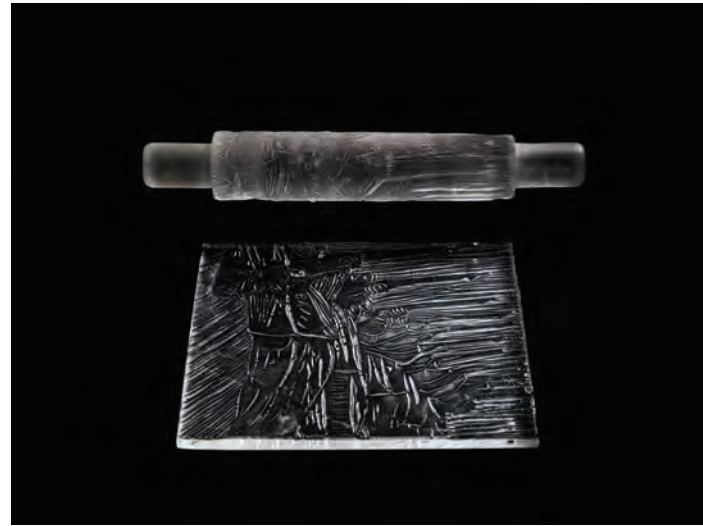


Evelyn Gottschall Baker
United States

Bones—Group, 2018. Kilnformed glass, sand.
4 x 16 x 10 inches (installed)

Six years of working with fused glass and a desire to capture nature in realistic detail led me to experiment with glass powders. The series Bones is the culmination of a year of study, created by sculpting glass powder into dimensional forms fired without molds. I began with the leg bones, working to capture the decay in the broken bones, then the jawbone with intact teeth. Finally, the complex vertebrae were made as found in a single unit, with the ability to separate into individual sections.

Evelyn Gottschall Baker's background as an illustrator and test engineer prepared her for the dedicated experimentation and attention to detail required to push the boundaries of pâte de verre beyond the confines of mold work. She creates unique pieces with simple molds that are then fired without molds. She has won numerous local awards for kilnformed works. Baker exhibits and teaches internationally.



Michelle Ryan
Ireland

Execution, 1920, 2016. Kilncast glass.
Rolling pin: 1.5 x 9.75 x 1.625 inches, tile: 0.5 x 6.625 x 5 inches

As a craft practitioner, I engage with glass and printmaking methodologies to explore concepts of how memory is constructed. In response to my findings, I selected an everyday object, the rolling pin, as an allegory for how memories may be mapped and understood. Through lost wax casting, I converted the rolling pin into a printing device. The quality and clarity of the images degrade and alter with continued printing. Additionally, I cast glass from mold impressions of cut linoleum, a printing medium.

Michelle Ryan has completed a Joint Major BA (Honors) in history of art design and craft design at the National College of Art and Design in Dublin. Her work has been selected for juried exhibitions in Ireland, Czech Republic, Estonia, Latvia, Lithuania, and Poland. As an academic scholar, she has received a number of awards in support of her research, including scholarships to study at the Estonian Academy of Arts, Bild-Werk Frauenau, and The Corning Museum of Glass. She was also awarded funding to support a residency in Pavlína Čambalová's glass engraving studio in the Czech Republic.

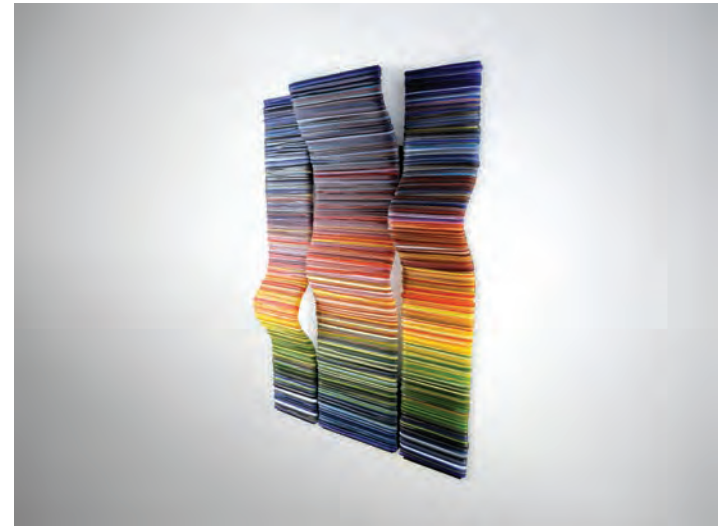


Brennan Kasperzak
United States

Multi Color Range and Quilt, 2017. Kilnformed glass.
16.5 x 63 x 12.25 inches (image shows front and back of the work)

My current work combines my two driving passions, mountains and glass. Growing up in Ohio, I was intrigued by the fire, heat, and camaraderie of the hot shop at the Toledo Museum of Art. Family ski trips introduced me to my love of mountains, snow, and an obsession with snowboarding. Snowboarding provided tranquil bliss in the rugged, wild land. Snowboards became a vessel of transportation to a magical realm of nature, where the fun and mysteries of the mountains combined. Light plays a significant role in glass and snowboarding, and I have incorporated it in my work. My goal is to allow the viewer to ponder the meaning, scale, and imagery in the snowboards. I've pursued making glass snowboards with different techniques, ultimately building a large kiln to create them. I conceive patterns inspired by mountains, quilts, and geometric designs, using sheet glass. Removing the functionality of the snowboard by creating it in fragile glass, it becomes my canvas, and the sculptural object acts as a vessel for my voice, rather than my body.

Brennan Kasperzak is a furnace glass artist in Seattle, Washington. Starting his career in 2002 at Glass Axis in Columbus, he received his BFA in glass at Ohio State University in 2007. Kasperzak has studied, assisted, and taught in the US, Australia, Turkey, Italy, and Sweden and has worked with artists including Therman Statom, Chuck Lopez, and Davide Salvadore.



Gregorie Rawls
United States

Eventide, 2018. Kilnformed glass.
33.5 x 24.5 x 5.5 inches (installed)

I am fascinated by the way light plays off glass, either transmitted or reflected, giving the work new meaning through changing light and viewing angle. I want my work to be simple and expressive, yet convey a sense of color and light in harmony. I have always been inspired by the colors of the South Carolina Lowcountry. The marsh, ocean, and incredible sunsets form my palette. I used a vitrigraph kiln to make custom colored rods and stringers to expand the palette and add texture to the piece.

Gregorie Rawls has been creating kilnformed glass artwork since 2003. He has studied extensively with many accomplished glass artists and has developed techniques for taking kilnformed glass in new directions. He earned a BS in biology and an MS in public health from the University of South Carolina. Before retirement, he was a Certified Industrial Hygienist and a Certified Safety Professional. Rawls lived in Charleston for over 20 years and currently lives in Beaufort, South Carolina. He is pursuing glass art full time with his company, Gregorie Glass, which specializes in kilnformed glass for art and architecture.



Nick Doran Adams
Australia

Easter (Poké) Egg 1/3, 2016. Kilnformed, blown, and carved murrine.
8.5 x 6.5 x 6.5 inches

The Nintendo Game Boy was a big part of my upbringing, so I've always had a fascination with 8-bit imagery from early consoles. The process of creating blocky images was raster, a technology so limited in processing power that only a simple, gridded image could be achieved, assembling the picture line by line. I bring this concept into glass: when creating images, I layer Bullseye sheet glass, cut it into long strips and place them down until the image is complete.

Using this method I've created physical representations of "Easter Eggs," a term referring to surprises hidden in a game. In this age of technology where programs may be altered and changed after release, I feel it is important to look back to a time when technology or time restraints left many games with glitches and flaws. These are what people often loved most.

Born in Victoria, Nick Doran Adams was surrounded by history and grew up visiting the Art Gallery of Ballarat. His family encouraged him to practice a wide range of media. He studied in the Glass Workshop at Australian National University, learning from many artists. During Scott Chaseling's residency, Adams saw the pixelated qualities of murrine and the range of images he could create using this technique. Now at Canberra Glassworks, Adams continues his obsession with murrine and blown glass.



David Schuster
United States

South Georgia Island 1, 2018. Kilnformed glass.
4.375 x 12 x 0.375 inches

Using glass, temperature, and pressure, I work to communicate stories of my experiences through line, color reactions, and layers. These stories are collected during my travels. They are about people, places, sounds, smells, and sights, in nature and humanity. This current work depicts aspects of my experiences on South Georgia Island, using Bullseye reactive sheet glass. My work is, to a large extent, a collaboration between myself and chance occurrence. Because of the large number of fortuitous circumstances and accidents involved in this type of glass fusing, each piece is entirely unique. I exercise a fair degree of control with the glass in terms of form, but then I fuse the pieces in a way that allows only limited control. Though not random, surfaces, color, and line are unpredictable. The best results are unplanned. The qualities I search for with this process should show transformation, intuition, and clarity. They should be individualistic and slow to reveal themselves.

David Schuster comes from a photographic and fiber arts background. He has been working with fused glass for five years. His work involves using temperature and pressure to make pieces that depict aspects of his experiences with the world around him.



Daniel Rollitt
United Kingdom

Fragility, 2018. Pâte de Verre.
6.875 x 13.5 x 8.75 inches

This piece celebrates nature at its best. Diversity is strong in the number of species that peacefully co-inhabit the ecosystem of coral reefs. Despite occupying less than one percent of the ocean floor, they account for 25 percent of all marine species. Yet 75 percent of the world's corals are at risk. The vibrant colors indicate the healthiness of corals, compared to the stark whiteness of bleaching caused by rising sea temperatures. It would be a shame to live in a world without this color. The pâte de verre technique illustrates the fragility of this environment.

Daniel Rollitt is currently studying glass and ceramics at the University of Sunderland. He uses a range of techniques across different genres, combining traditional techniques and digital technology. His Shakespearean work *Love, Rivalry, & Magic!* was selected for the 2017 *British Glass Biennale*.



Lindsay Marshall
United States

New Land Forms, 2017. Kilnformed glass.
72 x 36 x 2 inches (installed)

My work is a collection of various processes that explore glass. My sculptures relate to my personal connection to nature, represented throughout by the changing of states of glass. Glass has a lifespan. My work highlights the moments of breath within each piece. The sculptures have an organic and fluid presence. These qualities reflect the fact that nature's absolute ubiquity surrounds our being. Glass, just like humans, goes through cycles: breathing, growing, presentation, death, and embalming. It is a medium that remembers everything. Each movement during the process of creating a piece is reflected in the final product.

Lindsay Marshall received a BFA with a focus in glass from Massachusetts College of Art and Design in 2017 and has continued her artistic pursuits at Pilchuck Glass School and Pittsburgh Glass Center.



Dan Scott
United States

Conflagrant, 2017. Pâte de verre.
5.25 x 10 x 10 inches

My interest in art has always been in communicating meaning through dialogue between subject and materials. I intend for the viewer to access content in my work primarily through form. I ask the viewer, and myself, questions about the nature of the visual experience.

I intend to take the viewer on a journey of discovery, playing on expectations of naturalism in representational imagery through a strategy of objective description; I also play against these same expectations. Through the juxtaposition of subject matter, I ask the viewer to reconsider the limits of the identity they have projected onto the depiction.

I allow my audience a creative experience in finding meaning in the visual information that parallels my journey in the construction of the work. I believe there is a kinship between the viewer and myself through the intimacy of this experience. Approaching this relationship with the respect it deserves, all forms of communication lie within the realm of possibility.

Dan Scott has been in a relationship with drawing and painting for years. A flirtation with glass suggests a polyamorous potential for mutually consensual art making in the future.



Ashley McFarland
United States

Break Away and Start Anew, 2017. Sintered and fused glass powders.
5.125 x 7.625 x 7.625 inches

Fueled by my science and psychology background, I am fascinated by connections, interactions, and implied relationships. I've jumped from using faces and expressions of people interacting, to simplifying relationships down to the positioning of geometric objects. I want the viewer to impose contextual relationships on simple forms that might not usually have strong, emotional, human-like connections. Glass, as a medium, provides dialogues of optics, transparency and opacity, and the suggestion of fragility, along with infinite molding possibilities.

Ashley McFarland graduated from Bowling Green State University with an MA in experimental psychology and an eclectic knowledge of glassworking techniques. Throughout her undergraduate career, she studied glassworking and participated in a senior exhibition in 2007. McFarland was part of the Pittsburgh Glass Center technician apprenticeship program and has worked in glass studios in California and Ohio. She currently works full-time at Pittsburgh Glass Center as the Education and Accessibility Manager and teaches classes in glass coldworking, kilncasting, and flameworking.



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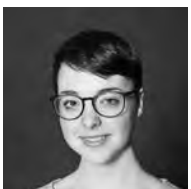
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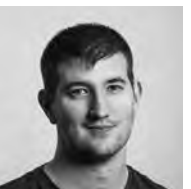
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Finalists



Evolve 2018

Evolve 2018

A Showcase of Evolving Talents in Kiln-Glass



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To inquire about the artists
or the artworks shown,
contact Bullseye Projects at
projects@bullseyeglass.com or
503.227.0222.

Cover: Kathryn Wightman, *Dissociation*,
2018 (detail). Powdered glass,
screenprinted and kilnformed; mirror.
21.25 x 43 x 0.875 inches (installed)

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Evolve, an exhibition that runs in conjunction with Bullseye Glass Company's biennial *Emerge* competition, highlights the work of former *Emerge* finalists and award winners. Since their inclusion in *Emerge*, these artists have continued to push their studio practice and have refined the technical, aesthetic, and conceptual aspects of their work.

Artists Joanna Manousis, Cassandra Straubing, and Kathryn Wightman all incorporate domestic and symbolically charged objects in their work, transforming them to create unexpected juxtapositions or to emphasize the relationships we share. Joanna Manousis (finalist, *Emerge* 2010) constructs her work around historically and culturally charged iconography. Works that reference rose windows or still life painting invert and conflate traditions, sparking extended dialogues. Cassandra Straubing (Kilnaster Award, *Emerge* 2010) is known for her cast glass and found object sculptures that tell the stories of forgotten and marginalized people. By casting common domestic objects in glass, Straubing gives them the ethereal, ghostly quality of a memory. In her recent body of work, Straubing combines these objects with disembodied hands that grasp, hold, or support in nurturing gestures. Kathryn Wightman (Gold Award, *Emerge* 2014) re-creates vintage domestic patterns using screen printed glass powders. Often disrupted or decayed, the patterns chronicle the effects of human activity on the objects we live with. Each stain or deformation tells the story of us.

Michael Endo
Curator, Bullseye Projects

Evolve 2018

Kathryn Wightman

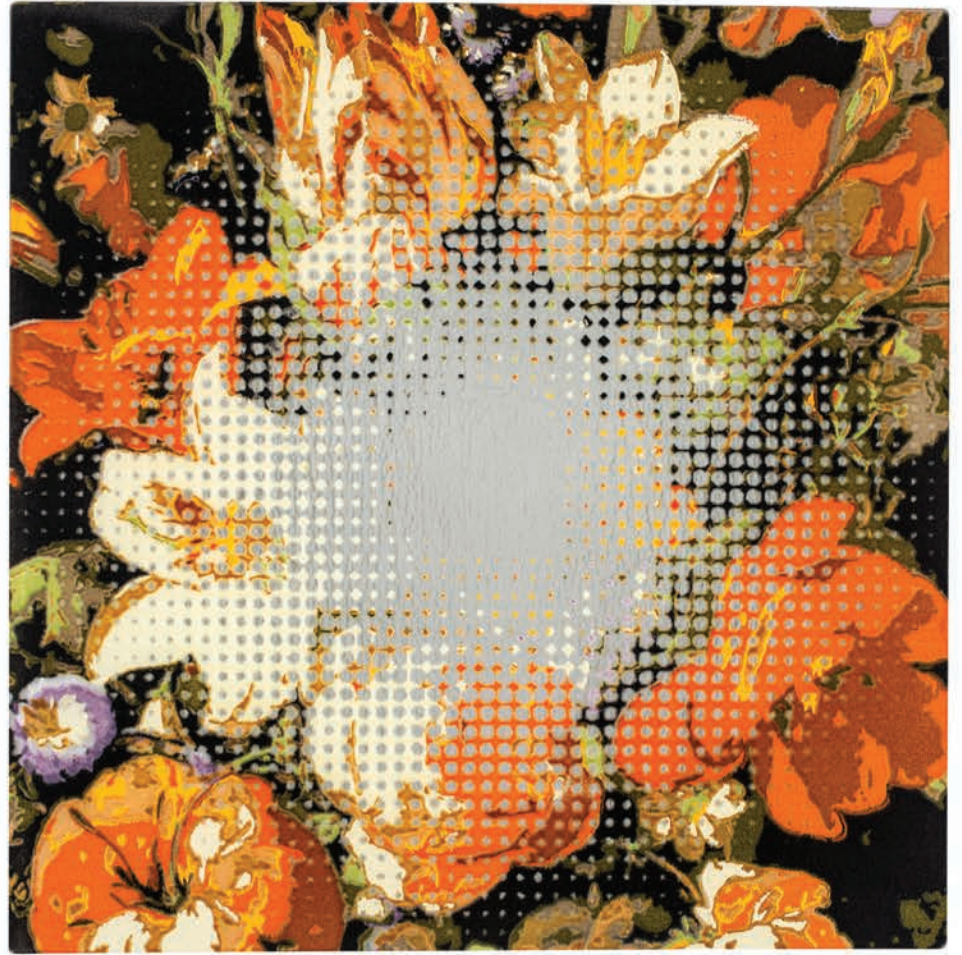
United Kingdom, living in New Zealand

Dissociation, 2018. Powdered glass, screenprinted and kilnformed; mirror.
21.25 x 43 x 0.875 inches (installed)

My practice is an interpretation of human experience expressed through distortion and manipulation of printed imagery and pattern. Recent explorations consider aspects of identity and motherhood, specifically an internal struggle to find a new “normal” in an idealized society. The work challenges us to consider the ideals that we place upon ourselves and the consequences of those ideals to our own existence in the world. Image and pattern play a pivotal role in my compositions. I draw from the floral and the decorative as a means of expressing my narratives. The nature of the printmaking and glassmaking processes I combine results in intensely controlled methods, yet the outcomes present an element of surprise. It is this balance of control and chance that pushes me forward in the exploration of idea, material, surface, and form.

Kathryn Wightman began working with glass as a student at the University of Sunderland (UK) in 2000, where she obtained a degree in glass and ceramics, followed by an MA in glass in 2005. In 2006, she was awarded a Craft Council placement to establish her creative practice. This led to PhD research at the University of Sunderland in 2012, focusing on the integration of glassmaking and printmaking processes, funded by the Arts and Humanities Research Council, UK. Wightman has been a visiting lecturer at the University of Sunderland and worked as a glassmaker at the National Glass Centre, Sunderland. In 2012, she relocated to New Zealand as Glass Lecturer at the Whanganui Glass School. She has been awarded the *Emerge* 2014 Gold Award, the Ranamok Glass Prize 2014, the Young Glass Kvadrat Prize 2017, the Whanganui Arts Review Open Award 2018, and was a selected finalist in the FUSE Glass Prize 2016 and 2018. Her work has been selected for *New Glass Review* 33, 37, and 38. Wightman leads workshops around the world and lectures in multiple creative areas across the UCOL Whanganui School of Creative Industries.





Evolve Artists

Cassandra Straubing

United States

He built this house a century ago, only to find out it was torn down and erased by gentrification, 2018. Kilncast glass, blown glass, ring shanked nail, cotton thread. 30 x 13.75 x 5.875 inches

I explore the material of glass and how it physically and emotionally contradicts itself. Using cast and blown glass, found artifacts, and a variety of scientific processes, I have the ability to express the diversity and complexity of human existence: strength, fragility, beauty, and pain. Glass displays ghostly reminiscences, signifying a personal history or memory left behind. It can also portray a lack of existence, suggesting the invisibility of a person or represented community. Glass becomes a window for the viewer to explore what might otherwise never be seen.

My work is a survey of social positioning and political climate. I challenge the viewer with contemporary topics, including sociological aspects of the working class and their tools of manual labor.

Cassandra Straubing's sculptural work addresses issues of domestic, agricultural, and industrial labor within our current political climate using multiple mediums and processes, including glass and mixed media fabrication. She employs a wide range of glass-forming techniques including casting, blowing, hot-forming, and nontraditional glass processes to create her artwork. Straubing currently serves as the Glass Faculty Head and Studio Coordinator at San José State University in California, and Adjunct Faculty at California College of the Arts (CCA). She received her MFA in glass from Rochester Institute of Technology in 2007, and her BFA in studio art from Cal Poly, San Luis Obispo in 2002. Straubing served as the President of the Glass Art Society Board of Directors for two years. Her work has been exhibited nationally, including shows in New York, Chicago, Detroit, and Portland, Oregon.





Joanna Manousis

United Kingdom, living in the United States

Bottled Pear, 2017. Cast and blown glass, bronze, patina.

16 x 14.5 x 4 inches (installed)

Courtesy of Todd Merrill Studio

Evolve Artists

My work captures and animates liminal moments, revealing a world in which objects, beings, and places are interconnected. I reappropriate material objects as a device to lure and engage a universal audience. Through spatial configuration, context, and material, I use the information connected with them as objects to spark an extended dialogue.

I predominantly use glass in my sculpture to induce reflection, both physically and metaphorically, in the viewer. It is the transparency of glass—a solid state of atmosphere that simultaneously reveals, yet barricades—that I find most compelling. Through the intrinsic material properties and associations of glass, I use the medium to create installations that speak of human emotion, cultural identity, and the passage of time.

British–American artist Joanna Manousis lives and works in the United States, creating sculptural objects and installations in glass and mixed media. She holds an MFA in sculpture from Alfred University, New York, and a BFA from the University of Wolverhampton, England. Manousis has worked, studied, and taught in Japan, the United Kingdom, the United States, and Australia. She has created her work within major public museums and studio residency programs, including Toledo Museum of Art; The Museum of Arts and Design, New York; Corning Museum of Glass; and Cité Internationale des Arts, France. Her work has been exhibited internationally at institutions and art fairs including Glasmuseet Ebeltoft, Denmark; the British Glass Biennale; Salon Art + Design, New York; and FOG Design+Art, San Francisco. Manousis has earned internationally recognized awards and nominations for her work, including a Louis Comfort Tiffany Foundation nomination; the Margaret E. Mead Award through the Burchfield Penney Art Center; the Hans Godo Frabel Award; and a Bombay Sapphire Prize nomination.



Coldworking

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

Frit

Grains of glass of varying particle sizes, often crushed mechanically from sheet or created by water-quenching hot glass.

Glass fusing

Joining glasses through the application of heat in a kiln.

Glassblowing (also “blown glass”)

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 by casting glass into a refractory mold or other form.

Kilnformed glass (also kiln-glass)

Glass formed using a kiln. Kilnforming methods include fusing, slumping, kilncasting, and other techniques.

Pâte de verre

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

Pixelation

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

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. More accurately called “leaded glass” as pieces of colored glass rather than stains, are most typically used.

Sintering

The process of compacting and forming a solid mass of material by heat or pressure without melting it to the point of liquefaction.

Transfer Film

Film for transferring water soluble pigment ink jet prints to substrates using gels and transfer mediums.

Vitrigraph kiln

A small bottom-draw kiln developed by Rudi Gritsch at Bullseye Glass Company for hand-pulling fluid or controlled lines of glass called “stringer.” To write or draw with glass. The term was coined at Bullseye from the Latin for glass (vitrum) and the Greek for writing (graph).