



IRELAND GLASS BIENNIALE

28 April – 20 August 2023

Coach House Gallery, Dublin Castle

JURIED BY

Kim Mawhinney, *Senior Curator of Art at the Ulster Museum, National Museums NI*

Katya Heller, *Director at the renowned Heller Gallery in New York*

Zhang Lin, *Founder, Director and President of the Shanghai Museum of Glass*

Karen Donnellan, *Visual and Sound Artist*

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Eleanor Flegg

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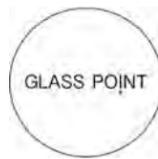
Eleanor Flegg



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Utenriksdepartementet
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Karin Forslund's participation in The Irish Glass Biennale has received support from Norwegian Crafts and the Norwegian MFA's Support Programme for International Craft Projects.

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Glass Society of
Ireland

The Glass Society of Ireland are delighted to support the Ireland Glass Biennale 2023 in awarding the **GSOI/Ireland Glass Biennale Prize 2023**. Focusing on new tendencies, this award celebrates a work that displays innovation and originality, with a clear message of intent. The prize is open to all exhibiting artists and underpins our commitment to inclusion and celebration of global artwork made in glass. The prize will be selected by the exhibition jury alongside an elected member of the Glass Society of Ireland.

Foreword

Caroline Madden

The Ireland Glass Biennale 2023 includes work by some of the world's most innovative glass artists, designers and craft practitioners from Europe, the Americas, the Middle East and Asia; and showcases how contemporary glass practitioners are exploring the materiality of glass while harnessing its potential to carry meaning. This exhibition celebrates makers who not only conceive but also manifest their ideas, reflecting awareness of being present and grounded in the moment. The making process authentically envelops the very essence of this human aspiration, demanding the practitioner's entire presence throughout the conversation of negotiating between one's materials and ideas.

An international panel of jurors with expertise in glass curation, practice and education selected the final works from responses to an open call. Jurors included Kim Mawhinney is Senior Curator of Art at the Ulster Museum, National Museums NI; Katya Heller, Director of the renowned Heller Gallery in New York; Zhang Lin, Founder, Director and President of the Shanghai Museum of Glass and Karen Donnellan, Visual and Sound Artist. The collective knowledge and discernment of this cycle's juror makeup have delivered a

unique exhibition featuring contemporary digital and neon work more strongly than in previous iterations, accurately reflecting the evolution of the field.

This biennale presents a cross-section of artists working in glass from different parts of the world, some established and others who are developing their practice. Several featured artists reinvigorate centuries-old glassmaking techniques like pate de verre to tell new stories, while others use new technologies in their creative process. Notably, the mastery of technical skill is not presented here as an end in itself; instead, these artists marry superb skill with considered conceptual interpretation, creating thought-provoking, challenging works.

This exhibition is the third international glass biennale to be presented by the National College of Art and Design, Dublin. It is part of a larger, EU-funded Creative Europe project, Imagining Sustainable Glass Network Europe (ISGNE), that strives to cultivate a transnational community of artists, designers, curators, researchers and cultural workers working in glass. ISGNE is led by four partners in the UK, Germany, Latvia and Ireland and involves organisations and makers across 19 European countries. Events such as the Ireland Glass Biennale, with its associated symposium, provide crucial forums for discussion and community-building.

This publication serves as a record of this vital exhibition by including three new essays on contemporary glass from diverse perspectives and a catalogue of the exhibition's artworks. Researcher Deirdre Feeney explores how artists make glass visible through highlighting and emerging overlapping themes arising in the artworks, such as materiality, issues around the environment, storytelling and the ultimate passion of being a maker. Director of the Shanghai Museum of Glass, Zhang Lin, shares his perspective on the power of the museum as ambassador for international cultural exchange through the infinite potentials of glass media. Irish artist Róisín de Buitléar maps her journey as an artist and activist and how her practice is enriched and sustained through her many human and cultural interactions.

The exhibition's Coach House location within the confines of Dublin Castle is significant, as this site represents the hub of contemporary Ireland and has borne witness to monumental events that speak to an evolving nation. It has hosted all manner of exemplary craft experiences including the Dale Chihuly Ulysses exhibition, always demonstrating a commitment to the importance of such events to the cultural enrichment of both citizen and visitor alike.

Contemporary Irish Glass can be found throughout Ireland embedded into the infrastructure of architectural buildings, both old and new. Ireland has been acknowledged for stained glass heroes such as Harry Clarke, and more recently

Wilhelmina Geddes, and Evie Hone, who have been highlighted through the incredible research and authorship of writer's Dr Nicola Gordon Bowe, Dr Joseph McBrinn and David Caron. Today, glass has been used to compelling effect by Irish artists featured at the Venice Biennale including Niamh O'Malley and Corban Walker. The Ireland Glass Biennale 2023 builds on Ireland's strong foundation of critical discourse around glass as a material for creative expression and contributes to the rich dialogue around this fascinating material.



Dr Caroline Madden

Curator, Ireland Glass Biennale 2023

Dr Madden lectures in the School of Fine Art at the National College of Art and Design, Dublin, Ireland

Acknowledgements

The **2023 Ireland Glass Biennale (IGB)** is presented by the NCAD in association with the OPW. The **IGB** has been co-funded by the National College of Art and Design, Dublin, and the EU-funded Creative Europe project, Imagining Sustainable Glass Network Europe (ISGNE). The 2023 IGB catalogue and symposium have been co-funded by the Design and Crafts Council of Ireland. We would like to extend our sincere gratitude to our sponsors for making this Biennale possible, with special thanks to the OPW and our partners in the ISGNE project, North Lands Creative, Berlin Glass, and Ltd. Stikla Māja . We thank our international jurors, Kim Mawhinney is Senior Curator of Art at the Ulster Museum, National Museums NI; Katya Heller, Director at the renowned Heller Gallery in New York; Zhang Lin, Founder, Director and President of the Shanghai Museum of Glass and Karen Donnellan, Visual and Sound Artist for their incredible work and shared expertise. We would like to sincerely thank Mary Heffernan of the Office of Public Works, for the opportunity to exhibit the 2023 Biennale in the Coach House Gallery at Dublin Castle. Likewise, we would like to thank her team for their immense generosity at every stage in the process. In particular, Angela Cassidy, Dee Rodgers and Dave Cummins. We would like to express sincere gratitude to Technical Officer Isabelle Peyrat; administrator Breda Culhane; artist Peter Young and co-curator Irene Duffy, who

have assisted with the many aspects of the ISGNE project over the five-year period. Equally, a special thanks to key advisors, Paula Stokes, Gayle Matthias, Frances McDonald and especially to Dr Anna Moran for being an incredible mentor throughout the project.

We also thank Deirdre Feeney, Zhang Lin, and Roisin de Buitléar for very kindly writing essays; Dr Eleanor Flegg for editing the catalogue; and tremendous gratitude to designer Bill Klingensmith of Mydarndest Studio for his creative expertise and heroic oversight of this catalogue's design and publication. Special thanks also to Dr Robin Cass for facilitating key aspects of the catalogue and symposium. Many colleagues at NCAD have helped in numerous ways, including Prof. Sarah Glennie, Prof. Siún Hanrahan, Gerry McCoy, Dr Helen McAllister and Prof. Philip Napier, the NCAD accounting and the attendant teams ; we thank them wholeheartedly for their support. A big thank-you to artists Peter Young, Colette Langan, Sadhbh Mowlds, Caoimhe Stopes, KT Hancock, Kevin Killen and Birgit Pählapuu for their help in hanging the exhibition. Our thanks to The Glass Society of Ireland for funding a prize for an artwork being worthy of special commendation. Finally, we are especially indebted to all of the artists who entered work for the Ireland Glass Biennale 2023, with very special thanks to those artists whose work is represented in the exhibition.

ESSAYSAYSAYS

Essays

Introduction

Eleanor Flegg

This catalogue accompanies the *Ireland Glass Biennale 2023*, a juried exhibition of work by some of the world's most innovative artists working in glass. From modest beginnings in 2017, through a strong follow-up in 2019, the exhibition has become a deeply impressive exploration of contemporary glass practice. For the visitor, it's a spectacle. International shows of this calibre are rare in any medium and glass is always entrancing. Aesthetically, its range is huge and the exhibition can be appreciated on a purely instinctive level. The sheer physical beauty of the work – its emotional resonance, fragility and grace – can be absorbed without any prior knowledge of the material or its history. Glass can be infinitely subtle but it can also be flash.

Delving a little deeper, glass has a colourful past. Many of the works in the exhibition draw upon traditions and techniques of longstanding. There are so many ways of working with glass and most of them require a virtuosity of making that is entirely understated in this context. Glass is easy to look at but dif-

ficult to work in; these artists make it look as natural as taking a breath. There is also a great deal that can be said with glass. It is a language for storytelling; a lens to amplify whatever needs to be expressed. The relentless curiosity of the artists expands the medium in multiple directions. Glass is material and metaphor. It is naturally inclined towards reflection and light, but can also be a vehicle for darkness. And what better medium to cast comment on the fragility of the natural world?

This publication adds a layer of language to the exhibition, both in the words of the artists themselves and in those of the commentators. In the foreword, Zhang Lin, founder, president and director of the Shanghai Museum of Glass explores the 'infinite possibilities of glass' as a bridge between cultures, connecting and respecting diversity. Deirdre Feeney's essay reflects on how artists make glass visible. The glass of our daily lives, she points out, is virtually invisible – the stuff of windows and computer screens – but is reimagined

and revealed in art. The intention of the artist, she writes, is embedded into the material form through their specific process which bring visibility to glass as material form. These processes, as the exhibition shows, are many and varied. None are easy to achieve. They demand virtuosity, specialist equipment, and specific working environments. All, to a greater or lesser extent, come at an environmental cost. To this end, Róisín de Buitléar's essay on sustaining a practice is a useful and generous guide to her own career and the ongoing balancing act of working as a glass artist in the real world.



Dr Eleanor Flegg

Editor, Ireland Glass Biennale 2023

Dr Eleanor Flegg is a design journalist, craft historian and writer of speculative fiction. She holds a PhD in the history of craft in late twentieth-century Ireland from the University of Ulster (2012). Her academic writing has been published by Bloomsbury Academic Press. She is the Fine Arts columnist for the Irish Independent.

Exploring the Infinite Possibilities of Glass

Zhang Lin

In the process of transitioning from an industrial to a post-industrial era, Shanghai, as one of the most developed regions for glass industry in China, took the lead in transforming the old sites of the glass industry. In 2011, we built the Shanghai Museum of Glass on the site of the former Shanghai Glass Instrument Factory. Adhering to the concept of ‘creating and sharing a new aesthetic life for museums,’ the Shanghai Museum of Glass takes glass as its artistic subject and the museum itself as its artistic core. It has pioneered a new, multi-functional Shanghai Museum of Glass Park, integrating museum art and design exhibitions with cultural and leisure projects in the park to present the most vibrant art and exciting life to the public. As a result, it has become a distinctive member of the world’s glass museum family.

Since its establishment, we have always strongly supported the international glass studio movement

and the international exchange of glass art, and paid attention to the development of international institutions and the creation of independent artists. In terms of exhibitions, we have held solo exhibitions of Steven Weinberg, Richard Whiteley, and Kazushi Nakada to showcase the international face of glass art to Chinese audiences. During the 12 years since its establishment, numerous international glass artists and educators have visited and exchanged ideas with us, and have given professional lectures and shared experiences to various universities in China through the museum. They have contributed valuable experience and excellent practices to the development of glass art in China. In this year’s Ireland Glass Biennale, I was delighted to see the works of some of our museum’s ‘old friends,’ including Inguna Audere, Michael Rogers, Krista Israel, and Marzena Krzemińska-Baluch. They have not stopped creating, and they continue to explore the infinite possibilities

of glass materials, not limited to their so-called ‘masterpieces.’ For example, the work of Marzena Krzemińska-Baluch, an artist from Poland, won the silver prize in the 2018 Toyama International Glass Exhibition in Japan, where I was invited to be the judge. Her work left a deep impression on me at that time. Nearly five years later, I saw in her new works that she has further improved her understanding and control of the material, which is truly amazing.

Currently, glass art is thriving globally, and artists from all over the world are constantly exploring and pushing the boundaries of this field. Whether it is traditional forms of glass art or more modern and experimental techniques, artists are working hard to inject new vitality and life into this art form. Being a judge for the Ireland Glass Biennale was a precious opportunity for me to learn more about the current state of glass art around the world. I appreciate the “international perspective” of this competition, as the submissions were not limited to countries where the traditional glass studio movement has emerged or developed, or to developed regions of the world. It was a pleasant surprise to see works from a wider range of regions. The themes explored in the works were not only limited to the breakthroughs of the material itself,

but also included feminism, geopolitics, otherness and self, structural differences, and so on, which have become the focus of attention for artists, and which in turn stimulate viewers’ thinking.

Since its establishment, the Shanghai Museum of Glass has been dedicated to exploring how to expand, break, and extend the boundaries of glass with the philosophy of “sharing the infinite possibilities of glass.” In 2015, the museum launched the “Annealing” contemporary art project, inviting domestic and international contemporary artists to engage with glass materials and to gain a new understanding of the material. Artists who were previously accustomed to using other materials would struggle and compete with glass during the creative process, breaking and reshaping their respective boundaries, and ultimately producing works with a new vitality. This ambitious experiment, which continues to this day, has expanded the language and exploration of contemporary art in unprecedented ways, making the Shanghai Museum of Glass an important site for contemporary art practice, linking the broad spiritual world and profound contemporary issues through “glass.” This year’s “Annealing” project will feature exhibitions by three internationally renowned artists, Song Dong, Yin Xiuzhen, and Liang Shaoji and

next year the Shanghai Museum of Glass will also begin planning and renovating a permanent exhibition for the “Annealing” project, encouraging more people to love and understand glass, and inspiring their spirit of exploration and unlimited creativity.

Just as the inclusiveness and transparency of glass material, the role of art is to bridge gaps and communicate. We hope that glass art can serve as a cultural bridge, connecting and respecting diversity. We also hope to see more Chinese young glass artists break through the barriers between East and West, showcase their international perspectives, find their own artistic paths, and become an indispensable.

“Chinese voice” in contemporary glass art.

Museums are important platforms for communication and exchange between different cultures, which can promote understanding, tolerance, and mutual learning. The broadness, equality, and inclusiveness embodied by museums are increasingly important in today’s complex international

situation. The Shanghai Museum of Glass will continue to act as a cultural ambassador for museums, allowing more Chinese audiences to understand the development of contemporary glass art around the world, supporting the creation of young artists, and contributing the unique power that belongs to museums.

Finally, I would like to express my gratitude to the organizing committee for inviting me to write the preface for this exhibition catalog, and I wish the exhibition a great success!

Zhang Lin

Founder, President and Director

Shanghai Museum of Glass

Sustaining a practice

Róisín de Buitléar

Over the last forty years, I have been weaving a path through ideas and materials to fulfil a creative need and give voice to issues arising in the society in which I live. Making connects me to tradition, process and people, while keeping me rooted in material reality. The story of my career has been a complex interweaving of art, glass, travel, and cultural exchange. Making connections and exploring the social geography of craft, while making and living, has enabled me to embrace cultures across continents and time.

I graduated from the Craft Design department at National College of Art and Design (NCAD) in Dublin in 1984, where I specialised in glass. Since then, I have continually worked independently as an artist, living between Ireland and other countries, raising three kids with my husband Terry (also working in the creative world) and lived life to the full. Growing up with very little material wealth prepared me for a life of adapting, doing without, or being frugal when it was needed. Family life was an abundance of rich cultural

experiences, resourcefulness, and ingenuity. I grew up with a very strong sense of myself and a wide perspective on how culture influences life. Our culture is intertwined with nature, its rhythms, its seasonality and light. We accept the transience of things, and experience life with all the senses. Our culture has been a well of inspiration and ideas, which permeates all of what I do and how I communicate with others.

Making art is a holistic process for me, living it is part of the creative experience. My mind is always in a creative space, I can generate many, many ideas very quickly, but can act only on a few of them. I have a brain that works three dimensionally. I am able to envisage form in space when the space doesn’t even exist. I am naturally curious, analytical, and easily inspired. I can share ideas with others or give away ideas freely. This makes it easy to be a teacher, a mentor, or a collaborator who inspires and shares what they know, or facilitates others to also chase their dreams. I have always believed that the knowledge I have acquired is

thanks to those who came before me and, as such, is not mine to hold onto exclusively for my own use. I teach at my studio, nationally, and internationally.

Culture, tradition and identity are powerful resources that can give us a creative advantage. Valuing tradition, recognising slow living as a gift, and accepting the importance of imperfection and the impermanence of things, is part of my recipe for sustaining a practice. I look for ways to explore ideas that communicate in the most effective way possible, using tools I can access. I envisage forms in my mind and then sketch them very roughly on paper by hand. I am not concerned with perfection, but rather with finding soul in the line, light, form or sound of materials. I am never limited by my own knowledge if it is beyond my own skill set, but rather search out expertise to make new projects in collaboration with others. This method opens possibilities for making, and sets out a direction of work. Although I am known for my work in glass, my practice encompasses many other materials and making in different ways. Metal, wood, cord, paper, leather, textiles and natural materials such as reeds or willow are materials I have used for different works.

Craft is central to making. Craft is the intelligence of the hand, a facilitator between the concept and

its visual form. A combination of other skills is essential while crafting something; an understanding of materials, a physical understanding of process, engineering, aesthetics, and complex problem-solving on the fly. Conveying personal ideas, however, requires intelligence of the hand, heart and the head. Authenticity, imagination, innovation, and knowledge combine to create an intangible dialogue that sets it apart from a technical approach to making, and gives value to expression in a material context. Defining values, such as meaning and authenticity, are essential to survival as an artist for the future. In this way, sustaining a practice becomes one of authenticity, both to yourself and to the ideas you wish to convey.

I am fascinated by glass in all its guises. I feel I am only scratching the surface of my investigation of this material, there is so much more to do, to learn, to experiment with. Diminishing resources require that sustainability has to become a driving force in the durability of our craft. Shifting relationships between craft and manufacture have dramatically changed the landscape of industrial glass production worldwide. Understanding the wider context of how these two things are related gives context to our past, our present, and lays a path to our future. Although the tradition of crystal cutting in Ireland

was world-famous and the skills much lauded, they have been valued less in their own right than as a means to a commercial or even ideologic end. In 2011, I was teaching at Pilchuck Glass school and was offered a residency at the Museum of Glass Tacoma (MOG). I decided to use this opportunity to create a project around the demise of the crystal-cutting industry. I invited three master glassmakers from the Waterford Crystal factory to work with me in creating a project that explored their life as industrial artisans and their emotions after the closure of the factory. The subsequent exhibition CAUTION! Fragile, Tradition in Transition in collaboration with Greg Sullivan, Fred Curtis, Eamonn Hartley was held in MOG for the calendar year of 2013. The exhibition engaged the artistic community and wider public in conversations around the durability of skills and craft, and allowed the participating artists to travel, demonstrate, lead workshops, and find some solace in being really valued as masters of their craft in the USA. In 2018 I brought the exhibition to the Museum of Decorative arts and Industry Ireland.

I was invited to be the inaugural artist in residence at the NMI for that year. Throughout the year, I worked with community groups, the arts community, museum staff and local schools to bring

an awareness of glassmaking and its beauty, to them hands on. During the residency I instigated a project working with a group of women from the Travelling community and a group of women from Dublin. Travellers are an ethnic group with a long history of nomadism in Ireland. They have a rich culture, including their own language and craft traditions. There is persistent governmental neglect and nationwide societal racism against this community. Working with these two groups of women broke down prejudices on both sides. A bounty of creative work was produced that celebrated women and the Traveller culture, which brought about institutional change at the museum. During the project, we discussed how current and social debate is forming craft and issues of sustainability of communities were addressed.

Large public art projects are lucrative but very slow and complicated to work on, requiring other skills outside making including; good communication skills, an ability to manage financial budgets, and public responsibilities such as durability of the work, maintenance and installations. Working on large public artworks for locations such as The National Children's Hospital, Ballyroan Library, National Botanical Gardens or the President of Ireland Residence are a large part of my portfolio. I

endeavour to explore aspects of my culture in this work while fulfilling the requirements of the given brief. It is important to spark the imagination of those who respond to the work in a public setting. Public art proposals are mostly won through competition. They take many hours to complete, requiring a personal investment of time and money often to no immediate end. I seek the help of other professionals in visualising my drawings which help the jury to envisage more clearly what my ideas are. These are sometimes supported by an actual sample through which an understanding of the suggested project is enhanced. Sustainable creative advantage can be determined by creating value from resources that are rare, inimitable and non-substitutable.

Working with architects, engineers, fabricators and art management agencies has also led to its own supply of projects. Developing good working relationships with essential partners makes it more likely to be asked to work on future projects. In 1990, I worked with the city architect Ciarán O Connor on a commission for Ionad an Bhlascáid Mhóir, Dún Chaoin on the Dingle peninsula, a centre that celebrates Irish culture and traditions of the neighbouring Blasket Islands. Made of 348 pieces, the artwork took a yearlong

to complete. It was made of slumped and painted glass and steel and, at the time, was the largest secular kiln formed work in Ireland. This led to a further commission for the Civic Museum in Galway in 2013 for a piece called Snáth Farráige which was an installation over three floors of blown glass and steel tensile wires, based on the Claddagh area where the museum is located. Likewise, a large commission for the Basilica of Knock, County Mayo, was a second collaboration with Proto studios in Wales for very large painted glass windows under the stewardship of Wejchert Architects, Dublin. A number of years later Wejchert Architects were the lead on the Waterford Hospital commission, Riain (trace), for the oncology wing managed by Waterford Healing Arts, who had previously awarded me a commission for the maternity wing of Waterford Hospital.

Collaborating with other artists allows me to expand my ideas and reach a wider audience. Exploring the sound of Irish soul through a number of wind, percussive and strung glass objects, became the subject of live performances in collaboration with contemporary musicians, performing both nationally and internationally. Political issues such as Brexit and the invasion of Ukraine have resulted in different kinds of

responses. Islanders -When Darkness Falls was a global collaborative glass light projection work which incorporated fifty artists from different islands who expressed their response to island living. This project was first shown at Venice Glass week and then later selected for the European Glass Context in Bornholm, Denmark. Vinok (Breaking News), selected for the Ireland Biennale, was first shown in France at Biot International Glass Festival, a protest piece made in collaboration with Ukrainian creative Alisa Shakor who came to live in my home. These self-funded projects bring opportunities and exposure to issues being challenged. This summer I will exhibit pieces in group shows in Dublin, London and Bucharest. Investing in professional photography is key to selection for exhibition or publicity.

As chair of the Glass Society of Ireland (GSOI) and council member of the International Year of Glass, I have worked promoting and advocating for our craft and sustainability of glass. Over many years, I have worked with international organisations and local festivals in glassmaking regions in different countries to lend my wide experience to them for the durability and vitality of our craft. Amongst the extraordinary projects the GSOI have undertaken in the last four years, championing

better methods of working sustainably has been an urgent intervention. In our yearlong focus for the International Year of Glass, we held lectures, demos, walking tours, debates, exhibitions publications and a film. Captured online, these can be used as global resource for others to learn, improve or be inspired by. For our actions the Glass Art Society of America, have awarded the GSOI a 'Global Impact Award'. This underpins how small actions we take can create larger ripples that will help to make our world more sustainable. Working with reusing glass in a creative and sustainable way is how I am now evolving new works that addresses climate change. If we do not act with this fact in mind now, in forty years' time the younger generation will blame us for knowing the seriousness of our present situation and ignoring it to their detriment. I want there to be a future for glass and for the next generation.

Intention and process: how artists make glass visible

Deirdre Feeney

Glass permeates many aspects of our daily lives, yet often the transparent quality of glass renders its materiality and functionality invisible. Instead of noticing the physical screen on our phone, our gaze fixates on the content it displays. This thin layer of glass performs as an unseen interface between individual experience and the interwoven world beyond us. It serves as a material threshold to digital and human interconnectivity, yet it is *practically* invisible. Much like the centuries old architectural window, unless our gaze is interrupted by a material imperfection or the ripple of a rondel panel, our attention fixates on what lies beyond the glass pane. We do not notice the materiality that lies between our interior and exterior worlds.

What struck me most about engaging with the works selected for the 3rd Ireland Glass Biennale, was the way in which these artworks bring visibility to this magical material. Transporting glass

beyond the realm of daily functionality, these works shift the ‘function’ of the material to serve as a medium for storytelling, illusion and explorations across craft, science, nature and performance. In doing so, the artists shift our attention to the material itself and its endless possibilities for process, form and engagement with light. The stained-glass and enamelled works of Peter Young’s *Promethean Wing*, Chuchen Song’s *Internal External*, Rayleen Clancy’s *The Breeder*, and Joseph Cavalieri’s *Joan of the Roses*, bring a renewed visibility to the window as a membrane between our imagined internal and externally unfolding worlds. Not only do these works direct our attention to this threshold, they invite us to dwell in that in-between space and spend time with the stories they tell.

Glass and visibility have a long-intertwined history. Towards the end of the Renaissance, glass was used by natural magicians to create optical tricks.

Astounded audiences focused on projected images magically formed by glass lenses and mirrors that were hidden from view. We see this illusionary lineage continued in Anthony Scala’s work *Auri*, where his parabolic lenses play a trick on the viewer by magnifying the scale of the gold leaf held within the interior cavity of the optical forms.

Since the seventeenth century, glass has been used in scientific instruments allowing us to see phenomena otherwise imperceptible to the limited capacity of our eye. Whether too distant or small in scale, glass serves as a mediating material. Rarely do we focus on the glass component itself. Either hidden in plain sight or cached in the casing of the instrument, we only perceive the image it optically generates, such as the far away star or minute blood cell. We do not observe the original object itself. Fiona Byrne’s works *Offering I, II, III* specifically address these perceptual nuances of knowing and observation across different realms of science and logic and magic and folklore. Byrne’s works arrest our gaze towards the material itself. These vessels command our attention through their delicate *pâte de verre* construction and detail. By intentionally interweaving *the process of making* as integral to both the concept and form of Byrne’s vessels, these objects allow us to engage directly

with both the material and trace of the maker. Inverting the scientific function of glass as a hidden mediator, the glass forms of *Offering* are the intended objects of sight, and it is Byrne-as-artist, who performs as mediator.

Many of the selected works *perform* as objects of storytelling. Anna Mlasowsky’s *On ° Venus* and Michael Rogers’ *Writing on Water* are co-performances between the created objects and the human actor. These works reconsider both the materiality and objecthood of glass, where the crafted artefacts are activated through performative interaction with humans. These works bring new agency to glass forms. The story of the materiality of glass ‘coming-into-being’ is explored in the works of Marzena Krzemińska Baluch’s *Emotions II* and Karen Lise Krabbe’s *SWIM, SWIM*. Focusing on the behaviour of the material during its formation and the development of a ‘fifth material’, which Krabbe terms ‘gelled glass’, also highlight the agency of the material. These works can be framed within a context of new materialism, where once invisible forms of glass are foregrounded through material agency. As material objects, these works reveal their own processes of formation and ‘intra-act’ with the artist, performer, viewer, and other objects.¹

¹ Barad, Karen. *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Durham: Duke University Press. 2007, p. 141.

In Morten Klitgaard's *Flux Blue* and *Flux Silver*, Andrea Spencer's *Flotsam and Jetsam* and Carrie Fertig's *Plummet*, glass is used to draw our attention to nature and the urgent issue of the environment. Klitgaard applies ash and granite to the surface of her blown forms, foregrounding how precious natural resources are under threat. Spencer's mixed media and flame-worked glass exquisitely emphasises materiality by focusing on seaweed as part of our fragile ecosystem. Like Byrne, Spencer explores intersecting nuances between science, observation and the craft of making. Carrie Fertig recycles components from earlier works. Conscious of the high levels of energy required to produce and creatively work with glass, Fertig purposefully reduces her carbon footprint during the making of *Plummet* by reusing already-made elements such as the icicles from her 2019 installation *Ausklungen*.

A striking number of the works in the 2023 Irish Glass Biennale apply glass as a material language for storytelling. In these works, the visibility of glass is extended to give voice to the personal experience of the maker. Gerhard Ribka's *Built on Sand* relates the story of his father through a dialogue between a found glass jar, model house, two engraved glass panels and a photograph presenting

a view from a window in his father's house. Thérèse Bouwens-van Herwaarden's *Skycastle* shares the story of how distant and imagined perceptions of place differ from lived experience. Emma Bourke's *Mithridate* uses the tea strainer and encapsulated glass flora, to tell the story of tea in Irish society. The interlinked components of Kazue Taguchi's *The Shape of Air II* narrate a tale of inspiration gleaned from an experience of seeing a stained-glass window while travelling in Europe. Kalina Bańka-Kulka's *After-Images* tell the story of her grandmother. The narrative in C. Matthew Szosz's *Euplectella* interlinks the restrained traditions of craft and the manic energy of rock music performance. Krista Israel's humorous *Without Title II* shares a story of wellbeing in contemporary society. Sarah Wiberley's *Crossed Paths* playfully engages with rhythm and pattern to tell the story of control within our contemporary lives. Helen Hancock's *Nature does not bloom in private* shares stories of motherhood and Sinéad Brennan's *For you who love to flirt with fire...who dare to skate on thin ice* narrates the position of women in western society. These stories invite us to take on the role of listener as well as viewer. Not only do these works bring visibility to glass, they give voice to the artist in material form.

Another prominent theme made visible through

different explorations of the material is that of self-identity and memory. Luke Holden's *Soft Rejection* explores the 'presentness of self' in the contemporary world. Antonia Jozczuk-Brzozowska's *Ashes to Ashes* uses glass as a medium to sensitively interrogate dualities of light and dark in the human condition. Hilde de Rooij's *Memories 7th year* confronts dark memories of her childhood and she incorporates an artefact from that era of her life - a crocheted doily - into the technical making of the work. Migration and identity are explored in Yoshiko Okada's self-portrait study *Harmony II*, Perlova Segovia's *Huitzilopotchli*, Jude Abu Zaineh's *Bithoon*, Noa Hagiladi's *Searching for Soil*, Róisín De Buitléar and Alisa Shakor's *Breaking News* and Disha Trivedi's *Traditions* inspired by traditional Indian cooking vessels. These works all use the material of glass to bring visibility to the intricacies of identity, the meaning of 'home' and cultural loss through migration.

As an artist and maker, I will use the final words of this essay to dwell on process - the process of imagining, revealing and renegotiating with the material of glass. It is process which brings visibility to glass as material form. Not in a literal way, in how a viewer familiar with glass-making techniques could identify for example, the skilled blown components in Sinéad Brennan's fencing sabre, but in the way the *inten-*

tion of the artist is embedded into the material form through their specific process. There is a vast range of techniques used by the artists in this year's Irish Glass Biennale. From the *pâte de verre* technique used in Piret Ellamaa's *Foreign Bodies*, to the lamination and engraving processes in Jeounghee Kim's *The Flow of Time*; from the fused glass string in Michaela Spružinová's *Tiga*, to Laura Quinn's blown and sandblasted forms *Haptic Bellows*. It surprised me how so few artists specified their making process in their artist statement. Might this be because artists working in the medium of glass take for granted their specialist and extraordinary making skills, their 'at homeness' with the material? Perhaps it stems from being immersed in the rich dialogue they have developed with the material over years of making, that this tactic knowing remains embodied rather than sitting at the fore of consciousness thought. This ever-evolving dialogue plays a significant role in how artists working in glass constantly impart renewed visibility to the material. In this way, the artists in the 2023 Irish Glass Biennale allow the medium of glass in all its diverse forms and expressions *present its material self* to the viewer.



Catalogue

Jude Abu Zaineh

The meaning of “home” is at constant risk of change and disintegration within the Palestinian diaspora. Using a number of creative practices rooted in art and technology, my research considers the effects of migratory experiences on a diasporic identity from individual and collective standpoints. While also considering that memory and nostalgia play integral roles towards maintaining cultural traditions, I offer an ongoing material archive and visual study (installation, sculpture, bio-art, social practice, mixed and new media) of the impacts of migratory experience within the Palestinian diaspora. These are also universally applicable to other refugee, immigrant, and newcomer experiences.

My interdisciplinary approach is an entry-point to discussions of identity politics and place-making initiatives in the new homesteads of immigrants and refugees. These perspectives create space for the inclusion and representation of Palestinian, Arab, and BIPOC experiences within Eurocentric and western academia, and the contemporary art canon.

My work in glass and neon continues the conversation around inclusion and representation of these narratives within an industry that is growing in diversity.

Bithoon (with map of Palestine)

Neon and map
91cm x 74cm x 13cm
2022

image by: Jude Abu Zaineh



Inguna Audere

When I create a thread of thought, the phenomena of glass and its metaphorical potential becomes the axis of my interests. Through this approach, I express a sense of freedom, discovery, and emotional positivity. The sources of inspiration are seemingly mundane events and objects of everyday life. My intention is to increase their meaning by capturing and recording those moments, which then can be transformed into a visual metaphor – an artwork.



Desire
Glass
39cm x 60cm
2021

image by: Inguna Audere

Kalina Bańka - Kulka

Kalina Bańka-Kulka makes glass collages, objects and installations. Through them, she explores traditional glass craftsmanship, presenting it in a new, non-standard, context. Her work references social and economic phenomena. It addresses themes of emptiness and accumulation.

Currently, she is carrying out personal and sentimental projects. This body of work tells about the fleeting matter of the physical world as well as psychosocial

instability and loneliness. She portrays her grandmother, the lost one and the real one, creating afterimages of her in glass. Her house. Her things. Her sweet and bitter memories.



Enjoy your meal!
Glass and mixed media
50cm x 70cm x 2cm
2022

image by: Kalina Bańka - Kulka



Litter
Glass and mixed media
30cm x 25cm x 15cm
2022

image by: Kalina Bańka - Kulka

Sergei Belaoki

Introducing our latest product - *Molotov Cola*, a unique concoction that combines the power and thrill of a Molotov Cocktail with the refreshing taste of *Coca-Cola*.

Molotov Cola with fiery destruction delivers pleasure and excitement, embodying the concept of explosive enjoyment. It invites you to embrace new sensations and reconsider conventions. Ignite your sense of adventure with *Molotov Cola* - a true product for those who are willing to take a chance and try something truly unique and unpredictable.

With *Molotov Cola*, you'll experience an explosive burst of freshness and adrenaline that will make your heart race.

Molotov Cola will quench your thirst for self-destruction like never before.

**Note: This description is a fictional advertisement and does not promote violence or illegal use of Molotov Cocktail. Molotov Cocktail is a dangerous weapon, and its use is unlawful.*

Molotov Cola
Glass, mixed media
33cm x 30cm x 80cm
2022

image by: Sergei Belaoki



Emma Bourke

Mithridate was a liquid believed to be an antidote to all poison and disease in medieval Europe. In many ways, tea is treated as this elixir in Ireland. This seemingly simple drink has rooted itself deep in our culture.

In many Irish households' tea is both a mundane everyday activity and a sacred tradition: visitors, neighbours, friends and family are all invited into the kitchen for a 'cuppa' and some 'caint'. Stories are told, recipes or remedies shared, and gossip is indulged in. This is a time to bond, vent, recover, encouraging endorphins and relieving stress. Wild flowers were traditionally added to the brew to help fight illness or provide relief from pain.

Working with the form of a tea strainer to encase her intricate glass flora, Bourke has created a collection of wild plants which have traditional uses as healing

ingredients when added to tea. The exhibition includes a dozen tea strainers, each representing an individual plant. Bourke took a scientific approach when creating the petals and branches in glass, scrutinising the physicality, scale and fragility of the original plant. Each plant is encased in a glass globe which is set into a metal handle. Recreating its physical form in another material, such as glass, is another way to pass down information about a plant.

Mithridate is made from two materials: glass and metal.



Mithridate

Glass

26cm x 12cm x 15cm

2023

image by: Emma Bourke

Thérèse Bouwens-van Herwaarden

Human beings are the starting point of my work, not only as individuals but also as a species. I visualise the age-old desire for a beautiful, safe and happy place to live. People dream of such a place. Their dreams are coloured by wonderful stories about foreign countries where life is good. Unfortunately, this often turns out to be an illusion. I myself know about the dreams: the feeling of freedom, but also the homesickness when I lived abroad for years. But you need illusions and dreams to give you a purpose. Beyond that, what could be more wonderful to be able to travel in your fantasy, to be whoever you want?

In my objects, I combine stones with glass so that the earthly reality merges with the dream world. My choice of glass is not accidental. I often use uranium glass

that changes colour under UV light or dichroic glass, so the glass enhances the illusion. Glass has been a good friend of mine for many years. It is always fun to be with, but sometimes very confronting. Fortunately, glass has an unbelievable variety of form and I always find a new visual language within it. From tender and subtle to robust and tough, glass has it all within itself.

Skycastle

Glass Object & Cage

70.5cm x 29.5cm x 29.5cm

2022

image by: Marthe Bouwens

& Thérèse Bouwens-van Herwaarden



Sinéad Brennan

My work has evolved through my research into how women's positions in Western society have been constructed through concepts of female empowerment, objectification and suppression. I have contextualised these ideas with iconography, symbolism and textual materials, each denoting specific male and female societal roles. This material amalgamates and juxtaposes the traditionally gendered elements of weaponry and cosmetics, thereby creating a metaphor that equalises male and female power.

The title *For You Who Love to Flirt with Fire... Who Dare to Skate on Thin Ice...* is a quote from mid-twentieth century advertisement for women's cosmetic products. The title is engraved on the piece. This highlights the

issue and is a criticism of how women are portrayed in the media.

Glass is inspirational as an artistic medium and as a means of communicating my ideas. It has a luxurious and alluring quality while also conveying fragility and danger. This sculpture comprises many individually crafted pieces. I use a range of glass making processes such as blowing, hot sculpting and various cold-working techniques.



**For you who love to flirt with fire...
who dare to skate on thin ice...**

Glass

110cm x 20cm x 20cm

2019

image by: Philip Lauterbach

Fiona Byrne

My practice explores the navigation of knowing and uncertainty. I am interested in how different people have sought to understand the world: through religion and faith; through science and logic; through tacit skill and material; or through folklore and magic. Each has its own legitimacy in its time, culture, and context. And yet, all require a leap of acceptance.

My artwork and research explore how we value different types of knowing, and the areas where connections with bodies of knowledge are lost. I create meditative forms which are an invitation to reconnect with how

we understand the world. They are prompts, points of reference, and beacons.

My training is in the traditional craft techniques of glass, as a result I am closely connected to process and materiality. During the process of creating, I embed tacit knowledge within the objects. The combination of material choice and meditative making time invested in each piece reflects the themes of the work, translating ideas into artefacts.



Offerings I, II, III
Cast Glass
14cm x 16cm
2021

image by: William Croall Photography

Joseph Cavalieri

New York artist and educator Joseph Cavalieri's work taps into the natural associations we have with stained glass and then flips them on their head. He specialises in contemporary stained glass commissions, often based on fables, books, and cartoon characters as well as the production of these works using techniques that include hand painting, penning, airbrushing, and silk screen printing. His paintings on stained glass techniques date back to medieval times but Cavalieri updates the stories illustrated in the work to include characters from contemporary pop culture. The glass work is kiln fired to a temperature of 700 degrees Celsius, soldered, then set into a wall-hung LED light box.

The focus of this work is Joan of Arc, martyr and a national symbol of France standing among floating

roses in front of a landscape and a constellation of stars. This shows her strength and passion along with her internal delicate qualities. Joan of the Roses was made during a 2022 class Joseph taught at the National College of Art and Design, Dublin. It was the first class after covid restrictions were lifted, so students were extremely happy to be together and make work in person, and made some terrific work. This was Joseph's second visit to NCAD, the first was in 2015 as the keynote speaker for the Glass Society of Ireland and NCAD conference.

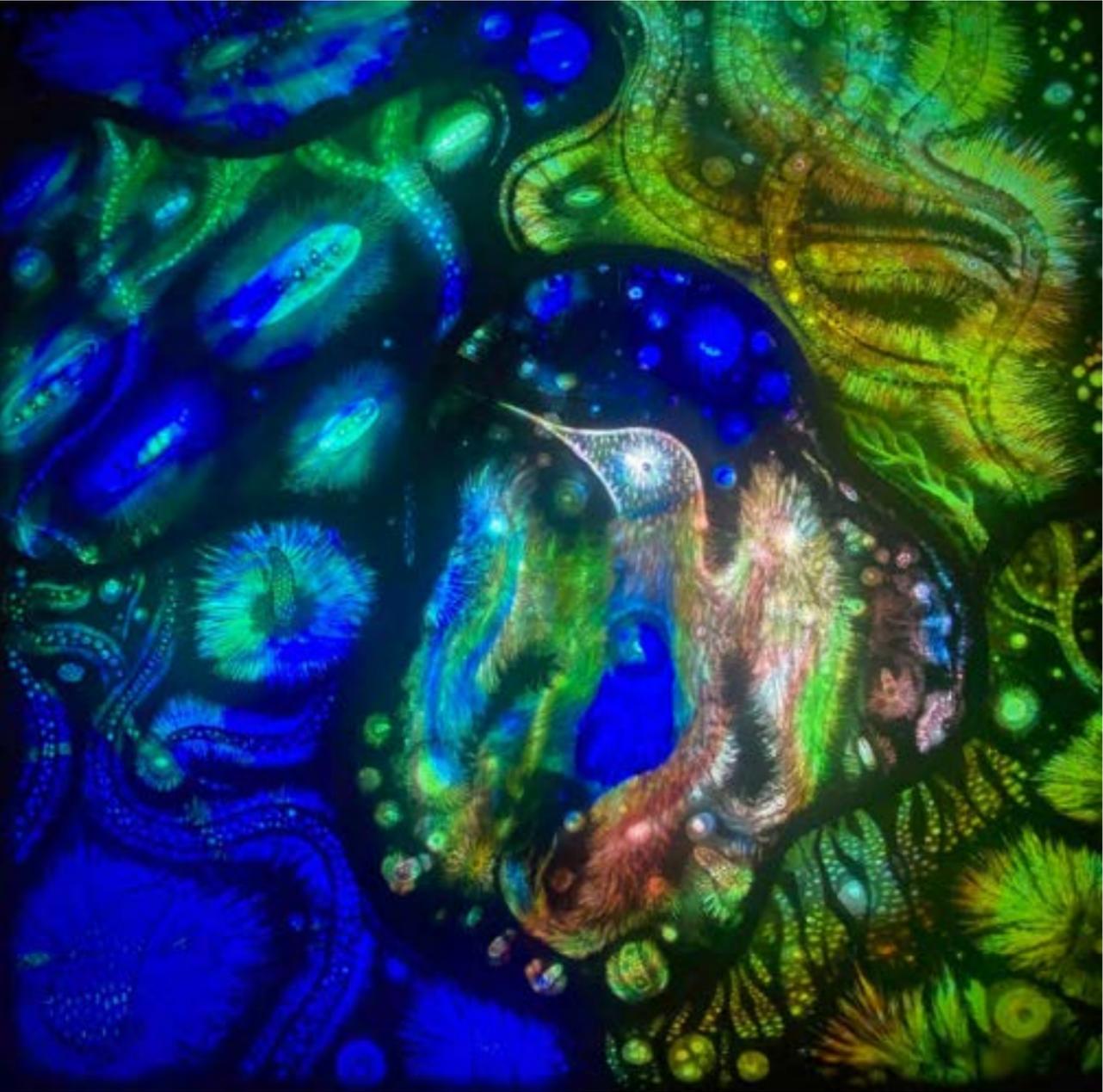


Joan of the Roses
Enamelled glass and foil
26cm x 29cm x 3cm
2022

image by: cavaglass

Rayleen Clancy

In the Hollow Rocks, derives the title from a line in Percy Shelley's poem, *The Witch of Atlas*. The poem encompasses a range of themes including transformation, feminine power, nature and spirituality. The shape-shifting witch featured in the poem traverses through underwater caves where she summons forth mythical beings. Drawing inspiration from the vivid imagery, Rayleen has created a bird-like creature resembling a Phoenix. The creature evokes a profound pre-birth moment in a subaquatic world filled with composite protozoic organisms and takes inspiration from symbiosis as a hypnotic exploration of disintegration, decay, and rebirth.



In the Hollow Rocks
Glass
70cm x 70cm x 6cm
2022

image by: Rayleen Clancy

Róisín de Buitléar & Alisa Shakor

Ukrainian creative Alisa Shakor and Irish artist Róisín de Buitléar have collaborated on a unique interpretation of the national Ukrainian *Vinok* (flower crown) as a symbol of solidarity and protest against the Russian invasion of Ukraine. The two artists have found themselves together through the advent of the invasion. This glass, textile and paper *Vinok* represents how solidarity with Ukraine and a recognition of national identities is not only important to Ukraine, but is of world importance for the future of peace and humanity.

Breaking News articles about the war and terrible atrocities that are being carried out in the invasion of

Ukraine have been twisted and folded to make a variety of flowers that surround glass shards and spikes. Coloured ribbons and glass beads complete the *Vinok*.

Carved and engraved coloured glass shards take on a new life and light between thin clear glass rods of glass that pierce the circumference of the crown. Their perilous fragility and vulnerability express how each snippet of news, pierces into the lives of displaced refugees each day.

Breaking News
Glass and Mixed Media
48cm x 100cm x 8cm
2022

image by: Alisa Shakor



Hilde de Rooij

This work is about my childhood memories and memories of my mother. Sadly, these are dark memories of neglect and abuse. Working with those memories into glass has resulted in dark lumps of grief. I slumped the glass through crocheted doilies. These are the same doilies as my mother made. They used to lie over chairs and tables. At my 'home', back in the days of my childhood, these doilies always had to lay neatly straight.

Memories have a life of their own. They come and go, but tend to reappear. They are bold or modest, clear or dull. They transform, distort, stick, fade, holes appear, they crumble and finally disappear into oblivion. This

process shows in these pieces. There is a parallel between showing the unattractive and dark sides of glass and showing that children's lives are not only happy and safe; they can also be dangerous and dark.

I have a love for textiles and movement. That is often reflected in my glass works.

These are two pieces from an installation of 16 pieces. In the installation all the pieces are connected to each other with threads.



Memories 7th year
Glass and Metal
22cm x 50cm x 42cm
2021

image by: Hilde de Rooij



Memories 12th year
Glass and Metal
16cm x 36cm x 30cm
2021

image by: Hilde de Rooij

Piret Ellamaa

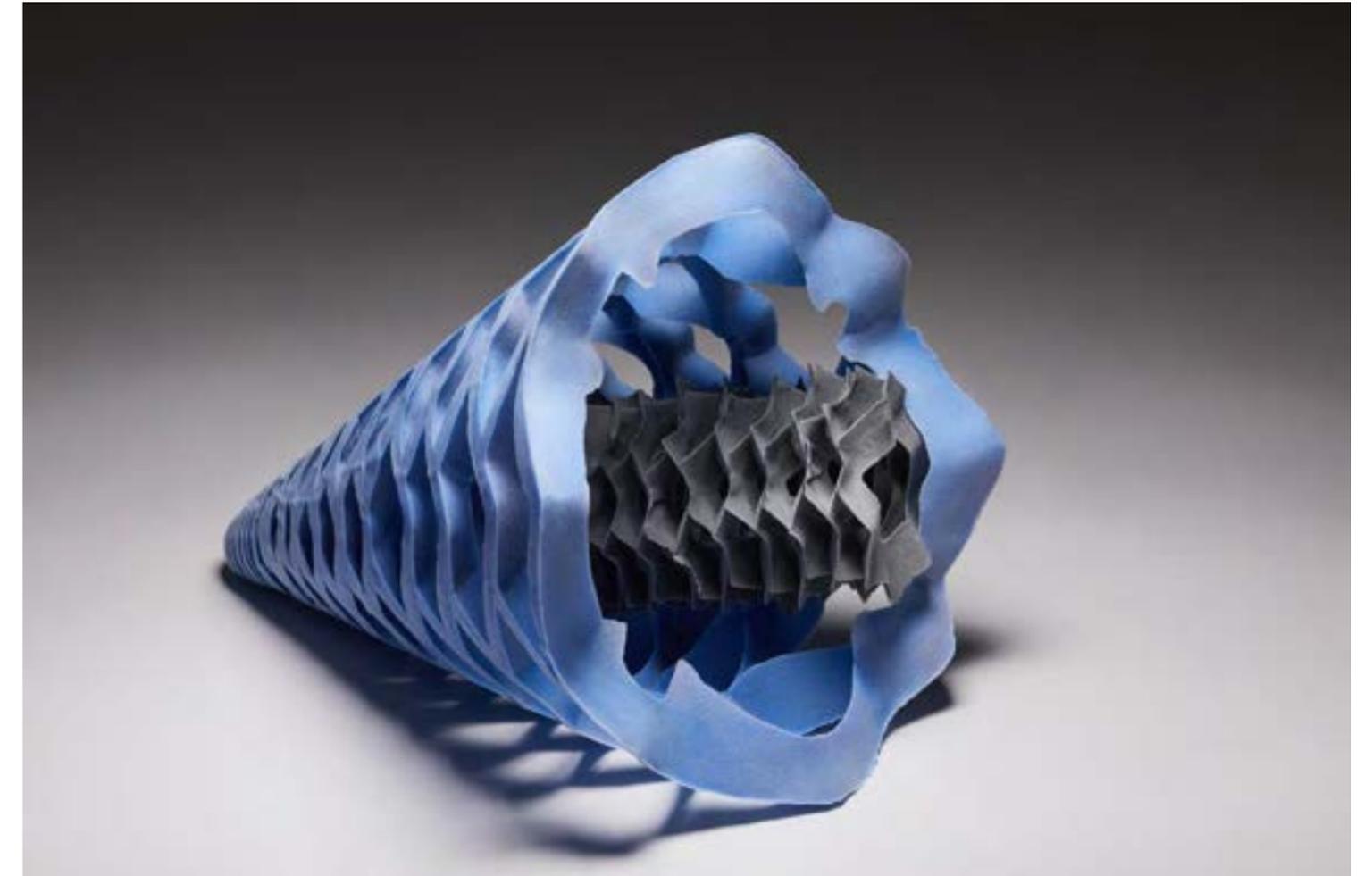
In my creative process, I tend to stay in the moment without reflecting how the work will turn out.

In fact, I don't reflect much on anything.

I just exist in the now.

I think about the outcome only when my task is finished and I place the work in the kiln. Only then, the awareness of the past and the future returns, and being in the moment disappears.

In recent years, my works are made in the *pâte de verre* technique. The process provides an opportunity to be truly present. I think this presence is also felt by the audience and I hope my work will allow viewers to truly experience the moment in the now.



Foreign Bodies

Cast Glass

45cm x 33cm x 33cm

2022

image by: Mardo Männimägi

Carrie Fertig

Thousands of hollow glass musical icicles are transformed into a massive plumb bob, or plummet: melting ice on a threatening trajectory. Tethered to the plummet, my movement causes the icicles to crash into each other, chiming a mighty roar tolling end times, as inescapable as the consequences of our behaviour. The harder I try to escape, the louder the repercussions.

We are plummeting toward self-annihilation and climate crisis but lockdown provided glimpses of less impactful action: quietude, regeneration, and the mental and physical health benefits of the natural world. The idea for the video, Plummet, sprang from my own experience of shielding and isolation from other people in the Highlands of Scotland during lockdown. This a total sensory immersion in nature. Incremental changes in water, plants, animals, atmosphere, and most especially sound, highlighted gains made when humans drastically changed their behaviour, forced by Covid-19. I was without a usable studio for

that time and spent the first lockdown on a 13,000-acre, nearly human-less remote landscape. This wonderland of nature became my studio. This experience has formatively changed my practice and life. I have since relocated to rural Aberdeenshire and am surrounded by animals, birds, trees in a pastoral idyll.

I am exploring repurposing as a carbonless, or nearly carbonless method of new artworks, performances, bideo, soundworks, virtual reality environments, and sculputre with glass I have already made.



Plummet
Video
2021

image by: Rob Page

Karin Forslund

Karin Forslund is a Swedish artist/educator whose work invites the need to question.

Pink Matter I is part of an ongoing investigation under the title of Expanding Matters; exploring themes of materiality and execution of craft.

The idea at its core is simple: glass in a mould, combined with heat. However, when the chemical recipe is changed a new process will emerge – with flux, motion and movement. It is through this request from the maker to the material that I ask of it a shape – a response to the parameters that have been set. With

heat and pressure, it responds with its own will: moving and shifting, transforming and expanding, as the final outcome cannot be controlled or calculated. Drawing from curiosity, which spurs progression, the components dispense with boundaries that set the limitations. The material breaks free and creates a novel form through its own autonomy.

Pink Matter I

Glass

35cm x 35cm x 18cm

2022

image by: Bjarte Bjørkum



Noa Hagiladi

My art deals with identity, vulnerability, and fragility. Relocating and studying for my Master's degree abroad has brought up questions regarding my roots, origins, and sense of belonging. It brings up questions regarding my identity that I never asked myself before. In this work, I combine powder-printed text in Hebrew – my mother tongue – with embroidery in red thread. In the text, I share my longings and memories of the soil, the land, and the landscape. The embroidery takes the shape of roots. They symbolise the search for soil to implant myself within, as well as the veins and blood that symbolise life. The holes in the glass hold the embroidery and the embroidered roots hold the glass, which is very thin and has the potential to break. This emphasises the dialog between softness and stiffness, weakness and strength within our lives.

Searching for Soil
Glass and thread
25cm x 25cm x 0.4cm
2022

image by: Noa Hagiladi



Helen Hancock

I make glass that transforms experiences of trauma into objects of healing, with a particular focus on women's experiences and motherhood. As a breast-feeding counsellor, I work with a wide range of women who have had life-changing experiences around birth, infant loss, and breastfeeding trauma. I pioneered a unique process to infuse breastmilk into molten glass, through which I make a range of highly personal pieces that embody healing for both me and the mothers themselves.

My art is not about just me, it is a conversation between me and other women, between me and the people around me. I take moments, thoughts and experiences that are usually hidden behind closed doors, too taboo to discuss even with close friends, and immortalise them in glass.

I use organic materials – breastmilk, umbilical cords, milk teeth, and ashes – and explore their effects on glass, an organic material itself. Teeth, for example, create an incredible bloom of gold colour when infused into glass, while breastmilk creates a web-like pattern of white threads, unique each time. A plant can be expressed as a cascade of organic shapes.

Glass has given me a new way to express my personal story, values and beliefs. I want to tell women's stories and share their experiences, to make them feel seen, valued and validated, without breaking the bounds of confidentiality and exposing their – our – vulnerability. Glass is the beautiful, the positive, the smooth organic creation that comes from the trauma we experience as women.

Nature Does Not Bloom in Private

Breastmilk infused into molten glass
96cm x 36cm x 44cm
2022

image by: Helen Hancock



KT Hancock

I explore adornment through the creation of jewels and jewellery-like objects. The repetition of jewel-like shapes through history has perpetuated the cultural identity of gemstones as something of high value. Through the lens of the cultural obsession with gemstones and their contributions to status, this is a study of what I believe to be valuable.

My work takes a utilitarian approach to objects and their value. It focuses on the principles of object reconstruction and fabrication. Within this, the functional value of an object is completely removed. This display of an object alters the perception of the viewer by

removing its original perceived value, and replaces it with charged sentimental recognition.

The use of glass and metal is a metaphor for life and its preciousness. When the glass breaks through the contours of the cage, the blown-out areas display moments of fragility. It is this contrast between these two elements that I find most exciting and most relative to the life we live.



Head in the Clouds
Neon
Dimensions Vary
2022

image by: Steve Gilbert

Alli Hoag

Alli Hoag's art practice revels in the unknowable. Her artworks are a prosthesis for the imagination to connect with the world outside of our perceptual and cognitive abilities. Working across mediums of glass, installation, video, and performance, she investigates the human desire for the unknowable; the simultaneous lightness and heaviness created when the imagined or invisible is brought into the physical realm.

Dreamscapes from the Underground (2023) investigates a reoccurring theme in her work – the Umwelt. This term, used in biology, describes the unique physiological capabilities of each species, and how these capabilities provide each organism with a unique perception of living within the world.

In this series, she meditates on the seventeen years' hibernation of the cicada, genus *Magicicada*. The little nymphs spend most of their lives underground, feeding from tree roots. What does that moment of knowing when to emerge from years of darkness feel like? Does it feel like the moment where life begins or is it a moment of facing death?

Dreamscapes from the Underground

Slumped Glass, Copper Foiling, Silvering, and Mixed Media

55 cm x 38 cm x 13 cm

2023

image by: Allison Hoag



Luke Holden

Luke Holden is a Visual and Sound Artist primarily focused on the medium of glass. He explores themes related to the presentness of self in the contemporary world. Using sound to focus the attention, he plays with the noises we filter out or have grown to subdue. This momentarily reconnects us to time and place.



Soft Rejection I
Blown Glass
41cm x 17cm
2021

image by: Fancesco Langer



Soft Rejection II
Blown Glass
40cm x 17cm
2021

image by: Fancesco Langer

Krista Israel

Over the years, Krista Israel has continually revisited the subject of wellbeing, informed by her existential experience of contemporary society. Using ironic humour, she seeks to understand the rapidly changing world. Thoughts and feelings that are difficult to put into words are given voice within her work. To this end, she uses *pâte de verre* and flameworking, in addition to kiln-formed glass, using the natural characteristics of the various glass techniques to express her thoughts. Her pieces combine glass with other materials: fiber-glass, computer parts, toys, vintage phones and even a rocking chair. Looking at her artworks is like entering a story. They are pleasing to the eye, but there is a layer of bittersweet in them. They have a realistic style, but it is not about the obvious reality.



Without title

Flamework, mixed media, Borosilicate glass, glass fibre, porcelain, 23.5krt gold leaf
23cm x 33cm x 16cm
 2023

image by: Krista Israel

Antonina
Joszczuk-Brzozowska

My work is based on observations and experience of the human condition, human relations, and emotions. I am intrigued by what is difficult to accept, unconscious, forgotten, or alien. My work balances on the border of beauty and ugliness, showing two faces of the same matter: the beautiful one and the other. The one that is harder to accept. I work in various techniques, depending on what effect I want to achieve, and supplement my work in glass with staged photography. *Ashes to Ashes* is a part of bigger series and consists of glass and sand, and print on canvas. Contemporary Western

culture disregards and even denies the idea of death. Mourning and grief are something improper nowadays, of little use. Unable to cope with our vulnerability, we have detached ourselves from what is inevitable and natural for all living organisms. We forgot that we are an inseparable part of the same matter.



Ashes to Ashes

Glass, sand; image on canvas.

26cm x 28cm, 20cm x 30cm

2022

image by: Antonina Joszczuk and Dzikie Studio

Kevin Killen

Kevin Killen makes neon light sculptures and installations, often site-specific. The works capture moments in time, representing life and peoples' physical journeys as snapshots of their lives.

Infinity Studies: Monotony, part of the Human Movement series, draws on time and motion studies. These studies document the time it should take to complete a process and show how breaking down the process into components and removing unnecessary tasks increases efficiency. 'Looking at the number of repetitive tasks my wife performs to look after our three children and the house, I created an immersive box to simulate the claustrophobia felt by my wife at the never-ending nature of her tasks.'

In *Certain Moments*, also part of the Human Movement series, Killen created light compositions tracing the movement of a dancer. The neon sculptures embody the kinetic energy of the performance. 'As with many

of my works, the subject's breath was important, with the sequence of lights designed to match the inhalation rhythms of the dancer.'

Murmur, part of his Cartography series, is a sequence of light interpretations, mapping the alleyways of Armagh. 'I have used the city streets as my canvas, the city lights are the ink, and my camera becomes a drawing tool capturing these fleeting patterns in "light paintings". This process involves a degree of chance. As the camera moves when I walk, accidents occur, recording unexpected images and adding spontaneity and playfulness to the light drawings.' There are two kinetic elements to *Murmur*. The rhythm of the neon going on and off reflects a person's breathing, and a microphone translates people's voices into light impulses.

Tipping Point

Neon
120cm x 60cm
2016

image by: Kevin Killen



Jeounghee Kim

My work is about the flow of time, like the flow of a river. It makes me think again about time: that which is mine; the story of my presence in the world and its value.

Glass is a symbol of an absolute authority, in the same way that time is absolute and irreversible for me. It is clear and cold like water, quiet and heavy as ice, sharpened and steadfast as time, but also as selfish and transparent as human beings.

Thanks to the properties of glass, I can record the flow of time which exists both outside of me and within. I express the framework of absolute time with the tech-

nique of lamination. A piece of glass. A piece of time. A sophisticated story of a curve, which permits the illustration of my subjective time.

Furthermore, by engraving, I mark the passage of given moments: the stretches of time that run outside of me and within me, beyond time.

I would like to leave a trace of my presence beyond the story.



The flow of time n° 8

Carved, laminated, Float Glass

20cm x 10cm x 20cm

2007

image by: Inkyu Oh

Morten Klitgaard

My generation has grown up with the awareness that nature is threatened and resources precious. With our excessive need for conquest and innovation, we have destroyed and depleted irreplaceable raw materials. I pay tribute to nature in my works. Their aesthetic reflects the inherent beauty of natural materials. The shape is simple as it is created by gravity, the air blown into the glass, and technical ingenuity. The works resemble monoliths from outer space, eggs laid by aliens, or a new species of rock.

In 2020, I started mapping my observations from an ongoing study of my surroundings. I incorporate local sand and rocks into my work to create a narrative that conveys a sense of a place. The first series, *Origin*, is from the beach where I spent most of my childhood. This is one of the major concentrations of black sand in Denmark. I document the landscape and remember filtering the sand with a magnet and seeing how the

magnetic field creates new patterns every time. I mix the magnetite from the sand with ash and apply it on the last heating. It creates a black and rusty surface.

In this new series I take colour inspired from lichen growing on the rocks on Bornholm, the only place in Denmark where there is exposed bedrock. Granite is transformed by geological processes, such as mountain chain folding, which require enormous pressure under very high temperatures. In my work, I mix granite and quartz with ash and apply it to the glass during the final heating to create a dark and speckled surface on the piece, reminiscent of this dramatic landscape.



Flux

Glass and mixed media

22cm x 43cm x 43cm

2022

image by Dorte Krogh

Karen Lise Krabbe

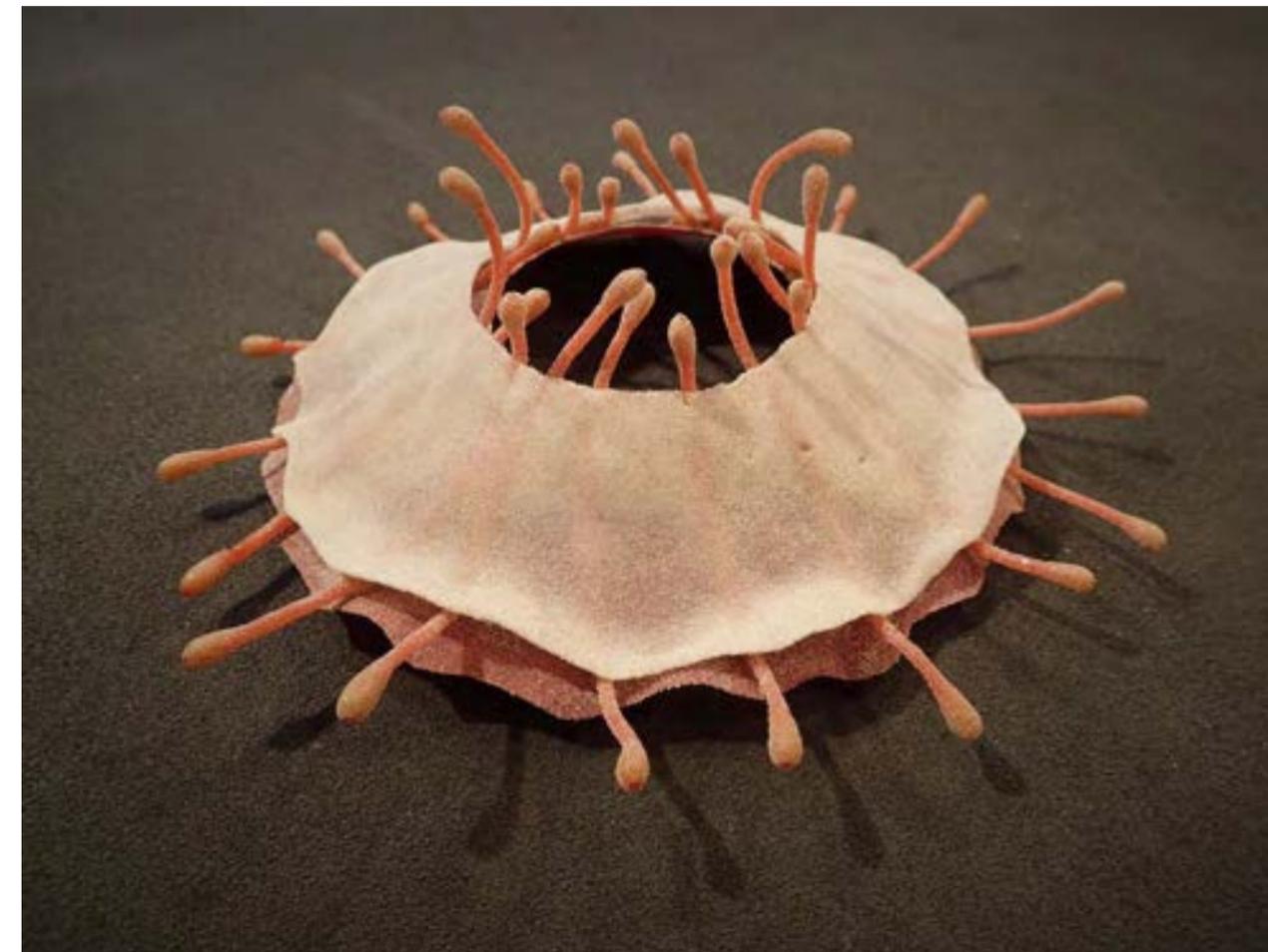
Over the last five years, I have developed a new glass material, which has textile properties. I call it Gelled Glass or The Fifth Material. The works I present here show different ways of working with Gelled Glass.

The ocean and its appearance have always motivated my sketchbook. In all my years as a glass maker, it is the ocean's materials and compositions that move me and determine the expression of the 'finished' works. In the beginning, I formed glass and silicates into new composite materials. Lately, I have included seaweed.

Gelled Glass or The Fifth Material is a new way of shaping glass, based on a seaweed extract, alginate, which acts as a binder in a gelatinisation process and later burns away. The glass can be handled and formed

while cold, as a flexible thread or a flexible textile. This offers a multitude of new possibilities.

But what about the form, the expression, the work? What happens when the process takes up all the hard work? There is not always a difference between the process and the 'finished' work. It takes shape as an intuitive narrative and my narrative never changes. It is the story of the material. Material compositions that have never been seen before touch us at an existential level. New 'matter' gives us a new perspective. It encourages us to rethink possibilities for our lives and practices.



SWIM, SWIM
Gelled glass
20cm x 20cm x 8cm
2023

image by: Karen Lise Krabbe

Marzena
Krzemińska-Baluch

I look insightfully at places and their surrounding reality. In my mind, I draw vignettes from nature and snapshots from history. My work reflects the mood, ambience and shapes of memorised scenery, with glass as the dermis (or skin) of the emerging form. I experiment and observe the behaviour of glass during its shaping. The process evolves through air and gravity. Objects arise to reveal the subtleties of memorised places and events. Their details encourage reflection and musings.

The *Emotions* series is aggressive in shape, like emotions sometimes can be. Each piece is twisted

and tangled like a Gordian knot, which is impossible to unravel. It cannot be unravelled; it can only be destroyed, broken into thousands of pieces which won't even merge with reality. It resembles something soft and tangled like fabric, but it is made of glass. It is hard and fragile, final in its shape, and so easy to damage.



Emotions
Slumped glass
150cm x 49cm x 49cm
2023

image by: Gracjan Donarski

Gayle Matthias

Gayle Matthias' work reflects upon her social and cultural heritage. She contrasts the gendered confines of a domestic 'industry of one', with the effects of heavy industries, such as mining and potteries, which have left their marks on the landscape and environment as well as on the body. She investigates the deteriorating conditions that transpire as a consequence.

She explores waste and abjection from a variety of standpoints: as the unseen, unrecognised material or found object exemplified by the ageing body; as by-product of her artistic practice; and as the geograph-

ical waste caused by the loss of local industries that once provided an identity and value for a community.

Matthias uses a wide variety of kiln-formed glass techniques combined with mixed media to produce sculptures that resemble the remnants of these industries. The resulting work makes ambiguous references to anatomical features such as the spine, lungs and sacrum. Changes in scale, deformity, and worn or dirty components suggest disease or dysfunction. They question the notion of beauty and value.



Clean-Up Workers X (Deluxe Series)
Kiln-formed glass, mixed media
28cm x 13cm x 48cm
2023

image by: Rod Gonzalez



Clean-Up Workers XI (Deluxe Series)
Kiln-formed glass, mixed media
38cm x 30cm x 26cm
2023

image by: Rod Gonzalez



Clean-Up Workers VII (Deluxe Series)
Kiln-formed glass, mixed media
21cm x 29cm x 32cm
2023

image by: Rod Gonzalez

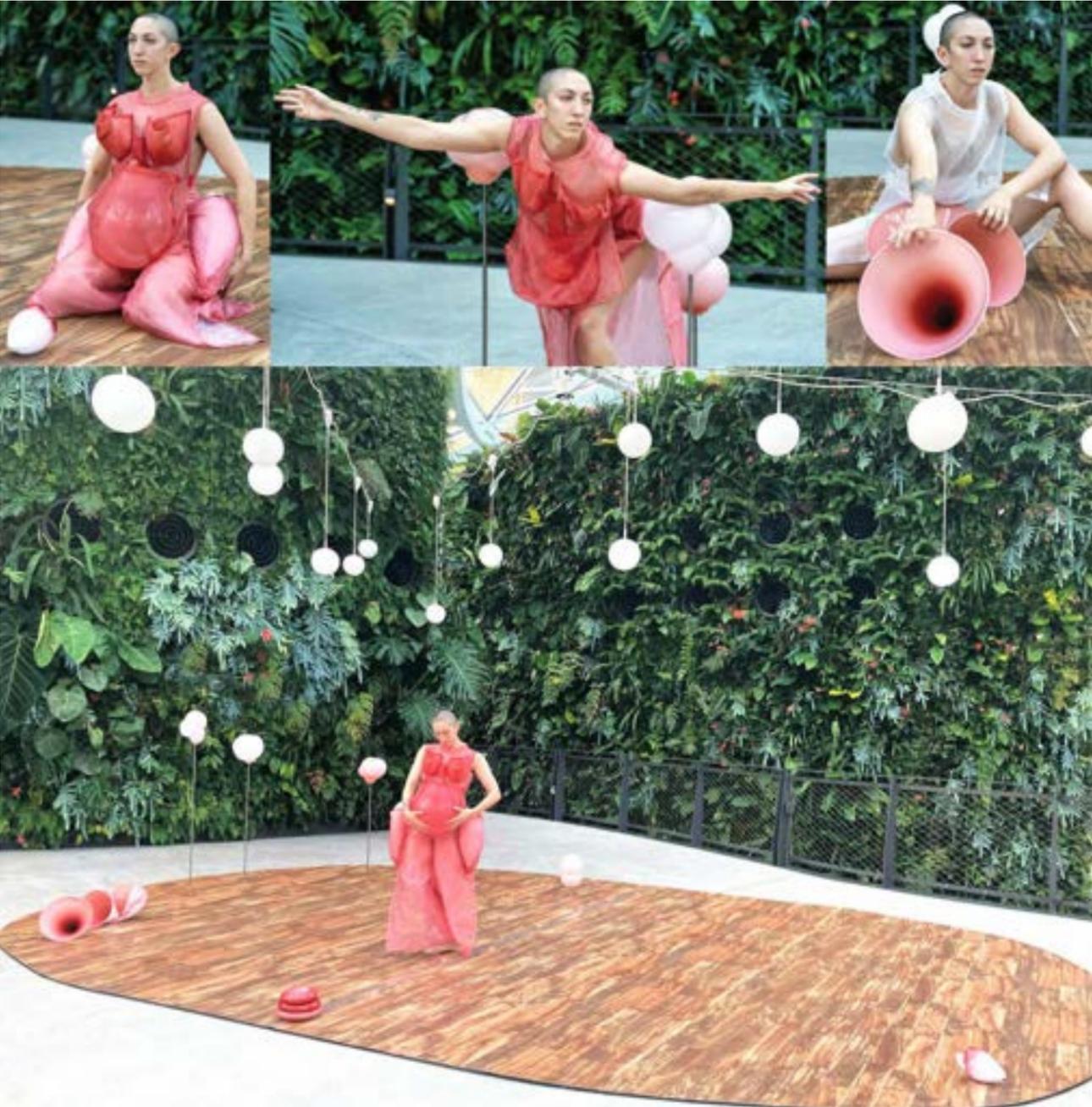
Anna Mlasowsky

German/American artist, curator and educator Anna Mlasowsky, explores geographic, cultural, and sexual identity through objects which are activated and set into context through video and performance. She uses the material's properties as a mediator to explore dis-belonging, otherness, queerness and disobedience.

On ° Venus is a performance visually based on the *Venus of Willendorf* figurine. The narrative is told in three acts, for which garments and glass objects representing embryonic cells, seashell forms, red blood cells and conical vessels are activated by the performer.

On ° Venus explores women's changing roles during different stages of our lives and society's expectations towards the female body in contrast to our own identities and how they change as we age.

The project was created in collaboration with dancer and choreographer Ashley Menestrina. Costume design by Anna Mlasowsky, executed by Jenifer Fall-din. Camera: Devin Muñoz , Matthew Burke, David Wulzen. Editing: Matthew Burke and Anna Mlasowsky



On ° Venus
Video, 37:10 min
2022

image by: Anna Mlasowsky

Sadhbh Mowlds

Existing in the realm of the uncanny, my work straddles the line between hyper-realism and surrealism. I create absurd yet recognisable realities that challenge prevalent and destructive social constructs. My fixation on the human ability to contemplate is at the core of this pursuit, which challenges the absurdity of the beliefs, behaviours and perceptions of our species.

As I approach these themes through the lens of my own frustration and vulnerability as a woman, I explore the phenomenon of consciousness and what it is to be self-aware. Using the body as an emissary, I probe the delicate boundary between our internal

and external self, describing the impact that societal perceptions of gender roles and value systems have on our suffering consciousness.

This investigation culminates in bizarre, bodily sculptures that emphasise the restrictive bond we have with our flesh and the social situations that come along with it. Working in an array of materials, most notably glass and silicone, I create questionably life-like work that begs the viewer's contemplation.



Eve
Mixed media
Life-size figure
2022

image by: Sadhbh Mowlds



Impressionable (Comprised of two busts)
Glass and mixed media
46cm x 25cm x 16cm
2021

image by: Sadhbh Mowlds

Yoshiko Okada

Some complexity enters this situation when I am asked to explain my work or relate it to other artists' work. My view of my work is both internal and ever changing.

There is a great deal of weight in Japanese culture on things representing things other than themselves. This expands as far as the language itself.

My work explores a Japanese background and experiences, and my current English and European situation. It explores the synergy and paradoxes these different influences create when patched together into an identity, a lifestyle, and a consciousness.

I have been working with kiln cast glass concentrating on forms of simplicity. My work explores themes

of memory, identity, time and the human condition. Although seemingly complicated, this often leads me to simple forms of expression or symbolism.

My childhood memories are another concern for me. Finding and fitting the missing pieces together is a sort of puzzle. In many peoples' lives, they do not fit together precisely. This is a condition I sympathise with and that influences my work. Also, in some of my self-portraits, I try to explore the condition that, in seeing the surface image, one sees only part of the full picture. Often, some views are veiled or reflected in a different or composite manner, rather like one's own self-image.



Harmony II
Glass
23cm x 34.5cm x 4.5cm
2023

image by: Yoshiko Okada

Birgit Pählapuu

The symbolism of the fly is ominous. Despite or because of this, it is also a muse for many writers. It is a symbol of feud and bloodlust, or nuisance and disgust. It is a sympathetic interlocutor or an all-seeing eye on the wall. For Pählapuu, the fly represents a riot against everything and everyone, but also a call for mutual understanding.

The flies come out if it's warm enough. Do we like it? No! We start rebelling against them, we start fighting them because we don't like them. They buzz! They land on our food! They defecate everywhere! They are parasites! They must be destroyed! But do you always have to rebel against everything? How would you feel if you had to live every day knowing that someone could just beat you with a whip?

The installation *Riot of the Flies* deals with the theme of provocation and rebellion. It uses the image of a fly

that has woken up from sleep and raises the question: could we perhaps coexist peacefully instead of destroying someone?

Pählapuu is primarily a glass artist but her work is closely intertwined with photography and installation. *Riot of the Flies* consists of winged creatures in flame-working and neon techniques, which are placed on a photo background. Located on various surfaces, they create a brooding and harassing feeling: the flies have risen up against humanity's spitefulness, so the rebellion has become two-way. At the same time, their milky or transparent colour symbolises peace, although the white colour can always change. In this way, the viewer is left free to see other interpretations and meanings that are not strictly framed.



Neon Big Fly

Neon glass, lampworked glass, mixed technique

50cm x 100cm x 100cm

2022

image by: Temuri Hvingija



Fly

Neon glass, lampworked glass, mixed technique

50cm x 100cm x 100cm

2022

image by: Temuri Hvingija

Morgan Peterson

Born of Our Culture is an immersive, visual experience inspired by true crime. Peterson has re-created scenes focusing on the brutal murders of Sharon Tate, Jay Sebring, Abigail Folger, Wojciech Frykowski, Steven Parent, Leno, and Rosemary LaBianca as well as the assassinations of Fred Hampton (1969), and Huey P. Newton (1989). The Manson Family's intent was to frame the Black Panthers for the murders with the goal of inciting a race war. Influenced by Hollywood, pop culture, and politics as her installation weaves a story as old as time. Peterson's fascination with true crime began as a small child reading about the Tate/Labianca murders committed by the Manson Family Cult late in the evening on August 8, 1969. This installation mirrors events of that evening, which captured the attention of the world, and also the driving forces of racial discrimination, and profiling that repeat throughout history.

These tragic moments in history leave the viewer with the feeling, 'How could this happen?' or 'This will never happen again', when in fact the 'story' is

in a continuous loop. We are enraptured by the vast information overload that is our societal culture. Our entertainment is entrenched with salacious information, power, corruption, true crime, drugs, sex, lies, and videotape a smartphone. The real-life plot hasn't changed; we just happen to be holding the camera ourselves. As a society, we are consumed by the relentless pursuit of the trappings of power and wealth.

American Excess is a current-day reflection on excess, addiction, greed, and consumerism. This set has furniture and decor from the 1960-1980s, staged to be reminiscent of Hollywood Regency and mid-century modern aesthetic. The scene itself from afar appears to be a serene living space, but as you get closer, what you thought was is not what it appears to be.



Born Of Our Culture/American Excess
Video
2022

image by: Morgan Peterson

filmography: Derek Klein

Laura Quinn

Laura Quinn makes interactive sculptures that combine traditional glass making methods, with digital technologies, and alternative materials. Her interactive sculptural forms challenge the perception of glass as being too fragile to touch. Based on Michael Polanyi's writings on tacit knowledge, her work explores what silent knowledge of the material the viewer can obtain through sight and touch.

Quinn's work is modular; it is often composed of hundreds of meticulously handmade glass components combined with flexible materials to create moveable, durable frameworks. This interface results in pieces that invite a close human-material relationship. *Haptic Bellows I & II* consist of bulbous forms, with elon-

gated narrow necks to signify the bellowing of the molten glass under inflation. A cavity is carved out of the blown forms in their cold state and a silicone membrane is fitted which is perforated by over 150 individually lamp-worked leaf-like and spiked forms. The purpose of these details is to provoke the viewer's curiosity to come closer and even touch the glass, but to teeter on the uncertainty of the material's ability to survive this interaction. However, the combination of the modular glass components with the silicone membrane allows this work to move. It is durable and repairable. It welcomes human engagement.



Haptic Bellows II
Glass blown, coldworked, lampworked and silicone
26cm x 21cm x 21cm
2022

image by: Sylvain Deleu

Haptic Bellows I
Glass blown, coldworked, lampworked and silicone
36cm x 19cm x 19cm
2022

image by: Sylvain Deleu

Eva Reddy

Potential Energy echoes the countless and inescapable moments of forced self-reflection in the day-to-day. Moments when mind-numbing distraction fails and one is left in suspended state of reality. These moments are devoid of plans and the illusion of control. Consequently, they are often avoided. When they are embraced, they offer a sense of freedom.

So much potential energy is contained in a single speck of time! It has no direction; therefore, it has endless direction.

Glass, an ephemeral and transient material, reflects the unanticipated suspension of consciousness. The subject is a young adult caught in a moment of limbo, consumed by potential promise. They may be on the cusp of deciding what shape their future takes. They may be on the edge of resolving what to eat for dinner.

Potential Energy

Glass

29.7cm x 42cm

2023

image by: Niamh "Pip" Ashmore



Valérie Rey

From the moment life reveals its true face, there is no beginning, no end, only an ebb and flow of continuity... an eternal breath!

I work through intuition, there I come into contact with myself. I collect fallen trees, dead branches, fungi, roots, driftwood, empty walnut shells, and seed pods. They are considered 'dead nature', without value to most people. I collect them jealously. They tell the story of our land, our heritage, and a part of ourselves.

I sublimate my wood treasures by covering them with gold. It is a sensual act to apply a gold leaf. The gesture must be calm and precise. I hold my breath at the moment. It is a parenthesis in the tumult; an act both religious and voluptuous.

Every day in my studio, I form and shape glass beads like tiny beings. They form a colony, a people. To repeat these gestures again and again is a therapeutic mediation.

Then comes the assembly: gold symbolises power and eternity; glass is a token of purity and clarity. When they unite, a metamorphosis takes place. The resurrection brings a new organic material to life, highlighting the value of life itself. It is necessary for the process to take its time as it is a rebirth.

There lies all the meaning of my work. We fully realise ourselves when we are aware that our time is limited. This gives more value to life and allows us to appreciate the beauty of what surrounds us every minute, every second, we are given.

What is it like to be alive? It is not the answer that matters, it is to ask the question.



Respect

Wood and Glass Beads

45cm x 45cm x 45cm

2022

image by: Valérie Rey

Gerhard Ribka

My father fled the village where he grew up at the end of the war and lived in a small room in the city. Every day he looked down at the river through his window. He wanted to build a house that would erase the past.

On a shelf, a found glass jar is next to a model of a family home. Two glass panes with a gold-filled engraving and a drawing stand next to it. Above them hangs a photo with the view through my father's window.



Built on Sand
Glass & Mixed Media
40cm x 70cm x 15cm
2021

image by: Gerhard Ribka

Michael Rogers

My work *Writing on Water* is from a body of work that I call *Performative Sketches*. This approach embodies my intention to create personal poetic rituals and narratives. *Writing on Water* comes from my interaction with luminous floating letters on a lake while blindfolded. This appears to be an optimistic, yet hopeless, attempt to compose words from random letters. The letters are encrusted with various sizes of glass frit and their luminosity has metaphorical implications. *Writing on Water* refers to the act of writing and the attempt to tell a story.



Writing on Water
Video
2021
image by: Michael Rogers

Anthony Scala

The word *Auri* is derived from the Latin word '*aurum*' meaning 'gold'. Each of the blown glass vessels contains a different type of precious metal leaf. The spherical nature of the thickly-blown forms creates an unusual optical illusion, whereby the gold leaf appears to be suspended at the centre of each sphere, held in place by an unseen force. Each vessel is fixed with a second parabolic lens. This both encapsulates the contents and provides a magnified image of the precious leaf contained within, thus tricking the viewer into believing the internal dimensions far exceed the external body of the piece.



Auri
Glass
Various Size 5cm Diameter x 12cm Diameter
2022

image by: Ester Segarra

Perla Segovia

I am appropriating the portable altarpiece, one of the most powerful tools of colonisation, to honour immigrants who have passed away in the Sonoran Desert on the southern US border. My intention is not just to honour their memory but also to celebrate their strengths and perseverance, while bringing attention to the necessity of providing humanitarian relief to asylum seekers with dignity and respect.

In 2009, a man who died crossing the borderlands near Tucson was found and brought to the medical examiner. In his shirt pocket, he carried a small dead hummingbird. I would like to think that he was aware of the powerful epistemologies and natural history of the hummingbird. I would like to think he knew that Huitzilopochtli is the hummingbird god that led the Mèxihcah people in their migration to current-day Mexico City and that hummingbirds go into a stage of torpor, almost like hibernation, in which they appear dead. From my research, I learned that the Mèxihcah

believed in life after death and that the Catholic Church took advantage of learning this to teach the natives about Jesus.

In this work, the hummingbird becomes a symbol of native resistance, representing our native resilient, mighty, and Holy Spirit. Artificial poinsettias are used as a highlighting background within the locker; the plant was cultivated by the Aztecs long before the European colonization of the Americas. This work also challenges viewers to face their own opinions of immigrants when they see their reflection on the locker's glass door.

My work is informed by my experience as an immigrant. As a former child seeking asylum in the US, as an immigrant of native ancestry to the Americas, I see my reflection and my family's reflection in most of the immigrants who reach the southern border.



Huitzilopochtli
Glass & Mixed Media
35.5cm x 25cm x 12.5cm
2022

image by: name

Chuchen Song

My work uses enamelled kiln-formed glass to talk about the perspective of contemporary women and to bring more people's attention to women's issues. It investigates the relationship between individuals and the outside world from perspective of the female gaze. In the narrative of my work, I use symbolic imagery to discuss the cultural experience of contemporary Chinese women and how they deal with the traditional Chinese social order.

Traditional Chinese culture often uses symbolic images to suggest the human status of natural plants and animals. In my work, symbolic patterns are used to examine the experience of contemporary Chinese women.

I am drawn to the transparent and subtle qualities of glass. In people's lives, glass connects the internal

and external environment, so that people living in an interior can see the natural changes of light and shadow outside. The age-old tradition of painting on glass allows the light to partially illuminate the enamel. This creates a comforting effect, allowing the viewer to reflect inward.

This method of storytelling allows the viewer to contemplate societal norms and find ways of reconciling with society. It minimises the overwhelming struggle between the internal darkness of the viewer and the external society, which often causes individual problems. While many women experience societal hardships, we all have the ability to heal from these situations.

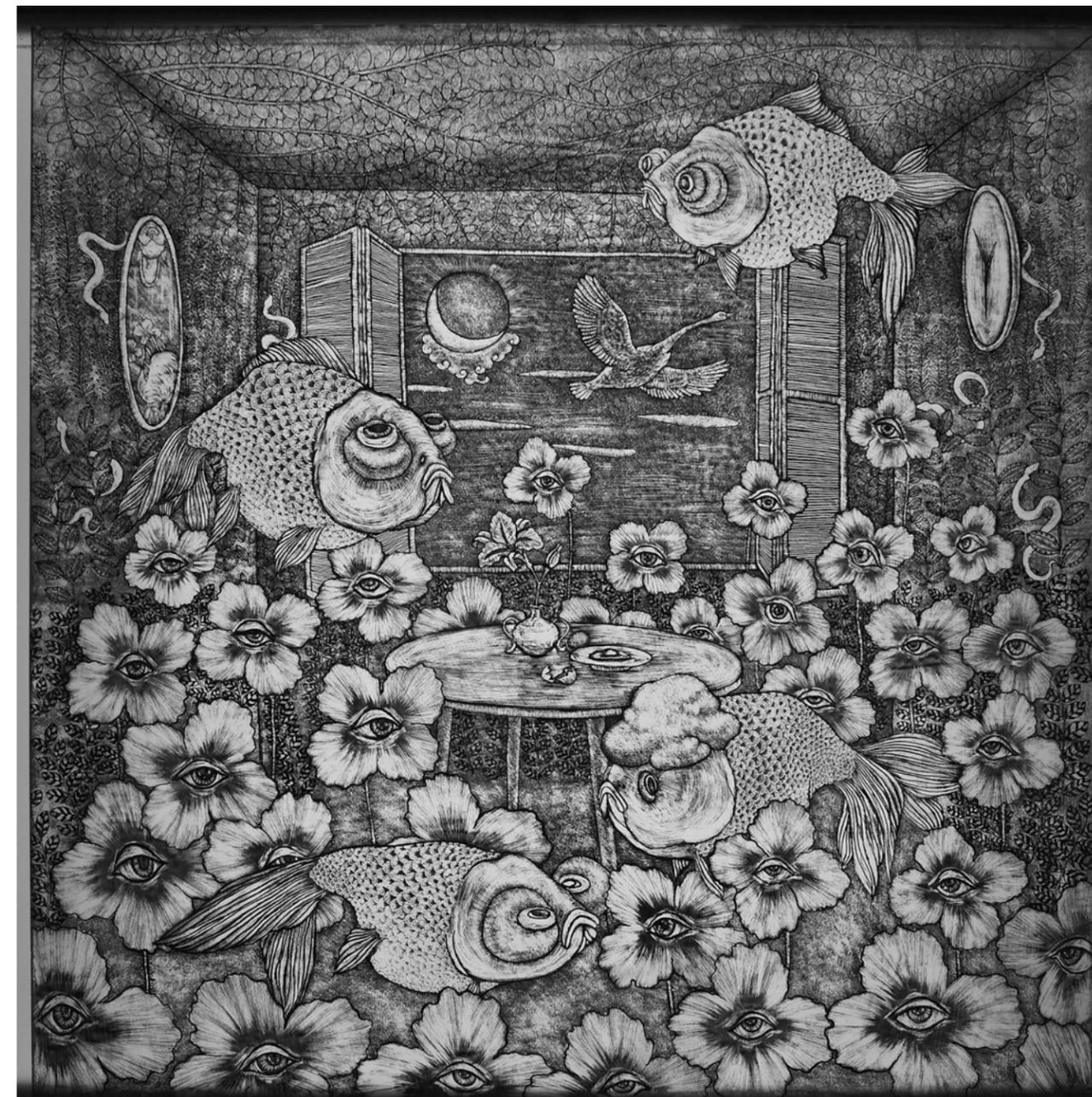
Internal/External

Enamelled Glass

61cm x 61cm x 32cm

2021

image by: Chuchen Song



Andrea Spencer

My work explores the natural world. I use flame-worked glass and mixed media to create artworks that relate to human being and being human. I investigate natural forms, which are transformed into symbolic objects or abstracted into artworks with a personal narrative.

My affinity with landscape and the natural world comes through a marriage of science and craft; observation, analysis and transformation. My studio is a *wunderkammer*, a cabinet of curiosities. It's filled with shells and seaweeds, bird skulls and bones, the carcass of a tiny song bird, flower heads, seed pods and egg cases, largely collected from walks along local beaches or foraged from the fields and hedgerows that border my home. These natural references are my points of departure.

I manipulate and transform the molten glass, sculpting, creating, assembling and arranging the forms as they materialise from the flame. I use traditional and innovative techniques of flame-worked glass. I exploit the

qualities of transparency, fragility, and fluidity intrinsic to the material. I employ techniques to encapsulate or contain and protect, with elements that define, brace, bridge, and support.

Ultimately, I strive to display a feeling, an emotion or a physical condition. My work reflects the intricacies of the natural world and highlights its beauty and transience. By creating pieces that disclose the fragile, complex and complicated systems and structures underpinning many life forms, I aspire to illuminate our mutuality with the earth. I observe the edges where human nature and the natural world fuse.

An object that is drawn from the natural world, transformed by a process that evokes both science and craft, becomes a metaphor that carries a multitude of interpretations.



Flotsam and Jetsam
Lamped worked Glass
600cm x 150cm
2022

image by: The Studio David Pauley

Michaela Spružinová

The tough game is as fragile as the objects themselves. This is a unique approach in art made of glass. It is a difficult and time-demanding process: preparation and melting; the subtle manipulation of fragile objects.

This way of creating objects is complicated – sometimes it seems accidental – but technology needs to be mastered even though it seems to be born in the process. Creation in material is an agreement that depends on whatever concessions the material offers.

The fragility of spatial drawings determines the method of adjustment, which is not forced. It is an extension to the storytelling.

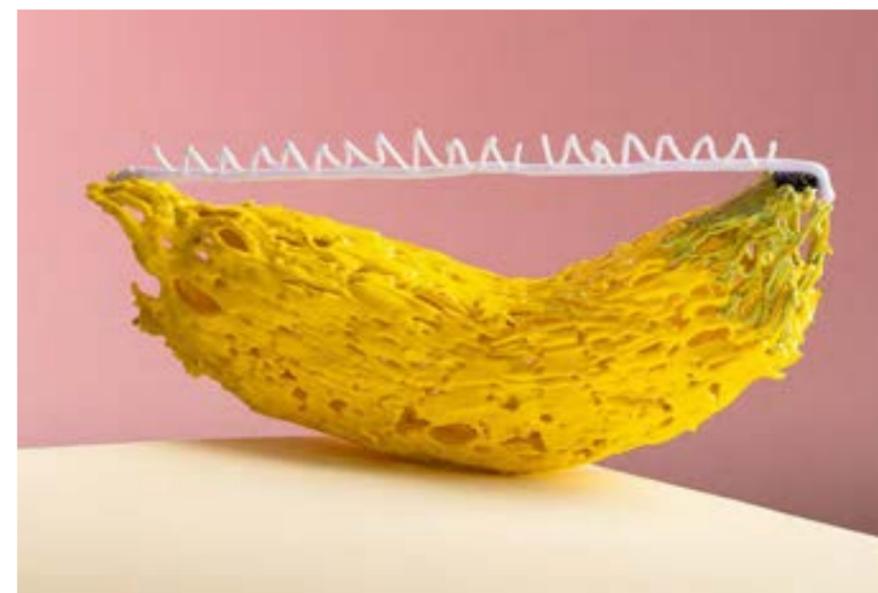
Thin glass semi-finished products are drawn from various pieces of glass, which are recycled for a second life; given a new artistic meaning and value. Long hours are spent preparing, making and modelling objects from small pieces of glass.

The vision of the world through the objects and installations preserves the essence of freedom of thought. It argues with eternity and the value of material versus the value of art. We do not have to agree with the objects. The work does not even ask us for consent.



Paradise Island
Glass
18cm x 32cm x 9cm
2021

image by: Jirka Dvorák



Banana saw
Glass
20cm x 6cm x 7cm
2023

image by: Jirka Dvorák

Pavína Šváchová

Pavína Šváchová's work has a strong conceptual background. Every element in her work has a meaning and its own particular reason for being there. She is known for her fearlessness with materials and her relentless quest to find the ideal medium for expressing an idea. Her work inhabits the thin line between art and design. Primarily, she works in lampwork glass, in combination with other glass techniques, using classical glass crafts in a contemporary and experimental way. The contrast between the world of adults and the world of children is an ongoing theme in her work.

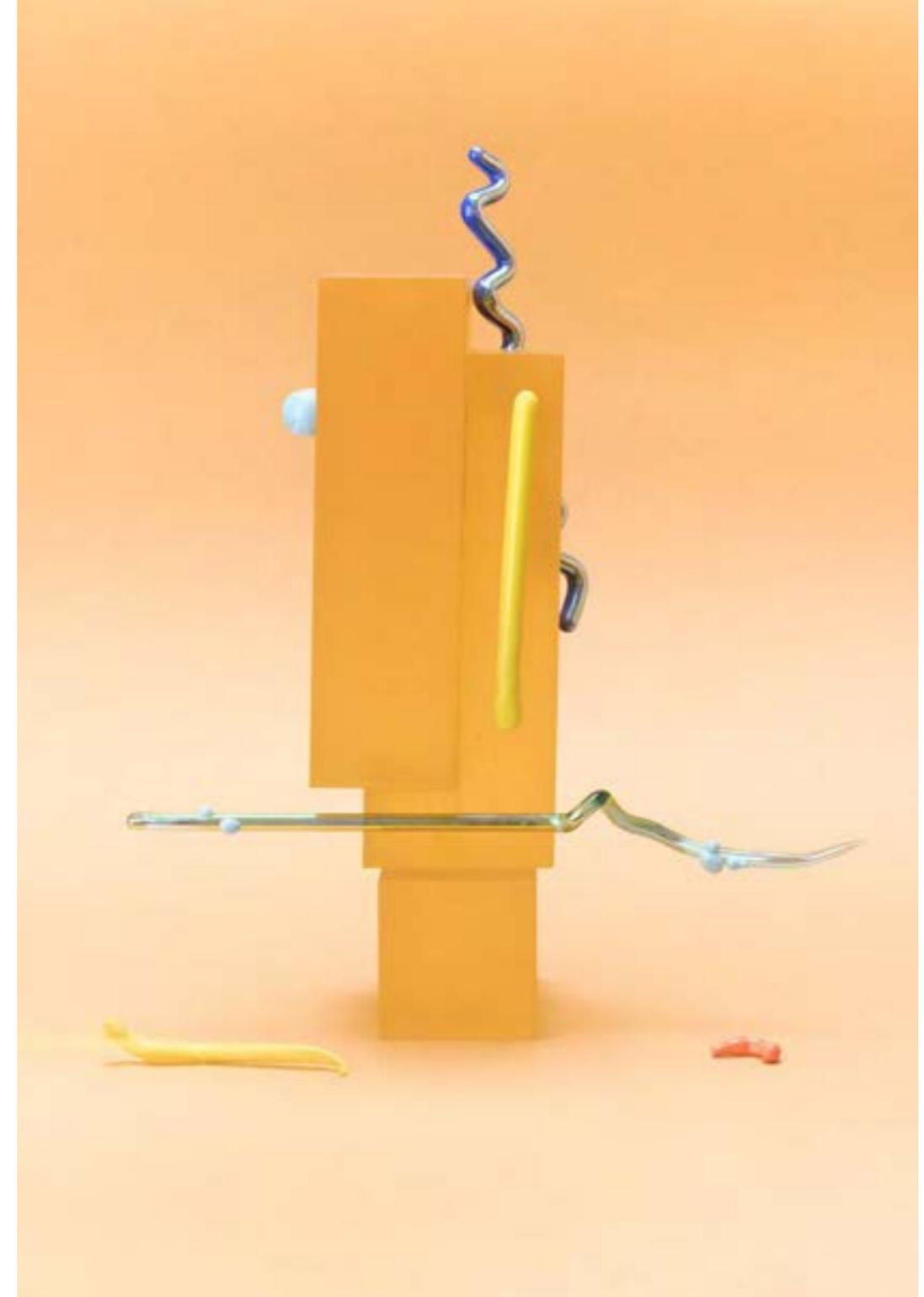
Totem

Glass

36.5cm x 30cm x 12.7cm

2020

image by: Filip Švácha



C. Matthew
Szösz

I am the child of two ideas. The first is the unreconstructed artisanship tradition in which I was raised. The second is the church of ecstatic blue-collar rock and roll anarchy for which I volunteered. This is the territory that excites me. It lies between the sensitive and considered restraint of learned technique and the manic populist energy of the rock throwing-iconoclast; a wobbling elliptical oscillation between the two.

Sophisticated, erudite ideas with feet of clay. A heedless headlong dive into complex and esoteric waters. The friction of these two has been my experience of

life, the experience of living within the body and the mind at the same time, each correcting the other in ragged arrhythmia.

The opposing pulls of intellect and emotion maintain a tense centre that lives and vibrates with their energy.



Euplectella

Video, 12:45 min

2022

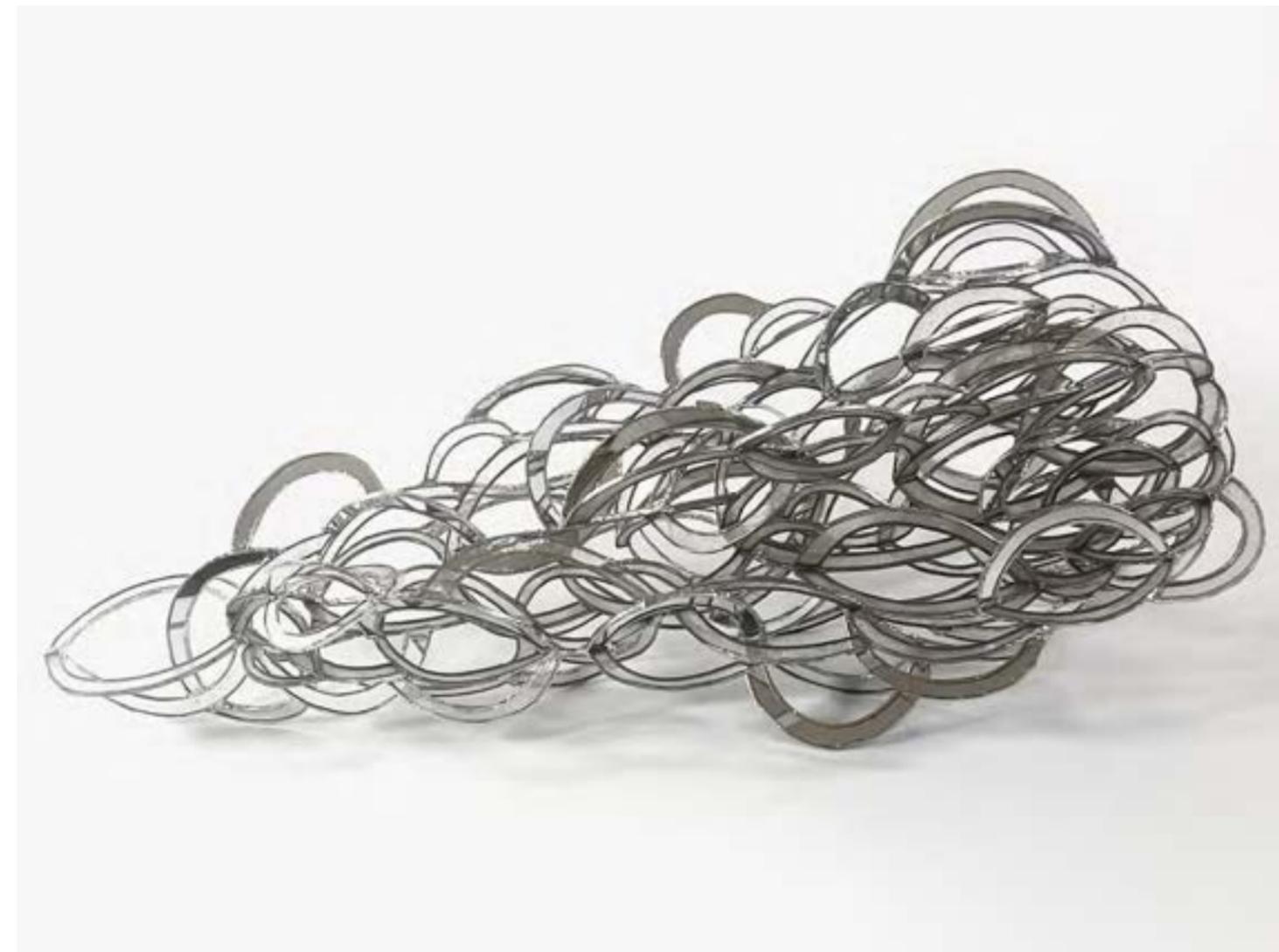
image by: Astitva Singh & Ricardo Vaz

Kazue Taguchi

When I was nineteen years old, I travelled to ten countries in Europe. While there I visited many museums and monuments, but it was in the solemn churches that I first saw stained glass. This was where my aesthetic awakening occurred. My first impression was of a 'living painting'. A stained glass window is a dynamic painting, as its appearance depends on the quality of light that shines through its panes. The same stained glass window looks different in the morning, evening and night. It has one colour scheme on a sunny day and another on a cloudy day. The same window can look like a completely different work depending on its lighting. Most of the windows I saw were figurative, but the projections they made on the walls and floor were abstract. To me, these projections seemed like 'colour

stains' that moved with the sun and the passing of time. The solemn environment of these old churches looked like a huge light installation to a young Asian girl from a country where centuries-old stained glass installations did not exist.

Currently, I make my work by using reflective material and light. When light hits the surface a complex interplay of reflections and shadows is created. The relationship between my work and my interest in reflection is the most exciting part of my research. Light is intangible but its effect on our lives is profound.



The Shape of Air I
Glass and Mirror
30cm x 30cm x 86cm
2023

image by: Kazue Taguchi

Rebecca Tanda

Glass, with its myriad of cultural and emotional connotations, is central to my artistic practice. Through juxtaposing glass with other materials, I strive to create a confused material temporality that plays with expectations. I am especially interested in glass as a versatile material to express resilience and perseverance.

Aesthetically, my work references folk art, heraldry, and European mythology. This creates a sense of visual familiarity which is at odds with the materials I use to execute the works. With this misalignment of material

and aesthetics, I investigate and reinterpret our relationships with geography, nature, and home.

I have developed methods of working with glass outside of standard glass facilities. For example, stuffing glass shards inside silicone or reworking car window glass into organic forms. Glass also has a deep historical connection to the Bavarian-Bohemian context that I work within. Working in this context, I have been able to push myself further to blend these experimental glass processes with traditional craft.



Sacrificial

Slumped and fused glass, mixed media

20cm x 40cm x 95cm

2022

image by: Rebecca Tanda

Disha Trivedi

This new body of work is inspired by ancient Indian vessels. They were made of brass or copper and were very important in daily cooking. I chose this direction when I realised that, over time, we are forgetting our traditions and culture. We are just moving on, industrialising our things and our lifestyles! The pandemic made me realise how important it is to stay in touch with our roots. It also made me realise how important it was that my family was safe, especially because they are miles away in India. The work is hand-blown and hand-cut in the UK. The top part of the sculpture is rolled in 24ct gold flakes.



Traditions
Blown Glass
55cm x 55cm x 65cm
2021

image by: Agata Pec

Sarah Wiberley

Utilising rhythm and repetition pattern exudes a sense of order, structure and control. We tend to believe we have command of our lives, that we have influence, but this is rarely the case. We accede and live with this uncertainty, on the edge of losing control. There is also a joy in this feeling; a sense of being close to the abandonment of illusion.

My work requires curious focus, repetition and patience. The surface of the glass is divided, sand-blasted and carved to different depths. This is my attempt at a fleeting sense of control at the risk of losing it. My interest in pattern and colour has been with me through my career as an artist. Endless possible

combinations can be found in patterns drawn from a series of interconnecting lines and circles. As I began to construct patterns, I was fascinated with the variations I could make with the same series of lines or shapes and just a few colours.

Every time I look at the designs, I see new ways in which the lines interact, weaving shapes and colour together.



Spinning Around
Blown, carved glass
23cm x 12cm
2020

image by: Agata Pec

Peter Young

Following a trip to Chartres Cathedral in 1986, I fell in love with the medium of stained glass and I have been exploring it ever since. The innate richness of colour and depth, and the luminous suspension of stained glass in architecture, continue to inspire me. Of the processes involved in this multi-layered medium, I particularly enjoy the early stages of a project as ideas, themes and extensive sources of inspiration translate through drawing and painting into designs. Using finely-worked etching and painting techniques on hand-made glass, I try to achieve modulations of tone, light, and texture in playful, warm, and suggestive narratives.

Promethean Wing
Stained Glass
28cm x 26cm
2019

image by: Peter Young



BIOGRAPHY

HERS

Biographies



Kim
Mawhinney

Kim Mawhinney has worked at the Ulster Museum, National Museums NI since 1995 and has been a senior manager in the Art Department since 2009. She is the Senior Curator of Art at the Ulster Museum with responsibility for the applied art and Troubles art collections. Kim is currently Chair of Craft NI, and sits on the Board of the Belfast International Arts festival and the Tyrone Guthrie Centre.

She was the Chair for the National Student Awards (2013-15) and the Glass category judge at the Annual Craft awards at the RDS, gallery, has been a member of the Collect and the Royal Ulster Academy's selection panels. Kim was the examiner for the BA and MA Craft Design course at the National College of Art and Design in Dublin for five years, a MA tutor and an external PhD examiner. Kim was one of the jury for the British Glass Biennale 2008 and in 2003 she juried the first ever exhibition of contemporary Irish glass.

Throughout her career Kim has curated, juried and selected exhibitions, lectured and written about the history and development of museums, historic and contemporary craft and art curation, accessibility of art collections, curating and interpreting Troubles art, both nationally and internationally.



Katya
Heller

Katya Heller was born and raised in Czechoslovakia by an American mother and Czech father. She started her career as an interpreter for personalities as diverse as the Czech President Vaclav Havel, Walter Cronkite, Frank Zappa, and the Dalai Lama.

Heller started her career in the arts after moving to the U.S. in 1987 and working with Dale Chihuly as the primary organizer of several of his international projects. She later worked at art galleries in Seattle and in 1998, spent a year working in the planning and development of the Museum of Glass in Tacoma, WA. In 1999, she relocated to New York City and began work as associate director of Heller Gallery. Heller is currently the Chair of the Board of Directors of UrbanGlass. She also serves on the Advisory Board of the Czech Center New York.



Zhang
Lin

Zhang Lin established Shanghai Museum of Glass in 2011, and put forward the idea of building an international, interactive, experiencing, and community-like museum. Zhang Lin has convened several high-quality international exhibitions and interdisciplinary art projects since the establishment of SHMOG, breaking the limitations of glass and integrating multi-dimensional perspectives into the material, to support artists and their creative work. Meanwhile, Zhang Lin supports the development of international glass art enthusiastically. He used to be the member of Dissertation Defense Committee of Shanghai Academy of Fine Arts, the invited judge of “When Prague Meets Shanghai”, and the judge of several art exhibitions, such as Chinese Contemporary Glass Art Exhibition, Toyama International Glass Exhibition, Glass Meet Future Film Festival (NLC) and etc.



Karen
Donnellan

Karen Donnellan (she/they) is a Visual and Sound Artist and energy worker. She received a Bachelor of Design (Hons) in Glass from the National College of Art and Design, Dublin, Ireland and a Master of Fine Arts from the Rochester Institute of Technology, New York, United States.

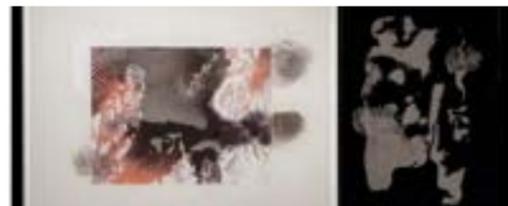
Donnellan’s solo exhibitions have included ‘Cercle’ at the National Craft Gallery, Ireland; ‘Essentia’ at the Burchfield Penney Art Center, Buffalo, NY; ‘Arc’ at Kitchen Table Gallery, Philadelphia, PA; ‘Musica Universalis’ at Williams Gallery, IN; and ‘O’ at Gallery Kunstler, Rochester, NY. Her work is held in public and private collections including; Glasmuseet, Denmark; Museum of American Glass, NJ; and the Murano Museum of Glass, Italy.

Karen served as Associate Professor of Glass, Division Head of Sculpture / Dimensional Studies, and Director of the National Casting Center Glass Studios at Alfred University, NY from 2014-2022. They are now based in Dublin at the Dean Art Studios.



Jude
Abu Zaineh

Jude Abu Zaineh is a Palestinian-Canadian interdisciplinary artist and cultural worker. She received an MFA from the University of Windsor, Canada and is a PhD candidate in electronic arts at Rensselaer Polytechnic Institute, New York. Abu Zaineh was the recipient of the 2020 William and Meredith Saunderson Prize for Emerging Artists and participated in a collaborative residency with the Ontario Science Centre and MOCA Toronto (Canada). She has presented her work in Portugal, Mexico, New York, San Francisco, France and Canada. Recent and forthcoming exhibitions include Museum London x Media City Film Festival, London, Canada; Artcite, Windsor, Canada; City of Windsor x DWBIA, Windsor, Canada; and Museum of Glass, Washington, USA.



Inguna
Audere

Inguna Audere has been a professor in the Department of Glass Art at the Art Academy of Latvia in Riga since 2000. She founded and led the Glass Art and Study Centre in Riga and spent twelve years as head of the Department of Glass Art at the Art Academy of Latvia. In 2015 she obtained her a PhD in the development of the Latvian contemporary glass art in the global context. She is one of the curators for the *European Glass Context 2021* project in Bornholm, Denmark, and co-curator of the *Current Realities*, Levant Art Gallery, Shanghai, China and *Voice of Glass Collaborative*, Latvian National Art Museum, Riga (2021). Her recent exhibitions include *The International Exhibition of Glass Kanazawa*, Japan (2022).



Kalina
Bańka - Kulka

Kalina Bańka-Kulka (b.1989) graduated from The Eugeniusz Geppert Academy of Art and Design in Wrocław, Poland. Since 2013 she has worked at the faculty of ceramics and glass and received her doctoral degree in 2020. Awards include Honourable mention *Emerge* (2018), USA; Honourable mention Glass Prize – Bullseye Glass Artist, UK (2017); 1st place in Zwieseler Kölbl, Germany (2015); Special award Sanssouci Junior Glass Match, Czech Republic (2012). Exhibitions include *35 Milano Vetro*, Sforzesco Castle Milano, Italy (2020 and 2019); *Ireland Glass Biennale*, Coach House Gallery (2019); *POP AND LOCK!* 47th International Exhibition, Habatat Gallery, USA (2019); *GLASSWORKS*, Ital Reding Hofstatt Schwyz, Switzerland (2019); *STREETKRAFT*, Habatat Gallery, USA (2018); *European Glass Context*, Bornholm Art Museum, Denmark (2016).



Sergei
Belaoki

Sergei Belaoki has a background in glass art spanning more than twenty years. He graduated from the Belarusian Lyceum of Arts in painting (1997) and from the Belarusian State Academy of Arts, faculty of monumental decorative art (2001). He was forced to leave Belarus as a result of the repressions and now lives in Wrocław, Poland. He is a postgraduate student in the Academy of Arts glass art and design department, where he is studying the peculiarities of working with glass as a material, as well as the tools and technologies for creating works of glass.



Emma
Bourke

Emma Bourke graduated from the National College of Art and Design (NCAD), Dublin, with BA (Hons) in craft design glass in 2009. She went on to achieve an MFA from the University of Sunderland in 2013. Exhibitions include: *Portfolio* in Dublin Castle; *Next in Europe*, Homo Faber, Italy; *The Ireland Newfoundland Trail*, NL; and *Sociolect* at The Biscuit Factory, UK. Bourke was commissioned to create the trophies for Allianz Business to Arts Awards in 2019; she also won the Golden Fleece Award (2014) IRL, Future Makers Practitioner Award (2014); Futures Fund (2013), UK; and the John and Elsie Burton Flamework Scholarship, Pilchuck Glass School 2013, USA. Public collections include The National Museum of Ireland.



Thérèse
Bouwens-van Herwaarden

As a child, Thérèse Bouwens built her own fantasy world with scrap material. The choice to become an art and craft teacher was, therefore, logical. After decades, she felt it was time to get her own hands busy again. She studied GlassArt at the IKA (Institute for Arts and Crafts) in Mechelen, Belgium. She graduated with a BFA (2016) and an MFA (2022). In 2022 she was nominated for the Stanislav Libensky Award. Thérèse Bouwens takes part in glass exhibitions on a regular basis. She lives and works in the Netherlands.



Sinéad
Brennan

Sinéad Brennan (b.1989) is an Irish artist and educator. She graduated from the National College of Art and Design (NCAD), Dublin, with a degree in art and design history and craft design (2012) and a professional diploma in art and design education (2014). She is co-founder of Glint Glass Studio, an open-access glass workshop and glass school which works predominantly with waste glass. Recent exhibitions include *Made in Ireland*, Banbridge (2022) and *Glass Is Biotifull III*, France (2022). Her work is in the Irish State Art Collection. Brennan has served on the Board of the Glass Society of Ireland. Awards include The 2019 RDS Craft Award and The Design and Craft Council of Ireland 2018 Future Makers Studio Support Award.



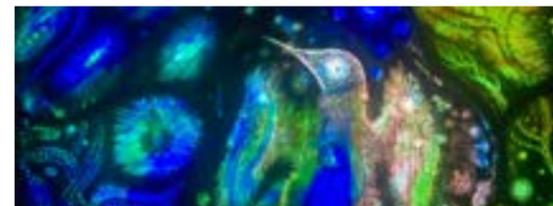
Fiona
Byrne

Fiona Byrne is an Irish artist, educator and writer living and working in Switzerland. She trained at the National College of Art and Design (NCAD) in Dublin and has a joint degree in glass and visual culture. She has been awarded funding from the Kultur Stadt Bern (CH); the Arts Council of Ireland (IRE); Contemporary Glass Society (UK); Pittsburgh Glass School scholarship programme (USA); Friends of Northlands Funding (UK); and has received a Future Makers Award from the Design & Crafts Council of Ireland (IRE). She was recently shortlisted for the 2021 Golden Fleece Awards, and selected for the DCCI wider PORTFOLIO programme in 2022. In addition to her artistic practice, she has worked extensively in the arts education sector.



Joseph
Cavalieri

Joseph Cavalieri is an educator and artist living in New York City. He has taught in the US, Israel, South America and Europe, including Corning Glass and Pilchuck Glass School. His work is in the Museum of Arts and Design, the Italian American Museum and the Stax Museum of American Soul Music. Public art commissions include an MTA Arts for Transit public art installation in New York; Our Lady of Sorrow Church in Itaparica, Brazil; and the Cultural Centre Vanha Paukka, Lapua Finland (2022). Former residencies include the Open Studio Program at the Museum of Arts and Design, NYC. He studied under Milton Glaser and Paula Scher at the School of Visual Arts, NYC, and has collaborated with R. Crumb.



Rayleen
Clancy

Rayleen Clancy is an Irish visual artist and educator based in Co. Waterford. She received a Higher Diploma in Film from Dún Laoghaire Institute of Art, Design and Technology (IADT); an Honours Degree in Art from South East Technological University (SETU); and studied Fine Art and Digital Media in the San Francisco Art Institute (SFAI). She employs various media, including glass, video, painting, and sculpture, to address a range of topics including, ecological storytelling, eco-feminism, phenomenology and mysticism. Her artistic practice has been showcased in numerous selected group and solo exhibitions in Ireland and Northern Ireland. Recent awards include; The Arts Council Agility Award 2021, ArtLinks Bursary Award 2022, Waterford City and County Arts Grant 2023. Her works have been acquired by the Waterford Municipal Collection and the Office of Public Works Collection.



Róisín
de Buitléar

With a diverse practice spanning architecture, sculpture, design and site-specific installations Róisín de Buitléar draws her inspiration from her cultural heritage. Her artwork is represented in national collections in Ireland, Northern Ireland, Britain, Japan, China and USA. Her recent work focuses on sound objects for exhibition and performance. *CAUTION! Fragile Tradition in Transition*, an exhibition about traditions of cutting and engraving glass in Ireland, was on view at the National Museum of Ireland for 2018. In the same year, de Buitléar was awarded the museum's first artist's residency. She has recently completed sculptures for the National Children's Hospital Dublin, the Royal Irish Academy and a public art sculpture for Headford, County Mayo.



Hilde
de Rooij

Until 2012, Hilde de Rooij worked as a social worker and therapist in psychiatric hospitals and with the probation service. She has also worked with textiles and needlework. From 2015 she began working in glass and took part in several exhibitions. She graduated with a higher degree from the glass department of IKA Mechelen, Belgium in 2021. In 2022, she won second prize in the Stanislav Libensky Award and her graduation work was exhibited in Regensburg Castle, Prague.



Piret
Ellamaa

Piret Ellamaa graduated from Tallinn Pedagogical University with a BA in art education (2003) and from the Estonian Academy of Arts with a Master's degree in Glass Art (2009). From 2013 to 2019, he worked as a contract lecturer and master of glass art at the Estonian Academy of Arts. Ellamaa has participated in exhibitions, symposia and workshops throughout Europe. He is a member of the Estonian Artists' Association (since 2015), the Estonian Glass Artists' Association (since 2009) and is a member of the board of NPO Nõmme Glass and Ceramic Studio. He was awarded a Max Roosma Creative Scholarship in 2010 and an Honourable Mention at the 2019 Glass Art Society Conference in Florida.



Carrie
Fertig

Carrie Fertig is a socially-engaged interdisciplinary artist working in performance, video, sound, installation, sculpture and virtual reality. She makes safe and compelling situations and environments in which viewers and participants can examine that which is closest to their hearts. Fertig is the 2020 recipient of the Jane Adams Wait Performance Residency at Yaddo, Saratoga Springs, NY; and inaugural recipient of the UNFIX Residency at The Barn, Banchory. She is currently working on a Creative Scotland-funded project mapping the lived experience of wellbeing in the natural world, and the threat posed to that experience by climate change, with a group of older people in Aberdeenshire.



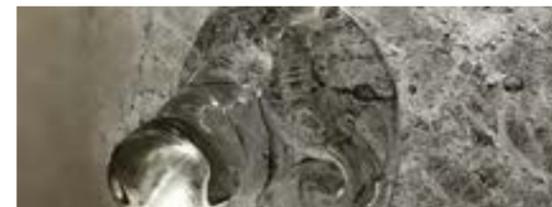
Karin
Forslund

Karin Forslund (b. 1984, Sweden) was trained at the National School of Glass in Sweden; she holds a BA in glass from the Royal Danish Academy on Bornholm and an MFA in glass from Rhode Island School of Design. She received the Bronze Hetsch Medal of Craft in attendance of Her Majesty the Queen of Denmark in 2015 and was awarded 1st price at the European Glass Context in 2016. International exhibitions include: the Decennial Glass Prize exhibition *Young Glass*; the group exhibition *RAW*, curated by Glenn Adamson at the Museum of Craft and Design in San Francisco; and the International Survey Exhibition *New Glass Now* at the Corning Museum of Glass. She is currently based in Haugesund, Norway.



Noa
Hagiladi

Originally from Israel, Noa Hagiladi is an interdisciplinary artist who uses glass, drawing and photography as her main media. She earned her BFA from the Bezalel School of Art and Architecture in Jerusalem and is an MFA candidate in glass (2024) at Tyler School of Art and Architecture in Philadelphia, Pennsylvania, where she was awarded a Temple University Graduate Fellowship for her two years of study. She has been awarded scholarships to participate in workshops at Penland School of Craft, The Studios at Corning, Haystack School of Craft and Pilchuck Glass School. Her work has been published in *New Glass Review* and exhibited in numerous exhibitions in Israel and internationally, including SOFA Chicago and Sotheby's in London.



Helen
Hancock

Helen Hancock is an artist and glassblower based in the northwest of Ireland. She is a graduate of the NCAD in Dublin with many years spent working between Seattle and Ireland, including at Bruce Greek Glass in Seattle, and as an artist assistant for Killian Schurmann. After working in breastfeeding support, infant massage and baby yoga, Helen returned to glassblowing in 2017, opening her own hot shop in 2020. She creates bespoke, highly personal pieces for clients around the world including Ireland, the US and Australia, as well as collaborating with a master jeweller to create bespoke pieces with infused glass 'stones'. She has recently exhibited in Naples and London.



KT
Hancock

Based in Seattle, Washington. She graduated with a degree in jewellery/metalsmithing and sculpture from the University of Wisconsin-Milwaukee and began her career as a metals specialist and glass/metal lighting designer in Milwaukee, Wisconsin. It was during this time that Hancock assisted at Cergol Forge and began forging steel. She attended Pilchuck Glass School, which ignited her love of glass; studied at Penland School of Crafts; and apprenticed at Cherrywood Flame-working studio in Austin, Texas. Hancock worked for Smith Shop Detroit, fabricating architectural glass and metal lighting fixtures while assisting with production blacksmithing. Currently she is a tool-maker for Spiral Arts, adjunct instructor at Pratt Fine Arts Center and founder of Velvet Nugget Studios.



Alli
Hoag

Alli Hoag completed her BFA glass at University of Hawaii at Manoa, and graduated from New York State College of Ceramics at Alfred University. She has developed her work internationally through residencies at Cite des Arts International in Paris and S12 Galleri og Verksted in Bergen, Norway. She exhibits both internationally and nationally, and is a steering committee member for the Momentum Glass Arts/Industry Intersection (2018-present). Currently she serves as Head of the Glass Program and Associate Professor at Bowling Green State University, Ohio, USA.



Luke
Holden

Luke Holden was born in Dublin, Ireland, in 1995. He studied glass and ceramics at the National College of Art and Design (NCAD), Dublin, graduating in 2017. He has studied internationally at the Pilchuck Glass School; Pittsburgh Glass Centre; the Corning Museum of Glass; and Bild-Werk Frauenau e.V., Germany. He has exhibited internationally in Ireland, Germany and the Czech Republic. He lives and works in Berlin, where he is the lead gaffer at the Berlin Glassworks Studio.



Krista
Israel

Krista Israel graduated from the State Institute for Art and Craft (IKA), Belgium, with a BFA (2013) and MFA (2016) in glass art. She is winner of the 2022 Saxe Emerging Artist Award, Glass Art Society, USA. She was selected for the Coburg Glas Preis (2022 and 2014); nominated for the Dutch glass prize – the Bernadine de Neeve Prize (2021). Recent awards and residencies include the Association Friends of Modern Glass Stipendium (2018); the Originality & Ingenuity residency and grant, Liling Ceramic Valley Museum, China (2017); and the 10-10-10 academic grant for glass artists, Glass Gallery Aventurine (2014). She is the designer and producer of the Collectors Object of the Dutch Association Friends of Modern Glass (2015).



Antonina
Joszczuk-Brzozowska

Antonina Joszczuk-Brzozowska graduated from The Eugeniusz Geppert Academy of Art and Design, Wroclaw, Poland. Since 2009 she has worked at the Faculty of Ceramics and Glass and she received her PhD in 2016. She has been awarded the Jurors' Special Prize at the International Exhibition of Glass, Kanazawa, Japan (2022) and featured in the New Glass Review 38, Corning Museum, USA (2016). Finalist of International Glass Prize *Process* Glazehius, Lommel, Belgium (2015). She has exhibited nationally and internationally in Germany, Belgium, Italy, Czech Republic and Japan. She focuses on creating objects and installations with which she annexes an existing space or interacts with photographs she has staged, creating new narratives and contexts.



Kevin
Killen

Based in Belfast, Kevin Killen obtained a BA (Hons) in fine art from the Surrey Institute of Art and Design University College (now the UCA) in 1999 and specialist training in neon making in Dallas, Texas in 2009. He has created large-scale light installations for the Market Place Theatre and Art Centre, Armagh (2021) and National Trust's Argory, Armagh, (2018). Other recent exhibitions include: *Ireland Glass Biennale* (2019); *LUX*, Solstice Arts Centre (2018), *CAST* Luan Gallery, Athlone (2018); *Sculpture in the City*, London (2017); *Dissolving Histories: A Moment in Time*, Golden Thread Gallery (2017). His work is in collections including: The Arts Council of Northern Ireland; Belfast City Council; Queens University & Belfast City Hospital.



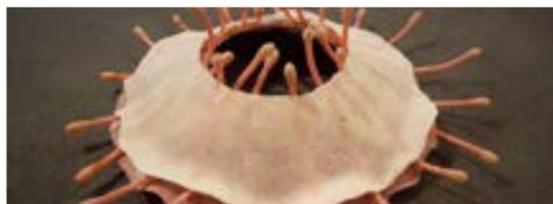
Jeounghee
Kim

Jeounghee Kim is a South Korean artist based in Paris and Brussels. He studied art, environment, ceramics and glass in Korea before moving to Europe in 2010. He studied sculpture at degree and masters level at the at the Beaux Arts Royal Academy in Brussels (2017), before gaining a second master's degree in fine art at the Pantheon-Sorbonne university in Paris (2018). His first solo exhibition was at the Korean Cultural centre in Brussels in 2015. Also a professor of calligraphy, Kim has won many awards for his art, his was first at the age of twelve when he was awarded second place in a calligraphy competition in Korea. In 2017 he was selected for the Young Belgian Artists section of the Affordable Art Fair Brussels for his glass sculpture.



Morten
Klitgaard

Morten Klitgaard was born in Lønstrup, Denmark in 1981. He started working for a glass artist, Leif Vange, in the town where he grew up. Following that, he was taught and trained for three years by Danish glass artist Tobias Møhl, globally known for his use of Venetian techniques. Following a master class with Dante Marioni, he applied for the Royal Danish Design School on Bornholm where he finished his BA in 2012. In 2022 he undertook residencies at the College for Creative Studies, Detroit, and the Flint Institute of Arts, USA. He lives and works in Copenhagen.



Karen Lise
Krabbe

Karen Lise Krabbe holds an MA in drama, Danish and Spanish from Aarhus University, Denmark. She also trained in glass blowing for five years and established her own workshop in Aarhus. Her first solo exhibition was at the Study in Glass Museum Ebeltoft (2008). Six years later she further developed a 3D print by hand technique and was awarded the Coburg Glass Prize (1st prize). In 2018 she participated in Homo Faber's Best in Europe exhibition in Venice. Her development of materials continues. In 2022 she did an residency on gelled glass, based on a seaweed extract, in the S12 Gallery, Norway.



Marzena
Krzemińska-Baluch

Marzena Krzemińska-Baluch was born in Poland in 1980. Her work is in the Glass Museum Alter Hof Hertig, Germany; Museum Jan van der Togt, Holland; Marilyn K Glick Glass Centre, USA; Rakusuitei Art Museum, Japan; National Gallery, Poland; and the European Museum for Modern Glass, Germany. She has won awards at the Toyama International Glass Exhibition, Japan (2018); the National Glass Prize, UK (2021); the Coburg Glass Prize (2022). In 2021, she participated in *Autonomous Zones*, a traveling exhibition about the Emerging Artists in Residence program. In 2022 she became an instructor at the Pilchuck Glass School in Stanwood, USA; participated in the IGS RONA International Glass Symposium art residency in Slovakia; and won Bullseye Glass Co. Artist Appreciation Award.



Gayle
Matthias

Gayle Matthias is an artist, educator and researcher. Having exhibited nationally and internationally, she has artwork in permanent collections including: The V&A, London; the European Museum for Modern Glass, Germany; and Glazenhuis, Lommel, Belgium. She has exhibited in the National Centre for Craft and Design, National Glass Centre, and the National Museum Scotland, amongst others. She is Course Leader on the BA (Hons) Crafts and Material Practices course at Arts University, Plymouth. She is a member of the Royal Society of Sculptors.



Anna
Mlasowsky

Born in East Germany, Anna Mlasowsky holds a BA in Glass from the Royal Danish Academy and an MFA in Sculpture from the University of Washington. In 2018 she received the Aldo Bellini Award, the John and Joyce Price Award of Excellence and was a Museum of Art and Design Burk Prize finalist. Her work is in The Corning Museum of Glass; The Toyama City Museum; the Castello Sforzesco; and the Museum of Art and Design, NY. Her work has been featured in *American Craft*, the *Shanghai Museum of Art Magazine*, *PBS Discovery Channel Canada* and *Art Aurea*. She was the Windgate Visiting Artist at SUNY Purchase College (2019) and is a Haas Fellow at the Science History Institute (2021/22).



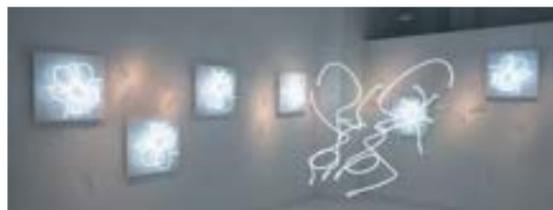
Sadhbh
Mowlds

Sadhbh Mowlds is an Irish sculptor who was born and raised in Dublin. After receiving her bachelor in glass from the National College of Art and Design (NCAD), Dublin (2014) she left Ireland for Germany. There, she became part of the Berlin Glas team, working closely with artists and designers on one of a kind commissions. In 2019 she moved to the US where she received her MFA from Southern Illinois University Carbondale (2022). Residencies and exhibitions include: STARworks Glass residency, NC; Berlin Glas, Germany; Kunstsammlungen der Veste Coburg, Germany; and the Royal Dublin Society, Ireland. Recent awards include the R.C Lewis-Crosby Award at the RDS Visual Arts Awards and the Agility Award from the Arts Council, Ireland.



Yoshiko
Okada

Yoshiko Okada was born in Tokyo in Japan. She studied clothes design and traditional kimono-making at college. She came to the UK in 1995 and studied glass engraving and stained glass, and worked with various practitioners. She moved into three-dimensional cast glass, studied and graduated from University for the Creative Arts at Farnham, UK, with a BA degree in 2004.



Birgit
Pählapuu

Birgit Pählapuu (b.1981) holds both a Master's degree (2016) and a Bachelor's degree (2010) from the Estonian Academy of Arts in glass art. She has participated in master classes in lampworking and courses in videography, etching and glass fusing in Estonia, Finland and Italy. She has participated in domestic and foreign exhibitions since 2008 and has organized exhibitions since 2017. In 2007, she was awarded the Maks Roosma Creative Scholarship and she has been a member of the Estonian Association of Glass Artists since 2010. In addition, she is also one of the founders and leaders of Okapi Gallery, thus contributing to the promotion and development of the work of her colleagues.



Morgan
Peterson

Morgan Peterson is a graduate of Massachusetts College of Art and Design with a dual degree (2006). She lives in Seattle, where she has worked with Buster Simpson, Bruce Mau and is a full-time team member for Dale Chihuly. She is involved with Pratt Fine Arts and Pilchuck Glass School. Peterson participated in The Young Glass Exhibition, hosted by The Glasmuseet Ebeltoft. In 2019, she exhibited in group shows including, Pittsburg Glass Center, The Habatat Invitational, CHROMA (Nashville), Traver Gallery (Seattle), REFRACT (Seattle) and the Irish Glass Biennale (Dublin). In 2020 she exhibited a virtual solo show through Habatat in Royal Oaks. She completed her first solo exhibition at Method Gallery, Seattle, WA. in October 2021.



Laura
Quinn

Laura Quinn is an Irish glass artist based in the UK. In 2015 she graduated from the National College of Art and Design, Dublin. She received her MA in 3D Design Crafts from Arts University Plymouth in 2019. In 2022 she was selected to exhibit at Collect Open 2022 in London. Her work was selected for the Ireland Glass Biennale 2019; the National Glass Centre's Glass Prize 2021; and the British Glass Biennale 2022. Quinn was the recipient of the Golden Fleece Award and the RDS Craft Bursary in 2022. Her work has been acquired by the Ulster Museum and the OPW. She works as the Glass Technical Tutor at the University for the Creative Arts, UK.



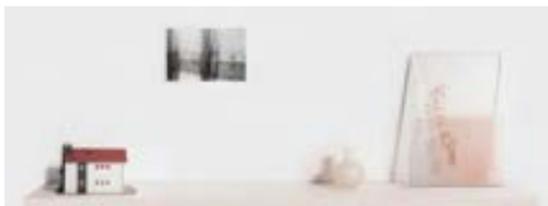
Eva
Reddy

Eva Reddy is an emerging illustrator and glass artist based between County Dublin and County Clare in Ireland. She is best known for her *Eidolon Arca* series of cast glass foxes. Since 2012, she has studied under artists in Dublin, Helsinki, Washington, Pennsylvania, New York and Milan. She has received various scholarships for these studies and has been given many opportunities to create new work and experience new techniques. Reddy has exhibited her glass and illustrations internationally. She uses her experiences of City and Country environments to inform her work, which focuses on human nature and connection, or lack of connection, with the surrounding world.



Valérie
Rey

Valérie Rey trained in Applied Arts (arts appliqués) in Paris (1982-1987) and took lampworking and flame-working glass classes in 2015. She has exhibited at: Costa Rica - Biennale Tamarindo Art Festival (2016 and 2018); Environment Food Chain, RE-Artiste International, New York (2018); Venice Art and Architecture Biennale (2018); Galerie Bettina, Paris (2018); Gemlucart Palmares 10^e édition Monte-Carlo, Monaco (2018); Agora Gallery Competition Chelsea, New York (2018); Contemporary Art Station, Tokyo (2019); London Art Biennale (2nd prize) (2019); Sofa Expo, Chicago (2019); Art Palm Beach, Steidel Contemporary Art Gallery, Florida (2020); Context Art Miami (2021); and Glass International Biennale Costa Rica (2022).



Gerhard
Ribka

Gerhard Ribka was born 1955 in Offenbach and lives in Irsee, Germany. He studied chemistry in Frankfurt, Darmstadt and Würzburg; apprenticed in stained glass at Mayer Studios, Munich; and studied glass and ceramics at the Royal College of Art, London. He was head of stained glass conservation at Lincoln Cathedral from 1989 to 1993 and taught glass and jewellery at Neugablonz College from 1993 to 2021. He exhibits internationally; his work is held by public and private collections



Michael
Rogers

Michael Rogers is Professor Emeritus at the Rochester Institute of Technology School for American Crafts where he taught for 17 years. Previously he had taught at Aichi University of Education in Japan. He lives in upstate New York and is involved in the IRMA Collaborative studio in Riga, Latvia. Current exhibitions include: *Condensing Light & Overflowing Colour*, Qingdao Art Museum, China; *The Voice of Glass Collaborative* at the Latvian National Museum in Riga; *Current Realities* at LEVANT Gallery, Shanghai; *Knowing, Seeing, Painting*, Boda Glass Factory Museum, Sweden; and *Permeable Structures*, The Byre Project, Scotland. Permanent collections include: Corning Museum of Glass, New York; L'viv National Museum, Ukraine; Museo del Vidrio, Mexico; and First Contemporary Glass Museum, Madrid, Spain.



Anthony
Scala

Anthony Scala's initial training was in architectural model making. The study of this extremely precise discipline fuelled his interest in cold working techniques in conjunction with optical glass. Over the past twenty-five years, Scala has become a highly regarded practitioner in the field of cold working. His work is prized by collectors around the world, who admire the uncompromising attention to detail which has become the hallmark of his style.



Perla
Segovia

Perla Segovia was born in Lima, Peru. During her early childhood, she lived throughout Peru, from the city to the mountainous rainforest to the desert coast. Aged 10, she moved to the United States with her family. After graduating from North Carolina State University in textile technology, she worked as a handbag and shoe designer in Peru. In Peru, she re-immersed herself in her native culture and was introduced to fused glass techniques. Segovia became a certified *modellista* or patternmaker in Italy. She has trained in glass and incorporates her knowledge of weaving and pattern making in this medium. Segovia lives in Arizona with her husband and two children. She has a MFA from the University of Arizona.



Alisa
Shakor

Alisa Shakor is a Ukrainian graphic designer and video editor, actor and singer. She studied at Ukrainian Film School – Drama Acting and the *Maska* – Theatre Laboratory, Studio Brette and theatre studio 11. Her role in TV and film include: *Wedding, Cellar and 6 Mobiles* and *I will Save You*, directed by Pavlo Tsybenko. She was the lead singer and founder of *Sad Alice Said* band. Since the Russian invasion of Ukraine, Alisa has been based in Ireland and currently works as a senior graphic designer with a software company.



Chuchen
Song

Chuchen Song (b. 1995, Qingdao, China) is a glass enamelling artist who uses a technique called grisaille to paint on glass. Her current body of work involves a series of enamelled and kiln-formed glass works. These use symbolic imageries to discuss how contemporary Chinese women deal with traditional Chinese social order. Chuchen received her MFA from the Glass Programme of Southern Illinois University, Carbondale, in 2021, and her BFA in design from the China Central Academy of Fine Arts in Beijing in 2017. She currently lives and works in the US.



Andrea
Spencer

Andrea Spencer (b.1971) graduated Edinburgh College of Art in 1993, BA (hons) architectural glass. Her portfolio takes two divergent paths: public art commissions and autonomous sculpture. Her commissioned art works specialise in innovative applications of glass for the built environment. Her small-scale sculpture and site-specific installations draw from the natural world. Spencer's work is held in public and private collections including in the Arts Council Northern Ireland Acquisitions Collection (2009, 2020). She has exhibited in galleries in the UK, USA and China. Spencer teaches throughout the UK, Europe and USA. She has received awards from the Arts Council of Northern Ireland, is a QEST scholar and has a studio on the North Antrim Coast.



Michaela
Spružinová

Michaela Spruzinová is Czech glass artist. She studied in the art and design UJEP in Ústí nad Labem, Czech Republic (2002-2008). Since then, she has held solo exhibitions at Cluster Fair; Ugly Duck Gallery, London (2022); and Galéria NOVA, Bratislava, Slovak Republic. She has participated in group exhibitions at Blowfish gallery, Birmingham; Elizabeth R. Raphael Founder's Prize Award and Exhibition, Pittsburgh Center for Contemporary Craft (USA); and Selected Works from the Collection of the International Biennale of Glass, UniArt Gallery, Sofie, Belgium; GAMPA Pardubice, Czech Republic; Venice Glass Week, Italy (2021); Boda Glasbruk, Sweden; and European ceramic context, Bornholm, Denmark (2018).



Pavlna
Šváchová

Pavlna Šváchová (b.1997) is a multidisciplinary artist from the Czech Republic. She has studied jewellery design at the glass school in Železný Brod and at the Faculty of Design and Art in Pilsen. She completed her master's degree in glass at the University of Ústí nad Labem. Working with new media and conceptual considerations led her to the Intermedia studio at the Academy of Fine Arts in Prague. In 2022 she began her PhD studies at the Academy of Fine Arts and Design in Bratislava. In 2022, she was awarded the Talent of the Year prize at the Czech Design Awards.



C. Matthew
Szösz

C. Matthew Szösz is known for his innovative use of glass to explore the intersection of material, aesthetics and the poetic. Since receiving his MFA (Glass) from Rhode Island School of Design, he has been recognised internationally with awards such as the Borowsky Prize, the Jutta-Cuny Franz Prize and a Tiffany Grant, and has completed residencies in the US, Europe, Asia and Australia. He has taught at universities and institutions across the US and Europe. He is the founding member of the curatorial group, Hyperopia Projects, and was executive director of Public Glass. His career has allowed him to work with colleagues and collaborators across four continents and in dozens of institutions. He lives in Seattle with his wife, Anna Mlasowsky.



Kazue
Taguchi

Kazue Taguchi was born in Japan and lives in New York. She received her MFA in glass from Virginia Commonwealth University. She has also studied at the Barcelona Glass Foundation, Spain, and Joshibi University of Art and Design, Tokyo. She has been a resident artist at: The Museum of Art and Design in New York; Cite Internationale des Arts in Paris; and Koganecho Bazar in Yokohama, Japan. She has had solo exhibitions at Kunst Palast Museum-Glasmuseum Hentrich, Düsseldorf, Germany; and the Alcorcon Glass Museum in Madrid, Spain. She also did the stage set for *Centennial celebration for John Cage: Competing time and spaces* at the Kanagawa prefectural gallery in Yokohama, Japan, and *Chaconne* at the Sophiensaele theater in Berlin, Germany.



Rebecca
Tanda

Rebecca Tanda (b.1994) is a visual artist working primarily with glass. With this material as her focal point, she challenges material preconceptions and re-imagines our relationship to geography, territory and natural history. She is the recipient of the Charles A. Dana Foundation Glass Scholarship in 2019 and the Lee Woo Sing College Arts & Culture Grant in 2016. She was an artist in residence at Franconia Sculpture Park, USA (2018); the Foundation Fiminco in France (2020-2021); and at the American Center for Art & Culture Paris (2021-2022). She lives and works between Innsbruck, Austria and Zwiesel, Germany, where she is training as a scientific glass blower.



Disha
Trivedi

Disha Trivedi is Indian glass artist. She began her creative career with a BSc in Fashion Design and went on to complete an MA at the University of Creative Arts, Farnham, with a major in blown glass. Today, she is an active maker, exhibitor and educator, specialising in blown glass sculptures. She is based in London, where she designs and hand makes all her artwork. Her work has been featured in the *Contemporary Glass Society Magazine*. She has exhibited in London, Oxford, Birmingham and India. Recently her work was exhibited at the British Glass Biennale.



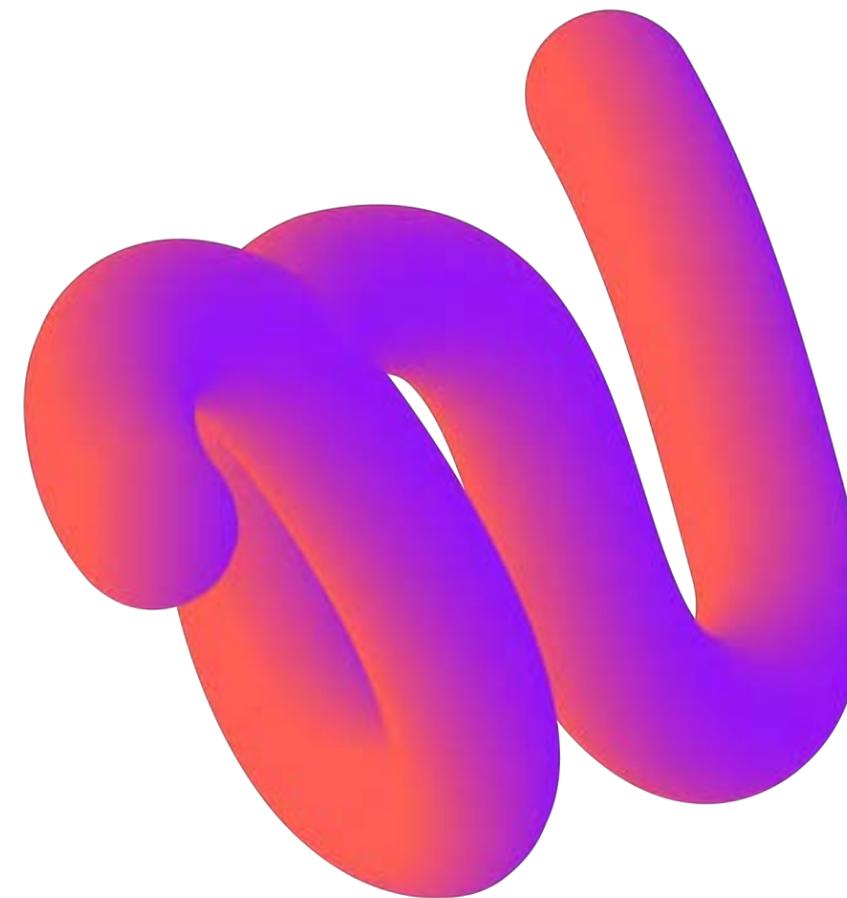
Sarah
Wiberley

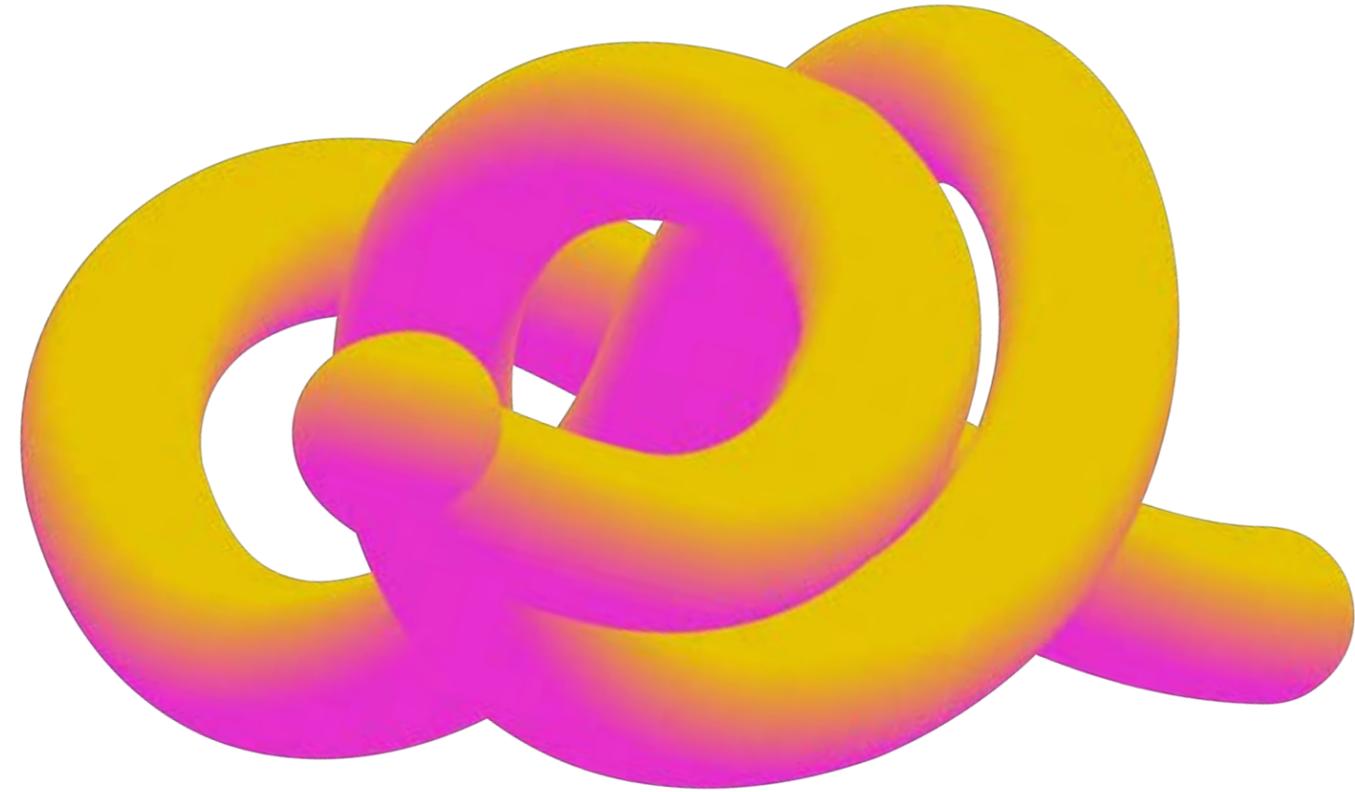
Sarah Wiberley began glassmaking in 2001 at The Surrey Institute of Art and Design. She graduated with 1st class honours 3D design; glass in 2004. During this time, she began to discover her love of combining imagery with glass forms, experimenting with glass layers of different opacities. She completed a year of advanced study at the International Glass Centre, Brierley Hill, in 2005. This led her to work for a number of glass studios. Later, she embarked on a master's degree at The Royal College of Art, graduating in 2011 from the ceramics and glass department. Here she had the opportunity to combine her own style with the skills she had learnt. She continues her practice at her London studio.



Peter
Young

Peter Young has been working with stained glass for over thirty years. He studied design and illustration in Dublin and later undertook a post graduate degree in advanced stained glass studies at Central Saint Martin's College of Art & Design in London. There, he encountered the artist Cecil Collins, whose teachings and methodologies have had a profound influence on his work ever since. From his Cork Street studio in Dublin, he continues to develop his practice; sometimes exhibiting, sometimes teaching, mostly working to commission on small as well as large scale projects for private or public settings.





28 April – 20 August 2023

IRELAND GLASS BIENNALE

This catalogue compiles the work of the artists participating in the Ireland Glass Biennale 2023.

It has been designed by

Bill Klingensmith, Mydarndest Studio, Rochester, New York



Funded by:



The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

ISBN: 978-0-9955854-6-1
Publisher: Repository 101, NCAD Dublin



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Coch House Gallery, Dublin Castle

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ISBN 978-0-9955854-6-1



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ISBN: 978-0-9955854-6-1

Publisher: Repository 101, NCAD Dublin