



A GLANCE AT GLASS

January 2020

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

www.GLANCinfo.org

Message from the President

Happy New Year GLANC members – I hope you have eased into 2020 and are having a great start to the new year! I want to extend a heartfelt thank you, to everyone that contributed to our winter Scholarship and Educational Programming Fundraiser. The scholarships that we provide to high school students to pursue their passion in glass, would not be possible without your help, and the educational programming we provide, brings an increase in knowledge and visibility, that is critical to sustaining this art form.

At the end of 2019, changes continued to weave their way through the glass landscape, with Tansey Contemporary in Denver closing its' doors. But with those doors closing, new ones opened, with the Asheville Art Museum's ribbon cutting ceremony in November of 2019. It holds over 175 pieces of glass in its' museum collection, and will have a glass exhibit titled "50 years of Western North Carolina Glass" on view, through March 2, 2020.

"Blown Away", the Netflix reality series featuring glass blowers, was met with great enthusiasm as well. They are now casting for their second season, so the public's appetite for molten glass remains hearty!

As we start a new decade, we look forward to continued innovation in glass, further growth of our community, and a continued effort to support our mission, in encouraging an appreciation for this amazing art form. I wish you all the very best, in 2020!

Best,

Demetra Theofanous

President, Glass Alliance of Northern California

A Warm Welcome to our New GLANC Members!

Gabrielle Miller and Jaime Guerrero

JOHN KILEY: GLANC MAESTRO EVENT

[Demetra Theofanous]

Artist John Kiley splits his time between San Francisco and Seattle. His formative years traced back to a story that illustrated his propensity toward creating perfect forms, only to destroy them. Although this did not manifest in his glass work until much later, it was interesting to see that through the years, he saw things more in parts, than as a perfect whole.



GLANC President Demetra Theofanous, John Kiley, and Dani Montague with a Fractograph

His early years in glass were spent working for a number of other artists, including Chihuly Studio,

Dante Marioni and Lino Tagliapietra. These opportunities afforded him the opportunity to lay the foundation in technique, in this medium. Ultimately, technique would give way to concept, as he started producing sculptural work. His first body of work was titled “Spherical Forms”. They are a balancing act of form and color, sometimes precariously balanced on edge. They are cut open, allowing openings for the viewer to peer in, and see the sculpture from different perspectives.



Sylvia Chesson and Jim Della

While cutting into spheres allowed Kiley to depart from creating precise forms, he pursued a more significant move away from this, in his next series called “Fractographs”. He uses both impact and thermal shock, to shatter a perfectly polished optic block. He has filmed these explosions in slow motion, and often exhibits them next to the reconstructed blocks.

His new exploration embraces symmetry in the parts, by utilizing perfectly polished blocks of glass to form a composition - a new series titled

“Minimalist Stacks”. While the parts themselves are symmetrical, the final composition is not. Kiley continues to explore his off-balance approach to his sculpture work, leaving the viewer wondering if the sculpture will remain intact.



Arlene Garfinkle and Judy Jacobs

Kiley gave us a wonderful view into his life and art, through a comprehensive slide show and artist talk, and also had some work on display – including one of his fractograph pieces. Viewing it in person, and hearing his story, was really special for our group. Locally, he is represented by Montague Gallery in San Francisco, where you will find his work on display.



John Kiley Maestro Event

DAY TOUR - GLADYS AND LARRY MARKS COLLECTION

[Demetra Theofanous]

In October we had the special opportunity to get a private tour of the incredible Gladys and Larry Marks collection. Their beautiful home was thoughtfully curated, and lent itself well to showing glass, because there was so much natural light.

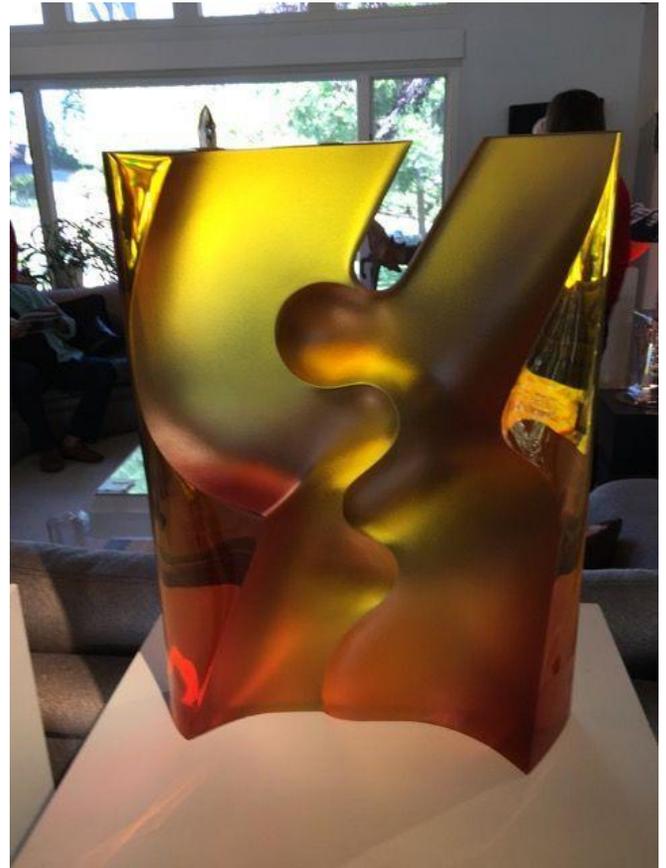


Gladys Marks

There were several pieces by renowned master Lino Tagliapietra, Hiroshi Yamano, Latchezar Boyadjiev, William Morris, Tim Tate, and many more.



Lino Tagliapietra

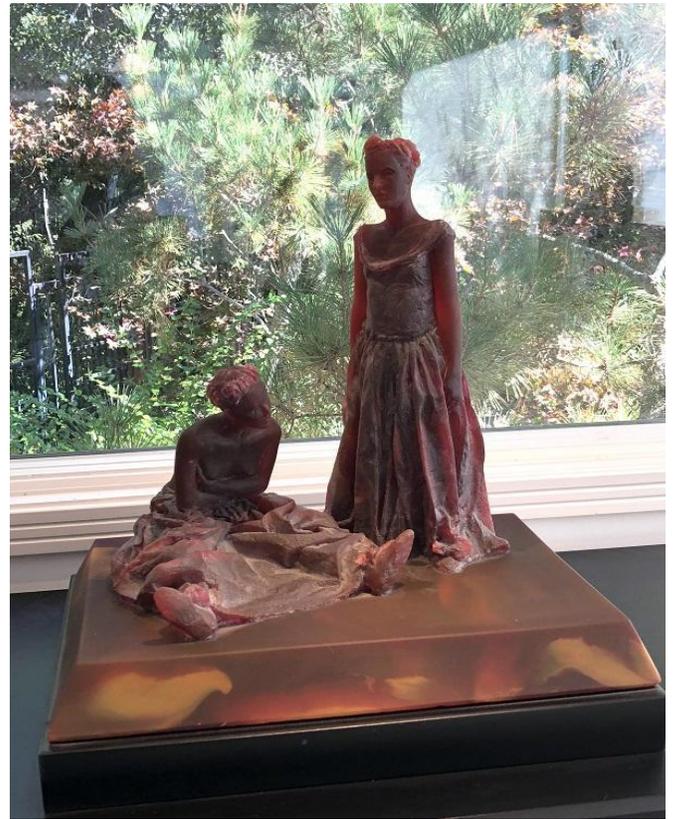


Latchezar Boyadjiev



Dale Chihuly

A David Bennett sculpture hung from the ceiling, capturing light in its' graceful, transparent form, with another thoughtful figurative piece by Robin Grebe, just below.



Nicolas Africano sculpture

A very big thank you, to Gladys and Larry Marks, for opening your home to our group. Your collection was as stunning as it was interesting, displaying a myriad of techniques and styles, for our group to see!



Tom and Kendra Kasten by Robin Grebe's sculpture

My personal favorite was an exquisite Nicolas Africano – the largest I have seen in person.

PETER BREMERS: GLANC MAESTRO EVENT

[Demetra Theofanous]

It was a delight to have Peter Bremers participate in GLANC's Visiting Artist Series, called the Maestro Program.



Peter Bremers and Janet Hargus



Eva Klein, GLANC President Demetra Theofanous, and Tom Kasten with Peter Bremers work

He was born, and still lives in, the Netherlands. He developed an interest in fashion, interior décor, architecture, and design at a young age. But it wasn't until his university years at the Art Academy in his hometown, that he really became intrigued by 3D art. He discovered a passion for light and form, and began to exhibit light sculptures all over Europe.

He was steadily on this path, until he happened to walk into a glassblowing workshop at the Jan van Eyck Academy in his hometown. He was mesmerized by the material, and started to investigate the possibilities of blown glass objects.

In 1989, he had an opportunity to participate in a workshop with Lino Tagliapietra. Two of the pieces he designed, that were executed by Lino, were purchased by the Municipal Museum of the City of the Hague. This fueled further study and experimentation in blown glass, including the graal technique.

Another turning point in his career came in 2001, when he visited the Antarctic. He returned to his studio, wanting to recreate the landscapes and glaciers he saw on his trip, only to find that blown glass was not the best route for doing this. As a

result, he turned to kiln casting, which allowed him to sculpt an iceberg in a material like wax or clay, and then create a plaster mold of that initial sculpture. The mold is then filled with glass, melted, and after weeks or even months of cooling, finally taken out of the kiln.



Richard Klein and artist Peter Bremers

This series of sculpture was known as “Icebergs and Paraphernalia”, and became an internationally acclaimed success. Since then, he has continued his travels, to explore his fascination with landscape, nature, and other cultures. He continues to use the kiln casting technique to express these ideas, and more and more has pushed the boundaries of scale in his work.

Peter Bremers is represented by Montague Gallery in San Francisco, where he has some of his kiln cast works on display.



Latchezar Boyadjiev, Demetra Theofanous, Dean Bensen, Peter Bremers and Janet Hargus

ARTIST MEMBER PROFILE: JAIME GUERRERO
[Demetra Theofanous]



Artist Jaime Guerrero

Artist Jaime Guerrero was born in 1974 in Los Angeles, as one of four children. He came to Northern California, to attend California College of the Arts, having received a grant based on his

artwork. His early interest in art centered on painting and drawing, and as he entered CCA, it was with an interest in sculpture – primarily clay. After seeing the glass blowing program there, however, he became intrigued. He took some classes from Mary White, who inspired him to continue pursuing glass after graduation.

While in school he wanted to learn as many techniques as possible, because he felt technique would be a necessary foundation for his later work. He explored vessels and other forms, and after graduation, started selling his decorative vessels at Gumps in San Francisco.



Jaime's early decorative vessels.

Around 2005, he began to experiment more with sculpture. He drew inspiration from being a Mexican-American, growing up in L.A., in the Laurel Heights neighborhood. People from that neighborhood really took pride in their identity, and where they were from. As he began to explore sculptural forms, he created Mexican-American figures representative of the culture he was surrounded by in his early years.



Maya y Orli

He donated a piece to the Bay Area Glass Institute Auction, and received the Saxe Fellowship Award for his piece. This enabled him to blow glass at Bay Area Glass Institute, and supported the exploration of this new body of work. He created more of these figures, and in the years that followed, made Mexican wrestling masks and a series of Mezzo American sculptures.



Mascaras - Mexican wrestling masks

He wanted to “do research through process, looking into history for inspiration”.

In 2010, he moved back to L.A., returning to his roots. He was interested in starting a youth program, and was introduced to an organization in Watts that had a glass studio. He was hired to run that program, and after that position expired, he started his own youth program via a Kickstarter campaign.

His explorations in glass and involvement in his community, eventually led to his desire to address social issues that were important for different communities in this country. In 2017 he moved to Pittsburgh to be closer to his wife’s family, and got involved with the Pittsburgh Glass Center (PGC). In 2018 he received a grant from the Pittsburgh Foundation, and he used it to fund a 9 month residency at PGC, to create a new body of work. He now has that work on display at PGC in a solo exhibition titled “Cuando el Rio Suena”, which translates to “When the River Sounds”. It is from a South American proverb that he links to the dangers migrants face during their journey to the United States.



A photo from Cuando el Rio Suena at PGC

As we spoke about this new body of work, Jaime was conscious of not using the word “political” to describe his art. He aims to personalize the issues he addresses, and uses glass to tell the story of those that don’t have the voice to do so themselves. The exhibition portrays children taken into custody by U.S. Border Patrol agents, by depicting life-size sculptures of children created in clear, frosted glass. He sculpted them based on photos of children he saw in the news, seeking to bring their stories to life in a different way. He also sculpted children with wings, made from translucent white glass. These reflect the children that have passed away while in border control custody, with 7 known deaths that have occurred since this crisis began.



A winged angel in Cuando el Rio Suena

Complementing these glass figures are two installations, and a documentary by the New York Times, “Between: Borders: America’s Migrant Crisis”, for visitors to see. Another wall in the exhibit displays 300 notes and letters that share immigration experiences, from visitors to Guerrero’s exhibits over the years. These letters express the sadness, frustration, and inequity of their plight. It is a way for those viewing the exhibition to not only see but “hear” the personal stories of those affected. While the letters represent a small percentage of those being affected across the country, it serves to humanize the issue and create a deeper understanding of this crisis – one that cannot be felt while watching the news on a TV screen at home.

While America is often heralded as the land of golden opportunity, the migrant crisis is destroying the opportunities of many, and tearing families apart. Jaime hopes that his work “embraces the notion that art can influence social change”. He strives to bring awareness to the moral inequities that exist, and tries to forge a bridge by

highlighting commonalities, instead of fueling anger and divisiveness.

GLANC Artist Member News

Cristy Alyosi and Scott Graham in the Desert Art Festival; Francis Stevens Park; Palm Springs, CA; Jan. & Feb. 2020

Cristy Alyosi and Scott Graham in the Southwest Arts Festival; Empire Polo Club, Indio, CA; Jan 2020

Dean Bensen at San Jose City Hall; “Fragile Beauty: The Enigma of Glass”; Opens Jan 1; San Jose, CA

Dean Bensen via Duncan McClellan Gallery and the Arts Council of Martin County; “Cut, Blown, Cast”; Jan. 10 – Feb. 27 at the Court House Cultural Center Gallery; Stuart, FL

Susan Bloch was selected for the Victor Thomas Jacoby award for 2019. The award is granted by the Humboldt Area Foundation.

Jaime Guerrero in “Cuando El Rio Suena”; a solo exhibition at Pittsburgh Glass Center; Oct. 4, 2019 – Jan. 24, 2020; Pittsburgh, PA

Demetra Theofanous at San Jose City Hall; “Fragile Beauty: The Enigma of Glass”; Opens Jan 1; San Jose, CA

Demetra Theofanous via Duncan McClellan Gallery and the Arts Council of Martin County; “Cut, Blown, Cast”; Jan. 10 – Feb. 27 at the Court House Cultural Center Gallery; Stuart, FL

OTHER HAPPENINGS

Jan. 14 – Feb. 29, 2020: Wilfried Grooten’s solo exhibition, “*Illusionary Worlds*” at Montague Gallery in San Francisco; 445A Sutter St., S.F., CA

Through March 29, 2020: *Chihuly: Celebrating Nature*, Franklin Park Conservatory and Botanical Gardens; Columbus, OH

May 14 & 15: World Premiere performances of *Cycle of Life* Violin Concerto by the Knoxville Symphony Orchestra; inspired by Richard Jolley's permanent glass installation, Cycle of Life, at the Knoxville Museum of Art

OTHER RESOURCES

Please visit these websites to stay up to date on glass events and exhibits both in the Bay Area, and around the country!

- Art Alliance for Contemporary Glass:
www.contempglass.org
- Bay Area Glass Institute: www.bagi.org
- Bullseye Gallery:
www.bullseyegallery.com
- The Crucible: www.thecrucible.org
- Glass Art Society: www.glassart.org
- Habatat Galleries: www.habatat.com
- Montague Gallery:
www.montaguegalleriesf.com
- Pilchuck Glass School: www.pilchuck.com
- Public Glass: www.publicglass.org

**** A reminder to all GLANC Member Artists.**
Submit your artist news by the end of Dec., March, June, and Sept. to have it included in the quarterly newsletter! All submissions should be directed to glnwebbler@gmail.com

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