



Glass Alliance of Northern California
www.glancinfo.org

A GLANCE AT GLASS October 2011

Message from the President

We had our best turnout yet for the GLANC 10 year anniversary celebration. Held at BAGI on Sept 10th, renowned artist Fritz Dreisbach treated us to a history lesson on the early days of Studio Glass, followed by a wonderful lunch and lively demonstration.

While today's artists working in glass must consider galleries and pricing, the early pioneers in this art form had no established galleries, no history of glass as a medium for the studio artist, and no expectation of sales. They built their own furnaces and glory holes, experimented with glass formulas, and were true explorers. The interest in studio glass grew exponentially, and a mere 50 years later we are accustomed to major museum exhibitions, galleries that carry art made from glass, and artists producing sophisticated sculpture fetching commensurate prices.



Fritz Dreisbach blowing a 1936 pickup truck at the GLANC membership event.

Photo: Susan Longini

Moreover, we have many public access studios so that the community as a whole can learn about glass through classes and attend lectures by leading artists.

This edition of the GLANC newsletter focuses on the bay area's 3 public access nonprofits. It is an exciting time of change for all three. The Crucible in Oakland, with Mary White as head of the glass program, recently added a furnace and expanded their glass offerings, while San Jose's BAGI and San Francisco's Public Glass welcomed new Executive Directors to guide the

institutions into the next era. We welcome Joan Phillips, BAGI Executive Director, and Matthew Szósz, Public Glass Executive Director, to the bay area.

Susan Longini



GLANC founder Betsy Ehrenberg and artist Fritz Dreisbach receive honorary Lifetime memberships presented by Randy Strong and Susan Longini.

Photo: Kathleen Elliot

Welcome New Members

[Nancy Ruskin]

A warm welcome to our new members, Peter Vizzusi, Jan Maisel/Doug Currens, Victoria Burt, Bonnie McKean, LB Glass Studios.

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

www.GLANCinfo.org info@glancinfo.org

The Crucible

[Mary White]

The Crucible
1260 7th Street
Oakland, CA 94607
www.thecrucible.org

The Crucible is a non-profit educational facility that fosters a collaboration of **Arts, Industry and Community**. Through training in the fine and industrial arts, *The Crucible* promotes creative expression, reuse of materials and innovative design while serving as an accessible arts venue for the general public.

Two blocks from the West Oakland BART station on 7th Street, the Crucible's Glass programs are growing and changing. New glass furnaces are hot and two long awaited classes: Glass Ladling into Sand Molds and Hot Glass Casting into Metal Forms started in September. Glass Flameworking and Bead making, Glass Fusing and Slumping, Cold working, Glass Kiln Casting, Plasma, Stained glass, Recycled glass, Plasma and Light and Neon classes are also offered. As one of the Co-Heads of the Crucible Glass Department, I would like to tell you more about the Crucible

The Crucible first opened its doors on January 15th, 1999, in a rented 6000 square foot warehouse in West Berkeley. Sculptor Michael Sturtz, led a small group of dedicated cohorts who shared his vision. They envisioned a new kind of industrial arts educational experience that offered anyone and everyone the opportunity to be creative. The Crucible began its first session with 11 classes, and continued, with the help of generous donors and students.



*Cold shop: Lee Granberg,
Glass Fusing Lab monitor and Lab member
Danielle Young. Photo: Mary White*

In 2002, the Crucible bought the present cardboard box factory in West Oakland (48,000 sq ft), and expanded again. In 2006, we installed 240 solar panels to

generate about 35% of the electricity we use with a 34-kilowatt photovoltaic solar electric system. In January 2007 we produced the first Fire Ballet, *Romeo & Juliet*. We celebrated our 12th year with over 85 faculty and industrial arts experts teaching nearly 175 classes and workshops to around 5,000 students a year. A dynamic youth program serves over 900 youths in classes and camps. The Crucible is the home of many community events

We offer classes and workshops in a range of mediums from bronze casting, metal fabrication, blacksmithing, ceramics, MIG, TIG and Oxyacetylene welding, kinetics and electronics, machine shop, mold making, soft sculpture, wood working, stone working, jewelry, glass and fire performance.

For recent art graduates, we have many volunteer/intern opportunities.

Glass and others areas have Lab and Create programs for more skilled artisans and trades people who want access to our studio and tools.

Our Crucible faculty includes:

- Janet Hiebert: Fusing and slumping
- Lee Grandberg: Fusing Lab
- Kier Lugo: Hot Shop Area
- Torchworking: Tara Murray and Ralph McCaskey,
- Neon & Light: Christian Schiess, Norman Moore and Ed Kirshner,
- Youth Program: Mimi Dean.
- Michelle Knox, recent MFA Glass, just joined the team to teach Kiln Casting and Cold Working and Engraving.



*Kier Lugo and Mary White in Hot Shop.
Photo: Becca Joy*

The Glass faculty is developing a Visiting Artist Series with simultaneous weekend workshops in each glass facility.

The Crucible community comes together at our yearly fundraisers, which in the past have featured either a Fire Opera or Fire Ballet. Throughout the year we offer three Open Houses (in April, September, and December), as well as four evening Fireside Lounges.

Matthew Szósz

Executive Director, Public Glass

[Matthew Szósz]

Public Glass
1750 Armstrong Ave.
San Francisco, CA 94124
www.publicglass.org

I was born in Rhode Island, and attended Rhode Island School of Design (RISD) as an undergraduate in design (furniture making, specifically). After my graduation, I abandoned design and began looking for jobs in the fine arts, taking a position as an artist's assistant to Dan Clayman. This started a string of assistantships to individuals in the glass world, including Michael Scheiner and Nikolas Weinstein, among others.

When I decided to start making my own work I returned to RISD for graduate school, this time in glass. Following my degree I began earning awards and residencies in the US, Europe, Japan, and Australia. These included Emerging Artist in Residence at Pilchuck in 2007, a Wheaton Fellowship in 2008 and the 2009 Jutta Cuny-Franz Memorial Award. I will participate in the upcoming "40 under 40" at the Renwick Gallery in 2012.

As I came to glass through the back door, so to speak, my process never followed the traditional paths. In the studio I spend most of my time in material investigation, working with the glass to uncover unique processes and interesting properties inherent in the material. When my work is most successful, the pieces are the result of a partnership between myself and the material, and the glass has as much input into the final form as I do.

Public Glass is an institution I am familiar with, having been an instructor here from 2002 to 2005 when I built and managed Public's warmshop. While it has had something of a bumpy ride over the last decade, it is a place which has always had a core community of supporters who have seen it through its rough patches. This virtue of a resilient and dedicated community points to a solid institutional foundation underlying Public Glass, and indicates that it both fills a demand in the bay area, and excites passion in its supporters.

Under the leadership of Guido Gerlitz as Executive Director and Elizabeth Link as Board President, Public Glass has made great strides towards becoming a stable and structured non-profit entity. This solidification of Public Glass as an institution means that we can reliably provide a quality service for the public and our core users, and creates a great base from which to build and re-build some of the more arts and community oriented programs that Public Glass aims for in its mission statement and institutional goals.

These were the considerations that I was taking into account when debating becoming the ED, and I think

they point to a great opportunity to help give San Francisco the public access glass studio it deserves.

The Bay Area is home to large number of glass and glass-oriented artists, from the old guard of Marvin Lipofsky and John Lewis to emerging and unconventional artists such as Alex Abajian and Helen Lee. But while there are vibrant individual practices here, the area lacks a strong sense of community, or a recognition as a glass making destination, both for artists looking to create, or for collectors looking to deepen their understanding of the medium.

I think that Public Glass can, with some hard work, and the involvement of the broader glass community, become a place that acts as a nexus for the local community and a point of attraction for the broader glass world in general. To do this, I am attempting to strengthen the inclusivity of Public Glass, reaching out to the various institutions and organizations with convergent interests around the Bay Area, including BAGI, GLANC, and the Crucible, as well as the nearby schools, CCA, SFSU and San Jose State, (we hope to welcome the Bullseye Resource Center as well to the area in the coming year) to see in what capacity we can benefit each other, and further mutual aims.

Save the Date!

Monday, November 7, 2011
6:00 – 9:00 pm
Hiroshi Yamano at BAGI

Joan Phillips, Executive Director, Bay Area Glass Institute

[Joan Phillips]

Bay Area Glass Institute
410 East Taylor Street, Ste 115
San Jose, CA 95112
www.bagi.org

Up until I accepted the job at BAGI I was living in Philadelphia. I have a Bachelor's of Fine Arts in Photography from the University of the Arts, Philadelphia and a Masters in Professional Studies in Arts and Cultural Management from Pratt Institute, Brooklyn. While at the University of the Arts I was one of the founding members of Gallery One, the first ever run student gallery at the university. This is where I found my niche in arts administration. Since graduating from Pratt, I have worked in several arts not for profits in various capacities and one social service not for profit.

I was prompted to take this position because of my love for the arts. I love all types of mediums and want to see artists succeed and to educate the public on how important art is to everyday life. I also love seeing the faces of individuals of all ages when they see and create something that they didn't think was possible for them to do. Glass is such a mysterious medium to many people, the facial expressions are wonderful. The first time I stepped foot into BAGI, the atmosphere was one of excitement, energy and I could feel the loyalty to organization by the way the artists spoke. I knew I wanted to be a part of this community and to take this organization to its next level.

Over the next year I hope to achieve more cross collaboration with other mediums and organizations, offer new classes to the already exciting ones that we offer, have more corporate team building events, community field trips and a big achievement would be to implement a mobile art shop so we could take glass blowing on the road.

I would like to see not for profits collaborate with one another and have mediums cross over into other mediums. There are so many of us and as we all know there is limited funding. I think by collaborating with one another we can reach out to a broader audience, create amazing experiences and art as well as forge relationships with one another. We can all learn something from each other whether it is how we run our offices, teach our classes or organize events. You can't create or run an organization in a vacuum. It takes a community.

Calendar of Events

If you are looking for some wonderful glass events in San Francisco Bay area or afar, here is a list of events that are sure to please.

Tone Orvik Open House and Studio Tour, Alameda, October 29, 11:00 am - 3:00 pm (information elsewhere in this newsletter)

GLANC + BAGI: Hiroshi Yamano lecture and demo, November 7, BAGI, 6:00-9:00 (invitation to follow)

SOFA Chicago: Navy Pier, Chicago, November 4-6

Please visit these websites for information on events and exhibits.

Art Alliance for Contemporary Glass:
www.contempglass.org

Bay Area Glass Institute: www.bagi.org

Bullseye Gallery: www.bullseyegallery.com

The Crucible: www.thecrucible.org

Habatat Galleries: www.habatat.com

Pilchuck Glass School: www.pilchuck.com

Public Glass: www.publicglass.org

Sculpturesite Gallery: www.sculpturesite.com

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

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Joan Phillips, Mary White

Tone Ørvik open house

The June 2011 issue of the GLANC newsletter profiled artist Tone Ørvik, who produces stunning cast glass figurative work. On October 29, Tone will host an Open House and Studio tour for GLANC members, OMC members and guests. Please mark your calendars and come (don't forget to RSVP to Tone).

Tone's interview is available on our website in the Newsletter Archives at www.glancinfo.org/news_archive.html



TONE ØRVIK

invites you to an

OPEN HOUSE
sale exhibition
and **studio tour**

Saturday October 29th
11 am to 3 pm

7 McMurty Court
Alameda, CA 94502

RSVP and questions to
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Sculpture and Portraiture

