

FUSION [A New Century of Glass] demonstrates the dynamic role of glass in the twenty-first century. The exhibition includes 20 contemporary artists working nationally and internationally who have engaged the medium of glass as part of their artistic practice. These artists have created works that embrace the diversity and depth of the human experience. Their objects reflect a range of subject matter and style and are in dialogue with concerns of the present day. Artists embrace themes of social isolationism, paranoia, the passage of time, and also address the impact of technology on humanity and the environment, while exploring the dichotomy of utopian ideals and the realities of modern daily existence. The safety and sacredness of the home, family life, gender roles, and interpersonal relationships are also questioned. Artists offer a new context for historical models and art forms, contrasting the inherent beauty and intrigue of glass with their introspective and personal approaches to the medium.

ARTISTS

Lisa Capone
Steffen Dam
Andrew Erdos
Susan Taylor
Glasgow
Katherine Gray
Timothy Horn
Luke Jerram
Karen Lamonte
Silvia Levenson
Beth Lipman
Walter Martin &
Paloma Munoz
Josiah McElheny
Matthias Megyeri
Marc Petrovic
Charlotte Potter
Clifford Rainey
Mark Reigelman
Kari Russell-Pool
Judith Schaechter



Karen LaMonte (American, b. 1967). *Chado*, 2011. Cast glass. 38 3/16 x 32 5/8 x 36 1/4 in. Courtesy of the artist and Imago Galleries. Photographer: Martin Polak. © Karen LaMonte 2010.

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Cover Photo: Beth Lipman (American, b. 1971). *Bride*, 2010. Mouth-blown glass and painted wood. 120 x 90 x 90 in. Courtesy Claire Oliver Gallery, NY

FUSION

[A NEW CENTURY OF GLASS]



JUNE 14–SEPTEMBER 9, 2012

WHAT IS GLASS?

Glass is a rigid material formed by heating a mixture of dry materials to a viscous state, then cooling the ingredients fast enough before they can form into the perfect crystal arrangement of a solid. Being neither a liquid nor a solid, but sharing the qualities of both, glass is its own state of matter.



Judith Schaechter (American, b. 1961). *An Invocation*, 2009. Stained glass mounted in a light box, 24 x 33 x 6 in. Courtesy Claire Oliver Gallery, NY.

Glass began to be worked by humans in the Middle East in 4000 to 3000 B.C. Glassblowing followed later in the 1st century B.C. when introduced in the Roman Empire around the Mediterranean Sea. During the Middle Ages and the Renaissance, innovative techniques developed including enameling, gilding, and filigree. Glass boomed in America in the 17th and 18th centuries, particularly in the settlement in Jamestown, Virginia, which produced glass bottles, windowpanes, and beads.

During the 1950s, studio ceramics and other craft media in the U.S. began to gain in popularity and importance. The catalyst for the development of studio glass in the U.S. was Harvey K. Littleton, a teaching ceramist at the University of Wisconsin-Madison. Littleton began experimenting with hot glass in his studio in 1958. He then realized that his desire to develop studio glassblowing in America could become a reality after encountering the small, historic glasshouses of Italy and experiencing limited success with his own glassblowing experiments. From the 1970s through the 1980s, the Studio Glass Movement became an international phenomenon.

MAKING ART WITH GLASS

Historically, the American studio craft movement followed European craft movements that focused on traditional craft materials and processes such as wood, woodworking, furniture making; glass or glassblowing; clay or ceramics and textiles; and metal or metalworking.

In the United States in the 1930s, crafts flourished at the local level thanks to the Works Progress Administration, and American art programs began to include craft programs more and more as part of the fine arts curriculum.



Josiah McElheny (American, b. 1966). *Landscape Model for Total Reflection Abstraction (I)*, 2004. Mirrored glass and metal. 14 x 87 x 57 in. Dallas Museum of Art, Gayle and Paul Stoffel Fund for Contemporary Art, 2004.25.A-S

A NEW ERA FOR GLASS

Over the past half century, glass has gained new awareness as a fine art medium. With the advent of the American Studio Glass Movement in 1962, glass became a more accessible form for creative expression. Artists such as Harvey Littleton established independent workshops and influenced the next generation of artists, including Dale Chihuly.

In 2002, the Oklahoma City Museum of Art opened the doors to a new downtown facility with *Dale Chihuly: An Inaugural Exhibition*. Organized by the Museum in celebration of its 10th anniversary downtown, *FUSION [A New Century of Glass]* acknowledges the important role of glass at the Museum and presents alternate perspectives by a new generation of artists.

PROCESSES AND TECHNIQUES

Cameo glass – Glass of one color covered, usually by casing, with one or more layers of contrasting color(s); outer layers are acid-etched, carved, cut or engraved to produce a design that stands out from the background

Etched glass – dipping glass with acid resistant pattern into acid solution

Fused glass – glass that has been fired in a kiln at a variety of possible temperatures (slumping, fusing)

Glassblowing – inflating molten glass into a bubble with the aid of a blowpipe or tube

Glass casting – process in which glass objects are cast by directing molten glass into a mold where it solidifies

Lampworking – glasswork that uses a gas fueled torch to melt rods and tubes of clear and colored glass (also known asameworking or torchworking)

Stained glass – colored glass material or the artworks made from it

Source: <http://www.cmog.org/research/glass-dictionary>



Mark A. Reigelman II (American, b. 1983). *Breaking the Bottle Installation*, 2011. Glass and mixed media, Variable Dimensions. Courtesy of Heller Gallery, New York, NY