

JULIE ALLAND

USA

*Magnetic Drawing Triptych 1*, 2021  
magnetite, sheet glass

Courtesy of the artist

#### Artist Statement

The *Magnetic Drawings* were created by placing magnets under sheet glass, sifting magnetite on top, then fusing the materials together in a kiln. Various magnets were arranged and re-arranged under the glass until the push-pull of magnetic fields yielded an evocative design. The magnetite is black sand gathered at Ocean Beach, near where I live in San Francisco. The series explores ideas related to the emotional pull of home, the poetry of place, ordered randomness, invisibility (magnetism), and time.

#### Biography

Julie Alland was raised in New York State and has lived in San Francisco since 1985. She received a BFA in photography from Antioch College, Yellow Springs, Ohio. Her studio practice involves investigating the physical properties of materials. This exploration results in work that connects process and concept. Intersection of the arts and sciences, substantiating the invisible, paradoxes, and mortality are examples of predominant preoccupations and themes in her work. Alland has worked as a teaching assistant for Paul Marioni at Pilchuck Glass School, Stanwood, Washington, and Matthew Szosz at Public Glass, San Francisco, California.

ANTHONY AMOAKO-ATTAH

GHANA/UK

*Puberty*, 2020  
kiln-formed glass

Courtesy of the artist

#### Artist Statement

I manipulate glass to look like woven fabric by screen printing and kiln-forming with glass powders. My work explores themes related to the effects of migration, dislocation, and personal identity using traditional Kente designs and Adinkra symbols from Ghana.

#### Biography

Anthony Amoako-Attah is a PhD student in art and design (glass and ceramics) at the University of Sunderland, where he received an MA (glass) in 2016. He completed a BA in industrial art (ceramics) at Kwame Nkrumah University of Science and Technology in Kumasi, Ghana.

His work has been exhibited at the National Glass Centre in Sunderland, and at Sunderland Museum, which commissioned him to produce an artwork for their collection in 2020. Amoako-Attah was awarded winner in the Aspiring Glass Artists 2020 category in Warm Glass UK's The Glass Prize and is scheduled to teach at Pilchuck Glass School in Washington during the summer of 2022.

HEIKE BRACHLOW

GERMANY/UK

*Vortex I*, 2021  
cast glass

Courtesy of the artist

#### Artist Statement

I aim to make forms capable of transformation, ideally in several different ways. My primary focus is the investigation of transparent color in glass. Recently I have started using two or more colors to achieve a personalized palette and to show flow patterns, which give an idea of how the glass flows into the mold during the casting process. My sculptures have no defined base and can be placed in several different ways. They can move at the slightest touch.

#### Biography

Born and raised in Munich, Germany, Brachlow received a BA in glass in 2004 from the University of Wolverhampton, England, and an MA in 2006 and a PhD in 2012 from the Royal College of Art in London. She primarily works as a self-employed artist from her studio in Essex, England, and as a lecturer at the Royal College of Art. Her work is represented in many museum collections including the Victoria and Albert Museum, London; European Museum of Modern Glass, Rödental, Germany; National Museums Scotland, Edinburgh; and Museum of Glass, Tacoma, Washington.

EVAN BURNETTE

USA

*Pink Dichroic Glitter Chicken, 2020*

fused and cast glass, dichroic extract, silver mirror, aluminum gilding, hxtal, titanium oxide

Courtesy of the artist

#### Artist Statement

We are constantly bombarded by half-truths, scams, ulterior motives, and advertisements disguised as news. Vigilant cynicism is one's only defense. My work is a continuation of the conversation started by the Absurdists of the Age of Enlightenment. Like them, I feel a need for release from the rigidity of scientific reason. My art is a response to the excessive logic needed to thrive in our time. I express this through the vehicles of absurdism, surrealism, and psychedelia.

#### Biography

Evan Burnette is a multi-media artist specializing in glass. He is also owner and head designer of Local Art Glass LLC, located in Portland, Oregon. He received an MFA from Ball State University, Muncie, Indiana, in 2017.

HYESOOK CHOI

SOUTH KOREA

*A relic of the early 21<sup>st</sup> century – relic high heels, 2019*  
kiln-formed glass

Courtesy of the artist

#### Artist Statement

My work is a notion of what typical female beauty of this modern era would look like if viewed from far into the future. I think the items most representative of beauty would be luxury goods, particularly purses and high heels. To make the work appear to be “relics,” I emphasized the fragility of the material by using glass frit and powder. The implicit meaning of my work is a reflection on the vanity of humans, in terms of external beauty and our present culture, which has resulted in an overly materialistic society.

#### Biography

Hyesook Choi resides in Seoul, South Korea. After receiving a BFA and MFA in ceramics and glass from Hongik University in Seoul, she moved to the US in 2012 and earned a second MFA in glass from Rochester Institute of Technology, New York. Choi's work was included in *New Glass Review* 41. She is currently an adjunct professor at Hongik University Graduate School.

WAI YAN CHOI

HONG KONG

*Praemonitus Series*, 2021

kiln-formed glass, metal inclusions

Courtesy of the artist

#### Artist Statement

My practice is rooted in material experimentation. I am inspired by the qualities created by the often-unpredictable reaction that happens when two or more materials collide. This series of work is a material investigation in combining incompatible materials: clear glass with alkali metal, solid low-melting point metal and metal oxide. Although they are traditionally destructive materials in casting, under controlled circumstances new colors and textures can be created.

#### Biography

Wai Yan Choi was born in Hong Kong, China. She graduated with a BA in fashion jewelry at London College of Fashion in 2018, and recently received an MA in ceramics and glass from the Royal College of Art, London. Choi's creations in both jewelry and glass focus on the study of materials. In 2020, her glass series "Vessel-Boundaries" won the Worshipful Company of Tin Plate Workers Ceramics and Glass Award, and more recently Choi was shortlisted for the Travers Smith CSR Art Program 21/22.

# COBI COCKBURN

AUSTRALIA

*Murmuration – Brown Tones*, 2019  
kiln-formed glass

Courtesy of the artist

## Artist Statement

*Murmuration – Brown Tones* explores the silence in synchronicity and the beauty of unspoken energy. Highlighting the potential of color and abstraction as stimulative devices, I delve into the intertwined relationships of art, geometry, and spirituality; a space where there is no higher or lower ground, and energy is uniform and woven together, generating a vibration of matter. Through a composition of soft color and layered lines, I explore this intricate construct of innate feelings and timeless motion.

## Biography

Cobi Cockburn is a graduate of Sydney College of the Arts in Australia and an honors graduate of the Glass Workshop at the School of Art & Design, Australian National University, Canberra. She received the Tom Malone Prize in 2015 and 2009, and the Ranamok Glass Prize in 2006. Cockburn's work has been published in *New Glass Review*, *art ltd.*, *American Craft*, and *Craft Arts International*, and is in the collections of the Palm Springs Art Museum, Corning Museum of Glass, and the Art Gallery of Western Australia.

## VANESSA CUTLER

UK

*Gender*, 2020  
kiln-formed glass

Courtesy of the artist

### Artist Statement

My practice explores the use of multiple technologies working with color and light, applied to a variety of forms. My research interests are very much about industrial engagement and the differences and subtleties of both artists and engineers working in collaboration to produce work that extends the parameters of material and process for both. Pushing boundaries is always a focus.

### Biography

Vanessa Cutler trained in stained glass at Swansea College of Art, Wales, before completing an MFA at the University of Wolverhampton, England, where she was introduced to water-jet technology. She received a PhD from Sunderland University, England, in 2006. Since 1997, Cutler has specialized in using water-jet technology creatively and has worked with many artists to incorporate the technology into their practice. She authored *New Technologies in Glass*, published by Bloomsbury in 2012. Cutler was recently included in the Toyama International Glass Exhibition 2021 at the Toyama Glass Art Museum in Japan, and the exhibition *Silica Valley* at Pittsburgh Glass Center, Pennsylvania, in 2020.



JERRE DAVIDSON

CANADA

*Awakening*, 2019  
kiln-cast and coldworked glass

Courtesy of the artist

#### Artist Statement

My early experiences as a graduate of the Scottish Ballet School in Edinburgh are fundamental to my identity. I portray my love of dance and music in my artwork. My current project involves recording dance movements and translating them into three-dimensional forms. This allows the dancer to become part of the sculptural concept. Research into gesture and emotion has allowed me to build my visual language of three-dimensional sculptural forms.

#### Biography

Jerre Davidson is a sculptor currently working in glass. Her practice explores the shifting rhythms of a particular space, using gestural shapes to capture these spatial rhythms. Davidson has received several awards, including an Ontario Arts Council Project Grant. Her work was featured in *New Glass Review* 41 and is in the permanent collection of the Canadian Clay and Glass Gallery. Her work has been exhibited in Korea, Scotland, USA, and Canada.

# KAROLA DISCHINGER

GERMANY

*Seven skins*, 2020  
kiln-formed glass

Courtesy of the artist

## Artist Statement

Several years ago, I became intrigued by the ages-old, worldwide power of the number seven. I made pieces dealing with the biblical story of the seven-tiered Tower of Babel and Babylonian communication confusion; psychologist Abraham Maslow's seven-leveled hierarchy of needs, addressing human's physical, psychological, and spiritual needs; and Buddhism's seven chakras, or energy centers, each associated with a certain color.

With ties to my own childhood, *Seven skins* has its roots in an old German children's riddle: "Hat Sieben Häute, beisst alle Leute?" or "What has seven skins and bites all people?" Of course, the answer is "an onion," with its many layers and its tear-inducing chemical reactions when cut. As a glass artist, I found the multi-layered beauty and mystery of this seemingly simple everyday item irresistible.

## Biography

Karola Dischinger has been working in glass for the past twenty years. Most recently, she has concentrated on theme-related projects such as *Modern Times*, which questions our modern working world. Current work considers the mystical number seven and its use in Mesopotamian culture, specifically in the *Epic of Gilgamesh*, and its influence on the mythologies and religions of the Babylonian empire, the Middle East, and Europe.

CELIA DOWSON

UK

*Rhossili Mist Centerpiece in Indigo and Clear*, 2019–2021  
kiln-cast glass

Courtesy of the artist

#### Artist Statement

The centerpiece represents a continuous horizon, translucency allowing the components to transform with light throughout the day, as nature does under open skies. Varying thicknesses and contrasts of polished and satin surfaces create subtle shifts in the glass hues, challenging our perception of inside and outside, what is solid and what is not. The work seeks to reflect on the tangibility of everyday objects and how we use and ritualize them, while echoing the transitioning natural world around us.

#### Biography

Celia Dowson graduated from the Royal College of Art, London, in 2018, specializing in both ceramics and cast glass. She received a BA (Hons) in ceramic design from Central Saint Martins, London, in 2014. Her most recent exhibitions include *Artefact 2021* at Chelsea Design Centre, *Young Masters* at London Glass Blowing, and *Collect 2020* at Somerset House. Dowson's work can be found in the collection of the New Taipei City Yingge Ceramics Museum, Taiwan. She received a Wallpaper\* Design Award in 2020.

# HANNAH GASON

AUSTRALIA

*Drift*, 2019  
kiln-formed glass

Courtesy of the artist

## Artist Statement

My works are made up of small tiles arranged to form a large plane. The abstract patterns play with repetition and disruption through the placement of tiles in shifting tones of white and translucent color. The varying intensity, brightness, and opacity of the whites over the more muted tones of color result in an illusion of depth and movement. The still, hard object is a dynamic plane, the smaller components seeming to slide back and forth over each other in a constant shuffle.

## Biography

Hannah Gason is a Canberra-based visual artist. She graduated from the Australian National University School of Art in 2015 and was awarded a University Medal. Hannah has been an artist-in-residence and visiting artist at Berlin Glas E.V., Germany; Corning Museum of Glass, New York; and North Lands Creative, Scotland. Working from her Canberra Glassworks studio, Hannah has exhibited nationally and internationally, with work housed in several public and private collections.

ANDY GERSH

USA

*Signature Tree*, 2021  
Kiln-formed glass

Courtesy of the artist

#### Artist Statement

My love of glassmaking and the lettering arts are married in this installation that contains forty-five signatures of my relatives, suspended to resemble an abstract tree. Inspired by weeping willows, the signatures are the sole design elements, suspended vertically to simulate drooping branches and elongated leaves. My grandparents create the trunk, and all offspring continue to bloom upwards. Seeking deeper will reward, as the signatures reveal their individual forms upon closer inspection.

#### Biography

Andy Gersh tells stories with glass. His work is comprised of thought-provoking pieces that challenge the viewer to look past the glossy surface and explore the themes and concepts created from a design-minded imagination. On the periphery of the fused glass movement for over two decades, Gersh is hoping to take significant, well-designed leaps going forward. On most nights, he can be found in his home studio.

## CABLE GRIFFITH

USA

*Siler's Mill (Redmond Watershed)*, 2021  
glass mosaic (fabricated by Tieton Mosaic)

Courtesy of Sound Transit Art Program

### Artist Statement

My work comes from a deep appreciation of nature and a desire to communicate our shared relationship to it. I translate personal observations, photographs, and memories through reductive systems of mark-making. These systems emulate a relationship between parts and whole, existing as both distinct elements and a collective harmony. Digital imaging, virtual modeling, and other systems of representation combine to create places that exist somewhere between virtual, real, and imagined.

### Biography

Cable Griffith's work reflects our complex relationship to landscape, filtered through the influence of technology and popular culture. Based in Washington, Griffith's work has been exhibited nationally and internationally and can be found in numerous collections, including Microsoft, Vulcan, Weyerhaeuser, Capital One, the Washington State Art Collection, and the Port of Seattle. He is represented by Linda Hodges Gallery and is an Assistant Professor at Cornish College of the Arts in Seattle.

## DAVID HENDREN

USA

Left

*Schematic Stage Painting with Amp Stack*, 2021  
kiln-formed glass, wood frame

Center

*Two Amplifiers (After the Show)*, 2021  
kiln-formed glass, wood frame

Right

*Closed Stage*, 2021  
kiln-formed glass, wood frame

Courtesy of the artist

### Artist Statement

Last fall I visited several music venues in Los Angeles, all of them struggling to stay afloat because of the pandemic. These glass paintings are inspired by the empty stages within these venues. My work deals with architecture's impact on the body, making the stage a compelling subject. Through the delineation of empty architectural space and absence of figuration, these works explore the collective psychological toll caused by the closure of public venues for performative expression.

### Biography

David Hendren received a BFA from the School of the Art Institute of Chicago, and an MFA from Cranbrook Academy of Art. Hendren is a multimedia artist, working in painting, sculpture, and sound. He has exhibited nationally in Los Angeles, New York, Miami, Chicago, and Detroit, and internationally in Berlin, Paris, and Portugal. He has received a Pollock-Krasner Foundation grant, a Toby Devan Lewis Fellowship, and the Lincoln City Fellowship. Hendren lives and works in Los Angeles.

BONNIE HUANG

AUSTRALIA

*西遊記 (Journey to the west)*, 2021  
kiln-formed and engraved glass

Courtesy of the artist

#### Artist Statement

The box represents the liminal experience of migration and my experience of being born in a detention center. Heavy yet fragile, it confines the "unreachable". Subverting the power dynamic to question the value of bureaucratic recognition, the iconic plastic travel bag is made with fine art glass while the contained citizenship paper is of a cheaper material. It is a testament to the resilience of diaspora communities, and a love for how objects hold a wealth of experiences within them.

#### Biography

Bonnie Huang is a queer Chinese-Australian artist based on Dharug and Gadigal lands. Informed by concepts, their multidisciplinary practice expands into different mediums to interrogate self-identity and social norms. Playing with semantics and using the body as a medium, they explore how the individual is situated in liminal and digital spaces. They often reference queer culture and collective histories to explore both personal and cultural narratives.



## SAMAN KALANTARI

IRAN/ITALY

*A little bit of everything*, 2021  
kiln-formed glass, wire, MDF, ribbon

Courtesy of the artist

### Artist Statement

My focus is on what is at the margins of attention. In my works, wasted and discarded materials and display pedestals are as important as the artwork itself and are well integrated into it. I try to create a dialogue between traditional crafts and fine arts, between handmade and ready-made/found objects, between interior design and architecture. I arrange objects in contemporary installations in which similarities, differences, and diversities of materials and techniques coexist.

### Biography

Saman Kalantari is an Iranian multidisciplinary artist based in Bolzano, Italy. He studied at Vetroricerca Glas & Modern in Bolzano, where he received his introduction to glass. Kalantari's innovative method of pâte de verre awarded him the Glass Art Society 2015 Technology Advancing Glass grant. He has been a finalist in many competitions including the International Exhibition of Glass Kanazawa and the Toyama International Glass Exhibition in Japan. Kalantari has taught various international master classes around the world.

# TE RONGO KIRKWOOD

NEW ZEALAND

*Eunoia*, 2020

fused and coldworked glass, cord, steel

Courtesy of the artist

## Artist Statement

I aim to reveal underlying celestial narratives and achieve collapsing of space and time as possible through a Māori world view. I embed within each woven strand of flax or patterned piece of glass not only my own stories, but also stories of those who came before me and those that follow. My work is inspired by whakapapa (existential links between all things) and wairua (life force) stories where the relationship of past/present/future is entangled in threads and glimpsed in the transparency of glass.

## Biography

Te Rongo Kirkwood works with fused glass, textiles, and other media to create objects that blur the lines between sculpture, craft, and personal adornment. She draws upon her Māori and Scottish heritage, the natural world, and celestial themes for inspiration. Kirkwood has been working in glass for 15 years and regularly exhibits within New Zealand and abroad. She is a three-time finalist in the prestigious Ranamok Glass Prize, and her work is held in public and private collections internationally.

TE RONGO KIRKWOOD

*Meremere (venus – evening star)*, 2021

kiln-formed glass, dyed flax fiber, silk cord

Courtesy of the artist

# ANA MARÍA NAVA

VENEZUELA

*Envuélveme con tus Alas*, 2021

fused glass, mica powders, plexiglass, aluminum

Courtesy of the artist

## Artist Statement

Investigation, exploration, design is part of my everyday life; my studio is a lab of ideas in constant evolution. The organic and geometric are fused together in my work. I explore color, movement, flow, light, flexibility, structure. Installations are versatile in space—they adapt. Movement, volume, and light give cadence to them all. When art and space merge, shadows appear, spaces change, light interacts, a game between dwelling and art begins until they become one and make our souls vibrate.

## Biography

From Maracaibo, Venezuela, Ana María Nava is an architect and glass artist. She is currently based in Miami. Nava has been commissioned to create installations for spaces such as the Bath Club in Miami Beach and the Falcon Building in Brussels. Her work focuses on the integration of art and space, light and shadows, and the experience of the viewer.

SIBYLLE PERETTI

GERMANY/USA

*Home Range*, 2021

kiln-formed glass, engraved, painted and silvered, photograph, paper application

Courtesy of the Artist

Artist Statement

I create multimedia collages and sculptures in glass that explore the relationship between time, loss, emotion, memory, and solitude, often depicting liminal landscapes where the protagonists—people and animals—retreat. The work balances the nostalgia of impending loss, societal or environmental, with the profound fortitude of understanding ourselves and the world.

Biography

Sibylle Peretti was born in Germany, where the rich tradition of glassmaking influenced the direction of her artistic training and the abundant Bavarian forests inspired her choice of landscape as a predominant theme in her work. Using two-dimensional kiln-formed panels and three-dimensional lost-wax castings, Peretti composes narratives about the beautiful and poetic yet disrupted relationship between humans and the natural world. She received an MFA from the Academy of Fine Art in Cologne, Germany.

## VERITY PULFORD

WALES, UK

*Algae Vessels*, 2021  
kiln-formed glass; gravity-formed vessels

Courtesy of the artist

### Artist Statement

I use a variety of processes to create my work, combining kiln-forming and architectural techniques in unique ways to create vessels, sculpture, installation, architectural, and public art. My work is inspired by organic structures, in particular the small details, shapes, and textures of algae, fungi, lichen, moss, and ferns. The qualities of glass inspire me constantly; the fragility and strength, transparency, opacity, ability to create layers, depth, pattern, texture, and all of this combined with the ability to transmit, reflect, and channel light.

### Biography

Verity Pulford is a glass artist living and working in rural North Wales. She received a BA (Hons) in applied arts/architectural glass from North East Wales Institute of Higher Education in 2006 and a Postgraduate Certificate in Education with Masters in applied art from Liverpool John Moores University in 2008. Pulford's work has been exhibited in numerous exhibitions including *Glass Life Forms* at the Fuller Craft Museum in Brockton, Massachusetts, and *It's All in the Technique* at the National Glass Centre in Sunderland, UK.

VERITY PULFORD

WALES, UK

*Study of Lichen*, 2021  
pâte de verre

Courtesy of the artist

ANA LAURA QUINTANA

ARGENTINA

*Aquamarine Sea Vessels*, 2020  
glass powder, liquid gold

Courtesy of the artist

#### Artist Statement

I am always exploring and experimenting with new ways of achieving the traditional *pâte de verre* technique. I mostly design using curving lines and round forms that connect me with nature, give the sensation of being contained, offer safety, and suggest love and harmony. I create vessels without the use of a mold and work the glass paste as if it were fabric. The results are very delicate pieces that have the spontaneity of a moment as demonstrated by the natural forms and folds.

#### Biography

Ana Laura Quintana is an Argentine interior designer who loves to materialize her designs in glass. She learned several kiln-glass techniques from talented national and international glass artists and discovered that her preferred one is *pâte de verre*. Quintana's work has been included in exhibitions in Argentina, Italy, United Kingdom, Bulgaria, China, and Japan.



## BRUNO ROMANELLI

UK

Left

*Procyon*, 2021  
cast glass

Center

*Aquilae I*, 2021  
cast glass

Right

*Candidus I*, 2020  
cast glass, 22K gold leaf

Courtesy of the artist

### Artist Statement

My work is concerned with the relationships between light, color, form, and material. Through glass I aim to explore the interplay between these four elements. Inspiration comes from many places, from the sublime to the mundane. What draws me is light, and the way light interacts with the world around me. My intention is not to make representations of what I see but to extract the essence and translate that into my work. Formally, my work is drawn from geometry, in particular from the circle.

### Biography

Born and raised in Yorkshire, England, to Italian parents, Romanelli studied glass at Staffordshire Polytechnic where he achieved a BA (Hons) in 1991. After two years as an apprentice to Colin Reid, Romanelli went on to study at the Royal College of Art, London, where he completed an MA in ceramics and glass in 1995. He lives and works in South London, where he has been running his casting studio ever since. He exhibits widely both nationally and internationally and has work in many of the world's leading museum collections.

LARA SAGET

USA

#### Artist Statement

My work makes materially visible the limitations of logic. My practice is fueled by the belief that not all facts are absolute. I start by trapping rock in glass.

Logically, the heat of the rock cracks the glass. However, this is not always the case. The separation between them is circumstantial. There may be no answers, nothing concrete to hold onto. But there are patterns; my charge is to distill the patterns to reveal new archetypes and, in doing so, crystallize the transience of certainty.

#### Biography

Lara Saget lives and works in New York. She received a BA from Barnard College, Columbia University, and an MFA from New York University. Her work has been exhibited in the US and abroad. Residencies include Yucca Valley Material Lab, California; Iris Project, California; Art Ichol, India; and Ujazdowski Castle Centre for Contemporary Art, Warsaw, Poland. She has received grants and awards including a Brooklyn Arts Fund grant in 2021, New York University MFA Artistic Practice Award in 2017, 2016 Steinhardt Scholarship Award, and an Urban Glass Scholarship in 2017–2018.

LARA SAGET

USA

*Joshua Tree Inside, 2021*

Kiln-formed glass, Joshua Tree ground (rock), desert rock

Courtesy of the artist

LARA SAGET

USA

*Joshua Tree Insides, 2021*

kiln-formed glass, Joshua Tree ground (rock), ventifact rock

Courtesy of the artist

LARA SAGET

USA

*Joshua Tree Rocks Match, 2021*  
kiln-formed glass

Courtesy of the artist

## HELEN SLATER STOKES

UK

*In the Pink*, 2019

kiln-formed glass, digital ceramic transfer

Courtesy of the artist

### Artist Statement

My work combines notions of visual spatial perception with current issues around encroachment, distancing, and proximity. Titles create a dialogue around health, social inequalities, and overcrowding by suggesting we consider our perception of space and the space between as we coexist. Geometric forms analyze the mathematical quantifiable nature of space, devoid of emotion, as these virtual, almost holographic time-based spaces animate and transition in harmony with the movement of the observer.

### Biography

Helen Slater Stokes received an MA from the Royal College of Art, London, in 1996. Having exhibited extensively, she went back to the Royal College of Art to complete a PhD by practice in 2020. She lectures and has presented research papers at numerous conferences, most recently the Glass Art Society Conference 2019. Her work has been selected for the International KOGEI Award 2020 in Toyama, Japan, and the British Glass Biennale in 2017 and 2019, and has been featured in *New Glass Review* 41.

JUDY TUWALETSTIWA

USA

*rock.text 3*, 2019

kiln-formed glass, matte gel on paper

Courtesy of the artist

#### Artist Statement

Glass is a medium that synthesizes concepts I have explored over the past forty-five years in fiber, paint, and writing. As an artist, I give images form, making breath visible. While painting, writing, and working with glass, I pay attention to the possibly transformative gift of an image. Glass is an amorphous solid, both metaphorically and scientifically. Also, it breaks. The fragile work I make can break in a way that intention invites the unintentional.

#### Biography

Judy Tuwaletstiwa has been a visual artist, writer, and teacher for fifty years. In her visual art, she has worked with different materials, including sand, mud, feathers, sticks, fiber, and acrylic on canvas. In 2012, during a life-changing, eighteen-month residency with Bullseye Glass Co., she began incorporating kiln-fired glass into her work.

ABEGAEL UFFELMAN

USA

*Moon, Hyun Kyung, 2019*  
pâte de verre, printer ink transfer

Courtesy of the artist

#### Artist Statement

As an adopted Asian American, I've questioned my identity and race since the ability to comprehend those terms. My responses lie within my work. When this piece was made, I had just read through my adoption records for the first time. I re-created some of the pages in glass, providing only language and information that intrigued or disgusted me, turning analytical text about myself into a poem-like archive using a fragile, yet precious material.

#### Biography

As a glass and mixed media conceptual artist, Abegael Uffelman analyzes concepts of social interaction, politics, and identity through the creation of physical objects and installations. In 2019, Uffelman earned a BFA with a minor in art history from the Tyler School of Art and Architecture, Temple University. Currently, she works as an instructor and kiln assistant at Foci Minnesota Center for Glass Art in Minneapolis.



KSENIIA VEKSHINA

RUSSIA

*The Moon*, 2020  
kiln-formed glass

Courtesy of the artist

#### Artist Statement

“The silence is the only environment that enables you to hear yourself.” Through my art practice I aim to create a space for the quaint observation and reflection upon the moment, despite the rhythm of modern-day life. I consider myself a follower of the “Slow Art” concept, which is focused on tranquil and studious art comprehension. I strive to evoke in the viewer a desire to connect with their sensory experience through interacting with my sculptural compositions.

#### Biography

Kseniia Vekshina was born in Saint Petersburg, Russia. She received both BA and MFA degrees from the Saint Petersburg Stieglitz State Academy of Art and Design. Vekshina’s first solo exhibition, *Silence*, was held at the St. Petersburg Museum of Glass Art in 2017, and in 2020 she presented her second solo exhibition, *What I See*, at the museum.

## NORWOOD VIVIANO

USA

*Recasting Portland*, 2019  
kiln-cast glass, 3D printed pattern

Courtesy of the artist and Heller Gallery

### Artist Statement

I find myself looking at the world as a surveyor, telling stories through objects. Stepping back and researching how pieces fit together gives me the opportunity to consider the impact of the component parts. Conversations with specialists in a range of disciplines—historians, urban planners, demographers, climate scientists, and statisticians—deepen my engagement with the subject matter and the complexity of my work. My artistic intention is to better understand our place in time.

### Biography

Norwood Viviano's work is about change. Utilizing digital 3D computer modeling and printing technology in tandem with glassblowing and casting processes, he creates work depicting population shifts tied to the dynamic between industry and community. Viviano received a BFA from Alfred University and an MFA in sculpture from the Cranbrook Academy of Art. He is currently an Associate Professor and Sculpture Program Coordinator at Grand Valley State University in Allendale, Michigan.

## CHERYL WILSON SMITH

CANADA

*Seeking: Happily Ever After*, 2020  
kiln-formed glass

Courtesy of the artist

### Artist Statement

Through my work I strive to depict the graceful strength of nature that surrounds me, while contemplating the passage of time and genetic memory. I layer frit to create complex sculptural objects. The process of translating my drawings, then building gossamer-fine layers of frit into structural shapes is a captivating and meditative ritual. The individual layers are as delicate as torn paper, yet together create a sculptural object that manifests beauty and inspires curiosity.

### Biography

Cheryl Wilson Smith lives in Northern Canada. Her sculptures serve as receptacles for memory and time, while exploring the tensions as we try to walk responsibly in this world and contemplate the extent to which we all alter the landscape. Wilson Smith received a Chalmers Arts Fellowship from the Ontario Arts Council in 2018, Canada Council grants in 2017 and 2014, and the Design Award in the Craft Ontario Fusion Clay and Glass show in 2015. Her work can be found in the collections of the Canadian Clay and Glass Gallery and the Thunder Bay Art Gallery, both in Ontario, Canada.