



Glass Alliance of Northern California

www.glancinfo.org

A GLANCE AT GLASS - December 2013

The *Glass Alliance of Northern California* is a non-profit organization whose mission is to further the development and appreciation of art made from glass.

www.GLANCinfo.org

Message from the President

GLANC has had a banner year! At the beginning of 2013 we set out to educate area artists, bring in luminaries from the greater glass community to speak with both collectors and artists, collaborate with other institutions, introduce our members to artists throughout the greater bay area, and travel to a special glass destination. Through your support and generosity, all this was accomplished, and more.

Our sense of community is growing... GLANC membership has grown to include many artists as well as collectors... isn't that the most wonderful combination? GLANC has enabled students from Public Glass, San Francisco State, California College of the Arts, The Crucible, San Jose State, and the Bay Area Glass Institute to take classes with regional and visiting artists, opportunities that they would normally not have access to, with scholarships to pursue their individual interests. Along the way, we have created relationships with these institutions and their students. Helping underwrite major visiting artists to these institutions opens the door for GLANC members to attend demos and lectures at the highest levels.

The GLANC Business of Art series has been a major success, with artists and collectors participating in these half day workshops, generously hosted by Bullseye Resource Center, Bay Area. We partnered with the Oakland Museum to bring a hands-on glass experience to over 50 participants with board member Demetra Theofanous both demonstrating torchwork and organizing a fused glass coaster project. Memorable day tours included the OMCA exhibition *Playing with Fire*, as well as tours of east bay and Santa Cruz studios. To thank you all for such a wonderful year, in November board member Jim Della opened his home and fabulous collection to all GLANC members.

And who, among those of us lucky enough to join the Palm Spring tour, can forget the amazing art and personalities in that unique community?

We look forward to another terrific year. To start it off, Bullseye has invited GLANC members to a **free private reception and lecture by artist Matt Szösz**, <http://www.matthewszosz.com>, at the Bullseye Resource Center, 4514 Hollis Street, Emeryville, for the last day of his exhibition **Sunday, January 12, 2014**. The reception will start at 2:00, with the lecture at 2:30. We also ask you to **bring a friend... no charge**. What a great way to experience our community, meet an exciting young local artist, and learn about his unique approach to our favorite medium! As an additional treat, meet Anna Mlasowsky, www.annamlasowsky.com. Bullseye Resource Center's first Artist in Residence.

We welcome your input and energy! If you have any thoughts you'd like to share, please feel free to email me at slongini@comcast.net. If you have experienced something you want to share with the entire GLANC community, please send that info along to Jim Della at jdglassbutterfly333@comcast.net.

Wishing you a Happy and Healthy New Year! Thank you for your continued support.

Susan Longini

Welcome New GLANC Members!

Welcome New GLANC Members Jane Nicholson, Denise Guyton, Mark Powers and Jim and Connie Grant. Denise, Mark, Jim and Connie are artists.

Glass Matters

[Jim Della]

Out and About

GLANC held a Member Appreciation event in November.

The GLANC Business of Art Seminar Series concluded its 2013 program with its fifth successful event of the year. Congratulations to Deme Theofanous for heading this new venture and our Thanks to Bullseye Glass for hosting. Information on 2014's planned events will follow after the beginning of the new year.

The GLANC Artist Scholarship Fund drive has just commenced with mailings to our members. Thank you in advance for your contributions to this worthy and integral part of our organization.

RAS Galleries in Yountville unfortunately closed their doors on October 20th. RAS has been a wonderful supporter of both glass artists and collectors and will be sorely missed.

GLANC Member Artist Shows

- Susan Longini and Demetra Theofanous "Common Discourse" at Morgan Contemporary Glass Gallery in Pittsburgh, PA (9/28-1/18/14)
- Janice Peacock "Capturing Light: Lens and Glass" [Moraga Art Gallery](#) (Rheem Shopping Center) 522 Center St. Moraga, CA 94556 Wed. thru Sun. 12 noon – 5:00pm (10/30 – 1/4/14)

Membership Appreciation Event

In November GLANC held a Members' Appreciation event at Jim Della's home to recognize and thank our members for their support this year. The two-day event (members could attend either Saturday or Tuesday) offered the opportunity to see Jim's extensive glass collection, hear from eleven GLANC member artists and partake in some tasty treats. Thirty-five members participated and had a great time, as evidenced by the numerous complimentary follow up cards and emails. Five copies of Jim's book were also purchased at a special one-half off price for members and a portion of those sales were donated to the GLANC scholarship fund. We hope to make this an annual event!



Back row:

Jim and Connie Grant, Randy Strong

Middle Row:

Jaime Guerrero, Janice Peacock

Front Row:

Susan Longini, Kathleen Elliot

Harvey Littleton

June 14, 1922-December 13, 2013

The glass community is saddened by the passing of Harvey Littleton. Known as the father of the American Studio Glass Movement, Harvey conducted the seminal glass workshops at the Toledo Museum of Art in 1962. His students would go on to create glass programs in universities throughout the United States.

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Susan Longini, Dan Caven, Jim Della, Janice Ho, Janice Peacock, Kyle Simpson, Lindsay Winkelman

A Conversation with Jim Baker – Part 1

[Susan Longini]

I recently had the opportunity to speak at length with James Baker, Executive Director of Pilchuck Glass School. Our wide-ranging conversation was very encouraging. With his finger on the pulse of the international glass community, Jim is excited about both the present and the future regarding artistic development using glass.

What is Pilchuck's mission?

Pilchuck sees itself as an educational organization serving a worldwide community centered on the creative uses of glass. That's a broad mission, considering not only traditional ways glass has been used creatively, but also the new directions that are happening in glass now with artists in all different media, including those that have been trained as glass artists and those who have been trained as sculptors or even in other disciplines further afield from glass.

Our vision is to inspire creativity, transform individuals and build community, and that's a little different than our mission. We were discussing that recently on the board, making a distinction between what we aspire to do as an outcome of our activities, and what we see our purpose as.

More broadly, we see ourselves responding to the audiences we serve, everyone comes to Pilchuck of their own volition. It's not like a college where we have required courses, so they have to take what we offer them; they choose what they want to study, so we are responsive to that.

At the same time we understand our leadership role educationally and so in that sense we are looking at not only what our audiences are interested in, but also what we recognize as the future trends in working with glass. Some of those are technical trends, often they're aesthetic trends. We aspire to lead through being aware of what's going on. We keep our pulse on it through our network of artists that have taught at the school, through our students and the affiliate organizations that

are knowledgeable in what's happening in glass, what they see as the future directions.



During sessions, collaboration is an important part of the Pilchuck culture. Everyone on campus is welcomed to assist other hot glass artists in the creation of work.

So, for instance, there's a lot of exploration of glass being part of works of art including other material: metals, wood, stone, and photographs, even video in some cases. Or glass being designed through computer programs, where you can visualize a piece, or the form of the piece, or how specifically the cane would look in a Venetian style of glass when the colors are combined in a certain way -- there's pre-visualization that's happening via computer programming. That's a very new direction, but it's supporting a traditional outcome in the look of the glass. There's this wide range of possibilities that are happening that our artistic director Tina Aufiero is in charge of keeping her ear to the rail about. She relies on lots of advisors, her own discretion and experience in glass and seeing where we can best serve our audiences. And I say that plural, because we serve different kinds of audiences.

Who are your audiences? What is your student body makeup?

I'll answer that first demographically, then more subjectively. We have different programs that serve different audiences. The program that we are most noted is our summer sessions. It starts in the spring and ends in the fall. The median age of the participants in that program is the mid to late twenties. But it ranges

from age 18... you have to be 18 to take the classes, to our oldest student who was 90 years old. It doesn't usually go that high, but that was a very healthy 90-year-old!



From May to September, and in all kinds of weather, facilities are open and active 24 hours every day.

I would say most of them are pursuing or hope to pursue a full time career in glass as their art form. Many of them are already making a full or partial career in glass in a variety of ways. They may be assisting other artists, they may be working in a company that makes glass, and they want to further their skills, aesthetically, technically, conceptually, in a variety of ways. But then there are also individuals who we absolutely welcome, who have never touched glass before. Some are younger people who may not have much formal training, who see themselves learning glass in a direct way rather than going through higher educational systems. Some of our most renowned glass artists probably started that way. All of this to say we offer classes for beginners. But probably most of the students are in the intermediate to advanced level in their training in glass. Or certainly in related fields: in ceramics or other art media where they're bringing a lot of experience.

But I think it's important to emphasize the school has a lot of applicants. The school's main interest is in serving students who have a high level of commitment, not necessarily a high level of skill. Starting with high

commitment seems to lead to the best outcomes in terms of their lives or their careers as artists personally and professionally.

I'm wondering how you make a distinction?

In the beginner level it's really very difficult because you can't evaluate a portfolio. But sooner or later our registrar ends up speaking to everybody that's likely to get into a course. We have some courses with long wait-lists. They'll talk particularly if there's any question about the course and it's not too hard to discern -- though it helps if your a registrar who's a little bit 'psychic' to figure out who would best be placed in what course. And fortunately, we've had registrars who are very good at doing this. Our current registrar is a glass artist, so she can astutely ascertain where somebody should be placed. On a beginning level, if it's a very popular class, they might literally be chosen by lottery. But at some point we intersect with our applicants and, if needed, can redirect them to the right course.

On the intermediate to advanced level, most of those students are applying for scholarships. An outside jury gives them a ranking and they can attend even if they don't get a scholarship. But we're pretty aware what their skill is, so we can redirect them, or to put it another way, lead them into a class where it will make the most difference to them. They're usually very receptive to that advice.

Do most applicants successfully get into courses?

In round terms, about twice as many people apply for classes as we have room for.



Dale Chihuly, Joey Kirkpatrick and James Mongrain demonstrate Dale's team approach to making glass.

What are Pilchuck's other programs?

We have residency programs that take different shapes and forms.

For instance, every fall we have a 2-month program called the Emerging Artist in Residence program. That's aimed at artists that are in the beginning half of their career and are highly talented. The ratio of applicants to those who get it is about one out of ten. There are only six or seven people invited. They are supported in terms of their housing and certain other elements of the program. They often come from different countries around the world. Those artists are generally pushing the boundaries of how glass is used. They tend to work generally with a lot of different kinds of materials. They are very cutting edge and conceptual in their vision. In fact, they are generally chosen on that basis. All these people are chosen by outside juries. We don't do that in house. We do choose the jurors and we try to get a mix of renowned individuals to do the selection. Fortunately that's a benefit of the school; that it has a good reputation, so we are able attract very capable jurors.

Are the residents supported if they're working in new conceptual ways with new materials, is that supported either financially or in kind? Is there collaboration that can go on with other artists?

We have another program that goes on for collaborative residency. A number of emerging artists do end up collaborating amongst themselves, but that's up to the emerging artists themselves. They tend to be very receptive to a number of things, certainly to innovation in their work in terms of working with other artists. Our technical staff supports them. The program is for independent artists; it's not a class that they're taking. That said, we support them as they need support to help them work with our equipment or to help them get familiar with materials. We have donated materials and do some underwriting.

The idea is to liberate them so they can experiment freely with new ideas. It's not generally oriented toward artists who are trying to produce a specific exhibition, though they may do that. It's more oriented toward artists who need to get out of their studios and try

something new. We see this as, in effect, the Research and Development Department of the art world. They like that and often gravitate toward the residency for that reason. And in fact the Alliance of Artist Communities I'm attending now in San Jose is about the national/international network of communities for writers, dancers and visual artists, and, for that matter, for people who work artistically in glass as well. So this is not a concept unique to Pilchuck, but what is unique to Pilchuck is that we have fantastic facilities so they can do a lot of different things in glass that they wouldn't be able to accomplish as well elsewhere.



In 1971, Dale Chihuly (right) worked with Jamie Carpenter (left) and Robert Hendrickson (center) to build a glass blowing facility during the initial season of what would become Pilchuck Glass School.

To be continued in our next issue...

Jim Baker Biography

James Baker is currently Executive Director of the Pilchuck Glass School in Seattle and Stanwood, Washington. He recently served as President of Maine College of Art in Portland, Maine (2006-2010). Previously he was Executive Director of Anderson Ranch Arts Center in Snowmass Village, Colorado (1995-2006).

In 1973, Baker received his undergraduate degree in Meteorology from The Pennsylvania State University. In 1975, he earned a Master of Fine Arts degree in photography from the Rhode Island School of Design.

He served as an Assistant Professor of Art (tenured) at Edinboro University of Pennsylvania (1975-1986) and as an Associate Professor of Arts and Humanities (tenured) at the University of Texas at Dallas (1981-1986). In 1986, he accepted the position of Program Director for Photography at Anderson Ranch Arts Center and in 1995 was invited to serve as Executive Director.

Nationally, Baker has served on the boards of the Society for Photographic Education, the Alliance of Artists Communities (chair 2004-2005), the Association of Independent Colleges of Art and Design and the Nominating Committee for the Glass Art Society.



Glass Legend Paul Marioni Visits the Bay Area in October 2013

[Janice Peacock]

I met Paul Marioni in the fall of 2012 while in Scotland at Northlands Creative Glass. I'd been encouraged by Susan Longini to take a class there and visit this beautiful and unique location, however her recommendation of "haggis pizza" seemed questionable. I learned a great deal from Paul during his class on sand casting, and really loved the process as a way for continuing to develop my own work on a larger scale.

Last summer when I visited Paul in Seattle he mentioned that he had a lot of free time in the upcoming months. Within days of that visit I'd contacted Susan about GLANC helping make a visit by Paul to the bay area a reality. I worked with her as well as Nate Watson at Public Glass, Kier Lugo at The Crucible and Joan Phillips at BAGI to create a schedule. We worked together to build an action-packed five days of events.

Paul started on Saturday Oct 12 at The Crucible, which was underwritten by GLANC. He did a presentation on his glass career and with the help of Kier Lugo and myself did a sand-casting demo. He made a piece called "Cow Devil" which is a mask with a long nose and pointy ears. I made a piece called "CruciBoy" and both pieces were donated to The Crucible and will be on display there. We also worked with a few children to make a cast glass tile.

On Sunday Paul did a lecture and demo at BAGI in San Jose, starting off the day with a delicious breakfast with BAGI board members and special guests. Paul created a skeleton profile cast piece and worked with several attendees to make glass tiles of their hands and other objects.

Starting on Monday Oct 14, Paul taught a three-day sand casting class at Public Glass in San Francisco. Evan Venaas and myself assisted him, and we had an amazing time working with the students in the class. They made great strides in developing their sand casting skills, and

are excited to continue explorations with this method of working with glass.

I think everyone, including Paul, had a wonderful time during his visit and we all learned a great deal. Many people attended the events at each location, and I was pleased to see all four glass organizations in the bay area come together to host this glass legend, Paul Marioni.



Paul Marioni with molten sandcast mask

GLANC Scholarship Recipients

GLANC sponsored 6 students to 6 classes in 2013. Two students worked with Karen Willenbrink at Public Glass in February and wrote short articles for our spring newsletter. Here are articles from Jasmine Ho and Dan Caven, who took classes at The Crucible this fall, and Kyle Simpson and Lindsay Winkelman, who worked with Laura Donefer at BAGI in November.

Scholarship Recipient Jasmine Ho

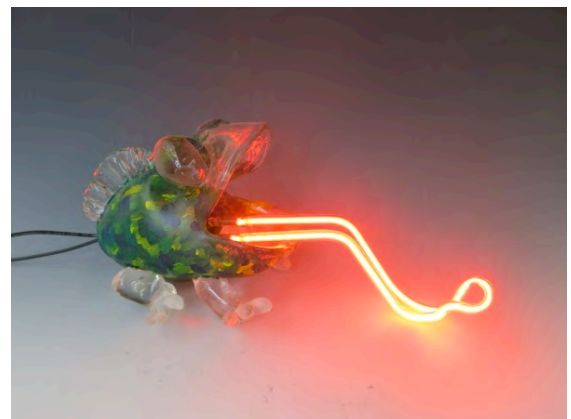
After receiving a scholarship from GLANC/CCA to take a glass class in the bay area, I chose to take a neon class at the Crucible. After sharing a studio with Fred

Tschida's neon class at Pilchuck this summer, I was motivated to learn about it firsthand. The instructors for the class were Christian Schiess and Norman Moore. Time flew by in the five week class as we learned about working with neon, assembly, and installation of projects. Norman and Christian shared a lot of information and I definitely learned a lot from them. Having students with a variety of experience levels in our class allowed me to be inspired by the different perspectives and ideas of the other students working with neon glass.

In the future, I hope to continue using neon in my glass practice. This class really opened my eyes to new and different possibilities that I'd like to explore. There is still so much to learn. It was a wonderful opportunity to learn something new, and I'm thankful of GLANC and CCA for making this possible.



Christian Schiess preparing to bombard



My completed piece combining neon from the class with blown work

Scholarship Recipient Lindsay Winkelman

Meeting and blowing glass with Laura Donefer at BAGI was an amazing experience I will never forget. I feel so lucky not only to get to meet her, but to get to work with her and see her process and incredible skills in action. She is so inspiring and has such a passion for glass and her work. She taught me so much about color and texture and thinking outside the box to make creations that much more unique and powerful. She has such a wealth of knowledge when it comes to glass as a medium, but the best part about all that knowledge is her ability to share it and teach it. She creates a comfortable and relaxed environment to learn new skills and techniques, and is so approachable and easy to talk to. She works with you to try and make the vision of what you want your piece to be into reality. She makes working in the hot shop fun, and I admire her pure passion and talent for glass. I loved my whole experience at BAGI and working with Laura Donefer, I am very thankful for the wonderful opportunity.

Scholarship Recipient Kyle Simpson

Laura Donefer was amazing! The time I spent blowing glass with her was some of the best times I have ever had. I learned so much from her and I feel like I was able to take away so many new techniques. She has such a unique approach to glass. Working with Laura gave me a fresh look a glass, and I hope to use these techniques to grow as both an artist and a glass blower.



Workshop results

Left: Kyle's work; Right: Lindsay's work

Scholarship Recipient Dan Caven

On a cool day in October, I spent time before the roaring furnace, creating sand molds to fill with hot glass at the Crucible, in Oakland.

Thanks to a GLANC scholarship, I had a chance to work with Daniel Stauber, an instructor with a deep understanding of ladling hot glass into sand.

Under Daniel's guidance, we made multiple glass casts of my bared teeth. First, I pressed my teeth into clay, next, I poured plaster into the impression, and then, the plaster was pressed into special heat resistant olivene sand, ready to be filled with molten glass, using a long metal pole with a ladle attached.

It was my first experience with ladling glass; it was an exhilarating experience working with materials at high temperature, the urgency of timing, the reliance of working in partnership. The glass that we made is mounted on the face of a wooden case. The glass forms are lit from behind by green and blue neon tubes.

To learn more about Daniel Stauber, find him at thecrucible.org. To see more of my work with neon tubes combined with various materials, visit DanCaven.com.

Finished sculpture, Yeah Yeah Yeah, 24" x 14" x 6" Photo by Black Cat Studio





Calendar of Events

Please visit these websites for information on events and exhibits.

We now host a shared Glass Events Calendar on the GLANC website, at www.glancinfo.org/calendar.html, where you will find events for all of the major Bay Area Glass Facilities, as well as other groups.

Art Alliance for Contemporary Glass:

www.contempglass.org

Bay Area Glass Institute: www.bagi.org

Bullseye Gallery: www.bullseyegallery.com

The Crucible: www.thecrucible.org

Glass Art Society: www.glassinfo.org

Habatat Galleries: www.habatat.com

Pilchuck Glass School: www.pilchuck.com

Public Glass: www.publicglass.org

Sculpturesite Gallery: www.sculpturesite.com

