

Emerge / Evolve 2016



Emerge 2016

**A Showcase of
Rising Talents
in Kiln-Glass**

Published on the occasion of the
biennial juried kiln-glass exhibition at
Bullseye Projects in Portland, Oregon
June 25–October 1, 2016



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or the artworks shown,
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Cover: Helen Lee, KowTow, 2015.
Kilnformed glass, 1.5 x 25 x 54 inches.

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Every two years when the *Emerge* competition/exhibition rolls in, I find myself wondering why it has such a relentless hold on my heart. Each year its grasp becomes tighter, but the reasons mutate.

This year has been an especially hard time for Bullseye. Having barely recovered from the recession, struggling to manage growth with the challenges of new programs and facilities, we found ourselves in the middle of a regulatory crisis more threatening to our survival than anything in the company's 42-year history.

As I watched our people rise to meet staggering and unforeseen challenges, I was overwhelmed with pride: their innovation and persistence in the face of daily obstacles struck me as just the qualities essential to succeed as an emerging artist.

Maybe success is never to really emerge at all, but to maintain and nurture the qualities and talents that get you out of that starting gate—and into the daily race. That's part of why we created the *Evolve* exhibition. And why we'll likely never host a *Top Hits* or *Masters* show.

Emerging demands a set of skills that an artist needs to cultivate for life. A drive to explore, a commitment to one's personal mission and vision, and above all, endurance.

Emerge, evolve, endure. The journey is the joy. This year's *Emerge/Evolve* participants have given me one more reason to celebrate the biennial event that embodies what I love most about our field and the people who keep it vibrant.

With appreciation,

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

Emerge 2016

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This year's competition attracted over 370 entries from more than 30 countries. In March, the jurors reviewed several thousand images, evaluating each entry for craftsmanship, design, and creativity. Ultimately, the jurors selected a group of more than 40 finalists.

In June, the selected pieces were installed at Bullseye Projects in Portland and the jurors gathered to review the assembled work and choose the category award winners. The winners were announced on June 25 at an opening reception and award ceremony attended by more than 150 people, including many of the 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. To underscore this commitment, the Academic category was expanded from one to three awards: Gold, Silver, and Bronze. Entrants for *Emerge* 2016 were students at the following institutions:

- Academy of Fine Arts and Design, University of Ljubljana, *Slovenia*
- Alberta College of Art + Design, *Canada*
- Alfred University, *US*
- Ball State University, *US*
- California College of the Arts, *US*
- Australian National University, *Australia*
- CERFAV European Center for Research and Training in Glass-work, *France*
- Cleveland Institute of Art, *US*
- Columbus College of Art & Design, *US*
- Cranbrook Academy of Art, *US*
- Die HTL Kramsach, *Austria*
- Edinburgh College of Art, University of Edinburgh, *UK*
- Falmouth University, *UK*
- Florida State University, *US*
- George Fox University, *US*
- Häme University of Applied Sciences, *Finland*
- National College of Art and Design, University College Dublin, *Ireland*
- National Glass Centre, University of Sunderland, *UK*
- Ohio State University, Department of Art, *US*
- Pôle Bijou, *France*
- Rochester Institute of Technology, *US*
- Royal College of Art, *UK*
- San Jose State University, *US*
- Santa Fe Community College, *US*
- South Australian School of Art, University of South Australia, *Australia*
- Southern Illinois University Carbondale, *US*
- State University of New York at New Paltz, *US*
- Sydney College of the Arts, The University of Sydney, *Australia*
- Tulane University, *US*
- Tyler School of Art, Temple University, *US*
- University for the Creative Arts, *UK*
- University of South Alabama, *US*
- University of Texas at Arlington, *US*
- University of Washington, *US*
- University of Wisconsin, Stevens Point, *US*
- Virginia Commonwealth University School of the Arts, *US*
- Westminster Adult Education Service, *UK*



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Emerge Artists



Stefano Catalani

Stefano Catalani joined Bellevue Arts Museum in 2005 as curator and was appointed director of art, craft & design in February of 2010. He has conceived and organized more than 40 acclaimed exhibitions exploring the dynamic fields of art, craft, and design. At BAM, Catalani focuses on craft as a cultural signifier and a complex language of contemporaneity. “I tend to tip-toe around trendy issues that pop up within the discourse in contemporary craft. Tip-toeing is a fundamental exercise of humbleness... of getting close to fragile structures of thought and history without crushing them under the heavy weight of generalization. You can get close to craft, but not too close.”



Kim Harty

Kim Harty is an artist, writer, and educator interested in the intersection of craft, technology, and performance. She has exhibited and performed in galleries and museums across the country including the Chrysler Museum of Art, the Toledo Museum of Art, and the Corning Museum of Glass. She holds an MFA in art and technology studies from the School of the Art Institute of Chicago and a BFA in glass from the Rhode Island School of Design. She is currently an assistant professor and section chair of glass at the College for Creative Studies in Detroit, Michigan.



Sue Taylor

Sue Taylor is a professor of art history in the School of Art and Design and associate dean in the College of the Arts at Portland State University. She earned her BA in art history at Roosevelt University and her MA and PhD at the University of Chicago, while forging her early career as a museum curator and newspaper critic. Her writings have appeared in *American Art*, *American Craft*, *Art Journal*, *Art News*, *ArtUS*, the *Chicago Sun-Times*, *Dialogue*, *Fiberarts*, the *New Art Examiner*, and *Oregonian*. She is longtime corresponding editor from Portland for *Art in America*.

Bullseye Projects curator Michael Endo: You were asked to evaluate the entries based on three criteria: quality of content and concept, quality of craftsmanship, and the quality of design. Which of these qualities are most important to you during the selection process?

Stefano Catalani: The three elements are really important. I feel that if there is a good concept and the craftsmanship does not measure up, I'm left disappointed. So I always say there should be good execution, good craftsmanship, but not divorced from the content. Otherwise I feel like it's just a beautiful exercise.

Kim Harty: Content is paramount, but in a media-specific practice the materials and processes need to be integral to that content. There are two ways of looking at craftsmanship. One is a euphemism for, "Is this well-made?" The other is looking at the unique processes that were used, which are sometimes very tight and sometimes not. The content is tied to the intentionality of making, whatever it may be.

Did you think about craft and concept differently when evaluating the academic and non-academic awards?

Sue Taylor: Absolutely not. I think in the way the question is phrased there is an assumption that we all believe, that quality of content and concept comes first, then craftsmanship and design. I do, intellectually, subscribe to that, but I think in actual experience and evaluation of the work they're absolutely inseparable.

Catalani: I feel the first response is always a very physical, visceral response. Whether it's visual or tactile. Then, I think, content and design kick in. We start to find threads that lead us to build an idea of what the content could be, and those threads lead us to understand how it was designed in order for the content to be delivered. I'm very visual and then I build my own story and leave the words of the artist or critic or whoever else was there explaining the piece aside.

Harty: I look at work in a similar way as Stefano, where the first response is a physical response. And I think that's important to note because, especially in the context of this question or in a jury process, sometimes there's an assumption that you can unpack every aspect of a piece,

but I think the pieces that stand out immediately provoke a response from the viewer, and there's no way to say where that comes from in the work or in the artists themselves. The sum is greater than the parts. All these discrete things build to a kind of power in the experience of the work that can't be quantified.

How did this physical experience translate as you were doing the initial evaluation online? How did that function if your initial responses are physical?

Harty: Walking into the gallery for the first time was a revelation of what we had chosen. Seeing certain pieces, like Jeffrey Stenbom's piece, felt powerful in a way that was impossible to experience on a 15" computer screen.

Catalani: Yesterday we were talking about this matte surface versus a polished surface, or the porosity. These elements get lost. There is a mediation which is also the eye of the photographer that is responding to the request of the artist to make it look a specific way. I think that our selections—at least in the first stage—were more influenced by color, values, and design rather than the physicality of being in the presence of the object in the gallery.

Taylor: In the case of Kate Clements, whose work *Stain* received the Academic Gold Award, I had no concept from the photograph of the ambition of that piece in terms of scale. Also, the physical placement of that piece in the gallery away from the wall and the way the shadows then come into play was completely unavailable in the little JPEG on the screen.

What role do artist statements play in the jury process and do artist statements really matter?

Taylor: They're secondary to be sure but definitely important in informing the jurors. In some cases the statements did not support the work's content, signaling how little deliberation went into the application. In one case, the artist statement was recycled from elsewhere, and I think that artists should know that in a competition, when the jurors are trying to break a tie, the artist statement can tip the balance.

Catalani: I think I'm at the opposite polarity from this. I think artist statements are beautiful fictional works of literature.

From The Jurors

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I see them as manipulative or I see them as a crutch. Something they're using to direct my eyes or my mind to what they want me to see. I usually believe that the first artist statement is the title. Put lots of energy in the title. Any other word on top of that, I do not take very seriously. So, secondary and I mostly enjoy reading them with a smile on my face.

Harty: A good artist statement will not replace a bad piece, but it is an opportunity for the artist to make known things that aren't immediately apparent in the work. It can really help a viewer, or juror, who may not be familiar with the context or the artist's larger body of work. It's a tool that often isn't taken advantage of in ways that it could be.

Taylor: I think the artists should be aware that the process really doesn't end with the show, the publication of the catalog, the awarding of the prizes. All three of us jurors will go away with impressions of these artists, which for me will undoubtedly be lasting in a few cases. And it wasn't just my experience of the work itself but also my investigation of the application in full that is going to reinforce the artist's project for me. I think that out of respect for the process itself and out of respect for one's self, every application should be done with great diligence and respect.

Many entrants have asked if they should show the jurors everything they know how to do or images from a similar body of work.

Catalani: It's their responsibility to flirt with me. I'm not going to do their job.

Harty: Sometimes, when you're an emerging artist and you're applying for things for the first time, you may feel like you have to justify the art work you're sending with work that is technical or that can demonstrate a certain standard of technical skill. But you should always send in the best work, and that's the work that is most impactful and that people respond to. If you have a body of work that is consistent across your six images, that's great. Those pieces can reinforce each other and show depth and discipline. If you're not that kind of artist, you can't pretend you are in the application. So you may have six different types of work, and as long as it's your strongest work, then that's what you have to put forth.

Helen Lee's KowTow won the Gold Award. What made this piece deserving of the top award?

Harty: I have to disclose that Helen Lee is my dear friend. I think the piece took the materiality of the glass and used that as part of the sculptural language of the piece. It was very well rendered and well considered. The particles of white and clear glass became wet snow and in the content of the work—being an impression of somebody kowtowing—you really feel that sense of laying down in the coldness and the ghostliness that's left behind. The piece is comprehensive in considering materiality, concept, and a reference to action. It's expansive in its approach to sculpture and it rose to the top pretty quickly. The jurors were in consensus before we all even spoke about it to each other.

Taylor: I thought about the evocative nature of the title, that kowtowing can be a kind of homage or a worshipful attitude one adopts. I went away meditating about the possibilities that had been unleashed by this act of bowing in the snow.

Catalani: I think the work is very unassuming at first. It lays very close to the ground and yet has this power to materialize a figure, a presence... a ghostly presence. It caught me off guard. I almost missed it. Its materiality becomes evocative and I think this control of the glass adds to the content that is political and existential, at the same time inspiring questions about the role, or rather the "place," so to speak, of this woman whether as an individual or as a part of society. I think we all walked away with all of these questions and these doors opening in many different directions, and that speaks volumes of the excellence of the work.

Taylor: I was amused that my own response to seeing the work in person was to get down on my hands and knees and to explore it closely, kowtowing in a way to the work itself.

Catalani: I saw submission and also resilience, to a certain extent. We talked about whether or not it was hard for her to physically leave the impression. How did she physically make the piece and how that affected her physically?

Taylor: ...and the kind of masochistic suffering involved in crawling on glass literalized in this work.

Kate Clements' *Stain* was given the Academic Gold Award, what made this work stand out amongst the student work?

Catalani: The orchestration of material, color, even the different shapes of the granulation, makes it a stand-out piece. I was mesmerized by the clottiness of the "red blood." It is perfectly executed. The fragility of the glass becomes so metaphorical of the fragility of the body. And the blood becomes a stain that can be read as shame, especially, I'm thinking about menstrual blood, or it could be a moment of weakness, a broken nose in a fight one loses. It could be a wound. And the shadow that is cast on the wall, to create a mental space between the fragility of the glass and the wall's solidity. For me it was just very visual and definitely expansive in its design and execution.

Taylor: Everything Stefano has said about it, I felt as well. The other aspect I thought might be available to the viewer concerns domestic violence. The delicate intricacy which might refer to a handcrafted tablecloth or lace curtain, then some scene of violence has spoiled it. The work is ambitious in scale and beautiful in execution and presentation, and then delightful and at the same time disturbing in terms of its content.

Would each of you like to identify an "Honorable Mention," a piece that didn't win an award but you each individually feel deserves recognition?

Taylor: I was very taken with those eight panels by Kim Brill. They provide an opportunity for aesthetic pleasure as well as piquing my curiosity about the artist's intention in a way that was challenging. We talked about the relationship to landscape and it seemed to me that all of these pictorial or painterly effects that were incorporated into the panels have everything to do with earthly processes rather than the "look" of a landscape. They seem to be more geological than depicted landscapes. I became interested in the relationship between geological processes relative to the land and geological processes that take place in the studio and in the kiln. I think Brill's work is extremely satisfying and I congratulate her.

Catalani: Definitely, I congratulate Ligia Bouton because her piece is a tour de force of mastery and design. It comes

alive with a dynamic sense, like there is a breeze that is blowing under it or is moving it. It entices your eyes and as you get closer, you start to meander and linger on the pattern on the surface.

Taylor: The breakage is a real shame because that piece rose to the top for me in the original selection process.

Catalani: I think from a design standpoint it is exceptionally well executed and thought through. I like it because it made me believe that there was a possibility that the glass actually could feel like a textile, like a fabric. This possibility was definitely something that attracted me and suspended my disbelief.

Harty: My Honorable Mention would be Cheryl Wilson-Smith's *Promises and Lies: Keeping Score*. The materiality speaks to the viewer. The metal spikes are piercing and manipulating those very delicate and thin sheets seems to be a reference to paper, some type of score keeping that goes on between two people.

Do you have any advice for Emerge 2018 applicants?

Harty: Pack your work so that it doesn't break.

Catalani: Just be bold. Don't be afraid of your ideas. Make sure your skills match your aspirations. Work harder if they don't. Don't think twice, just apply. Send photographs of your best pieces. Create a support group that helps you with an honest critique. That can help put your own practice in perspective.

Taylor: I'd say, don't cut corners. Strive, always, to present yourself in the best possible way. Consider this an ongoing process, not an endpoint.

Gold Award

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Helen Lee

United States

KowTow, 2015. Kilnformed glass.

1.5 x 25 x 54 inches.

Studio Assistant: Anna Lehner

My studio practice investigates the morphological nature of language as words traverse a circuit of relationships through glass, design, and the body. I use glass to think about language as a somatic experience, leveraging light and shadow play to activate the confluence of objecthood and semiotic units in my work. My practice functions as an examination of boundary, duality, and transformation—dwelling on the moments in which breath becomes sound, sound becomes spoken, the spoken word turns written, and the written word is shaped into dimensional form by breath. My latest body of work explores the inscription of cultural identity through literal mistranslations, slippery interpretations, crossed wires of communication, and other unintentional consequences of bilingualism.

Helen Lee uses glass to think about language. She holds an MFA in glass from the Rhode Island School of Design, and a BSAD in architecture from the Massachusetts Institute of Technology. Lee has taught at Rhode Island School of Design, California College of the Arts, Pilchuck Glass School, Toyama City Institute of Glass Art, Haystack Mountain School of Crafts, the Chrysler Museum Glass Studio, and the MIT Glass Lab. She received the inaugural Irvin Borowsky Prize in Glass Art in 2013, the Edna Wiechers Arts in Wisconsin Award in 2014, and was nominated for a Louis Comfort Tiffany Award in 2015. She is currently an Assistant Professor and Head of Glass in the Art Department at the University of Wisconsin–Madison.



Silver Award

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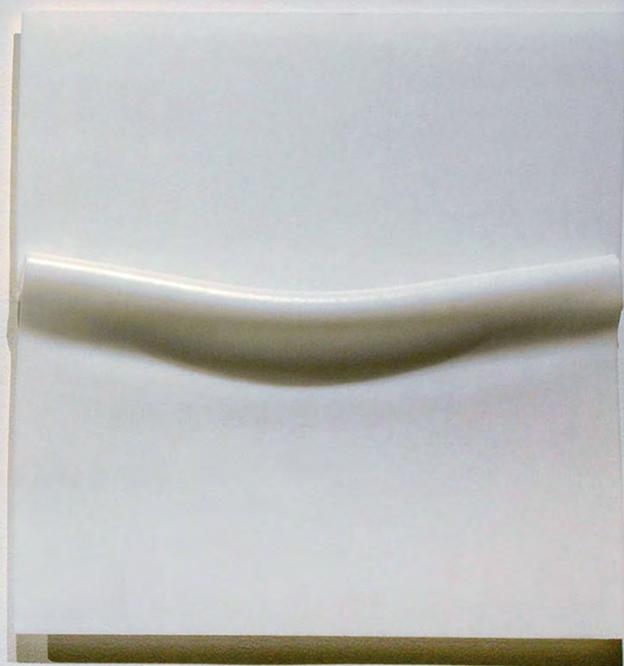
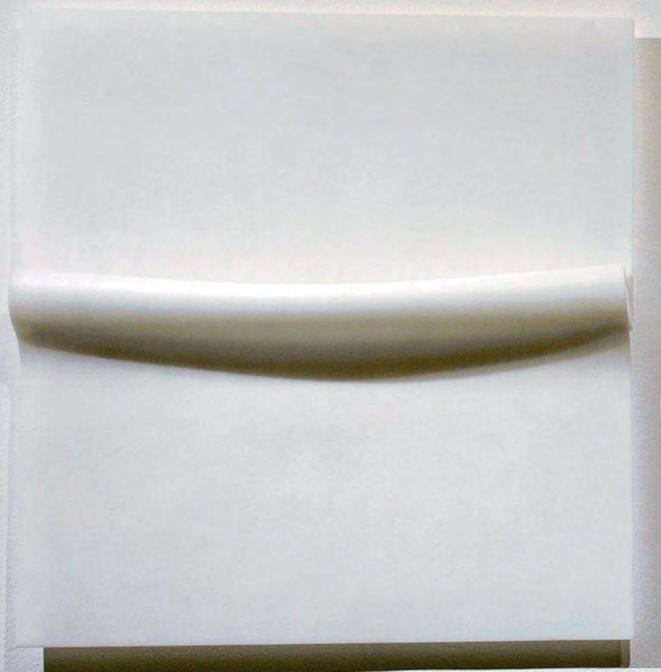
Marzena Krzemińska-Baluch

Poland

Landscape, 2016. Kilnformed glass, slumped.
19.875 x 63 x 2.5 inches (installed).

My works are interactions with the natural landscapes that I marked in my mind from my visit to the little town of Lybster in northeast Scotland. The landscape around the town is spectacular. This area of Scotland has the sound of wind and sea, changing light, beaches full of stones, and hewn cliffs of harbors. The interactions between these elements of nature are transformed in glass as the interplay between shapes, colors, light, and shadows. I use glass as a skin to explore the form, process, and spirits of artwork. I use gravity and air to conceive the texture on my glass. Through the slumping and grinding process I highlight the quality of glass.

Marzena Krzemińska-Baluch was born in Wrocław, Poland, where she graduated from the Eugeniusz Geppert Academy of Art and Design in 2006. In 2013, she received a full scholarship to study with Kirstie Rea and Jessica Loughlin at the Pilchuck Glass School, where she had been a teaching assistant in 2012. She also received the Lower Silesia Artist Prize from the Marshal of Wrocław. In 2009, she received the Polish Minister of Culture and National Heritage Grant for “Young Poland.”



Bronze Award

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Alison Lowry

United Kingdom

Symphony of Blue, 2016. Pâte de verre.

11.25 x 6.25 x 6.25 inches each.

In this series of vessels, I have used reactive glasses to create a “terrazzo” effect and polished the outer wall of the vessel to reveal the complex structure. These pieces are inspired by the color theories of Wassily Kandinsky and Josef Albers.

Alison Lowry is a glass artist living and working in Northern Ireland. In 2009, she graduated from the University of Ulster with a first class Honors degree in art and design. Since then she has won numerous awards including first place in the glass category at the Royal Dublin Society Craft Awards twice, the silver medal at the Royal Ulster Academy of Arts Exhibition in 2010, and the Warm Glass Prize in 2010 and 2011. Lowry exhibits both locally and internationally. In 2015, she held her first solo show at Glasmuseet Ebeltoft in Denmark. Her work is currently held in public and private collections around the world.



Crossover Award

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The Crossover Award is for an entrant who first began working (or taking classes) in kilnformed glass after January 1, 2014.

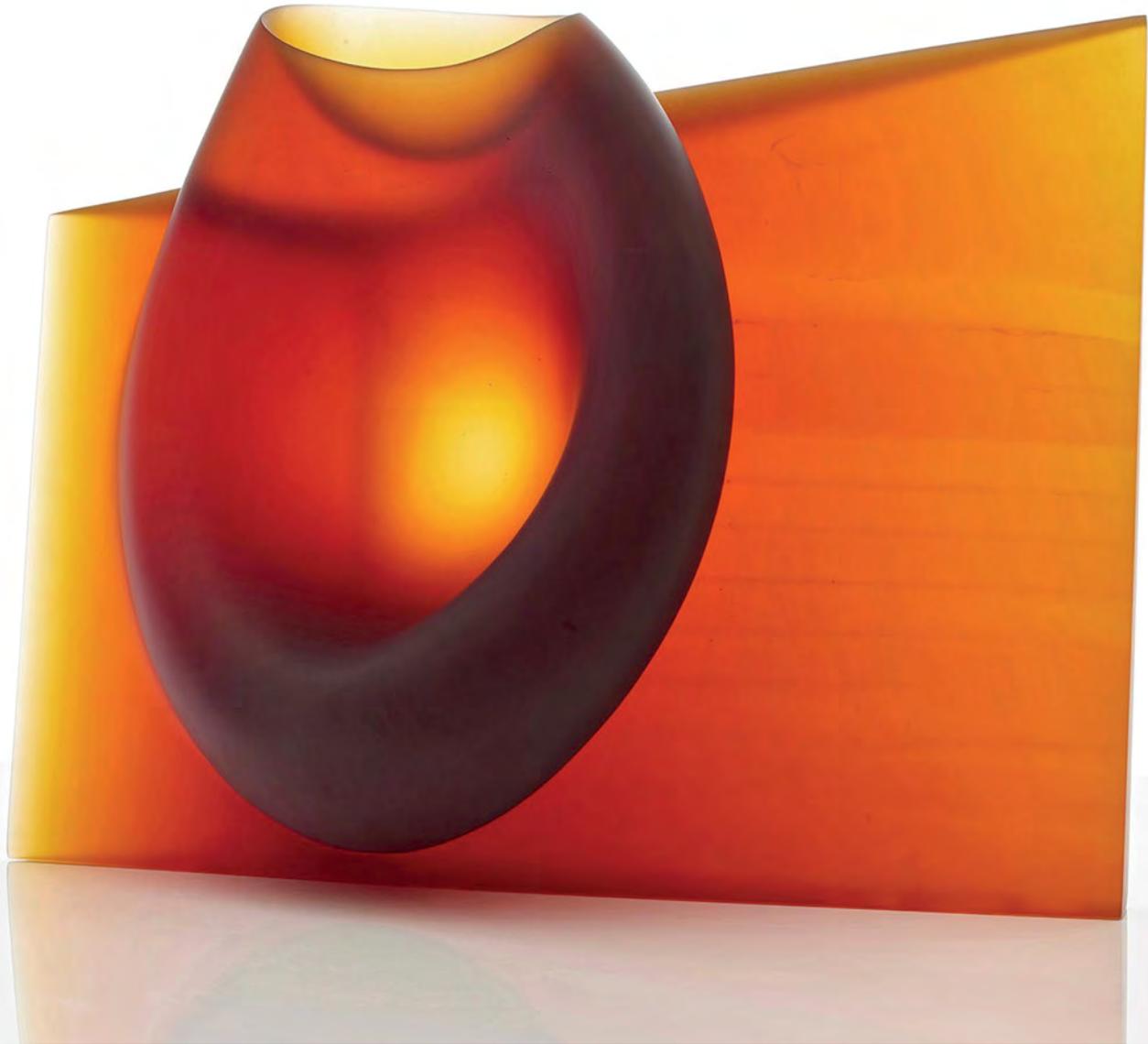
Ashraf Hanna

United Kingdom

*Amber red vessel form, 2015. Kiln cast glass.
14.625 x 19.25 x 7 inches.*

My main practice is in ceramics, but I discovered kiln cast glass during my MA at the Royal College of Art in London. As a maker, I felt compelled to respond to the material qualities of glass. I was curious to discover how the aesthetics of my ceramic works would translate into a different medium. I have since concentrated on developing vessel forms that explore the physical relationships that develop when juxtaposing soft fluid curves against the constraints of formal geometric lines. Each object informs the next; a deeper understanding of the material enriches design possibilities and in turn aids creative development.

Ashraf Hanna is an Egyptian-born British artist. He initially studied art at El Minia College of Fine Art before moving to London where he gained a BA Honors degree in theatre design from Central Saint Martins in 1994. He discovered clay in 1997, and embarked on a career as a ceramist, exhibiting nationally and internationally, including SOFA Chicago and COLLECT at the Saatchi Gallery in London. He received an MA in ceramics and glass from the Royal College of Art in London in 2011. In 2013, a Major Creative Wales Award enabled him to dedicate more time to developing the body of work begun at the RCA. In 2015, a new body of glass work informed by the aesthetics of his ceramics won Best in Show at the British Glass Biennale. He hopes to continue working in glass and to further explore the possibilities within this exciting medium.



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 2014–2015 school year.

Kate Clements

United States

*Stain, 2016. Kiln-fired glass frit.
84 x 96 x 0.25 inches (installed).*

Kitsch excites the desire for ownership, and suggests “hominess,” or the kind of clutter in which objects are assembled in an attempt to signify wealth and taste. Chintz, beads, and lace can function as unnecessary embellishment piled on in an attempt to dress up an object, creating a veil for humble beginnings, while plastic attempts to preserve. Fashion, adornment, and ornament all have vicious life cycles—newness is simultaneously associated with demise and death. Though fashion and adornment are closely related to the body, ornament can expand to architecture and environment. I begin to blur the boundaries of body and object, different social classes, the beautiful and the repugnant, and the outside versus the inside. These decorative acts function as an aesthetic veil that draws attention to itself but is ultimately removed when the viewer discovers that what attracts them to the work are deficiencies.

Kate Clements is an artist whose primary material is kilnformed glass. She was first introduced to glass in 2007 while working on her BFA at the Kansas City Art Institute and continued her focus by completing her MFA in glass at Tyler School of Art, where she was awarded a University Fellowship. She has shown nationally at venues including The Delaware Contemporary in Wilmington, Paragraph + Project Space in Kansas City, the Philadelphia Art Alliance and Pittsburgh Glass Center in Pennsylvania, and the Bellevue Arts Museum in Washington State. She recently completed the Artist in Residence Program at the Museum of Arts and Design in New York City.



Silver Academic Award

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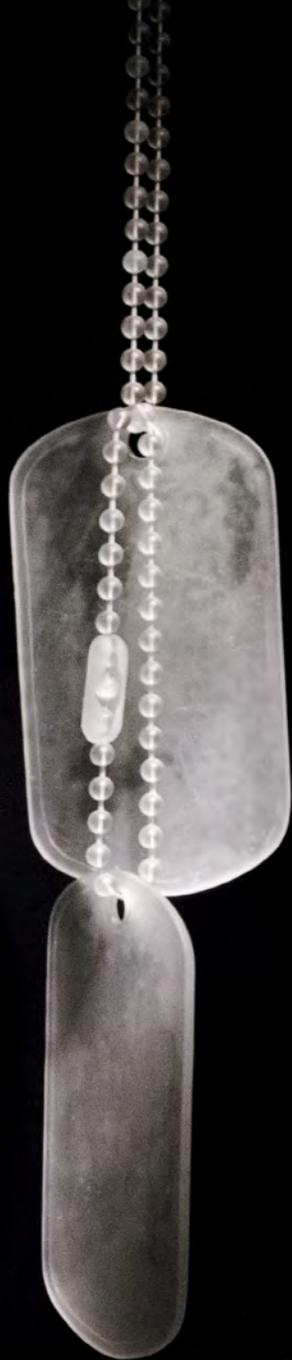
Jeffrey Stenbom

United States

To Those Who Have, 2015. Kilncast glass, acrylic, vinyl-coated steel cable, blown glass. 140 x 16.125 x 16.125 inches (installed).

Creating art is an escape for me. It is my outlet from within, from the confines of my own mind. The experiences I had in the military and particularly in Iraq, shaped who I have become as a man, and as a person. I do not always know how to interpret my thoughts and memories of these experiences in words, so my art becomes my medium. I have a new appreciation for life and how I look at it. Being wounded and dealing with the pains of combat (both mentally and physically) takes a toll on a person.

Jeffrey Stenbom is a sculptor who primarily works in glass. He lives in Apple Valley, Minnesota. He has taught as an associate lecturer at the University of Wisconsin–River Falls. Stenbom has been the recipient of numerous awards and honors including finalist for the Stanislav Libenský Award in 2015. He received his MFA in glass from Tulane University in 2015. He received his BFA in glass and a BS in art education from the University of Wisconsin–River Falls.



Bronze Academic Award

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Nick Doran Adams

Australia

Collector Bowl - Rupee, 2014. Kilnformed glass, murrine. 2 x 6.5 x 6.5 inches.

Pac-Man Glitch, 2014. Kilnformed glass, murrine. 2.125 x 6.5 x 6.5 inches.

SoDaft #2, 2015. Kilnformed glass, murrine. 1.75 x 8 x 8 inches.

Some of my earliest memories are of picking up my Nintendo Game Boy and playing Super Mario Land and Pokémon. These early 8-bit visuals fascinated me and continue to do so. Characters and objects from these games have a unique aesthetic due to the limited processing power of the machines they run on. I aim to turn these images into objects that hold the same revered qualities as ancient glass pieces. By displaying them in a museum setting, I hope to elevate these iconic images from simple video game motifs to the aura of early first century artifacts. In doing this, I hope to get people to look at them as modern-day relics and value their place in our history.

Born and raised in Ballarat, Victoria, Nick Doran Adams was surrounded by history and grew up visiting the Art Gallery of Ballarat. Adams comes from a family deeply involved with the visual arts: his father a visual artist and teacher, his mother an arts educator. Introduced to glass as an art form by Rob Hurley, Adams went on to complete short courses at Monash University in glassblowing and sand casting with Graham Orridge and Nadia Mercuri. He continued his education at Australian National University studying under Richard Whiteley and Nadege Desgenetez, earning a Bachelor of Visual Arts and completing his honors year in 2015.



Finalists

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Evy Cohen France

The Wood, 2016. Kilnformed glass.
15.375 x 23.5 x 11.125 inches (installed).

My current work is a dialogue of light between photography and glass. I capture fragments of life, timeless snapshots, and details in nature, which, once isolated, lose their reality. I interrogate the perception we have of matter and existence that surround us. For me glass is an enhancer of emotions, a sensuous material inviting touch, a space of liberty for the images. These take a new dimension, the light attracting the eye into the depth of the piece, leading it in an interval of reverie.

Since 2012, Evy Cohen has been engaged in a creative process focused on imagery and glass. She has studied photography with visual artist Regina Virserius, glass casting with Silvia Levenson, fusing of images to glass with Joanne Teasdale, and paper-thin pâte de verre with Saman Kalantari. She won second prize in the Contemporary Glass Society show *Wish You Were Here* in 2015. In 2016, she is exhibiting at the National Glass Centre in Sunderland, UK, and the Glass Sculpture and Garden triennial in Münster, Germany. Cohen is French-born and lives in Paris.



Kalina Chung United States

Lingua, 2015. Kilncast glass.
12 x 12 x 1.25 inches (installed).

In my studio practice, I experiment with various media such as clay, glass, wood and metal. The ideas I am investigating are universal themes associated with human relationships, existence and interaction—our tangible/intangible connection with the natural world. I use repetition and scale to create pieces that become larger than the human figure—a direct result of my attempt to visualize the manifestation of a powerful idea into a physical form.

Kalina Chung received her BFA from the University of Washington in June 2016 through the Three-Dimensional Forum (3D4M: ceramics/glass/sculpture) program. During her time at UW, she was involved with the Glass Art Society as a student liaison and was featured in the 2015 GAS International Student Online Exhibition. Chung was a participant in the UW 2016 undergraduate juried show and presented her solo BFA exhibition in May 2016.



Carrie Ann Plank

United States

Vestige (Cast Skin), 2016. Cast kiln-glass, silver.
36.625 x 36.625 x 0.625 inches (installed).

My work deals with reinterpreting and reorganizing visual information systems. I focus on how organic forms can be reduced to their base structure and how the inherent pattern of these forms leaves a residue, a vestige, an impression. As a classically trained printmaker, the idea of the impression is both the consequence of the process and the resulting image. It is how visual execution resolves into form. With this new direction working in kiln-glass, I explored translucency and reaction within these pattern systems.

Carrie Ann Plank is an internationally exhibiting artist. Her work is included in numerous private and public collections, including the Fine Art Archives of the Library of Congress, the Fine Arts Museums of San Francisco, the Guanlan Print Art Museum in China, and the Iraq National Library and Archive in Baghdad. Recent noteworthy shows include: American representation at the *International Print Art Triennial* in Sofia, Bulgaria; the Liu Haisu Art Museum in Shanghai; *Kaskadenkondensator*, Basel; *Art Olympia*, Tokyo; and the Art Museum of Guangzhou Academy of Fine Arts.



Josefina Muñoz

Chile

Water or Land, 2015. Painted and slumped glass, light, MDF.
32 x 19.5 x 17 inches.

I am interested in space and understand this concept as a set of relations that not only refers to a material condition, but also to a complex sociocultural schema. Conscious of the complexity of the term, as a visual artist I have approached space from its physical capacity, mainly as manifested in architecture and place. These concepts are the basis of my creative practice, for which I use glass, along with other media, to comment on the architectural nuances of the places where I live and work.

Josefina Muñoz is a multidisciplinary artist from Santiago, Chile, who works itinerantly creating pieces in and about environments she encounters, mainly focusing on space, architecture, and place. Muñoz shows her work, lectures, and develops research internationally. Her most recent projects involve field investigation at extreme locations, including on an uninhabited island, and with the Turkana nomads in Africa. Muñoz holds an MFA in glass from Rhode Island School of Design (2013) and a BFA from Pontificia Universidad Católica de Chile (2006).



Robin Crawford

United Kingdom

Momentary Sequence, 2015. Pâte de verre.
7.875 x 15.75 x 11.875 inches.

My Natural Geometry series uses a process of digital representation in the form of 3D printing to achieve the pentagonal forms required for these sculptures. It is my intention to give the impression of an x-ray, or cross-sectional vantage point of the internal structure of the rhododendron flower. Embedded in this work is also the underlying theme of cell structures in plant life and cell mitosis, or cell duplication.

Robin Crawford started working with glass in 2005 at college in Glasgow. After completing a Higher National Diploma, Crawford attained an Honors degree at the Edinburgh College of Art Glass Department. Whilst studying in Edinburgh, he worked under Geoffrey Mann, Andrea Walsh, and Anne Petters. After graduating, Crawford went on to win the University of Edinburgh/Edinburgh College of Art Purchase Prize and the Contemporary Glass Society Prize at New Designers 2015. Upon completing his degree show, Crawford has exhibited his work at Gallery Ten in Edinburgh, Mint (London Design Festival), and the Stanislav Libenský Award in Prague.



Christopher Gray

United States

Meander White, 2016. Kilnformed glass.
12.5 x 5.625 x 2.625 inches.

Crisp, clean edges and repetition—with an emphasis on surface and treatment—are formal qualities that contribute heavily to the content of my work. In accordance, my personal surroundings also play a large role in the content of my work. I find myself constantly studying and analyzing visual stimuli, and tying personal experiences to them, while assessing the relationship I possess with my environment. Thinking about everyday forms and objects as visually compelling tools to highlight in my sculptural interpretations keeps me in a constant state of personal inference and reflection.

Christopher Gray has been working with glass since 2005 and enjoys sharing his knowledge and love for the medium through teaching others. Originally from Iowa, he moved to Minnesota to learn the art of glassblowing. He first studied at Anoka-Ramsey Community College and then at the University of Wisconsin–River Falls, where he received his BFA in glass and sculpture. Since earning his degree, he has traveled across the country to work with many artists and learn new techniques, along with teaching at non-profit studios and participating in artist residencies. Currently, he studies at Tulane University and is working toward his MFA.



Cheryl Wilson-Smith
Canada

Promises and Lies: Keeping Score, 2016. Kilnformed glass and metal.
26 x 26 x 4 inches.

I live in the far north, surrounded by the manifestations of nature relatively untouched by humans. I am constantly made aware of our relative insignificance. The rocks, trees, and lakes around me are a daily reminder that I am only passing by briefly. They were here long before me, and will be here long after. I strive to reflect these impressions in my work. My goal is to capture the sheer insignificance of humanity in the face of nature. At the same time, I examine the central irony, the contradiction in this, which connects to the nature of legacy that we leave as humans.

By manipulating the physical characteristics of powdered glass, Cheryl Wilson-Smith captures the emotion of the natural world that surrounds her. She lives in the far north of Canada, in the boreal forest of Ontario, where she explores her connection to the land on a daily basis. Wilson-Smith was awarded the prestigious RBC Award for Glass 2014, and she received honorable mention in the Bullseye's Emerge 2014 competition. In 2015, she participated in a residency in Norway with a group of international glass artists. Her work has been exhibited nationally and internationally, and is part of private and corporate collections around the world.



Kim Brill
United States

Plaza Blanca, New Mexico: Investigations, 2016. Kilnformed glass.
22 x 38.5 x 0.875 inches (installed).

A soul-stirring week at a residency in New Mexico sent my glass work down an unexpected path. The artists were tasked with developing abstract work inspired by the Southwest landscape. While my early pieces translated the high desert environs in a rather literal way, this powerful experience sent me to a different and surprising place with my work. So much of the region is drenched in warm, rich color. Ghost Ranch in particular is surrounded by bright orange cliffs and canyons. But what completely gripped me was a plot of private land outside Abiquiú called Plaza Blanca. There is very little color there. The rock formations are strange, angular towers. It's a bleached, unearthly and compelling place. Georgia O'Keefe called it "The White Place." The more pieces I made, the more abstract they became. My work moved past interpretation of the physical landscape to capture, instead, the mood of the rocky spires. Collaborating with the glass and the kiln, I tried to interpret the rich textures and subtle colors and leave the viewer with a small sense of the awe and wonder I felt.

Kim Brill is an artist working in kilnformed glass in Austin, Texas. Her background and current career as a graphic designer and art director translates into glasswork with an emphasis on strong design. She has been making kiln-glass since 2006 and has participated in residencies at Pilchuck Glass School, North Lands Creative Glass, and Bullseye Resource Center Santa Fe. Brill has a BA in graphic design and is trying to figure out how to create more glasswork and fewer logos.



Josh Bass
United States

Specimen 484, 2016. Kilnformed glass, sterling silver.
8.5 x 8.5 x 1.5 inches.

Specimen 484 was inspired by a group of microscopic sea creatures called Radiolaria. Their bodies are covered in tiny holes that form radial patterns. Specimen 484 explores translucency and interaction: small objects inside each pod live behind a frosted surface, giving them a sense of mystery. When the piece is worn, the small objects inside move and roll around, creating tiny sounds. It's almost as if you are wearing a living, breathing organism. Ceramic molds were created on a potter's wheel, glass was cut, and 484 holes were drilled to create each pod form. Thirty-seven torchworked marbles were made to inhabit the pods. Specimen 484 was fabricated with the simple functionality and form of microscopic sea organisms in mind to create an interactive and wearable sculpture.

Josh Bass was introduced to glass as a senior in high school, working with a team assembling and fusing large glass panels for an installation. Hired as an assistant at Brazee Street Studios in Cincinnati, he was able to continue to explore his fascination with glass. He attended the Savannah College of Art and Design, studying jewelry and object design. While living on Tybee Island with his grandmother, he became obsessed with microscopic and bioluminescent inhabitants of the ocean. Unable to access a glass kiln while in school, Josh turned to plastics and resins to re-create the transparent creatures that wash up on our shores. Since graduating, Bass has continued to explore his fascination with glass, and combine his skills in jewelry with his knowledge of kilnforming and torchworking.



Marjorie K. Sanders
United States

Laguna Ikebana Bowl, 2016. Fused glass.
1.25 x 11.5 x 11.5 inches.

Inspired by contemporary Japanese ceramicists, I work with glass powders in subtle gradations of soft blues, grays, and greens. I use grinding and blasting tools to shape and refine edges and surfaces to achieve porcelain-like translucence and matte surfaces. By working with the energy and flow of the glass, I want to express timeless movement, like rolling surf or drifting snow. My work encourages viewers to respond to these rhythms in quiet contemplation.

Spare elegance. Contemporary minimalism. These qualities describe Marjorie Sanders' art through many transitions over the years. An established artist with a background in photography, print arts, and digital illustration, Sanders is a pioneer in using pixels as paint. Her art has been featured in galleries almost continuously since 2007 and in homes around the country and abroad. From 2007 to 2012 she was a partner and featured artist at Sandstone Gallery, the oldest gallery on historic Gallery Row in Laguna Beach, California. She returned in the summer of 2015 to exhibit her glass sculptures for the first time. Sanders began to pursue her passion for fine art glass in 2012, attending classes and workshops in Portland and Santa Fe to learn core principles and techniques. She opened her home-based kilnforming and coldworking studio that same year in Laguna Beach. She continues to evolve as an artist through total immersion in her daily practice, rigorous independent research, formal instruction, and dialogue with her mentors.



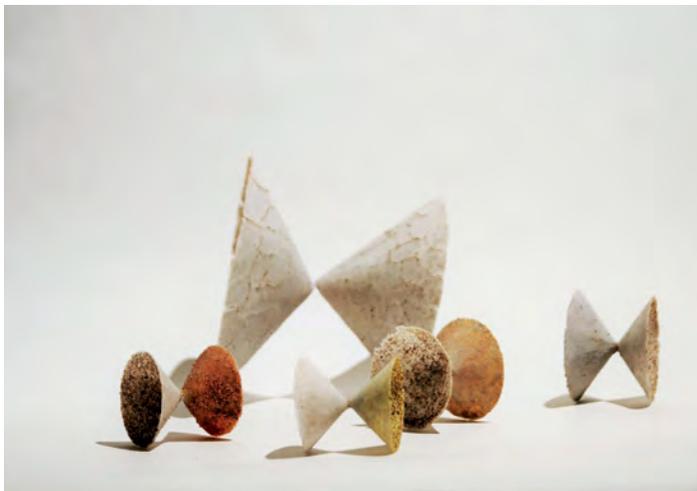
Saman Kalantari

Italy

Touch, 2014. Kilnformed glass.
6 x 23.625 x 14.25 inches (installed).

I think of waste as an artistic material, the presence of something residual and processes of things that happened or have been. I have been trying to push glass to its limits and make new experiments with it since I started working with this medium. My working process refers to the cycle of life and creation, degeneration, and regeneration. I try to express what different materials have in common or in contrast with each other and how they react when they return to their origin. I use glass to explain the consistency, fragility, mortality, and subtleness of human beings, life, and nature.

Saman Kalantari was born in Shiraz, Iran in 1972. He received his BA in foreign language from Azad University in 1994. Kalantari started working as a ceramic artist in 1992 and participated in both solo and group exhibitions. He left Iran in 2004, and has since been living in Italy. In 2005, he began a two-year course at Vetroricerca Glas & Modern in Bolzano and discovered a new medium: glass. He found glass was the right material to describe his social experiences of life both in Iran and in Europe. After receiving his diploma in 2007, he won the Newcomer Award in *Emerge* 2008 and was a finalist again in 2010. His works are published in *Glashaus/Glasshouse* and *Neues Glas/New Glass* magazines.



Nina Podobnikar

Slovenia

Embrace of Light, 2016. Kilnformed glass.
Installed dimensions variable.

Working with glass presents a challenge for me; it defines and inspires me. It is a reflection of me, and most importantly it connects me with design and art. While creating my works, I express my own feelings and emotions. It is a reaction to my surroundings.

I create useful glass objects and abstract forms, which are built with spontaneous exploration, experimentation in material, and great attention to detail. I am interested in tactile surfaces, textures and structures, concave and convex forms which become alive with light and shadow. The objects offer unexpected changes and surprises, which allow observers to create their own associations. This work is a moment of capturing light trapped in a cup, which fits into the palm of one's hand.

Nina Podobnikar studied industrial design at the Central School for Design and Photography in Ljubljana, graduating in 2011. She enrolled at the University of Ljubljana, Academy of Fine Arts and Design, where she is in her final year of an applied arts/glass and ceramics degree course. She was a finalist for the Stanislav Libenský Award in 2015. Her work was selected for the collection of the Prague Gallery of Czech Glass. In 2016, she received the Academy of Fine Arts and Design Award for her outstanding work accomplished during her studies. She has participated in several group student exhibitions in Slovenia.



Finalists

30

Lawrence Morrell

United States

Synthetic Spider II, 2015. Kilnformed glass.
19.5 x 19.5 x 1.875 inches.

I am interested in the minute, natural worlds that surround us but can only be clearly seen with scientific instruments. Similar patterns can be seen on the earth's surface from space. In my work I create my vision of new "synthetic bio-organisms" from the connections I see between these micro and macro worlds. I use a reductive, sandcarving technique that emulates erosion. It harnesses the physics of air and water flow as well as gravity to naturally affect the artistic result of my process.

Lawrence Morrell was born in Portland, Oregon, and studied art at the University of Oregon. He then moved to New York City to pursue an art career, exhibiting his etched and carved glass sculptures in Queens and Manhattan. He later moved back to the vibrant West Coast art glass community in Portland. For the past several years he has concentrated on using his reductive, carved glass technique to create intricate, scientific-research-inspired sculptures in fused and cast art glass.



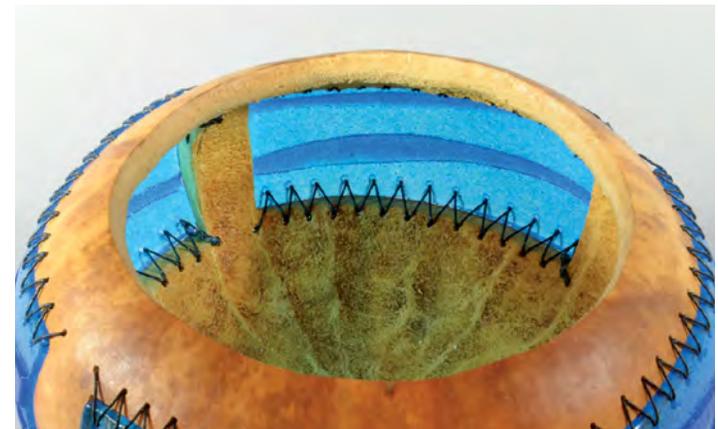
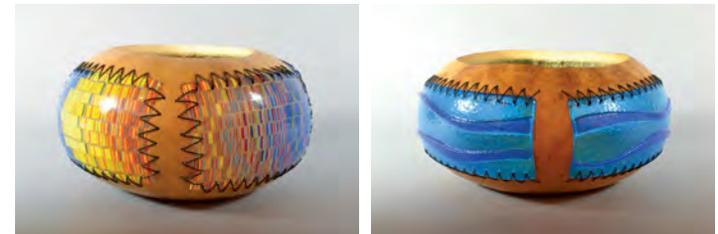
Darryl Berry

United States

Sun, 2016. Kilnformed glass, gourd, linen thread. 5 x 9.5 x 9.5 inches.
Water, 2016. Kilnformed glass, gourd, linen thread. 5 x 10.5 x 10.5 inches.

I enjoy history and the objects that have survived from various cultures. I refer to the pieces I create as "contemporary artifacts." My work suggests relics that may have been part of a ritual, inviting the viewer to imagine the story behind the piece. Humans have used gourds for thousands of years, and this current series uses gourds as a framework for the glass, to explore and interpret cultures from the past.

Darryl Berry has been working with kilnformed glass since 1999. He has traveled extensively to study glass with top artists at The Studio of The Corning Museum of Glass and Pilchuck Glass School, among others. His commissions include tableware for some of Cincinnati's finest restaurants, and sculptures for public, medical, and religious institutions. He has served as a juror and teaches private lessons in his studio in Trenton, Ohio.



Kristin Sheffels Simpson

United States

Kaleidoscope Bowl, 2016. Kilnformed glass.
4 x 14 x 14 inches.

A fascination with color and pattern is the focus of my current kiln-glass work. I explore alternate uses of pattern bars, making uniquely shaped bars that are then used in intricately designed patterns. I flip, turn, and angle the bars to utilize unexpected aspects of them in my creations. Kaleidoscopes and Nepalese thangkas with their ever-changing designs influence my choice of patterns. The symbiotic nature of the patterns creates a narrative that is both meditative and calming.

Kristin Sheffels Simpson is a kiln-glass artist residing in Kirkland, Washington. She began her glass odyssey by exploring lampworking. The colors and tactile nature of glass led to years of exploration of all aspects of kiln-glass. Simpson sets goals for learning new techniques and creates multiple works using new ideas to enhance her knowledge of the fascinating chemistry of glass.



Simone Fezer

Germany

excescence I, 2014. Kilncast glass. 5.5 x 12.75 x 13.25 inches.
excescence II, 2016. Kilncast glass. 4.5 x 13.25 x 13.25 inches.
excescence III, 2016. Kilncast glass. 7.25 x 14.5 x 14.5 inches.

I like to allow the process to shape the result, setting it up and creating the space for things to happen. Using the reactive colors Turquoise and French Vanilla, I obtain objects of fragile beauty, reminiscent of encrusted, archaeological artifacts found underwater. Separately, cast elements are reinvested and attached hot onto the center part.

Simone Fezer has worked as an assistant to many internationally renowned artists, and has studied at various international art schools, including Penland School of Crafts. She currently has a teaching assignment for sculptural glass at the Stuttgart State Academy of Art and Design in Germany, and exhibits her mostly large-scale installations in glass and mixed media nationally and internationally.



Finalists

32

Angela Byrd-Beucler

United States

Reclaimed, 2016. Fused glass.
2.75 x 12.5 x 12.5 inches.

My work explores the process of self-repair and embracing the beauty of the imperfect. It represents the astounding beauty that can be made from a shattered life.

After being raped, I believed I was broken beyond all repair. Only in recent years have I reclaimed my life after a long struggle with alcohol and self-destruction. I found redemption in the idea that though I could never be the same, I am still able to transform into a stronger, more amazing self. As a survivor of sexual assault, I find healing in the creation of my work. The act of rendering my feelings as physical objects is deeply satisfying because it helps me to process and shape my response to personal tragedy.

Angela Byrd-Beucler has been working in fused glass since 2002. She currently lives in Austin, Texas, where she works out of her home studio and enjoys taking classes at Helios Fused Glass Studio. Byrd-Beucler's work was chosen as Iron Fuser in the Iron Fuser Competition at Helios in 2015.



Monette Larsen

United Kingdom

Swift, 2015. Kilnformed glass.
45 x 69 x 6 inches (installed).

I am interested in the idea that what we perceive as beautiful in nature is linked to our conscious or unconscious recognition of underlying patterns and structures. I use this idea to create forms that suggest movement and life without directly mimicking nature. In this body of work, I made small glass spheres that are fused together and formed in the kiln to create larger pieces. In turn, these pieces are installed in a composition on the wall to suggest a sense of life and growth. My work is designed for interior spaces where the glass can play with light and the shadows add depth to the delicate pieces.

Monette Larsen has worked in glass for over 10 years. She has a master's degree from the Royal College of Art in London and a Glass Art degree from the Royal Danish Academy of Fine Arts. She has worked as an assistant to glass sculptors Sally Fawkes and Richard Jackson. She now teaches kilnforming in London alongside making her own work in her London-based studio. Her work has been exhibited in Denmark, Sweden, Germany, and the United Kingdom. She has been selected to complete several commissions, and has work in various private collections.



Emily Van Engel

United States

Power From Within, 2016. Fused glass.
9.125 x 7.125 x 0.25 inches.

By layering images of power lines in glass, I show the complex, layered reality of what it feels like to live with today's energy economy, to share my hope for shifting away from it. The glass, fluid and alluring, is incongruous with the jarring imagery that it holds. It reflects the current economic and industrial practices that bring so much abundance and possibility, while simultaneously exploiting people and our environment. My hope is for us to change our behavior, to shift our economy to one that respects our planet, and allows all its inhabitants to live in clean and safe places. Ultimately, this work is about seeing our energy system for what it is and owning our power to move in a cleaner direction.

Emily Van Engel was born in 1979 in Ridgewood, New Jersey. She received a BA in economics from Wesleyan University in 2001 and a BFA in painting from California College of the Arts in 2012. During the same year, Van Engel took a powder printing glass workshop with Stacy Lynn Smith at the Bullseye Glass Resource Center in Emeryville, California. Van Engel currently lives in Oakland, California. She teaches art at The Art Room in Lafayette, California, and at the Richmond Art Center. She regularly exhibits her work throughout the Bay Area.



Silvia Holzkan

Argentina

Si yo fuera libro..., 2015. Kilncast glass.
4.125 x 18.5 x 18.5 inches.

I am committed to transforming kilncasting, kilnforming, and pâte de verre into a graphic art, into an Art Book. Artist books are installations that need an active audience. My glass books sit on laser-printed phrases, telling a story about the two words that are printed on each book. The words are connected in a dialogue with one another. My graphic art is about time and leisure time, and how it affects art and book art. Each color has its own symbolic significance. The irregular edges look like pages of a book...glass transparency, reflecting one and a thousand visions.

Silvia Holzkan is an Argentine artist. In her work, literature and art are connected, and details become very important. Holzkan has a PhD in economics and certification in yoga. This discipline has helped open her mind widely in order to gain new and unexplored creativity. She learned different glass techniques with prestigious teachers all over the world. Her work has been included in national and international exhibitions.



Linda Gass

United States

Ghost of Wetlands Past, 2016. Fused glass.
35 x 35 x 1 inches (installed).

I am inspired by the connections between humans and the natural environment that sustains them. In my work, I visually juxtapose vulnerability and resilience, past memory and future possibilities. Growing up in Los Angeles during the drought years made me aware of the preciousness of water, and that realization has turned into a passion for incorporating water related concerns into my art. I'm drawn to the birds-eye view of the landscape, and the human marks and patterns that are revealed by this view. This installation documents loss of wetlands near Palo Alto Baylands in San Francisco Bay. Multiple layers of fused glass show filled and developed former wetlands (copper inclusions and sandblasting) next to existing wetlands (frit painting). These designs are based on present day aerial photographs and the United States Coastal Survey of San Francisco Bay from 1857.

Linda Gass is informed by nature, maps, and aerial photography. She works primarily in textiles, a medium she learned as a child when her grandmother taught her to sew and embroider. She graduated from Stanford University with a BS in math and an MS in computer science, and then worked in the software industry for 10 years before returning to textiles. She exhibits her work internationally, recently at the Oakland Museum of California and US Embassy in Moscow. Publications include *The Map As Art*, *500 Art Quilts*, *American Style*, and *Mental Floss*. Awards include the Fleishhacker Foundation Eureka Fellowship and Silicon Valley Creates Artist Fellowship. She has lived in the Bay Area for over 30 years.



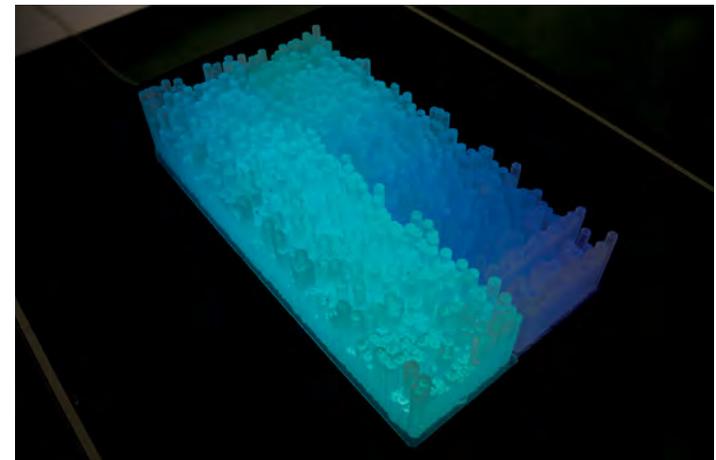
Dóra Varga

Hungary

2048, 2015. Kilnformed glass, electronic components.
3 x 30.5 x 7.75 inches.

Creation for me is like a film that I rewind again and again, so that when it is replayed I can show different options for the ending, with different approaches and experimentation. The process of creation is important for me: to capture the movement of hot glass, which is a snapshot, often affected by current events of my life. Recently, I have been creating installations with a visual artist, in which another art form is associated with glass, such as video mapping. The essence of my installation is music mapping, which is converted into form. Next to the glass object there are linear touch-sensitive potentiometers on both sides. Touching these, we control the sound and light. The glass rods of longer and shorter lengths show the spatial depiction of the sound. The rows determine the type of the sound, while the heights of the rods define the pitch.

Artist Dóra Varga studied design at the University of West Hungary Institute of Applied Arts, before going on to study glass at the Moholy-Nagy University of Art and Design in Budapest. Varga has received numerous awards and honors including the 2011 Stanislav Libenský Award; Honorable Mention at *International Triennial of Silicate Arts* in 2014; the Warm Glass Prize, Student Category, in 2011; and Second Place in the 2009 Sanssouci Junior Glass Match. She was awarded the Lajos Kozma Applied Arts Fellowship in 2013, 2014, and 2015.



Sean Merchant

United States

Work Shirts, 2016. Cast glass, wood, enamel, metal.
2.375 x 10.875 x 13.625 inches.

Find the perfect store that has the perfect shirt and purchase that shirt. Wash the shirt and dry it, then put it in the drawer with other work shirts. Take the shirt out of the drawer, wear it and be successful at your job. Come home, take off the work shirt. Eventually wash the shirt, dry it, and return it to the drawer. The shirt may also be stored by hanging it on a clothes hanger in a closet.

Sean Merchant is an artist and craftsman raised in Lanark, Illinois, who currently works and resides in Columbus, Ohio, where he is a candidate for an MFA degree (expected 2017) at Ohio State University. Since receiving a BFA from Illinois State University in 2005, Merchant has exhibited works of varying materials and themes. From 2007 to 2014, he was the art director at the architectural glass firm Jacksonville Art Glass. He has since focused his creative works on architectural glass and its influence on one's reaction to space. Merchant's work in glass has been featured in the *Columbia Daily Tribune*, an installment of the PBS documentary series "Illinois Stories" (as part of a segment on Jacksonville Art Glass), and most recently in *Stained Glass Quarterly*. He has shown work in the Stained Glass Association of America's annual exhibition and participated in the American Glass Guild's *American Glass Now: 2015* exhibition and subsequent publication.



Su-yeon Kim

South Korea/ United States

personal remains, 2015. Kilnformed glass, enamel paint.
Individual components range from 3 x 3 inches to 9 x 3 inches.

Most of my glasswork is a response to my daily life. Some works start from habits, and some are based on my daily drawings, which are almost like a personal journal of my visualized thoughts. I am not an outgoing person and also not a fluent speaker. For this reason, I use art, mainly glass, as my voice and try to communicate with people through my glasswork. I believe that creating works of art develops the strength of an artist's own visual language. Currently, I am interested in thinking about communication between people. Coping with various people is always interesting for me, because we are trying to communicate and maintain our relationships, but at the same time we are trying to keep our own boundaries based on our own perspective.

Su-yeon Kim was born and raised in Seoul, South Korea. She has been fascinated by glass since she started to learn glassblowing in college. She received a BFA from Hongik University in 2013, studying ceramics and glass with a double major in printmaking. After graduation, she decided to study abroad for experience and to explore glass art in depth. She is pursuing an MA at Southern Illinois University Carbondale. She is interested in using glass as a visual language to communicate with the viewer, and continues to experiment with glass in different ways.



Hye Sook Choi

South Korea/ United States

Keep Buying Luxuries and Eat Junk Food, 2014. Kilnformed glass, metal, leather. 12.5 x 13.5 x 3.5 inches.

I investigate the construction of a standard for beauty and how it affects people in modern society. It is important to maintain a balance between inner and outer beauty. However, people—particularly young women—care too much about how they look. They spend too much time and money on their appearance and put on items such as fancy purses or wear high heels to be seen as externally beautiful.

I have been thinking critically about those types of women and luxury items. Most of my works are based on objects of status for women such as purses, high heels, and other objects associated with female desires. Those objects become a metaphor for obsession with appearance. I want to express my thoughts in my work in a satirical way and intend to make people reflect upon how personal identity develops through consumerism and how they define themselves.

Hye Sook Choi was born and raised in South Korea. She received her BFA in glass and ceramics and MFA in glass from Hongik University in Seoul. After graduation, she worked with glass as an independent artist for two years. In 2012, Choi came to the US to attend the summer workshop at The Corning Museum of Glass. She is currently pursuing a master's degree in glass at the Rochester Institute of Technology and working on her thesis. Since moving to the US, she has explored and focused on kilncast and kilnformed glass.



Ligia Bouton

United States

Green Wallpaper 1: Inhale/Exhale, 2016. Kilnformed glass. 44 x 18 x 3.5 inches.

My work combines sculpture with performance, video, and photography to re-create appropriated narratives. Each project wrestles with the intersection of functionality and narrative, drawing on sources from art history, classical and contemporary literature, and science. The glass wallpaper pieces I created in 2016 are shaped by both inhaled and exhaled breath, and explore how tuberculosis captured America's collective cultural imagination during the 19th century, creating an image of an illness that affected both the body and the spirit.

Ligia Bouton was born in São Paulo, Brazil, and spent her childhood in London, England. She studied at Vassar College and the Mason Gross School of the Arts at Rutgers University. Recent projects have been shown at the Crystal Bridges Museum of American Art, the National Museum of Women in the Arts, Guildhall Art Gallery in London, and SITE Santa Fe. In 2016, new work will be shown at the Brontë Parsonage Museum in Yorkshire and Peters Projects in Santa Fe. Bouton is currently Associate Professor of Interdisciplinary Foundations at the University of New Mexico.



Nataliya Vladychko

Netherlands

Handkerchief, 2014. Kilnformed glass.
6 x 6.5 x 7 inches.

My work reflects my childhood in Ukraine. I come from a family with a textile background. Fabrics, yarn, and needles were swirling throughout the house. One can easily fold and pull fabrics into all kinds of forms. For me, glass is a carrier of memories. With my objects, I want to transform movement and perception into matter. A hastily thrown handkerchief refers to smells from the past, and is a metaphor of time and process. You go on with your life and the handkerchief remains.

Nataliya Vladychko was born in Lviv, Ukraine. During her studies at the Lviv National Academy of Arts, she became so enamored by the beauty of glass that she carried out her final assignment in glass. After settling in the Netherlands in 2001, she attended Amsterdam University of the Arts and continued to study a variety of glass techniques. In 2010, she was accepted to the Institute of Arts and Crafts in Mechelen, Belgium. Vladychko was selected as a contestant for the International Glass Prize in 2015.



Lee Howes

Australia

My Valentine, 2016. Cast, fused, screenprinted and sandblasted glass.
Installed dimensions variable.

Showing the limitless applications of glass has always been a motivating factor in my design work. In My Valentine, a box of chocolates celebrates the consumer's love of sweet treats and the compulsion to celebrate every occasion possible.

Lee Howes' interest in glass started when she took up leadlighting to enhance her home over 30 years ago. Over the ensuing years, she gradually began to explore the world of kilnformed glass, primarily to enable her to repair stained glass. She soon discovered the many applications that kilnformed glass provided. More recently she has developed her skills in glass casting. Howes has been a finalist in the Ranamok Glass Prize and the Waterhouse Natural Science Art Prize. She has attended numerous glass workshops to engage with other artists and build her knowledge base.



Elizabeth Newnham

Australia

Target, 2016. Cast glass, found objects.
12.25 x 47.25 x 31.5 inches (installed).

TARGET

So small and sweet.

So innocent and unsuspecting. Afraid.

They move in on their target. No care.

No conscience.

No remorse.

All is a secret.

The bears watch in silence. No one can tell.

Elizabeth Newnham first discovered her passion for glass in 2008. She started slowly, taking any class available. This gave her a broad range of glass styles to experiment with, and led her to develop a variation of a glass technique that produces a unique 3D look in a flat piece of glass. She has received a number of awards, including: Joint Winner, Ausglass Vicki Torr Online Gallery Prize for Emerging Artists, 2015; Highly Commended, Festival of Glass 2014; Winner, People's Choice Award in the Blue Dog Glass Prize 2013.



Karen Carrejo

Australia

Dying Light, 2015. Kilnformed glass.
17.5 x 34.5 x 4 inches.

My work explores the laborious re-creation of a selected moment in time and the deconstruction and reconstruction of this moment into a glass panel. I seek to capture the moment and re-create it in a solid form without losing the remarkability of the moment. I wish to extend the ideals of mapping and solidify the sky in the same way that we measure and quantify the land that we travel. Yet, the sky and the reflections of it we see in lakes and quays are ever-changing, which stimulates our thoughts and longing to always to be in the other place that we live: in the city, in the country, by the bay, at work, with our family.

In 2012, Karen Carrejo moved to the Port Stephens area of New South Wales, Australia. Living on a quiet peninsula of the bay, the natural environment is a great inspiration to her. Carrejo's work is a fusion of the cultures she has traveled to and lived in over time. Pattern is important in her work. She observes organic patterns in everyday life and the clash, change, and manipulation of these patterns by nature, city, and social obligations, causing a constant shift in and out of chaos. Process is the core of her practice; she learns from experimentation and experience.



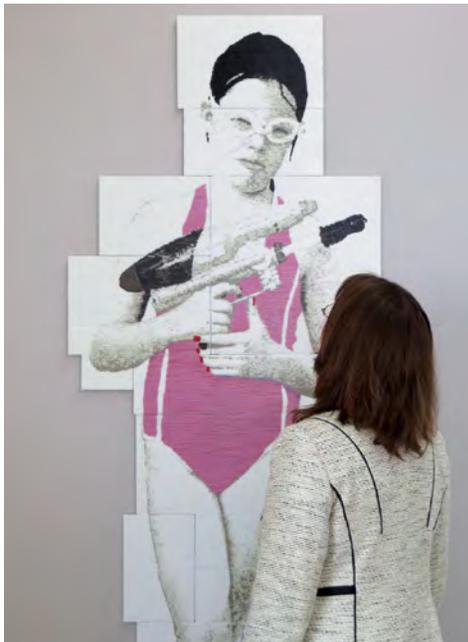
Terri Grant

United States

No Prisoners, 2015. Kilnformed glass.
80 x 28 x 0.5 inches (installed).

My work is about the human spirit and was inspired by a photograph of my daughter. I laughed when I saw her stance, her look of confidence beneath the protective armor of her 'rose' goggles. Maya Angelou said "I love to see a young girl go out and grab the world by the lapels. Life's a bitch. You've got to go out and kick ass." This piece is about summer days spent painting nails and practicing kick ass, protected by rose goggles and the joy of limitless possibility. With play, "it is possible."

Terri Grant is an artist and physician who lives and maintains a studio in eastern Washington. She has been exploring the medium of glass since 2010. Her work has been in national and international exhibitions and won numerous awards including Best in Show at *American Craft Today: Glass* (2015) at The Bascom, juried by Melissa G. Post. She was an *Emerge* finalist in 2014, and her piece *No Prisoners* was recently selected for *New Glass Review* 37.



David Pascoe

United Kingdom

Jack, 2015. Kilnformed glass.
35.5 x 24 x 0.25 inches.

Jack is the second in a series of portraits, each taking up to 90 hours to create, constructed from thousands of individual elements of glass. This process helps me to understand a person's face, and I hope that this is evident in the finished portrait. I am fascinated by the way the portrait transforms as the viewer moves toward it, becoming more abstract the closer you get. This effect is central to why I make the portraits, and the abstraction will increase as the series progresses.

David Pascoe has been working as a full-time glass artist since 2003. Prior to this he was a lobster fisherman for five years. Largely self-taught, Pascoe has also taken classes with Scott Chaseling and Linda Ethier. During the summer of 2006, he interned at Bullseye Glass Company. He currently works and teaches from his own studio in Cornwall.



Finalists

40

Rhoda Baer

United States

Alicia, 2016. Kilnformed glass, photography, digitally printed and fused minerals. 20.5 x 20.25 x 2 inches (framed).

The urge to create art that challenges ideas about how we are perceived and how we view each other is at the core of my recent work. In each piece in this ongoing series, there is a sense of a moment about to take place, a catalyst to a deeper psychological narrative.

Rhoda Baer lives and works in Bethesda, Maryland. She creates sculptural and wall pieces using glass and kilnforming techniques. Her work was featured in *Emerge* 2006 and 2012, and has been on view at many galleries, including Davis & Cline Gallery, Ashland, Oregon; Morgan Contemporary Glass Gallery, Pittsburgh; and Gallery Sikabonyi, Vienna, Austria. Her work has been published in *New Glass Review* 33 and *American Craft*.



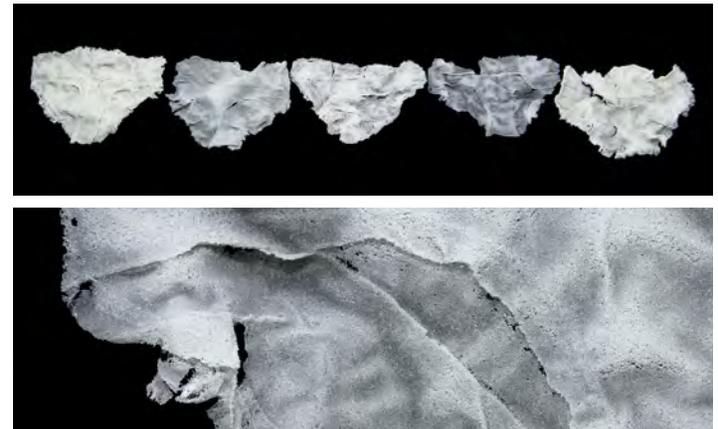
Patricia Ludovici

United States

Hysteric, 2015. Kilnformed glass. 9 x 59.25 x 2 inches (installed).

My art reflects my efforts to understand myself, and others. It explores the tension in the form of a beautiful and fruitful struggle that I see between dualistic forces found throughout life. Between the mind and emotion, the rough and the soft, male and female, external and internal moral forces. In my work, I explore the various parts of the self and how they are often at odds with each other. Often, I focus on questions of materiality and collective subjectivities. When the glass tears apart through the inherent property of thermal elasticity, material tears and light gets in. When it pulls back on itself in the kiln, we can see its struggle. What is left of the fight are the tendrils of fragile failure. We see the results of this struggle in the choices we make. What we carry depends on who we are: our gender, religious beliefs, conscious or subconscious psychological baggage...anything that makes us us.

Patricia Ludovici was born in Philadelphia where she began experimenting with glass at the age of 13 in a hot glass shop just outside the city. She went on to receive her BFA in glass at the California College of the Arts. After graduation she worked for a number of years with various glass artists in the Bay Area, most notably Clifford Rainey. She lived and worked in Berlin, Germany for three years. In 2012, she was awarded an artist residency at Berlin Glase.V, Berlin's first hot glass studio, where she went on to teach glassblowing and kilncasting classes. She now lives in Oakland, California.



Rhoda Baer

Alicia, 2016. Kilnformed glass, photography, digitally printed and fused minerals, 20.5 x 20.25 x 2 inches (framed). p. 40

Josh Bass

Specimen 484, 2016. Kilnformed glass, sterling silver, 8.5 x 8.5 x 1.5 inches. p. 28

Darryl Berry

Sun, 2016. Kilnformed glass, gourd, linen thread, 5 x 9.5 x 9.5 inches. p. 30

Water, 2016. Kilnformed glass, gourd, linen thread, 5 x 10.5 x 10.5 inches. p. 30

Angela Byrd-Beucler

Reclaimed, 2016. Fused glass, 2.75 x 12.5 x 12.5 inches. p. 32

Ligia Bouton

Green Wallpaper 1: Inhale/Exhale, 2016. Kilnformed glass, 44 x 18 x 3.5 inches. p. 36

Kim Brill

Plaza Blanca, New Mexico: Investigations, 2016. Kilnformed glass, 22 x 38.5 x 0.875 inches (installed). p. 27

Karen Carrejo

Dying Light, 2015. Kilnformed glass, 17.5 x 34.5 x 4 inches. p. 38

Hye Sook Choi

Keep Buying Luxuries and Eat Junk Food, 2014. Kilnformed glass, metal, leather, 12.5 x 13.5 x 3.5 inches. p. 36

Kalina Chung

Lingua, 2015. Kilncast glass, 12 x 12 x 1.25 inches (installed). p. 24

Kate Clements

Stain, 2016. Kiln-fired glass frit, 84 x 96 x 0.25 inches (installed). p. 18

Evy Cohen

The Wood, 2016. Kilnformed glass, 15.375 x 23.5 x 11.125 inches (installed). p. 24

Robin Crawford

Momentary Sequence, 2015. Pâte de verre, 7.875 x 15.75 x 11.875 inches. p. 26

Nick Doran Adams

Collector Bowl - Rupee, 2014. Kilnformed glass, murrine, 2 x 6.5 x 6.5 inches. p. 22

Pac-Man Glitch, 2014. Kilnformed glass, murrine, 2.125 x 6.5 x 6.5 inches. p. 22

SoDaft #2, 2015. Kilnformed glass, murrine, 1.75 x 8 x 8 inches. p. 22

Simone Fezer

excrescence I, 2014. Kilncast glass, 5.5 x 12.75 x 13.25 inches. p. 31

excrescence II, 2016. Kilncast glass, 4.5 x 13.25 x 13.25 inches. p. 31

excrescence III, 2016. Kilncast glass, 7.25 x 14.5 x 14.5 inches. p. 31

Linda Gass

Ghost of Wetlands Past, 2016. Fused glass, 35 x 35 x 1 inches (installed). p. 34

Terri Grant

No Prisoners, 2015. Kilnformed glass, 80 x 28 x 0.5 inches (installed). p. 39

Christopher Gray

Meander White, 2016. Kilnformed glass, 12.5 x 5.625 x 2.625 inches. p. 26

Ashraf Hanna

Amber red vessel form, 2015. Kilncast glass, 14.625 x 19.25 x 7 inches. p. 16

Silvia Holzkan

Si yo fuera libro..., 2015. Kilncast glass, 4.125 x 18.5 x 18.5 inches. p. 33

Lee Howes

My Valentine, 2016. Cast, fused, screenprinted and sandblasted glass, installed dimensions variable. p. 37

Saman Kalantari

Touch, 2014. Kilnformed glass, 6 x 23.625 x 14.25 inches (installed). p. 29

Su-yeon Kim

personal remains, 2015. Kilnformed glass, enamel paint, individual components range from 3 x 3 inches to 9 x 3 inches. p. 35

Marzena Krzemińska-Baluch

Landscape, 2016. Kilnformed glass, slumped, 19.875 x 63 x 2.5 inches (installed). p. 12

Monette Larsen

Swift, 2015. Kilnformed glass, 45 x 69 x 6 inches (installed). p. 32

Helen Lee

KowTow, 2015. Kilnformed glass, 1.5 x 25 x 54 inches. p. 10

Alison Lowry

Symphony of Blue, 2016. Pâte de verre, 11.25 x 6.25 x 6.25 inches each. p. 14

Patricia Ludovici

Hysteric, 2015. Kilnformed glass, 9 x 59.25 x 2 inches (installed). p. 40

List Of Works

List Of Works

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Work Shirts, 2016. Cast glass, wood, enamel, metal, 2.375 x 10.875 x 13.625 inches. p. 35

[Lawrence Morrell](#)

Synthetic Spider II, 2015. Kilnformed glass, 19.5 x 19.5 x 1.875 inches. p. 30

[Josefina Muñoz](#)

Water or Land, 2015. Painted and slumped glass, light, MDF, 32 x 19.5 x 17 inches. p. 25

[Elizabeth Newnham](#)

Target, 2016. Cast glass, found objects, 12.25 x 47.25 x 31.5 inches (installed). p. 38

[David Pascoe](#)

Jack, 2015. Kilnformed glass, 35.5 x 24 x 0.25 inches. p. 39

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Vestige (Cast Skin), 2016. Cast kiln-glass, silver, 36.625 x 36.625 x 0.625 inches (installed). p. 25

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Laguna Ikebana Bowl, 2016. Fused glass, 1.25 x 11.5 x 11.5 inches. p. 28

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Handkerchief, 2014. Kilnformed glass, 6 x 6.5 x 7 inches. p. 37

[Cheryl Wilson-Smith](#)

Promises and Lies: Keeping Score, 2016. Kilnformed glass and metal, 26 x 26 x 4 inches. p. 27

Evolve 2016

A Showcase of
Evolving Talents
in Kiln-Glass

Looking back on all eight previous *Emerge* competitions, we see artists at the beginning of their careers or artists trying kiln-glass for the first time. Some have found success in various forms and some haven't. In seeking artists for the third iteration of the companion exhibition titled *Evolve*, I found that the artists who have continued to make work, who have grown their practice, are the ones whose studio practice has been continually transforming, evolving. I am reminded of William Blake's ominous words, "Expect poison from standing water." Change is necessary if a practice is to remain vital to both the audience and the maker.

Since they were *Emerge* finalists, the three artists selected for *Evolve* 2016 have increased the depth of their individual inquiries—aesthetically, technically, and conceptually. [Rei Chikaoka](#) (*Emerge* 2010, 2014) has developed his technical ability, shifting from more traditional cast forms into spiraling sculptural works that push the limits of the material. [Matthew Day Perez](#) (*Emerge* 2008, 2010) explores the materiality of glass, often challenging the viewer's predispositions toward glass through cast and kilnformed glass and mixed media installation. [Carmen Vetter](#) (*Emerge* 2006, 2008) has seen her conceptual focus shift with personal experience while maintaining a technical focus, mastering the fusing and refusing of glass powders onto sheet glass.

During the *Emerge* 2016 jury interview, Professor Sue Taylor reminded us that, "the process really doesn't end here, it doesn't end with the show, the publication of the catalog, the awarding of the prizes." Each peak we strive for and attain is the base of yet another mountain. Those that find this prospect Sisyphean are often overcome, while those who find meaning in this process emerge from one task and evolve to meet the next.

Michael Endo
Curator, Bullseye Projects



Rei Chikaoka

Emerge 2010 Finalist and 2014 Award Winner

Eternal, 2016. Kilncast glass, metal.

4.75 x 14 x 14 inches.

"I think an emerging artist is an artist that has a new way of thinking, looks forward to the future and works towards breaking open and discovering unknown worlds."

Rei Chikaoka has worked with glass in Tokyo, Japan for over 20 years, including master's and doctoral work at Tokyo University of the Arts Graduate School. He was a finalist in *Emerge* 2010 and received the *Emerge* Kilncaster Award in 2014. Chikaoka has exhibited in solo and group exhibitions in Japan and the US.

After being selected as a finalist in 2010, Chikaoka's work shifted dramatically from an investigation of color and form into a consideration of motion. This shift led to an innovative casting technique that was debuted in *Emerge* 2014. He continues to challenge himself and the material, emphasizing movement and fragility.





Matthew Day Perez

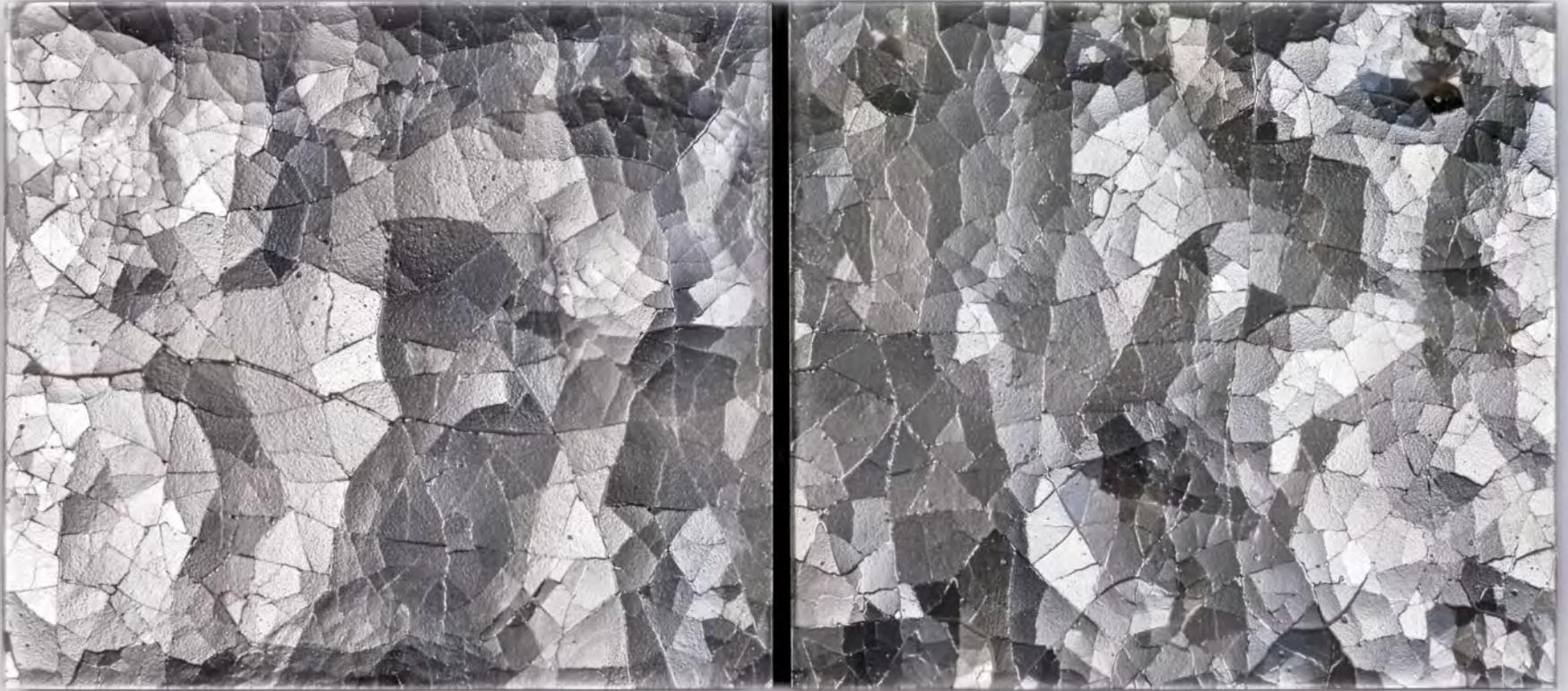
Emerge 2008 and 2010 Finalist

Crush, 2015. Fused, silvered, and coldworked glass.
17.125 x 40.625 x 1.25 inches (installed).

“You never really stop trying to emerge, you are constantly trying to break through or emerge to the next level with regards to ideas, work, technique, space, and galleries.”

Matthew Day Perez was a finalist in *Emerge* 2008 and 2010. He has received many awards including the Fulbright, the John Rena National Endowment for the Arts Scholarship, a U.S. Department of State Grant for new works, a Lois Roth Grant, as well as residencies at Corning Museum of Glass, Creative Glass Center of America, and Pilchuck Glass School. He has lectured at several academic/creative institutions both domestically and abroad, and has participated in numerous exhibitions in the United States, Australia, Asia, and New Zealand.

Since *Emerge* 2010, Perez traveled to Australia where he became a research fellow at the Australian National University in Canberra. Considering himself a “reformed caster,” Perez began to “work with the glass instead of against it.” This material-focused approach led to his recent body of work, which highlights the fragility and transparency of glass.





Carmen Vetter

Emerge 2006 and 2008 Finalist

*Flow II, 2016. Kilnformed glass.
21 x 42.375 x 1.375 inches (installed).*

"In the beginning, everything was an experiment. Time and persistence have given me a better sense of my own voice.

"I like the big picture. My work is a way of connecting the dots. I am inspired by the patterns in life, cycles of destruction and renewal, and the interrelation of phenomena both macro and micro."

Carmen Vetter studied visual art at the University of Nebraska in Omaha and has been working with kilnformed glass since 1999. She was a finalist in *Emerge 2006*, and again in 2008. Vetter participated in the In Place residency at North Lands Creative Glass in Lybster, Scotland in 2011. She has served as a guest lecturer at Pilchuck Glass School and exhibited in both group and solo exhibitions. Vetter lives and works in Portland, Oregon.

Vetter's inclusion in *Emerge 2006* and 2008 caught the eye of collectors and gallerists. Since 2008, she has been included in group exhibitions in New Mexico, Colorado, Oregon, and Minnesota. Vetter exhibited at SOFA Chicago in 2014 and has mounted several solo exhibitions at Traver Gallery in Seattle, Washington.



Glossary

52

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.

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

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

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

Kilncasting: Creating a glass object 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.

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

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

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

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

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

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

Vitrigraph kiln: A kiln developed by Rudi Gritsch for hand-pulling fluid or controlled lines of glass called “stringer.” The term “vitrigraph” literally means “to write or draw with glass.”

A Showcase of Rising and Evolving Talents in Kiln-Glass

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