

BEYOND GLASS

Beyond Glass, a companion exhibition to *CraftForms 2022*, marks the United Nations International Year of Glass with artwork combining glass with other materials such as metal, wood, or found objects. The exhibit brings together invited artists from across the U.S. along with two international guests and is on view at Wayne Art Center from December 2 through January 21, 2023.

By rolling the tip of a long blowpipe back and forth, an artist "gathers" molten and crushed glass to be transformed with breath and heat. *Beyond Glass* gathers artists who choose varied techniques and materials to create work that combines glass with other materials, such as metal, wood, or found objects. Invited from across the United States and beyond, the exhibit also provides a sliver of history, as glass migrated from the factory floor in the early 1960s and returned to the artist's studio.

Wood combined with glass is often employed by **Jack Larimore** in a range of sizes resulting in structures and sculptures that expose the passage of time. Nature and chance provide the raw materials for wood and the echoing or contrasting glass forms.

The inner rings that document a tree's past life are brought under the magnifying lens, while mirrors create reflected wood forms in **Lawrence LaBianca's** constructions. A simple wooden shelf displays his answer to a self-imposed challenge. The clear discs imprinted with the tree rings reveal both history and the moment of creation as the heated glass hits the water-soaked interior of the ladle.

Michael Glancy (1950-2020) was an early graduate of the MFA program in glass established at the Rhode Island School of Design (RISD). A classmate of Howard Ben Tre, Glancy had a rich career that focused on glass forms, typically vessels or smaller sculptures, that explored the combination of glass with electroformed metals. His detailed, cut structures come alive when light shines through the glass and then reflects off the shiny metal surface.

A fellow RISD graduate, **Mary Shaffer**, also combines metal with glass. Her work uses a metal structure, such as a grid made of steel wire, or a form, like a vintage metal tool. Experimenting since the 1970s, she developed ways to "slump" or shape molten glass midair, with gravity as the additional tool.

Largely self-taught, early sculptures from **Sydney Cash's** long career show the similar use of a metal armature. The small-scale pieces document the flow of glass over the fine wire as it returns to a solid-seeming shape.

More recent examples of this approach are seen in **Gregory Nagle's** *Scissors Cut*. Born and based in Philadelphia, Nagle works across varied materials, from the sculptural bronze frames that become glass-topped tables to wall pieces with mirrored glass that reflect and obscure.

Also working in the Philadelphia area, **Steve Tobin** has earned an international reputation with his oversized tree root sculptures. At seven inches, *Miniature Cocoon* belongs to a series where the glass form is held aloft within upright, enclosing metal rods. Installations of *Cocoons* have been made from groupings of multi-foot high examples.

Nature's shapes in brightly colored glass are joined in a visual dance with the synthetic and the manufactured, rewarding close visual inspection of work by **Pamela Sabroso** and **Alison Siegel**. Friends and collaborators since 2014, they find inspiration in both natural and urban

environments. Created without a specific outcome in mind, their playful, diminutive forms can be deceptive as they represent time-consuming techniques. After mold-blown and sculpted glass components are created, they are joined and re-assembled with additions from the mass-produced world.

A rainbow of flocked colors draws one through a lens to the gilded bonsai tree form at the center of **Sharon Que's** *Traveling Light*. The title evokes both the turning automotive wheel for a luggage-less road trip and the journey of light as it travels over time and through space.

Czech sculptor **Ivana Šrámková's** bird series is the result of recycling pieces from a box she was gifted. Modeled in wax, their glass bodies are joined with other materials that endow her small birds with large personalities.

Glittering glass crystals, mirrors, and more, are combined with the bright paint-by-number color palette of **Erica Rosenfeld's** framed depictions of outdoor scenes, birds, and animals. But nature is no longer natural: a "dogfish" leaps out of a postcard-worthy forest stream, bejeweled birds flit through imagined landscapes, and a bedazzled poodle grins at the viewer.

Judy Jensen uses the traditional technique of reverse painting on glass to achieve her color-filled circus scene. Initially drawn to glass as a surface for painting, Jensen broke with the rectangular format to create shaped pieces delineated with painted wood.

Several artists in *Beyond Glass* use photography and screen printing. At first glance, the repeated black lines embedded in the thick, clear glass of **Nicole Ayliffe's** vase may appear abstract. But look closely, and a photographed landscape appears.

Jen Blazina deploys multiple techniques and materials to create her work. An oversized necklace, *Forgetting* blends photography and screen printing with cast and cold-worked glass. Her grandmother's work as a seamstress is memorialized with now vintage irons, a bronze thread winder, and glass scissors. Inspired by a city park in Antwerp, she produced a menagerie of rabbits, squirrels, and mice in ceramics. Placed randomly in woodland settings, they became fairytale-like photographs to be displayed in a cast glass frame.

Video is one of the formats **Tim Tate** employs with his glass sculptures. His commissioned bouquet is illuminated and glowing, offering a neon-bright floral vision in colors that will never fade.

Josephine Shea
Curator *Beyond Glass*

December 3, 2022–
January 21, 2023

Ethel Sergeant Clark
Smith Gallery

GALLERY HOURS

Monday-Friday 9am-5pm

Saturday 9am-4pm

Sunday Closed

Josephine Shea is an arts administrator, curator, and educator. She manages the Art Bridges Initiative to share the Philadelphia Museum of Art's American collection with museum partners.

Previously, she was the long-term curator at Edsel & Eleanor Ford House outside Detroit.

With a M.A. in the History of Decorative Arts from the Corcoran College of Art & Design, she taught at the College for Creative Studies in Detroit and the Corcoran School of the Arts & Design, George Washington University.

Recently, she contributed an essay providing an overview of craft as it developed in Detroit to *Taming the Beast: Silver* by **Earl Krentzin**.

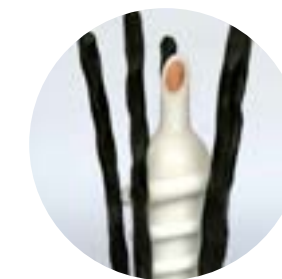
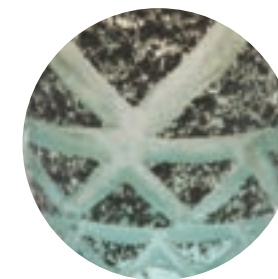
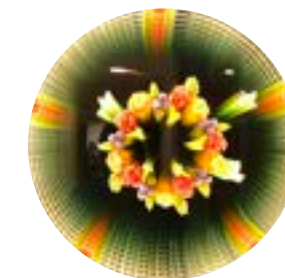
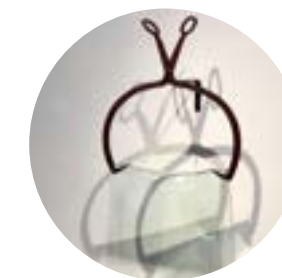
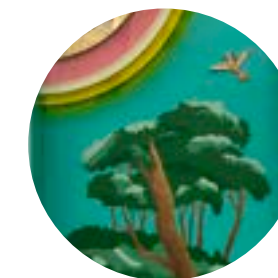
 wayne art center

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Presented by Wayne Art Center



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Nicole Ayliffe, Australia
Optical Landscape Field Lines, n.d.
Glass with Etched Photograph
8.25" x 3" x 8.25"
Courtesy of Wexler Gallery



Jen Blazina, PA
Twirling, 2021
Cast Glass, Cast Bronze, Mixed Media
8.5" x 4.5" x 4.5"

Sydney Cash, NY
Caged, 1990
Glass, Steel Wire
7" x 6" x 5"
Courtesy of Heller Gallery



Michael Glancy, MA
(1950-2020)
Terra Cotta Triangle, 1980
Blown and Electroformed Glass
5.5" x 5.5" x 8.25"
Courtesy of Wexler Gallery



Judy Jensen, TX
Under the Big Top, 1990
Glass, Wood
55" x 36" x 2"
Courtesy of Heller Gallery



Lawrence LaBianca, CA
Tool for Revealing Lost Information, 1998
Wood, Glass Lens, Steel
14.5" x 38" x 4.5"
Courtesy of browngrotta arts



Jack Larimore, NJ
Oh No... Oh Yes, 2011
Salvaged Timber, Cast Glass
12" x 16" x 12"



Gregory Nangle, PA
Shoot Them All, the Death of a Format, 2011
Cast Bronze, Glass
9" x 3" x 9"
Courtesy of Wexler Gallery

Sharon Que, MI
Traveling Light, 2018
Egg Tempera, Aluminum, Lens, Bonsai Tree, Gold Leaf
15" x 15" x 5"



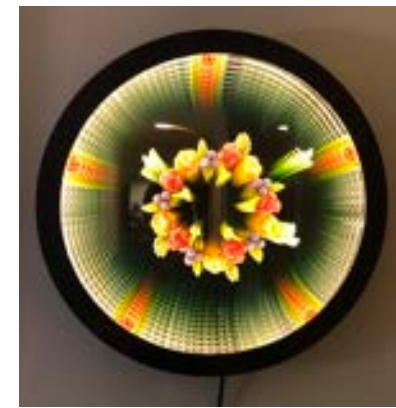
Erica Rosenfeld, NY
Zebra-Bird at the Edge of the Forest, 2019
Acrylic on Canvas, Pyrite, Acrylic Sheets, Acrylic Frame
35.5" x 19.5" x 4.25"
Courtesy of Heller Gallery

Mary Shaffer, NM
Ice Tong Round, 2020
Slumped Glass, Ice Tong
30" x 17" x 10"



Pamela Sabrosa & Alison Siegel, NY
Psychedelic Corn Smut, 2020
Glass, Wire, Moldable Epoxy, Thread, Synthetic Hair
9" x 5.5" x 3.5"
Courtesy of Heller Gallery

Ivana Šrámková, Czech Republic
Noble, 2021
Cast Glass, Metal, Found Objects
16" x 13" x 4.75"
Courtesy of Heller Gallery



Tim Tate, MD
Floral Ring, 2019
Glass, Mixed Media
23" x 23" x 3"
Courtesy of Gwen and Jerome Paulson

Steve Tobin, PA
Miniature Cocoon, n.d.
Glass, Metal
6.75" x 2.5" x 2.5"
Courtesy of Wexler Gallery

