Inside GASnews

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Letter from the President
Letter from the Editor
Welcome New GAS Members!
Deborah Czeresko: Force of Nature
Glass of the Iconoclasts: John Moran and Jennifer Crescuillo
Poetic Menagerie: Robin Cass
The Fugitive Artist
A Newly-Launched Online Treasure Trove of Knowledge on Venetian Glass is a Breakthrough
School Profile: North Lands Creative Glass
Student Profile: María Renée Morales
In Memorium: Marvin Lipofsky
GAS Resource Links

Blown at Novy Bor, Czech Republic with help from: Jan Lazor and team, finished by the artist in his Berkeley studio. Photo: M. Lee Fatherree

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PRESIDENT’S LETTER

Dear GAS members,

I hope the New Year has brought all of us a refreshed perspective on our daily lives. We move forward, striving to make each day a bit better than yesterday. With the passing of one of our founding fathers, Marvin Lipofsky, I hope we all can find a place in our memory and studio practices where he impacted us in one way or another. He has been a great influence on our material and a reason we can now walk in the worlds of both Craft and Art.

GAS is thrilled to be embarking on an in-depth study of the State of Glass Art in America, and we’ll need all of your assistance. The project began in November 2015, and is being produced in partnership with Chihuly Garden and Glass and GMA research. It will look into the most active regions for glass art to provide a point of reference to measure future growth and experimentation. In addition to talking with industry stakeholders, we will be releasing an online survey in the spring, which will be a critical part of the research process. As GAS members, and a driving force in the industry, we ask for your support and participation in this important process. The “State of Glass” will result in a published study, shared with all of you, and will take into account active hotshops, working artists, education institutions, museums, tourism, galleries, and public perception to establish a benchmark for the industry.

For an international organization of this size, diversity, and interest, the Board has a dedicated long-range planning meeting every five years to discuss a more extensive and cohesive plan of action for our members. We are excited to work on this project together, as we meet up in July at the GAS headquarters in Seattle. It will be a great opportunity to discuss where GAS currently is, and where we need to be in the next five years. We strive for perfection in the ever-changing climate of Glass and Art.

And, finally, based on your surveys from previous conferences, we have created a new event for our Corning conference. The Taste of Tech will be the gathering place to connect and catch up with friends, while grabbing a bite to eat for lunch. I am looking forward to seeing all you there!

Sincerely,

Cassandra Straubing
GAS President

EDITOR’S LETTER

Spring has come round again, and GAS is ramping up for another conference in Corning. This year, the conference will be missing one momentous member of the glass community, a mainstay at conferences and founder of the organization, Marvin Lipofsky. Marvin is honored in this issue as he left a special legacy for this particular publication. Lipofsky started the GAS Newsletter as a way to notify the membership of the goings-on of the community, and started the GAS Journal from his conference notes. He was a believer in using the written word to communicate and preserve ideas. His legacy and multifaceted personality is remembered by his contemporaries, Fritz Dreisbach, Audrey Handler, Michael Taylor, and Henry Halem in the memorial on pg. 18.

This issue of GASnews highlights many of the presenters that will be at the upcoming conference in Corning. Michelle Knox covers sculptor Deborah Czeresko and Mike Hernandez writes about John Moran and Jenny Crescuillo. Our new student rep, Emily Kuchenbecker, takes an international approach, profiling North Lands Creative Glass in her school profile, and María Renée Morales from VICARTE in Portugal for her student profile.

Geoff Isles treats us to a profile about CMoG’s new website, renvenetian.cmog.org, which is a video library of the techniques of Renaissance Venetian glassmaking. The Rakow Research Library tells us about “fugitive artists” or artists whose work is documented incompletely or, sometimes, seemingly not at all. So, on your trip to Corning, remember to bring your show cards and catalogs to drop off at the Rakow, so that you don’t become a fugitive, too.

I have heard from members from Washington to Murano, to Belgium and Amsterdam, who will be attending the upcoming conference in Corning, and registration numbers are through the roof. Looking forward to seeing you there!

Kim Harty
WELCOME NEW GAS MEMBERS!
The following people joined between January and February 2016:

Simon Abrahms
Deborah Abramson
Jonathan Adams
Amanda Aguilar
Jack Alden
John Allen
Janet Anderson
Fran Anderton
Mary Ann Babula
Jesse Bacon
Lindy Bailey
Natali Baird
Leslie Baker
Trudy Barnes
Christine Barney
Geriod Baronne
Alan Barr
Joseph Bates
Nancy Becker
Audrey Beckerich
Rob Beckham
Kyle Bekkerus
G. William Bell
David J. Benyosef
Bethany Berres
Federico Biagini
Amber Borealis
Trent Boysen
Sean Bradley
Elizabeth Braun
Patrick Brown
Laurie Brown
Mandi Brown
Lucio Babaco
Alessandro Babaco
Sebastiano Babaco
Carol Bugarin
Sebastiano Bubacco
Alessandro Bubacco
Lucio Bubacco
Mandi Brown
Laurie Brown
Patrick Brown
Elizabeth Braun
Dominique Caisse
Jane Callen
Katharine Campbell
Kayla Cantu
Kaitlyn Casey
Catherine Chevrier-Turbide
Eunusuh Choi
Steven Clark
Stephanie Cochran
Ann Conlin
Rylie Conner
Emily Conner
Elizabeth Cote
Dylan Cotton
Laura Cotton
Lorne Covington
Martha Custer
Brian Cuzzocreo
Marie Pierre Daigle
Paul Davis
Len Davis
Richard Dionne-Keay
Karola Dischinger
Thomas Dischinger
Nicola Donà
Johanna Dozer
Tai Drake
Ginni Dreier
Gabriel Dubé
Paulo Dufour
Kagen Dunn
Keri Eakins
Valentins Elsts
Lori Engle
Adrian English
Anthony Esposito
Matthew Everett
Francis Euhler
Flo and Ben Feinberg
Grace Evertz
Johanna Evertz
George Fenton
Katie Ferguson
Reid Ferguson
Austin Fields
James Flaws
Jeff Folino
Victoria Folino
Janice Ford
Chelsea Ford
Chris Foreman
Taylor Foreman
John Forsdike
Saara Gallin
Trish Gardiner
Jacob Garretson
Wendy Geogas
Bernadette Gerbe
Shannon Gill
Evelyn Goldberg
David Goodman
Michael Grechek
Peter Greenwood
Rudy Gritsch
Abram Grove
Jeremias Guerrero
Ashley Guertin
Maki Hajikano
John Halverstam
Garrett Hampton
Victoria Hanson
Shoko Hasegawa
Kellie Hastings
Jackson Hawkins
Theresa Healy
Rob Hornden
Laurie Herrick
Shirley Hersch
Alexandra Hirst
Katherine Holbrook
Luke Holden
Mark Hollford
Robb Holmes
Cathy Honnold
G Evertz
Laure Hucklestein
Mijn Hung
Kurt Irvin
Lylah Jarvis
Alan Jeskewitz
Ivana Jirasek
Richard Jolley
Margaret Joplin
Henri Jorgensen
Eric Kalt
Suhyeon Kang
John Kerr
Rosanne Keys
Aliyson Klop
todd Knight
Barbara Krügel
Marzena Krzeminska
-Baluch
Michelle Kurtis Cole
Yoon Jee Kwak
Catherine Labonté
Joy Lait
Danielle LaMarche
Emily Lamb
Kevin Landry
Miki Lane
Michèle Lapointe
Amy Lautin
Lindsey Lavender
Stephanie Leblond
Michel Leclerc
Juliette Leduc
Altan Leland
Adam Lewton
Chasity Logan
Jessica Loughlin
Alison Lowry
William Lowry
Marionne Lowry
Alexander Lozano
William Lupkin
Brian Mace
Braden Malone
TC Marco
John Marten
Nettie Matthews
Guy Matthews
Jonathan Matthews
Elizbeth Matthews
Allie Mcgawhey
Kathleen McBride
Marissa McCorkle
Mary McEachern
Ranna McNeil
Rose McVey-Succi
Michael Mentz
Ron Meshberg
Gian Mirovski
Allisa Mohn
Sally Moore
Doug Moreland
Anda Munkevica
Matthew Murphy
Roger Myers
Cassie Naughton
Margaret Neher
Sarah Niksa
Thomas Nye
Steve O’Neill
Andrea Oleniczak
Michael Ounding
Frederick Ouding
Brenda Page
Danielle Park
Purnima Patel
Derric Payne
Linda Perrin
Mikah Peterson
Grace Phillips
David Phillips
Fabienne Picaud
David Plante
Lloyd Plinke
Josh Portillo
Kristin Powell
Rachel Price
Dina Priess dos Santos
Irene Purificato
Tammy Reese
Mark Reimdeyer
Danielle Respetto
Shelly Rick
Katelynn Rigdon
Donald Robertson
Arden Rodgers
Brent Rogers
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Jen Violette
Nichole Vitchner
Tammy Vanderhorst
Joanna Wallace
Jonathan Walters
Kai Jun Wang
Kai Bing Wang
Slayden Watson
Zixiang Wei
Pamela Weichmann
Noel Weich
Ann Wells
Lola Wertz
Anne Whitman
Noelle Wiegand
Beth Williams
Catherine Wilson
Sandy S. Wilson
Cheryl Wilson
Maynard
Patrik Winkler
Tyler Wolf
Sandy Waight
Zachary Zdun
Maroussia Zimmer
Toots Zynsky

THANK YOU
to our major conference sponsors:
Deborah Czeresko’s passion for glass-making started in the late 1980s with a determination to master glass technically. She was fascinated by the “intensely androgynous and mystical qualities of the material and the methods of forming it.” Her original focus was the mastery of Renaissance Venetian techniques under the tutelage of the maestro William Gudenrath, and she later studied with Venetian greats Lino Tagliapietra, Pino Signoretto, Dino Rosin, and Elio Quarisa in the traditional Venetian style. In 1991, she attended graduate school at Tulane University to pursue large-scale glass sculpting and hot casting with professor Gene Koss. Czeresko’s devotion to the material evolved into equal parts creativity, and ability. Her practice continues to focus on blowing and sculpting glass.

Czeresko’s work spans numerous concepts and techniques, including performance and collaboration. She balances an investigation of the material’s capabilities with intellectual examination and a deep motivation that comes from the desire for expression, regardless of the medium, resulting in a unique working style. Her hybrid process liberates the physicality of glass, while extracting historical authenticity. When working in “thick” glass for example, she attempts to channel the feeling of a massive ghost into the object. Czeresko’s sculptures possess a duality that reflects upon her time and place in the historical context of studio glass, while also connecting to the broader art world.

Czeresko’s sculptural chronicle lends itself to social narratives and subject matter. While discussing her work and its role in the art market and the glass scene, she mulls over the romantic concept of heroism in relation to glass. “The way I see it, the age of the maestro is gone. Though personally, I still ennable the idea of the heroic nature of the glass master. The age of heroism as a physical act of mastery is over, yet I wonder: what does heroism look like today? And if it involves art and glass, how does it manifest?” Czeresko realizes that as a woman occupying the physical space of the hotshop, taking on technically demanding and physically challenging work year after year, has become a political act. One she feels particularly happy to have inhabited and not abandoned, when reflecting on the current political climate and state of gender equality. Czeresko sees this physicality as an important statement of her life and she wants it to exist in her work. That’s why when an interior architect refers to her design works as: “Lalique on acid,” she thinks of that as a compliment. She considers Lalique, a seminal glass making company, to have successfully embodied material androgyny with their work. They produced many pieces that are known for their palpable weight and visual softness.

Czeresko’s thoughtfulness segues into conversations of dedication, mastery, and preparedness when approaching her work. She is inspired by the text accompanying a Bruce Nauman piece called, Mapping the Studio that she saw at Dia:Beacon:

continued pg. 21
GLASS OF THE ICONOCLASTS: JOHN MORAN AND JENNIFER CRESUILLO

by Michael Hernandez

Two of this year’s presenters at the upcoming Corning GAS conference, Jennifer Crescuillo and John Moran, will demonstrate their iconoclastic approaches to the glassmaking process. While the techniques they use are quite different, each artist challenges traditional notions of sculpting in the hotshop and in the coldshop. They look at the power of ephemeral information, whether it be the story of the day in mainstream media or objects of technology that quickly move from mainstream to obsolete.

John Moran is a hot sculptor, whose approach is a hybrid of classical Venetian figure sculpting, hot-torch sculpting (a method that, in itself, is a hybrid of lampworking and hot sculpting techniques), and the seemingly crude, yet sophisticated sculpting techniques of the de la Torre brothers. After he hot sculpts parts for his pieces, he assembles them using a variety of materials, including wood, metal, fabric, paint, and resin. Moran’s approach denies the decorative implications of the William Morris tribe to emulate a greater realism that edges on the abject. His demo at this year’s conference will demonstrate some of his tactics for sculpting and embellishing the surfaces of his life-size figurative forms. When sculpting body parts, his handling of surface often makes the glass flesh appear morose, jaundiced, or anemic. His use of color is subtle in a way that can appear almost lifelike. Moran has used this to lure in audiences in pieces such as Stand Your Ground, a life-sized sculpture of a black teenager in a hoodie, bleeding from the stomach, that was staged on a street in Antwerp.

Moran utilizes a wide range of materials and mixed media approaches to bring his sculptures to life. He captures mood and emotion through gesture, often referencing classical figurative works in sculpture and painting, like in his piece Times New Roman, in which the Pietá is depicted as Ronald McDonald holding an obese child in his arms. These works, however, are not born of classical or traditional approaches to sculptural media. The content of Moran’s work belies a material sensibility that scoffs at the mores of glass art or craft (...or whatever we’re calling it now).

The glass in his sculptures is often overshadowed or well-disguised, projecting a clear voice that he won’t indulge in the spectacle of shiny, candy-color objects. The subjects of John Moran’s work are the ephemeral images of mainstream media, both in America and abroad. While it’s easy to see these as quick jabs at the establishment, Moran brings deep-seated, fundamental issues of society to a life-size scale, and insists on a deeper consideration of injustices that the viewer rather not confront. The shock and awe tactics in his work are both captivating and repulsive. Subtleties are a rare find in his oeuvre, but there is more here than shock value. Moran draws the viewer in through dark humor and theatrical staging, and then implicates him in a sobering awareness of the tragedies that flow from the headlines.

Jennifer Crescuillo will be presenting her unconventional approach to cold-working at this year’s conference. In her work, iconic, yet outdated media devices are carved, etched, and chiseled from solid slabs of glass. Her layering of fused glass and unique carving techniques give a fleshy surface that appears to be a highly developed marble or stone surface. Intricate details that appear to be captured through a mold process are, in fact, meticulously carved into the glass through engraving and sandblasting. The objects are larger than life-size, immortalized as idols of analog technology. In the intricate nature of the carved surface, Crescuillo’s works are a testament to the handmade object.

Most of the tools Crescuillo uses are commonplace in any coldshop: lathe, foredom, diamond saw, sandblaster, etc. (although, she won’t hesitate to go at it with a hammer and chisel!). The layered application of these traditional tools is what sets her approach apart from many coldworkers. While she is adept in the
technical carving techniques, her tromp l’oeil sculptural objects come to life through an unorthodox handling of glass. Crescuillo’s keen sensitivity to tools and approach to the material open the possibilities of how many understand coldworking.

In her more recent work, Crescuillo contrives scenes that appear to be unearthed archeological finds of discarded media devices from wherever they were tossed into the landscape. These relief forms have a developed surface that seems to have a patina or corrosion. The cast forms exist somewhere between a natural history museum exhibit and a polished gem. Behind the relief surface is a highly polished form that offsets the earthy form. Crescuillo encourages the viewer to consider what humanity might look back to as relics of an ancient society.

This year’s GAS conference is brimming with up-and-coming artists who are moving the field in exciting directions. John Moran and Jennifer Crescuillo will present conference-goers with unique approaches to traditional sculpting techniques. While Moran focuses on developing lifelike, even hauntingly visceral hot-sculpted figurative work, Crescuillo dedicates her practice to expanding on the potential to embellish surface and achieve realism through a range of coldworking processes. While Moran and Crescuillo create with very different styles and approaches to subject matter, they both challenge us to evaluate the speed and haste that comes with being inundated by the flow of information and objects of the technology age. In their work, the viewer can be engaged by highly crafted objects, but may also be drawn into a deeper contextual observation of the world around them.

Michael Hernandez is an artist and assistant professor of art at Palomar College in San Marcos, CA.
Robin Cass is an artist and educator living in Rochester, New York. She has been a faculty member in glass at the Rochester Institute of Technology since 1998 and is currently the associate dean of the College of Imaging Arts and Sciences. In addition to RIT, she has taught at Pilchuck, Haystack, The Studio of The Corning Museum of Glass, and Osaka University in Japan. As an educator, Cass uses her artistic practice in the hotshop as a didactic tool, taking the opportunity to mentor students while making her own work. The students learn the value of making a variety of parts and exploring many different forms that can then be assembled later.

Throughout her career as an artist, much of the sculptural work that Cass has made relates to an exploration of the natural environment. The core of Cass’s studio practice involves hot glass sculpting. When worked hot, glass becomes alive, similar to the abstract life forms explored within her work. The lack of grain or regular internal structure to limit form and movement allows Cass to create truly organic forms, reminiscent of those in nature. She says of the process, that the immediacy and improvisational nature of working hot glass suits her personality.

The sculptures in her body of work, Curious Growths for example, resemble extinct botanical specimens, once here and now gone. Although the forms seem familiar, upon closer inspection, one is hard-pressed to venture a guess at the genus or species of which the particular form is an ancestor.

The inspiration for Cass’s work stems from her love of exploring natural history museums in different cities and countries. When visiting these museums, she’s not only interested in admiring their collections, but also in observing how they collect and preserve their objects and specimens. She says, “I’m especially interested in the splitting seams of the old taxidermy and earnest, but clumsy efforts to patch cracks or touch up faded natural colors with cheap paint. I find these details endearing and poetic; they speak about the ephemerality of life, and the impossibility of truly reproducing or preserving it. As humans we want/need to try to understand the natural world through collection and observation, but we never really get it right.”

In 2014, Cass was awarded the prestigious Hauberg Fellowship at Pilchuck Glass School along with five of her colleagues. The group’s work explored the common themes of pattern, scale, science, and natural phenomena. Cass chose to work exclusively with glass plate printing during the fellowship and says, “The energy and conversations with the group were critical in helping me make decisions and maintain a creative momentum.”

Her intaglio vitreographs (monoprints from engraved glass plates) take her botanically imaginative forms from the three-dimensional into the realm of the two-dimensional, and have the feel of pages from an ancient or otherworldly botanical journal. In fact, Cass’s latest series of prints from glass plates, entitled Anomalies, were developed using portions of illustrations from an 1870 botany textbook, Asa Gray’s Lessons in Botany and Vegetable Physiology. Digital scans of the original illustrations by Isaac Sprague were deconstructed, modified, and recombined to generate new organisms. They were transformed from passive vegetal organisms to animated sentient creatures. These specimens, while appearing vaguely familiar, resist exact classification.

In one of her more recent bodies of work, Menagerie, Cass adds another layer of information with regard to her interest in specimen collection and museum display. Her specimen-like sculptures are contained within hanging cages and porthole-like vitrines for observation by the audience. The rigid materials, traditionally associated with collection and display, contrast and enhance the organic forms and surfaces of the glass.
Cass’s sculptural work as a whole utilizes an organic and non-rectilinear aesthetic, often combining a variety of materials and processes into a cohesive whole. Although glass is her primary sculptural material, she also uses metal, wood, fibers, found objects, and paint to resolve her work. Of glass, she says that no other material can better evoke the translucent softness of living flesh.

When asked what she had in store for us at the GAS conference this year, Cass commented that she’s currently experimenting and developing a plan. She also mentioned that she’s interested in bringing unusual tools and materials into the hot glass process to see what can be accomplished.

*Jon Rees is an artist and educator living and teaching in Salisbury, Maryland.*

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**Robin Cass,** *Efflorescence Mirabile,* 2015
Blown, painted, and fabricated glass; silver, steel, brass, rubber, and felt
While we are quite sure there are some sketchy artists on the lam from the law, this article will focus on another type of fugitive artist – one whose work is documented incompletely, or sometimes, seemingly not at all. Especially in our world of transient information technology (remember floppy disks?), preserving records can pose challenging issues for artists and research librarians.

Of course, this is not a new problem. Fugitive materials, also called ephemera, have been around since people started advertising items to sell or trade. The definition of ephemera is somewhat murky, but it is generally defined as material intended to be kept only a short time, like an invitation, a show card, or a poster plastered on the side of a concert hall. If you think about it, it is amazing that we even have some of these transient records at all. The Rakow Library has several 19th-century handbills advertising performances by traveling glassblowers. Without these fragile documents, we’d never know of Madame Nora, “the only lady glass artist in the profession” and her troupe of “glass blowers, workers and spinners” who traveled the country with a glass steam engine named General Garfield.

At the library, we seek out these fugitive documents on glass history and art, while recognizing that the vast majority of such ephemeral material will never make it through our doors. Yet our efforts have, over many years of collecting, built a significant body of hard-to-find research, particularly on artists working with glass. Here are a few areas of our collection where we preserve this type of material:

**The Vertical File**

It sounds imposing and it is. We have files on over 10,330 glass artists. Some files, like those of Dale Chihuly, take up a foot of shelf space. Other files may have only a few brochures, gallery cards, or slides. Researchers will often find information in our vertical file they haven’t found anywhere else.

**Memorabilia**

We collect everything from realia (buttons, calendars, tote bags) to paper-based formats (postcards, posters, trade cards), all with images or text that provide a slice of information about glass art or history.

**Photographs**

While many people save family photographs, what about photographs of an event or a studio? How many photographs of past glass art events are lost on broken camera phones, hard drives, or in dusty boxes of slides? The Marvin Lipofsky Collection contains close to 10,000 digital images of glass artists and glassmaking from around the world, offering a glimpse...
into studios in Japan, Australia, the Czech Republic, and much more.

**Artists’ Archives**

Unlike a vertical file, most of the contents within a personal archive are not ephemeral, since it is a body of collected papers. Archives, however, often contain material of an ephemeral nature. Artist Robert Sowers’ archive contains three different models for the groundbreaking stained glass mural he designed for the American Airlines terminal at the John F. Kennedy Airport. Models of an artwork are often discarded once the work is complete, but fortunately Sowers kept his. Along with pictures and descriptions, they are all that’s left of the mural. The glass itself was dismantled in 2008 and the panels dispersed. At 317 feet long and 23 feet high, the window was too large to find a second home once the terminal was renovated.

**Audio and Video Recordings**

No one is sure what is going to happen to the fantastic images and video all over the web today. It is certainly a challenge to keep up with technology changes and obsolete file formats, but our audio-visual collection continues to grow. From Audrey Handler blowing glass in Wisconsin in 1966 to Shinichi Higuchi demonstrating pâte de verre in Japan in 2014, our collection offers a visual history of contemporary glass. (Bonus points if you have seen the infamous “Chicken Film” in our collection.)

Do you have images of your artwork? Gallery cards? Design sketches? Local newspaper and magazine articles? DVDs? Remember, we are always on the lookout for fugitives... And if you are coming to the GAS conference this summer and have materials you’d like to give us for the vertical file, bring them to the reference desk at the Rakow Library!

If there were a skills test in glassblowing, the ultimate exam would probably be flawlessly executing a 17th- or 18th-century Venetian goblet. In Venice, those that reach the pinnacle of skill in this form (and who have achieved full technical knowledge about glassblowing) are recognized with the title “Maestro,” but, here in the U.S., the highest award is when a member of the small pantheon of American glassblowers such as a James Mongrain would be impressed enough with your finished “cup” to say “Hey! You’re really good!”

Back in the 1960s and 70s, the only way to learn Venetian techniques was to break into a Venetian glass factory, or convince one of the rare ones that let foreigners visit, such as Venini, to allow you to pay a call, possibly make something with their team. Even then, it was impossible to see the full suite of skills through which the maestros achieved the delicate glass they made. That didn’t happen until the late 1970s, with the emergence of Pilchuck as an international crossroads of glass, and the arrival of traditionally trained Venetian maestri Lino Tagliapietra and Pino Signoretto.

But what if you didn’t want to travel to Stanwood, Washington, or join Lino’s team, or follow him from workshop to workshop? What if you were a collector or scholar who wanted to know more about the process? The only choice until now was to fight some 18-year-old student at a GAS conference for a premium viewing spot to watch a demo, where there was no way to appreciate the intricacies of what the gaffers and their teams were actually up to.

On February 1, 2016, the inner workings of high-level glassblowing have suddenly come out of the shadows, thanks to a remarkable new digital initiative by The Corning Museum of Glass, which has just released a new website dedicated to all of those people who just want to know how these works were made (Disclosure: the author and Bill Gudenrath both served on the board of UrbanGlass in the 1980s and 90s). I was given the opportunity to test-drive a Beta-version of The Techniques of Renaissance Venetian Glassworking prior to its recent release, and want to give details about the best ways of using it, as well as to give congratulations and credit to the site’s creator and initiator – The Corning Museum’s resident expert on Venetian glass, William Gudenrath.

Why is The Techniques of Renaissance Venetian Glassworking such a watershed? Because this online textbook is the first of its kind. Presented in a clean, easy-to-use, and beautiful-to-look-at interface, it holds an astounding amount of information. This initiative could represent an exciting new model for the future, potentially revolutionizing glass education. Also, it addresses an audience larger than just scholars and makers, making it accessible for all those that appreciate the beauty and complexity of these works. Among its features are the opportunity to view some of the masterpieces of the Corning collection, and then watch them being recreated by Gudenrath, whose breadth of skills and technique would have qualified him for Maestro status had he not devoted his career to his historic research and the development and operation of the museum’s Studio program.

When using the website, there are a few important things to remember. First and foremost, when watching the videos, remember that Gudenrath works in an unconventional manner, without the teams that normally would be involved in the Venetian factory. When he himself began his glassblowing journey, he decided to go it alone, and developed a whole suite of techniques that allowed him to recreate glass solo despite the fact that to this day, the glass maestri of Murano work through a highly developed system of hierarchies.
that rely on a range of personnel as assistants. Gudenrath also points out early in the Introduction section of the website that historic Venetian glassworkers didn’t have the equipment and tools that we’ve grown accustomed to, and that he saw no reason to mimic those primitive ways. He is comfortable with the way he creates the work and is confident that the fundamental formation techniques remain the same.

The website offers different pathways tailored to different interests. For instance, if you want to get down to the nitty-gritty and just see how a work was made, you need not go any further than the right side of the Home Page and hit “The Visual Guide to Objects and Techniques.” There you are given a choice as to whether you want to study the works by Decorative Techniques, Form(Profile) or by Structural Complexity. Whichever way you choose, you will find the work you want.

At this point you will have a few options. You can examine the object that was photographed from the museum collection, with some even offering the opportunity to spin the object 360-degrees to view it from all angles. You can hit the Transcript prompt, and a verbal description will drop down for you to read. And, finally, you can watch Gudenrath skillfully recreate the works as they may have been done centuries before. As an added bonus, there are links to images of similar works from within the collection.

Additionally, several of the works focus on a particular decorative element. These videos are extremely useful in understanding how the works were made. And if further research is needed on a specific technique in the work, you need only hit the line above the image to refer you to other pieces with the same qualities you are looking for.

Finally, I suggest reading about the history of Venetian glass to fully appreciate this period of glassmaking, where both technique and aesthetics advanced in leaps and bounds. The website makes it easy as each period is covered in great depth, with a simple click to advance to the next period of development. These pages are filled with images and illustrations to give a complete understanding of this period of glass history. It also asks and answers important questions on continuity, mainly, are maestros of the 21st century working in an unbroken tradition that started in the 16th century?

The thoroughness of The Techniques of Renaissance Venetian Glassworking makes the user want far more. We need to thank Gudenrath for coming up with the idea and the Museum for backing it so completely. I can only hope that it will be used as a template for distilling the essence of all the periods, techniques, and styles in glassmaking.

“This is my investigation into the probable working practices of some of the most skilled artisans of all time: the glassblowers of Renaissance Venice,” says Gudenrath, in a prepared statement about the project. In total there are 40 narrated demonstration videos illustrating the most important steps in the recreation of 25 “key objects” in The Corning Museum of Glass collection, as well as 10 additional techniques. “With no detailed contemporaneous descriptions of the maestros’ working methods, the objects alone must tell the story of how they were made,” he adds.

Gudenrath has been teaching classes in his approach to Venetian glassmaking techniques at The Studio of The Corning Museum of Glass for years. For this, the 20th anniversary of The Studio he and his wife, Amy Schwartz, started in 1996 – there’s no better way to commemorate this milestone than the release of this unique and much-needed Website.

To see the site in action, visit The Techniques of Renaissance Venetian Glassworking here.

This article was also published in The GLASS Quarterly Hot Sheet, Feb. 11, 2016.
North Lands Creative Glass, located in Scotland, is a unique and equipped space for many educational opportunities. Their goal as an institution is to “encourage and support collaboration and experimentation between artists working across different media, and to extend the possibilities in the creative use of glass.” North Lands provides opportunities for artists of all ages and experiences.

Programming is offered for youth classes, community programs, master classes, skill-based classes, and residencies. North Lands administers fully-equipped studios for artists to work throughout their institution. None other than Prince Charles himself, developed the Alastair Pilkington Studio, located in lush landscapes of Lybster, in July of 2002. The addition was added to the traditional Caithness stone building that was once Lybster Old School. Studio spaces allow for the crossing of disciplines, and students are not limited to the boundaries in which their classes reside. The studio offers a hotshop, kiln studio, coldshop, mould room, sandblasting room, and a conference space for exhibiting and drawing purposes.

These spaces can be rented daily, or used when enrolled in a course. The 2016 master classes, taught by Colin Reid, David King, and Richard Wentworth, will be sustaining the interdisciplinary goals of North Lands. Ian Pearson, Carrie Fertig, Karen Akester, and Jeff Zimmer will instruct skill-based classes. Residency programs are offered in hot glass during February, March, or April. North Lands provides students or residents with a place to stay close by, in the recently purchased School House outside the studio.

Access programs are open to the community in order to provide an outlet for locals to partake in artistic activities. Programs include primary and high school workshops, beginner classes, as well as family events. This past year, 107 students from primary and secondary schools attended summer workshops themed in biodiversity at North Lands. Classes allowed students to fuse glass, sandblast, and draw, as well as being taught to fuse and freeze cast. Wick High School had 13 students who were introduced to design processes involving the concept of biodiversity, through use of frit, powders, and sandblasting.

North Lands continued their access with the community for the remainder of 2015. “The Big Draw 2015: Rock, Paint, Pigment, Bone,” brought together 216 participants who made pigments from natural elements on a beach north of Scotland, which overwhelmed the harbor with color and pattern. The project continued indoors last October, using North Land’s studio spaces. Later on, Watten Primary School became a part of “The Big Draw,” and covered their playgrounds in pigmented creatures made by students. November allowed ten students seeking careers in the visual arts to attend a funded residency-type weekend in North Land’s studio spaces. Students were also exposed to local artist talks and workshops during that time. These are just a few examples of access programming in glass. North Lands also offered a figure drawing and wool spinning class in 2015. Access programs such as these have helped to build a connection with the local community and keep community members interested in the progressive artwork happening within North Lands’ walls.

Emma Woffenden is the current artistic director of North Lands and Jeffery Sarmiento has been appointed artistic director upon her retirement in October of 2016. Her role as artistic director includes responsibilities such as working on exhibitions, organizing the annual conference, writing for the school blog, choosing residents, and bringing in international master class programs to the institution. She is also responsible for promotional activities such as spreading the current events of North Lands around the UK and internationally.

North Lands hosts an annual themed conference, bringing together curators, historians, glassmakers, artists, and designers internationally. The 2016 conference theme is focused on Making, Technology, and Nature, and will be held at Edinburgh College of The Arts. The conference will open on Friday, September 16, with an exhibition entitled, North Lands: A Portrait. The following days of the
conference will include lectures, question and answer seminars, and demonstrations.

Past conferences at North Lands have helped to encourage contemporary conversations amongst glass enthusiasts from all over the globe. Physical processes and intermediary uses of glass in a modern or more traditional way have been highly explored and discussed. Topics of sustainability and collaboration in reference to material sciences were greatly focused upon during the 2015 conference at North Lands.

Speakers, glassmakers, and designers for the 2016 conference were chosen for their use of synthetic biology, or digital technologies to fabricate their work. They incorporate nature, and social aspects into their demonstrations and seminars. Throughout the weekend, seminars will focus on problem solving techniques with glass, as well as panels focusing on the innovative educational courses that have worked toward reinventing their programs. Demonstrators will utilize the hot glass, mould rooms, and coldshop on campus during the conference. Attendees will also have time to explore the satellite exhibitions and national museums throughout the city.

Over the course of North Lands Creative Glass’s existence, a collection of work has developed in their facilities. Works from masters, students, and residents are represented. The works included are comprised of test pieces and completed works, to class collaborations. Photos, installation work, video, drawings and mixed media pieces are a part of the collection representing all techniques of glass art. The collection is composed of approximately 200 pieces, growing in numbers annually. It has been catalogued electronically, making it more easily accessible for curators to make their selections.

North Lands Creative Glass continues to strengthen their access with the local and professional community, in order to provide a reputable space for artists, students, and residents. They provide contemporary conversation of the uses of glass during their annual conference, making North Lands an intellectual and inspiring destination for all.

Emily Kuchenbecker is a senior in the 3D-BFA program at the University of Wisconsin-Stevens Point.
Maria Renée Morales is currently in her last year of the master in glass art and science program at VICARTE, located in Portugal. VICARTE’s program is devoted to the intersections between science and art. Their institution promotes intermediary approaches to glass, as well as cross-disciplinary research. Students are encouraged to explore the conversation between fields of art and science, on both a practical and conceptual level.

Morales’s program takes place within the conservation department, where most other students’ studies reside in the sciences. Morales states that “having the scientists’ work around, has influenced my work deeply. We get to see the experiments they do, play with their equipment, and learn some of their processes, inevitably finding a great source of inspiration and curiosities.”

Maria received her bachelor’s degree in industrial design while living in Guatemala City. During her time at Pilchuck School of Glass in 2012, she was exposed to glass-blowing and casting. Like many others, the captivating essence of glass and its seductive viscosity are what provoked her to enroll in a glass program to continue her studies.

In her work, Morales enjoys the interplay between matters and chemistry. Through her interests, she has developed her own sense of curiosities, which she explores through her artistic experimentation. Her work focuses on the relationship between artist and material, and its metaphorical relationship to the interaction between photons and electrons. Her curiosities lie within the “unseen” microscopic world, and she uses her work as a gateway for her understanding of the world.

Enticed by the physics of light corresponding to glass, and the relationship between energy and matter, Morales’s piece FRECUENCIA ETÉREA, exemplifies a moment within the process and the interactions between her own experiences of manipulating the material. This piece is now a part of the permanent collection at Library of the FCT, Faculdade de Ciências e Tecnologia, Universidad Nova de Lisboa, Portugal.

Synthetic Spectrum is an analysis of motion, from seven pieces of formed
Synthetic Spectrum, 50 x 300 x 35 cm, 2015, Borosilicate glass, plaster, sound, photo: Kristen Von Jarmersted

Gravity Mirror, 30 cm (diameter), 2015-2016, Float glass, silver deposition, Kristen Von Jarmersted

borosilicate glass. The borosilicate was shaped to represent a scaled version of the wavelengths for the seven colors of the visible spectrum. The glass pieces rotate, much like a record player. These “wavelengths” were also recorded onto plate glass through engraving, and played onto a record player, incorporating the ephemeral sense of sound into the viewer’s perspective.

Over the course of the past year, Morales has been working simultaneously on her dissertation project and her artwork. She approaches glass as a material from an individualistic point of view, by exploring the synergy between herself, the space around her, and the material. Her recent work has revolved around a series of experimentations, mostly using kiln-formed glass. In her piece entitled, Gravity Mirrors, she uses the measurement of her height, along with the speed of gravity, and drops a plaster basketball onto a piece of sheet glass. The interaction between the object and glass caused a pattern that was later tack-fused to one single form, and mirrored with silver deposits. The impact of the drop remains on the surface of the glass, forever embedded in its memory. This exploration is a work-in-progress that she will complete for an upcoming exhibition entitled, Evidência intangível de uma ação recíproca, in March 2016.

Emily Kuchenbecker is a senior in the 3D-BFA program at the University of Wisconsin-Stevens Point.
On January 15, 2016 the Glass Art Society lost one of our own. Marvin Lipofsky, a pioneer of studio glass and a founder of the Glass Art Society, passed away at his home in Berkeley. He was 77 years old.

The San Francisco Chronicle notes that, “Marvin’s work was prized for its rhythmic forms and complex concave and convex shapes, which suggested both abstract and organic sources. Glass was his chosen medium of artistic expression. A consummate colorist, and fine artist, Mr. Lipofsky took great advantage of the chromatic possibilities of working with hot glass. He was dedicated to honoring the artists who worked with him and the places where he made his work.”

Marvin Lipofsky was born and raised in Barrington, Illinois, a suburb of Chicago, where his parents Henry and Mildred Lipofsky owned a small department store. In 1962 he earned his BFA in industrial design, at the University of Illinois, Champaign-Urbana, followed by an MS and MFA in sculpture in 1964 at the University of Wisconsin-Madison.

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At the University of Wisconsin-Madison, Lipofsky was among the first students to work with Harvey Littleton, the celebrated founder of the American Studio Glass Movement. Immediately upon graduating with his MFA, Lipofsky was hired by the University of California, Berkeley to build and direct its glass program, where he taught until 1972.

He then moved to teaching full-time and developing the glass program at the California College of Arts and Crafts (now the California College of the Arts) in Oakland, where he remained until 1987. Then, he left to work full-time in his studio in Berkeley, where he worked until his death. In 2003 he was the subject of a retrospective exhibition, Marvin Lipofsky: A Glass Odyssey, at the Oakland Museum of California.

Lipofsky helped found the Glass Art Society and he sat on the Board of Directors from 1973-1980 and again from 1982-1985. He organized the 1978 GAS conference in Asilomar, CA and according his friend and contemporary, Fritz Dreisbach,

the conference was a favorite for everyone! Lipofsky’s contributions to the organization are immeasurable and he wore many hats to establish GAS conferences as a venue for artists across the world to exchange ideas and foster excellence. He first reprised the GAS newsletter (now GASnews) and then founded the GAS Journal.

Marvin was the president of GAS (1978-1980) as well as the GAS newsletter editor (1976, 1977, & 1987), GAS Journal editor (1979, 1980) and conference site co-director (1976, 1978, 1979, 1980, 1982). Lipofsky was twice honored by GAS. In 1986 he received the Honorary Lifetime Membership Award for his service to the organization, and in 2009 he was presented The Lifetime Achievement Award for his outstanding achievements in glass.

Parts of this memorial are taken from the obituary written by James Yood in the San Francisco Chronicle published on Jan. 18, 2016.
A few of his contemporaries remember Marvin Lipofsky:

Fritz Dreisbach

Some of my best memories of Marvin Lipofsky are centered on our involvement with the Glass Art Society. He saw the need for passing information – communication – throughout our nascent glass world. Always the teacher, Marvin promoted the passing of information back and forth among all the folks working with glass. He introduced us to many, many global glass artists. His numerous visits to glass sites around the world set him up for creating the most gigantic glass workshop series ever conceived: “The Great California Glass Symposium.” The GFGS was an inspiration to everyone.

Truly a great legacy. But there is a little known story about Lipofsky’s contribution to the origins of GAS.

The National Council on Education in the Ceramic Arts (NCECA) asked Marvin to organize a glass presentation for their 1970 Oakland Conference. The glass panel included Mark Peiser, who was based in North Carolina, Marvin, from California, and me, from Seattle. At this panel, we all saw the interest and respect generated for the glass techniques of those artists on the other side of the country. (Another example of the “Grass-is-Greener-on-the-Other-Side-of-the-Fence” phenomena.) Peiser remarked, casually, “Hey, we should get together more often!” And the Glass Art Society, starting in April 1971, has followed the lead from NCECA ever since.

Thanks Marvin for putting us together.
– Fritz

Audrey Handler

Marvin was our “go to guy”. He knew everyone and was an encyclopedia of information on all things glass, worldwide. Although crusty and irascible, Marvin had a softer side. We somehow loved him just the same and tried to forgive him his foibles. Sometimes it was hard, but he made me strive to be the best in my life and work. I remember him calling me at 2 am with ideas for our upcoming fledgling GAS conference. “Marvin it’s 2 am in Madison,” I would complain. “I know,” he says, “but I just got back from a party here in LA and I have this great idea for GAS. I need your input.” We oldsters thought we would all go on together forever. We miss him and know his influence will go on forever.

Michael E. Taylor

Marvin Lipofsky was always one of the first people I contacted to do a workshop/lecture in all four of the university art positions I held. He would come in and stir things up: give his perspective on art and the universe, challenge students’ beliefs, and break laws of conformity. He was riding on the attitude of pop art and the West Coast brashness of funk, pushing bright colors and rowdy honesty in your face. He was highly influenced by the funk art movement in the bay area in the 60s and 70s. This is obvious in his California Loop Series with their sexual overtones and gaudy carnival colors. He developed a very unconventional approach to this time honored material – no concern for its history or tradition. His work was his gut reaction to the material. It was a leap of faith from a take-a-chance platform and it worked.

For Marvin, the balancing act was to keep this rebellious and refreshing attitude of Psychedelic Furs and maintain respect as a teacher in an art college. Despite this conflict, his teaching became a model of modern glass education programs. Some of his ideas about glass education set it apart from the status quo of crafts programs and elevated it into a more sophisticated philosophical position. Marvin was a visionary who pushed the parameters of convention. Thanks in part to him, glass programs stood apart from other craft programs with large visiting artists agendas, worldwide connections for glass experiences, and an open mindedness to commercial and academic achievement.
Henry Halem

I guess I first met Marvin 46 years ago at GAS II in Penland. Our bonding was immediate. Marvin’s passing saddens me as I’ve lost a friend and Marvin was like no other friend that I ever had. Marvin was one of a kind – a mentor to many, a moral compass for others, and a guy that could bring you to tears. Marvin had an opinion about everything and never ever hesitated to let you know what that opinion was. On so many occasions his words were cutting, but on reflection, many were right on the mark. Hanging with him could be, and often was, a trial. Oh, there were occasions when I swore I would never ever speak to the S.O.B. again, but a week or two later the phone would ring and Marvin would ask “Howz it goin’ Hank?” like nothing had happened. Time, and in no small way Marvin himself, always healed the wounds of unkind words.

With real friendships there are wonderful moments of sharing and understanding of what drew us together. Over his creative life he traveled throughout the world making art and friends wherever he went. Everyone knew Marvin – and Marvin knew everyone. His art was colorful and filled with the breath of those that made his work and at shows and lectures Marvin always gave credit to those that fabricated the work.

He came to my school on numerous occasions giving workshops and showing slides of his pieces and recounting his adventures to my students and me. His slide collection was the envy of us all. Those slides tell the story of the life Marvin lived and joy that was his life. I have to believe that the language barrier he experienced when he traveled saved him from his “tell it like it is” problem that we all knew.

His grand opus was the Asilomar GAS conference that he organized in 1978. There we were sitting on his grand deck with the sling back chairs and the California sun beating down, drinking beer, the jokes, laughter, and the banter. I can still see us sitting there full of mountains yet to climb in our lives and new worlds to conquer. Audrey Handler walking through the door asking, “Did I miss anything?” and Marvin quipping “Oh, Audrey you’re always late, sit down, relax”. Life moved at a different pace when you were with Marvin in California. I envied his studio, the shelves lined with work, the work in progress, and the finished pieces waiting for the next exhibition. The quiet street and the coffee house down the block. I can still see him in my mind and always will with his wispy hair, big mustache and broad smile and oh, that laugh still ringing in my ears. He was a proud man that lived life the only way he knew how, and I bet he was still making plans for his next trip. There are very few, if any, addresses of friends that I have committed to memory, but Marvin’s is one that I do know by heart: 1012 Pardee. I won’t forget it, or Marvin.
virtuoso displays of craftsmanship, or transcendent insights.” As with many experienced makers, the seamlessness between the event of making and the preparation of materials remain a mystery to the viewer. Much of the creative process goes unseen and sometimes unsung when simply viewing the finished object. The hours of planning, drawings, and prototypes become a shadow of the final object, leaving the viewer with a refined and perfected final experience that exemplifies the training of the artist. Her demonstration at this year’s conference will highlight her technical mastery, physical dedication, and insightful artistry.

Michelle Knox has worked in glass for more than 15 years and is originally a New Jersey native. She has studied and worked all over the country, but recently relocated back to the East Coast, working, teaching and making art in Brooklyn, NY.