



Glass Alliance of Northern California
www.glancinfo.org

Message from the President

Reading this newsletter, you will find we have created an exciting range of new ways to communicate. Our calendar is a shared Google calendar with other Bay area institutions, so going to the calendar you will be able to find out what is happening at the Crucible, BAGI, CCA, GLANC, Public Glass and San Jose State. You can also look the year ahead and mark your personal calendars for an event at any of our institutions. Other events of interest nationally will also be listed, such as the Habatat International Invitational in April, GAS in June, and Sofa West in August, with links to find out details. We are now on Facebook, so Like us and be sure to join the online discussion.

The GLANC website has other new features: The Artist Spotlight page, this month featuring Half Moon Bay artist Ann Hollingsworth, and Glass Matters, a column filled with items of interest ranging from late-breaking news to technical discussions involving glass. Both Facebook and Glass Matters are interactive. We want your input, ideas, comments, and questions to create a vibrant user community.

Our collaboration with other institutions is growing. This year GLANC will help underwrite visiting artists to give educational lectures, demonstrations and workshops at several institutions, with GLANC members specifically invited to attend.

So welcome 2012! Mark your calendars with all the terrific events listed on our calendar. Check out our monthly The Artist Spotlight. Join our forums on Facebook and Glass Matters. Come to our local events and be sure to sign up for our trip to Portland September 27-30. It should be an exciting year.

Susan Longini

A GLANCE AT GLASS March 2012

Save the Date! GLANC goes to PORTLAND

September 27-30, 2012

World class collections, talented artists, amazing architecture, Bullseye factory, fabulous food and more... All with friends old and new.

Look for a brochure in your mail soon!

Welcome New Board Members

Welcome new board members Jim Della, Brendan Dreaper, and Demetra Theofanous.

Check out the Hiroshi Yamano Video!

Board member Brendan Dreaper videotaped artist Hiroshi Yamano during his demonstration at BAGI November 7, 2011. GLANC was a major support for this event. View it on the GLANC website, or find it online at <http://www.youtube.com/watch?v=lg32ZyZYH0A&feature=youtu.be>



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 info@glancinfo.org

GLASS MATTERS

[Jim Della]

Welcome to GLASS MATTERS, a new home for sources of interest to collectors, artists and glass enthusiasts. This site is for you and will try to cover a wide array of diverse topics to make your glass journey that much more informative and fun.

Included will be a list of 2012 important dates to help you schedule your own travel plans, suggested magazine links and articles, updates on members' activities and such tips as regarding glass display (earthquake safety, display pedestal resources, lighting) I encourage you to participate by contributing any personal experiences and suggested topics to me at jdglassbutterfly333@comcast.net

We'd like to hear about any trips you may have taken – either to a gallery, museum show or tour. Share your experience – What did you enjoy most/least? What did you learn? Did you make a purchase? Discover a new artist? Find auction prices reasonable? Run into old friends/artists there? Would you recommend this?

The site can only be successful with your input – I look forward to hearing from you!

A Gathering of Galleries, SOFA 2011, The 18th Annual Sculpture Objects and Functional Art Fair

[Eva Klein]

For glass collectors there is only one place to be the first weekend of every November... at SOFA Chicago. This year was no exception; Festival Hall at Navy Pier was filled with galleries, artists, collectors, museum curators, patrons and just plain appreciators.

For members of AACG (Art Alliance for Contemporary Glass) the weekend started early on Thursday, November 3rd with an amazing tour of three local collectors' homes. First we visited Rosalie and Joe Dixler's major collection of African Art assembled over 45 years of travels in Africa. Chuck and Julie Kaplan then shared their love of collecting all sorts of objects, such as French Art Deco glass, Robj porcelain, Bakelite radios, beaded Victorian evening purses and even Pez dispensers with us. We concluded with a visit to Chickie and Steve Rosen's home to see their fabulous contemporary glass collection.

Thursday evening SOFA officially opened with a wine and hors d'oeuvres reception and the chance to visit your favorite gallery/artists. Not only were all the major American Craft Galleries present but galleries from as far away as Israel and Australia were represented as well. World class artists such as Davide Salvatore, Tim Shaw, Bertil Vallein and Rick Beck were available to discuss their works. One of the most outstanding exhibitions was a collection of glass vessels called "Primitive-Elegant ". The 18 vessel collection was the result of collaboration between Preston Singletary and Dante Marioni who had been friends since high school. Therefore it came as no surprise that 30 years later these two virtuosos of glass would produce a standout collection combining Preston's reverence for tradition with Marioni's contemporary touches.

Probably the largest and most dangerous work at SOFA was Susan Taylor Glasgow's "Nest", a circle of glass and metal rods approximately 12 feet wide surrounded by broken glass shards with a glass chair in its center.



Should one need a break from all the wonderful galleries and artists, there were many other activities available. Lectures were held throughout the weekend on a wide variety of subjects concerning Fiber, Jewelry, Glass, Ceramics and Wood collecting. An especially interesting lecture was given by Timothy Burgard, Curator of American Art at the deYoung Museum, on the relevance of glass in American Art. The American Craft Council had a display of the work of its Gold Medalist Artists from 1994-2010. The Corning Museum of Glass brought along it's portable hot shop and provided glass blowing demonstrations throughout the day by major glass artists. The AACG put on an Ice Cream Social for it's members and auctioned off a wonderful Dan Daily piece. And if all that were not enough, there was lots of original hand crafted exquisite jewelry to buy. If all this appeals to you, don't feel that you missed out. There will be another SOFA come November 2012. Be there!

Artist Spotlight: Ann Hollingsworth

[Demetra Theofanous]

I met recently with Ann Hollingsworth, to visit her studio and discuss her art work. Living in Half Moon Bay, she has plenty of scenic landscape, to draw from for her work. Following are the highlights from my visit with this talented artist.

Demetra Theofanous
Artist & GLANC Board Member

What Inspires You?

The intricacies of the natural world, Buddhism, studio practice, and the exploration of alchemy metals.



Who or what has been most influential in your craft?

I was intensely moved by the Stanislav Libensky and Jaroslava Brychtova sculptures at the Corning Museum of Glass, and how they captured light from within. It inspired me to pursue the study of glass casting at California College of the Arts with Clifford Rainey and Pamina Traylor. I also have studied at Corning and Pilchuck glass schools. My current work relationship with Jane Rosen, casting pieces for her, has greatly shaped my art practice as well.

I could see this notion of “captured light” in many of the pieces at Ann’s studio. Below are a few of Ann’s pieces from her Vestiges Series, that truly illuminate when the light hits them:

Ocean Return



Confluence



Water Catcher



Wave with Teeth



Deep Within



If you could look inside the studio of any artist, who would it be and why?

If I could time travel, I would visit Leonardo Da Vinci because he crossed the boundaries of art, science, alchemy, and invention. Another artist I admire is Louise Bourgeois, because she was a phenomenal artist who worked until her last moments on earth.

What is your creative process?

I imagine works that I want to make or questions that I want to work with. It is about interconnection with the natural world, water, balance, and movement. From those ideas I begin working in clay, wax and other materials to form molds. Hot glass is then poured into these molds, after they're made. I use hot casting of glass to capture the movement of glass, as well as its refractive properties. [Below, hot casting]



Do you work with mediums outside of glass as well?

Yes, I work with wood, stone, metal, concrete, cast paper, and also have worked extensively with printmaking and drawing. [Below, stone carving in progress]

What do you see as your biggest challenge as an artist?

My biggest challenge as an artist is to keep my environment and my mind focused and clear and not be overly influenced by commerce and the opinions of others.

Do you have any upcoming shows?

The Cynthia-Reeves Projects, "A Conference of the Birds Exhibition", MANA Contemporary, Jersey City, NJ, May-July 2012. It will then travel to a site in New England for the month of August. *[Below, work on display at Google]*



Thank you, Ann, for a wonderful glimpse of your world! You can see a beautiful installation of Ann's work on display in Palo Alto at 101 Alma St., in a series called the Alma Street Project. If you'd like to make an appointment with Ann to visit her studio in Half Moon Bay, please contact her at the phone number above.



A Conversation with Jim Della

[Susan Longini]

Bay Area resident Jim Della is a long time, prolific glass collector and was recently elected to the GLANC board of directors. His book **GLASS The James Della Collection** has just been published.

SJL: Thank you Jim for agreeing to this conversation. Your collection is amazing and deep and it's obviously something that has evolved over time. Congratulations on publishing a beautiful book of your collection.

SJL: How were you exposed to glass?

JD: I first received two gifts of glass back in the mid 1980s from business friend, and prior to that had not pursued glass as a collection or hobby. However, it certainly inspired me to look for more information about glass and to find out what it was all about.

SJL: What were the pieces you received as a gift?

JD: They were two pieces of San Diego artist Steven Correia. The person who gave me the gift was also from Southern CA and was familiar with his work. They were very appealing to me as they were beautiful, unusual shapes, and after receiving the second one, I thought "this is very interesting" and decided to pursue it even more.

SJL: Were those particular pieces what attracted you to glass?

JD: I've always been interested in art of all different forms. I'd taken art classes from an early age, studied some art history at Cal Berkeley and I think the fact that my mom is an artist, a lot of my artistic inclinations came through the genes. I've done artwork myself: painting, needlework, creating my own designs. I like working with my hands, so I think a lot of this is just a general accumulation of my appreciation for art.

Today I am reading Chasing Aphrodite which is a history of the Getty Museum and how they acquired their pieces of ancient art and the paths they took to collect art both properly and illicitly. You hear all the stories (good and bad) and I find that very interesting, so I like all mediums regarding art, whether it's sculpture, painting, etc. The idea of glass was an extra pin in the cushion to inspire me in the pursuit of collecting something new. Also, the fact that I was a collector of butterflies and had studied and collected them for about 15 years prior to glass and that I was initially a marine biology major in college attests to the fact that I was always interested in color, designs and patterns in nature - whether for their use as camouflage to protect animals from predators, or the brilliant colors of birds, butterflies and fish to attract the opposite sex.

The relationship between color, design and the natural elements were very important to me, and glass was able to incorporate a lot of these same qualities with opportunities to use diverse ways of working with them. I often say that dichroic glass with its reflective properties is so similar to butterfly wings. As you change angles light can capture a wonderfully different vision. So I think glass was a perfect transitional category to pursue when I stopped collecting butterflies.

SJL: Was this a conscious decision to collect glass or did that decision evolve?

JD: I don't think I set out to make a glass collection. It was more after I obtained an interest in the glass and began to see what opportunities there were locally for me to pursue. I discovered the Nourot Studio, Smyers Glass and Zellige Glass in Benicia, so there were three studios side by side. I really kind of started with them. I'm probably one of Micheal Nourot's primary collectors over the years because he was so open and allowed me to come behind the scenes and view not only the process, but also learn what was inspiring them. I'd look

in the dusty corners of the studio and ask "what's that?" and they'd say "that's an old project and we did this and that", so there were a lot of things that the public never got a chance to see but it made it that much more interesting to me. Back in those days, the mid 1980s, studio glass was still very new and it wasn't the popular thing that you see today. It was really something radical that this initial group of artists began, the process of studio glass blowing, and I really appreciate that he took me under his wing. Randy Strong was another one later on who did the same thing, and to this day they're both good friends. I enjoy going over to the studios whenever I get the opportunity. I think with the Benicia studios, what got me hooked on the collecting besides the fact that I appreciated what they were doing was that they were making marbles, paperweights and perfume bottles, which was what I could afford then. Plus, that's what most artists were making in those days. The wide variety of subject matter hadn't yet evolved as their intellectual insight was still limited by their technical knowledge.



One of my favorite things to do was to go to the Benicia Peddlers' fair, take friends with me and introduce them to glass at the same time and buy my holiday gifts. The people who were selling glass there were the apprentices and assistants at the studios, and it was still very early in their careers. I got so excited seeing how excited they got when I would buy one of their pieces as it kind of validated their work and their abilities as artists. This is going back now over 25 years, and a lot of those artists continued on and opened their own studios, so it's fun being a part of the initial process; that inspires me. Even today when I go to the studios I talk to the gaffers and assistants and try to share some of my experiences with them. It's very enjoyable to me because again it's a new generation of artists coming in and maybe they aren't as limited with their ideas as the initial groups, but they still have to learn the basics of blowing a bubble before they can express what may be in their heart and

mind. It's nice to work with them - they aren't as technically limited as the original artists were and the younger artists are ready to jump ahead at a faster rate and try new things. As a collector or just someone who appreciates glass it's exciting to be able to go and see surprisingly different kinds of things when you go into a gallery.

SJL: How do you view collecting as opposed to acquiring?

JD: To me acquiring is kind of a cold word. It means simply securing a piece. Somebody told you that you're a collector and here's a list of artists you really should have in your collection if you really want to be considered a collector. So you find a piece, you buy the piece, you've got it and check it off your list: very cold. To me collecting is just the opposite. It's an emotional experience. I get excited when I find a new artist, when I can work with them and discover how they made the piece, their reasoning and rationale behind the piece. I go to their website, and ideally go their studio and meet with the artist in person. You learn that much more about them. It's an emotional experience. And rather than a one-and-done type of situation, it encourages me to go further, to follow that artists' path and see how they evolve technically and aesthetically, as well as to go and look for other new artists. One of my favorite things is that we are so fortunate to have so many great artists in the Bay Area. You multiply how many artists there are out there nationally and internationally and who you might never get a chance to meet. When I look for art I will go on the internet, will talk to other collectors for recommendations, talk to artists, visit galleries, studios, go to auctions, glass tours; there are so many different ways to be exposed to art, whether it's buying books, looking through the pages...I never get tired of looking at glass art.

I really enjoy the research and the fact that I'm fulfilling my own knowledge the more I know about the artists. I can look for hours on the internet searching for gallery names and checking out their roster of artists. Years ago I may not have heard of 80% of the artists, but now it's a lot less. I click on the list of artists, look at their body of work and see if it appeals to me and then follow up. Again, the whole idea of collecting is it's not just making a purchase, putting it in your home. It's an ongoing process and you have to have passion. That's the difference between collecting and acquiring. I think you can tell by my voice. I get excited just talking about it.

SJL: You go online, look for the galleries, click on the artists, look at their work...how do you buy glass? Do you buy the work that you see online or do you have to see it in person?

JD: The purchases that I make from artists in their studios certainly make me feel warm and fuzzy because I feel that much more connection with the artist and to

the piece. But if I see a piece I like online and I've done some homework - I'm familiar with the artist, I trust who I'm dealing with, a reputable dealer, etc., I'll buy it online. I've spent a great deal of money buying pieces that I have not seen in person before purchasing. When it gets to my house it's like Christmas and I'm always holding my breath first of all to make sure it's been packed properly and it arrived safely. But to get back to the question, I'm pretty decisive. I don't tell people I'll get back to you in a week or two. I'm pretty spontaneous. If I like it, I'll know right away. I don't have to study it and ask myself how would it fit into my collection. One of the things you'll also see in my book is that I have a lot of depth from artists. I often don't have just one example. I like to see at different stages of their career what type of things they're making, how they've evolved over the years.



Because this has been a 25 year process, in some artists I don't see a lot of change because what they make is still popular, everyone likes it or it may pay the bills, and they may have to keep producing a certain amount of that kind of work. On the other hand, there are artists who do a particular series, and then it is brought to their attention that another artist is doing something similar, not that they're officially doing knock-offs, but they get the impression that it's time to be doing something different as they don't want to be doing what everyone else is doing. I certainly have to appreciate and credit them for taking that position. And that is how people do evolve; they challenge themselves or the situation could encourage them to try something different.

SJL: Is the focus/parameter of your collection the artists themselves?

JD: If you look at my collection I'd honestly have to say I don't have any parameters. Whatever appeals to me, it's certainly a very eclectic collection. Dorothy Saxe was recently at my house and started the tour where the older part of my collection was. She made the comment, "Well, you really seem to collect primarily vessels", which is what people were making and what was available in those early days. And then I pointed to other work nearby in the same room, and she said, "Well, maybe it isn't all vessels". :)

As I've grown as a collector, my tastes have evolved as well. Now you can look through the house and you'll see sculptures, other things that are very unusual, and that appeals to me. What causes me to make decisions whether to buy a piece or not is #1, you have to love it. It's kind of like people; if you're going to be around them for a while, it's much better to enjoy their company. When you make your selection, make sure it's a piece that appeals to you. That's the top criteria: Am I going to enjoy this today as well as tomorrow and next year? And over the past 25 years I've never sold a piece, I've never parted with one or traded. People are amazed that I can tell you the circumstances of every piece in my collection - when I bought the piece, what was going on at the time.

When you have a passion, you take it to heart and you live with it every day and it's important to you. And even today, every piece is singularly important to me. I don't really favor one over another. I respect the very first marbles and paperweights as much as the later pieces that I have purchased.

SJL: What do you look for in a work?

JD: My initial reaction has to be "Wow! This is beautiful, this is different, this is interesting." It has to resonate with me one way or another. I can appreciate what some artists do, understand where they're coming from, whether it's an intellectual interpretation, etc., but it's not always going to be something I might enjoy in my home. Going back to collecting in general, I said I must enjoy the piece, but I also want to reiterate the importance of artist relationships. If you are a collector and have enough money to go out buy what you want and do the kinds of things that you need to collect pieces, that's great, but to me the true satisfaction is getting to learn more about glass by working with the artists. I've spent countless hours with many artists in their studios, BS-ing over glass, talking about techniques, exchanging ideas.



I have so much fun "talking glass", and I appreciate they recognize my contributions in the sense that they're willing to listen. Over the years I've been able to work with so many artists to commission pieces, coming up with a design and letting them know what I'm looking for.

We might sit down and modify the design and come up with a working plan to execute the piece. For me it's so personal, to be able to be a lay artist if you will, and still have my own input into some of the pieces. I'm really fortunate to be able to do that. And there are a lot of people I've worked with who are equally excited when the beautiful pieces are finished and they seem to appreciate having someone else's perspective on how they do their own work, but adding another element they haven't thought of or something to inspire them going forward.

Some of the artists with pieces that I've commissioned and designed asked, and even insisted, that I help make the piece. So I've actually picked up the blowpipe and inserted it into the glory hole and helped shape the glass and then added color to it. Again, it's making the connection between you, the artist, and the piece. I think that glass can be extremely intimidating to someone from the outside who has not had the experience of working with it - that it's hot and possibly dangerous and difficult. All of those things may go through their mind, but I really encourage anybody to go to a class or watch artists demonstrate how they work with glass.



There are a great number of educational opportunities here in the Bay Area. Take advantage of it! That will really increase your scope and spectrum and appreciation of the glass. "A", you're seeing how difficult and complex it truly can be and "B", you can experience the effort and perseverance it takes to get to the level to produce a beautiful finished piece. But just getting the hands on experience is so great - go to the studio and get your hands dirty. Artists are often very welcoming in allowing you to do something like that. And it enhances the relationship of artist to collector. I think it's mutually beneficial to both of us. You do get a much more profound appreciation for everything with glass. The idea of collecting is an ongoing process, and the more you do this the more it inspires you to keep collecting. It's tough

to step away from glass because once you've been exposed to all the different types of things that have been done, you want to go one step further and travel the same path as the artists. As they have evolved I want to evolve.

SJL: So actually you enjoy being a collaborator.

JD: Yes, absolutely.

SJL: That brings the idea of collecting to a whole different level, when you're part of the creative process with the artist. Any other thoughts?

JD: One thing that I've wanted to comment on regarding collecting is the fact that many critics feel they have to categorize glass as either craft or fine art. To me if you're a collector and you see a piece of glass in a studio or gallery or wherever it is, and it's beautiful and touches your heart and you want to buy that piece, you should not have to apologize. I think too much of this is going on in the press today, that by trying to categorize glass it kind of ranks it in importance as to how people should perceive it. Some people feel that if the glass itself doesn't seem to be a profound subject matter or intellectually stimulating or an unusual interpretation of the medium (and if it's not shiny and pretty so much the better) its importance is challenged. I just want to go on record saying glass is inherently beautiful, so to denigrate the fact that something is created that is visibly "pretty" shouldn't matter. I truly believe art is in the eye of the beholder and if you like a particular piece and it resonates with you and you believe you'd like to have it in your house, go for it. Critics serve a purpose, but I don't think they should be so binding. Certainly over the years of collecting I have an appreciation of both craft and fine art and they should be equally valid.

SJL: Do you follow particular artists' careers?

JD: Yes, certainly, especially local artists because of their accessibility and the fact that I can meet or have discussions with them. If they're doing a new series they may call and ask me to consult with them and give my opinion, so that really makes it enjoyable for me. As far as on a more global scale, with names people may be more familiar with, I do have to say that my favorites are Lino Tagliapietra and William Morris. Lino, because I appreciate his technical abilities combined with the aesthetic. I really think he's the top guy in the world that people look to in being able to combine those elements. And William Morris primarily because of his use of subject matter. The fact that we are both lovers of nature and you find his designs incorporating animals and natural elements. Also, going back to my historical appreciation, his use of cave drawings and hieroglyphics that he incorporates into his work. I see a lot of similarities in my interests and his and of course the technical execution is wonderful as well.

SJL: As a collector, how do you see the medium evolving as an art form?

JD: I think certainly as new technical ways of working with glass are evolving, we all are being exposed to glass in more and more ways in our daily lives. Look at Gorilla Glass, a product Corning came up with twenty or thirty years ago that has tremendous clarity and strength. It was set aside for a long time but now has become the staple of ipads, smart phones and LED TV screens. Consider the amazing new Apple stores in Asia. Their signature characteristic is it's a building primarily designed of glass, from the exterior walls to the staircases inside. New technology has made this possible. I do hope that as the general public lives with glass they won't take it for granted. However, I don't think this will happen as it's hard not to also appreciate the wonderful new artistic uses of modern glass. Nikolas Weinstein of San Francisco used to make beautiful glass seaform objects loved by collectors. Now as his technological knowledge has advanced, he has graduated to producing chandeliers, large-scale glass installations (working with the architect Frank Gehry), decorative lobby spaces in the finest international hotels as well as working with Silicon Valley high-tech companies on special projects.

Another trend I have started seeing is artists using glass combined with other natural elements. There's a young artist that I've been working with and commissioned him to do some pieces. He works with glass and materials such as granite and petrified wood and incorporates them together. The effect really is terrific. He does both small pieces as well as large works for public places such as glass and stone seating. It's another example of glass in our daily lives whose use can be both aesthetic and functional. I think glass continues to grow in so many different ways and it's not restricted to what you'll find in galleries and studios. You're seeing it everywhere, able to inspire even more possibilities, which is exciting for me as a collector.



SJL: Please tell us a little bit about your book, GLASS The James Della Collection, and how you decided to take on such a large project.

JD: It was indeed quite an undertaking, but certainly one near and dear to my heart. After twenty-five years of collecting glass and enjoying so much the pleasure from my experience, I wanted to be able to share that with more people. Although I've hosted several scholarship raising tours at my home, I thought a book could possibly expose more people to appreciate the wonderful world of glass. Also, as noted in the dedication of my book, I wanted to pay tribute to the artists who have truly enhanced my life with their talent and friendship.

NOTE: The book will be available at the BAGI Auction on March 24th for purchase, where Jim will sign it for you, add a Studio Glass 50th Anniversary seal and donate a portion of the sales to the BAGI Scholarship Fund. You may preview and order the book online at <http://www.atlasbooks.com/marktplc/04115.htm>

Calendar of Events

Please visit these websites for information on events and exhibits.

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

Habatat Galleries: www.habatat.com

Pilchuck Glass School: www.pilchuck.com

Public Glass: www.publicglass.org

Sculpturesite Gallery: www.sculpturesite.com

SOFA WEST: Santa Fe August 4-7: www.sofaexpo.com

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