



A GLANCE AT GLASS
November 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

What can I say about this year...it has been wrought with many challenges; some ever present but now erupting to the surface while others were completely unforeseeable.

As we struggle to grasp on to a sense of normalcy, we also look for things that bring comfort, familiarity, and joy. While the art and objects that surround us don't change or erase the challenges we face, they do create a window for our thoughts to travel in a new direction - bringing new perspective, contemplation, joy, and wonder.

Glass has those magical qualities, that draw us in and invite those moments of escape or reprieve that we desperately need. Each of us has that favorite piece, however big or small, that sparks an undeniable connection to our soul. The sentiment or bond to these objects illuminate the importance of art, craft, maker, supporter, and collector.

I encourage you during this time, to keep that connection alive. Support the artists, educators, and institutions in the arts, that are lifting you and others while the external weight seems to want to bring us down. Reach out, share, communicate, and celebrate the joy of art! Art will be with us, for as long as we allow it to survive, and that fate rests firmly on all of us.

Best,
Demetra Theofanous
President, Glass Alliance of Northern California

A Warm Welcome to our New GLANC Members!

Judy Allen, Virginia Easterday, Elizabeth Heikka-Huber, Stephan Edwards, Jill Bennet, Brynn Hurlstone, Nate Watson, Bill Mellberg

SAVE THE DATE:

A GLANC CONNECTIONS EVENT with Oben Abright on November 30!

A GLANC CONNECTIONS EVENT with Matthew Curtis and Harriet Schwarzrock on January 25!

An email with details will be sent out soon. Zoom link is provided with your rsvp.

GLANC Newsletter Staff:

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Demetra Theofanous

DAVID HUCHTHAUSEN: MAESTRO EVENT

[Demetra Theofanous]

David Huchthausen joined us from his studio in Seattle, Washington, for a GLANC CONNECTIONS Zoom event with our members. We are continuing our Maestro Series online, and able to feature incredible artists from around the world via the Zoom network.



Cathedral by David Huchthausen

He has been a practicing artist for decades, and this was evident in not only his artistry but his unique access to color and tools from many years ago.

Although he studied architecture in school, he preferred to work in the art department. His experiments in glass began when he discovered an old, unused glass furnace on campus. His fascination with the material, and subsequent



Memory by David Huchthausen

collecting of this art form, provided a rich environment for his artistic development. In our tour with him, we were able to virtually walk through his complex laminate and polishing process, seeing pieces in various stages of progress. We also were given a virtual tour of his gallery space, to see his works in their final form. He is an artist collected and featured in Museums around the world, and we appreciated him being a part of our GLANC Connections program!



Reverse Polarity by David Huchthausen

GORDON HUETHER: GLANC CONNECTIONS

[Demetra Theofanous]

Our GLANC Connections program provided a chance for our members to connect with artist Gordon Huether.



He had some unique opportunities early on that gave rise to his ability to develop his work, and it has grown in scale and complexity over time.



He is renowned in Public Art, and walked us through the coordination, implementation, and development of these large scale projects. He has

installed many high profile commissions, including a recent one at the Denver Airport.

A video of the unveiling of his installation at the Salt Lake City Airport can be seen here: <https://www.youtube.com/watch?v=CL7Xph8Rm50>

We had to cancel an in-person event to Gordon's studio earlier this year, and were so glad to be able to offer this virtual visit to our members via Zoom!

IMAGINE MUSEUM: GLANC CONNECTIONS

[Demetra Theofanous]

Our GLANC Connections program took us to the Imagine Museum in St. Petersburg Florida!



Executive Director Jane Buckman joined us for a special focus on Bertil Vallien, who is currently featured in an exhibit at the Museum. From sandcast works to blown forms, Bertil infuses a soulfulness in his work that immediately captures the viewer.



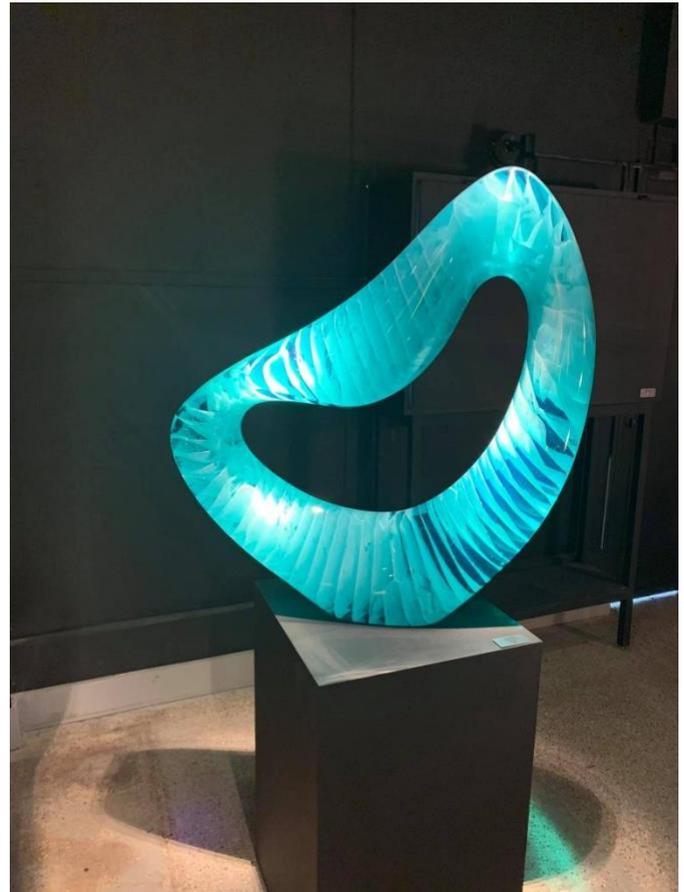


Bertil Vallien

We also heard the history of the founding of the Museum, which focuses exclusively on glass. Their permanent exhibit highlights historical pieces from the birth of the Studio Glass Movement, and takes us through to contemporary works from glass artists still practicing today. Jane showed us a wide variety of works in the Museum, and video reflecting the wonderment of attendees in viewing such a diverse range of works. We are looking forward to visiting the Museum, when circumstances for travel are in a better place!



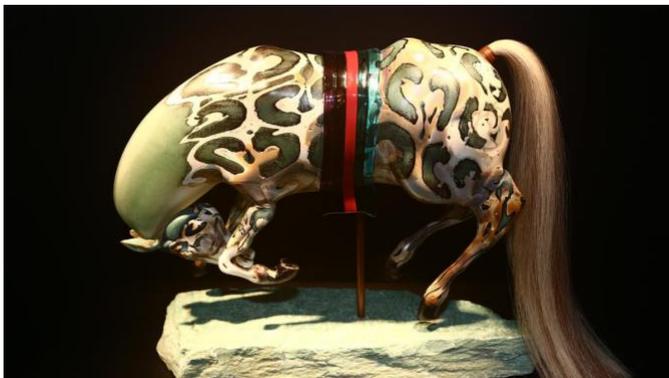
On exhibit at the Imagine Museum



Imagine Museum, St. Petersburg Florida



Imagine Museum, St. Petersburg Florida



Imagine Museum, St. Petersburg Florida

CHERYL DERRICOTTE: ARTIST MEMBER PROFILE

[Demetra Theofanous]

1. Tell us a little bit about yourself, including how long you have been in the Bay Area.

I am originally from Washington, DC, and moved to the Bay area in 2011. I lived in Oakland my first 5 years in the Bay, and moved into San Francisco 2016. My studio also made the move. I had a studio in American Steel in Oakland, and when I moved into San Francisco I moved into Yosemite Place Studios. I love being near you, Dean and Julie Alland!

2. When did you first start to work with glass, and what drew you to the material?

I began working with glass in 2000. My initial interest was the perfect mix of naivete and arrogance! I had been taking art classes after work at the Corcoran School of Art & Design, and had just completed a certificate in Ceramics and Sculpture. (I made pottery and stone carvings). The Washington Glass School had recently opened a few months before I finished the Certificate and I thought "Well if I can make a clay bowl, I can make a glass bowl!" That first workshop taught me a valuable lesson! Everyone finished making two bowls and I only finished one! I learned not to under-estimate glass one bit.

The next workshop I took was on glass and lights. I said I wanted to make a lighted sculpture about world poverty. Unbeknownst to me, there was a Washington Post reporter embedded in the class. She followed me & one of the school's co-founders, Erwin Timmers around watching the piece take shape and wrote about it the Post. A couple of months later when we had a show, the Post's art critic highlighted my piece and the co-founder Tim Tate's work in his article. Tim pulled me aside and said "I think you have a future in glass." He introduced me to the Penland School of Crafts, told me about Therman Statom's work because he wanted me to know about a famous Black artist in glass who was also from DC and encouraged me to take Therman's class. I took the class in 2003 and

was introduced to glassblowing and hot ladle casting. I went back to Penland the next year in 2004 for a two month intensive in Venetian-style techniques with Claire Kelly.

Although I settled into kiln work, as I did not have access to a hot shop all the time, I wanted to be rooted in my craft and the history of glass. I have had the pleasure of going back to Penland a few more times over the year and am always invigorated by time spent in their beautiful studios with master instructors. Most recently/a few years ago, I took a sculptural glass with Lisa Beth Robinson and Kristin Thielking. I learned new glass casting techniques was introduced to bookmaking.

3. What are some of the central themes you explore in your work and how has this evolved over time? Text is an important component of my work. I always say I live under the tyranny of title, as my work often has a title before I ever cut a sheet of glass or reach for a piece of paper. My work was always political and it has evolved to embrace work on paper and artist books in addition to glass. I enjoy bringing historical images into contemporary conversations about race, gender, economics and the built environment. I think that art is uniquely positioned to allow us to have brave conversations about difficult topics.

4. Congratulations on being featured in the DeYoung Museum's DeYoung Open exhibition! What are the dates of the exhibition? Thank you so much! The show is up through Jan 3 and is included in membership. If not a member, timed tickets can be purchased here: <https://tickets.famsf.org/orders/283/calendar>

5. Tell us about the work you have in the exhibit My piece in the de Young Open is called "2017 Year-At-Glance: 214 Dead Black Men." Created in 2018, I took an actual wall calendar and hand-stamped a blue bullet on each day that a Black man was killed by the police that year. I was delighted that it was accepted into the de Young's show and

thrilled that it has been featured in several articles about the show.

6. While this work was created before the events with George Floyd this year, the subject matter and tension around it, is reflected in the divide we see in our country. How have the events this year contributed to your work process and the development of your work? I am delighted that my art is elevating the conversation about police brutality and the need for systemic change. The twin pandemics of COVID-19 and racism, have shown up in my work this year through the creation of new works on paper (while my glass studio building was closed in the beginning months of the pandemic) and embracing digital technology in a way I had not before. I have learned how to create and deliver Zoom artist talks and programs, as well as use Instagram to visual share portfolios of new work and do online programs (Instagram Live).

7. You recently completed a series called The Wolf and the Wheat. Can you tell us about that? *"The Wolf & the Wheat"* (2020) is a new triptych I created for the Hatch series at Villa San Francisco. Curated by re.riddle gallery, the Hatch series was the inaugural series of programs at this new residency at the French Consulate in San Francisco. This work is referencing Thomas Jefferson's often quoted commentary on the peculiar institution of slavery:

"But as it is, we have the wolf by the ear, and we can neither hold him, nor safely let him go. Justice is in one scale, and self-preservation in the other." (Jefferson discussing the Missouri question and slavery to John Holmes April 22, 1820. Ford, Paul Leicester, ed. *The Works of Thomas Jefferson, Volume 12*. New York: G.P. Putnam's Sons, 1905, p. 159.)

I had the pleasure of being the inaugural artist to have a micro-residency at Villa San Francisco from Sept 1-8, 2020. Using my artwork "The Wolf & the Wheat" as a starting point, I hosted a series of transdisciplinary programs online exploring the

intersection of French and American history through the lens of Thomas Jefferson and the Black side of his family, the Hemings. My mother's maiden name was Jefferson and my maternal side of the family came from Virginia. We always wondered if we came from Monticello. I shared autobiographical stories about my mom and our travels to France as part of my residency on my Instagram.

It was Thomas Jefferson's enslaved chef, James Hemings (Sally's big brother) who popularized French cuisine in America, when they returned from France, so one of my programs was an online panel with two renowned Bay area chefs, Tanya Holland of Brown Sugar Kitchen and Brenda Buenviaje of Brenda's French Soul Food.

During my online artist talk, I was also able to place Monticello, Thomas Jefferson's plantation, in geographical relationship to Charlottesville, VA, the site of a recent, deadly race riot a few years ago. This was an example of how I relate historical images to contemporary dialogues – a lot of people did not realize that the two locations were so close together. It helped them understand how these places have unhealed wounds that American society needs to grapple with. "The Wolf & the Wheat" (2020, Triptych) and "The Wolf & the Scale" (single print) are available through re.riddle gallery. The works are in editions of 6, one for each of Thomas Jefferson and Sally Hemings children.

8. What is next for you?

I am delighted to report that I just received a new residency in Oakland, called "This Will Take Time." I will have 5 weeks of access to a shipping container and I am going to return to the data on police brutality and extend the work I made for the de Young Open into a full series. While I love my little glass studio in Yosemite Place, my kiln takes up most of it so it will be great to have wall space to work on big calendar pieces.

9. For those wanting to become more involved or informed, where should people go to learn more about the Black Lives Matter movement? And

how can people contribute or become more involved?

The best place is the through these two websites: <https://blacklivesmatter.com> and the supporting coalition of more than 50 organizations: <https://m4bl.org> Both organizations have donation links for those in a position to contribute financial support. Additionally, the Executive Director of Black Lives Matter, Patrisse Cullors does video posts on her Instagram: <https://www.instagram.com/osopepatrisse/> She and one of the other co-founders, Alicia Garza had written books, for those who prefer to absorb ideas through the written word: https://www.amazon.com/When-They-Call-You-Terrorist/dp/1250306906/ref=sr_1_2?crd=W9K9E D2JDYVA&dchild=1&keywords=when+they+call+you+a+terrorist&qid=1604539885&srefix=when+the+y+call+you+a+%2Caps%2C222&sr=8-2

and

https://www.amazon.com/Purpose-Power-Come-Together-Apart/dp/B0892RCGFT/ref=sr_1_1?crd=1I3DXDYA 3GCO6&dchild=1&keywords=alicia+garza&qid=1604539923&srefix=alicia%2Caps%2C285&sr=8-1

Thank you, Cheryl, for this insight into your work, process, and creative passions, and best wishes on all of your future endeavours!

IN MEMORIAM: ROBERT MINKOFF (1951-2020)

[Demetra Theofanous]

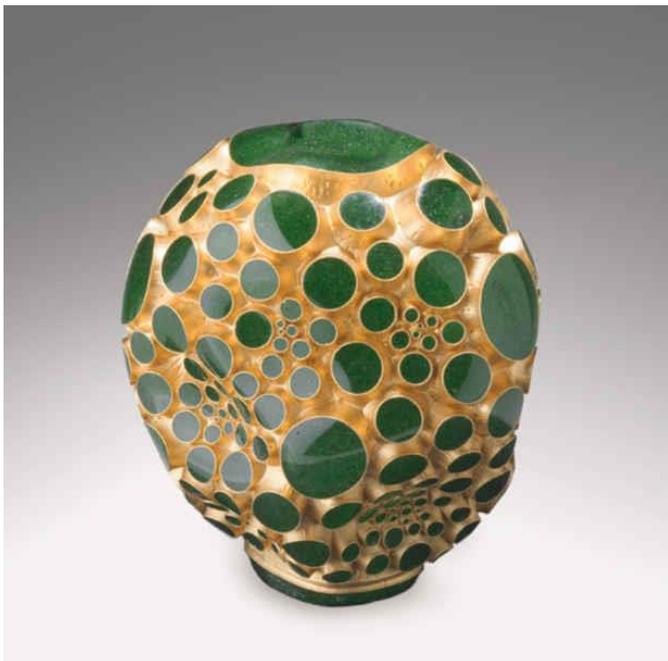
Former AACG Board and Visionary member Robert Minkoff passed away on Saturday, September 6 at age 69 after a two-year battle with CNS Lymphoma. When Robert retired from his family business, Minkoff Development, in 2005, he focused on his passion for the arts, creating the Robert M. Minkoff Foundation to promote understanding, education, appreciation, and overall success of the glass arts. His love of art, specifically glass art, led him to

serve on the boards of the James Renwick Alliance, Wheaton Arts, and the Museum of Glass in Tacoma, in addition to AACG. He was an active member of the glass community, and used his foundation to create scholarships for up and coming artists. Robert's passion for glass and the energy he brought to the community will be greatly missed.

IN MEMORIAM: MICHAEL GLANCY (1950-2020)

[Demetra Theofanous]

Artist and fine art educator Michael McCoy Glancy passed away on Saturday, August 29, after a difficult battle with lung cancer. He got his start in glass as a result of a chance encounter with glassblowing, in Santa Fe, NM. Soon after, he built a hot shop of his own, and eventually met Dale Chihuly who encouraged him to pursue a degree in glass at the Rhode Island School of Design (RISD). He completed his MFA at RISD under Chihuly's mentorship, though he took a very different direction with his work. Electroforming because his signature, creating work that was deeply engraved, sand-blasted, and then electroformed in copper, silver, and gold.



Michael Glancy

His work had a cosmic quality, deriving inspiration from the natural world. Tina Oldknow, former Curator of the Corning Museum of Glass, wrote, "Michael Glancy's work is aesthetic, it is scientific, and it might be considered as growing, literally by hand, from a near molecular vision." Glancy went on to have a career spanning four decades, and is in Museum collections around the globe. His legacy will continue, with his work being featured in many public and private collections.

IN MEMORIAM: CRAIG ZWEIFEL (1944-2020)

[Demetra Theofanous]

Craig Zweifel passed away on August 3, 2020, after a long battle with Parkinson's disease. He grew up in Oakland, California, and enrolled in San Jose State University where he fell in love with glassblowing. He once said, "At my first glimpse of the hot glass studio, I was mesmerized by the glow of the molten glass, the fire and the heat, the roar of the furnaces, the rhythm, the dance, the process." He later moved to Wyoming, where he built his first glass studio in 1969. Zweifel's glass was notable for his unique surface treatment, created by applying silver through a special process he developed. This created unique iridescent colors on the surface of the glass that quickly became his signature. Glass was always the driving force and inspiration in his life, and he will be remembered for his artistry and his incredible energy and spirit.



Craig Zweifel, vessel

IN MEMORIAM: HOWARD BEN TRE

[Demetra Theofanous]

With sadness we share that Howard Ben Tre passed on June 20, at age 71. Dale Chihuly pulled him into glass, when he invited him to pursue his masters degree at RISD. While Chihuly's work channels bright colors and patterns, Ben Tre evolved in a different way. While he also appreciated working in scale, to him it was not about the color of the glass at all, but the quality of the light. He is credited with developing a technique for casting very large scale sculptures from glass, that were inordinately durable and able to withstand changes in the weather.



As described by the Corning Museum of Glass, Ben Tre's pieces were inspired by a variety of elements including architecture and industry, featuring references to columns, fragments of stone, mechanical components and more. He was an artist that relied on both sides of his brain - infusing his work with artistry and engineering. Ben Tre was interested in the way light came through glass, and transforming public places with his work, and his incredible sculptures can be seen in various places around the country.

IN MEMORIAM: WARREN GRAY POOLE



Warren Gray Poole passed away on Wednesday, August 12 at the age of 89. He was born in Mt. Kisco, New York, on April 18, 1931, to Mildred and Arthur Poole. He had two older brothers, Gordon L. Poole and Roger Poole. When he was a young boy the family moved to California, first to San Francisco and then to the Stanford campus. He loved the freedom and opportunities of growing up on the campus. After a year attending Palo Alto High School, he transferred to the Choate School in Wallingford, Connecticut.

He attended Harvard University, earning a bachelor's degree in English literature. Following his graduation he married Barbara Ann Stober of Maplewood, New Jersey. They travelled west in his old jalopy so he could attend Stanford University's Graduate School of Business. After several quarters in the business school he was called into active duty in the U.S. Army where he served in Anchorage, Alaska. His son, Bruce, was born while they were living in Alaska. Upon returning to Stanford he finished his MBA in 1957. His son Christopher was born that year. His daughter, Leslie, joined the family in 1961. She predeceased Warren in 1980.

His first job was with Del Monte Corporation in San Francisco. In 1962 he joined McKinsey & Company in San Francisco and then in Melbourne, Australia. The family truly delighted in their two years in Melbourne. When they returned to California Warren became President and CEO of Manning's

Inc. He subsequently was a founder and President of Food Dimensions Inc.

Warren and Barbara became enthusiastic collectors of Contemporary Glass. He served on many corporate boards during that time, including the Art Alliance for Contemporary Glass. He will be remembered for his smile and his gentlemanly demeanor.

Warren is survived by his wife, Barbara, son Bruce and wife Melinda, son Christopher and wife Katie, grandchildren Andrew (Fabiane), Eric (Natalie), Russell, Jack, Emily and Kelly, and great grandson, Mason. A private memorial will be held on August 24.

Memorial gifts may be made to CERF+ The Artists Safety Net at 535 Stone Cutters Way, Suite 202, Montpelier, VT 05602 or a [charity of your choice](#).

MURANO GLASS: AN ANCIENT ART REVIVED

[NY Times Style Magazine]

"A new generation of artisans is adding to the long history of the Italian craft, known for its strange shapes, odd colors, and secretive techniques."

Read more at the following link:

<https://www.nytimes.com/2020/09/30/t-magazine/murano-glass.html?action=click&module=Well&pgtype=Homepage§ion=T%20Magazine>

GLANC Artist Member News

Dean Bensen in the Ming Shangde Glass Museum's 5th Annual Exhibition; Guangzhou, China

Dean Bensen received a Medal for his work in the Ming Shangde Glass Museum's 5th Annual Exhibition; Guangzhou, China

Dean Bensen in INTERSECT Chicago/SOFA via Momentum Gallery; November 6-12; virtual exhibition with a VIP Preview on Nov. 5. www.sofaexpo.com for details.

Latchezar Boyadjiev in the Glass Art Fair via Habatat Gallery. www.glassartfair.com

Cheryl Derricotte in the DeYoung Museum group exhibition, "The DeYoung Open". On view through January 3, 2021.

Mark Lightfoot in Manna Gallery's upcoming exhibition, "New Work by Mark Lightfoot and Wilma Wyes". October 31 - December 18, 2020. Located at 473 25th St, Oakland CA, 94612. Hours: Saturdays 12pm - 5pm and by appointment.

Demetra Theofanous in the Ming Shangde Glass Museum's 5th Annual Exhibition; Guangzhou, China

Demetra Theofanous received a Medal for her work in the Ming Shangde Glass Museum's 5th Annual Exhibition; Guangzhou, China

Demetra Theofanous in INTERSECT Chicago/SOFA via Momentum Gallery; November 6-12; virtual exhibition with a VIP Preview on Nov. 5. www.sofaexpo.com for details.

**** Reminder to GLANC Member Artists - help us help you! Submit your artist news by the end of Dec., March, June, and Sept. to have it included in the quarterly newsletter! Submit to glncweebler@gmail.com . To be included you must put "Newsletter Artist Member News" in the subject line, and list your name, exhibition/award title, exhibition venue, and dates in your email.**

OTHER HAPPENINGS

SOFA/INTERSECT CHICAGO: Live online Nov. 6-12; Each day will have special programming including talks, virtual tours and more - free and open to the public. Visit www.sofaexpo.com .

Bertil Vallien Artist Talk via Habatat Gallery - free and open to the public. Email aaron@habatat.com for Zoom registration link.

Through Jan 17, 2021: **Preston Singletary:** Raven and the Box of Daylight; Wichita Art Museum

Through Jan. 24, 2021: **Judith Schaechter** in the Path to Paradise; Toledo Museum of Art

Through January 10, 2021: **Chihuly** at Cheekwood; Cheekwood Botanical Garden and Museum of Art in Nashville, TN

On Extended View: **Martin Blank's** Current at the Tacoma Art Museum; Tacoma, WA

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.montaguegallerysf.com
- Pilchuck Glass School: www.pilchuck.com
- Public Glass: www.publicglass.org