

Palm Springs Art Museum

No Glass Ceiling!

Women Working in Glass, Part 1

October 14, 2017 to March 5, 2018

This exhibition is curated by Glenn Ostergaard and David Kaplan



Kate Rhoads, *Red Polyp* (detail), 2007

Christina Bothwell

Happy Ever After, 2016

Glass; cast, ceramic, oil paint, mixed media

65 x 30 x 14 inches

Courtesy of Austin Art Projects, Palm Desert, CA

"In my work I am drawn to the processes of birth, death, and renewal. What lies below the surface fascinates me and I try to capture the qualities of the "unseen" that express the sense of wonder that I feel in my daily existence. I am attracted to glass because it can do everything that other sculptural media can; in addition, it offers an inner space and transmits light.

Technique: I begin with my clay heads, which after finished, I fire in my ceramic kiln... I then pit fire the piece outside in a chimney that smokes the piece, infusing it with the colors of smoke and ash. Then, I make the figural portions of my piece (that will end up as cast glass) from beeswax, which I heat in a skillet until it achieves the consistency of warm clay. Basically, my process is the lost wax process... After the wax piece is finished, I make a mold using equal parts casting plaster, powdered silica, and talc. Then, using a large crab pot, I steam the wax out of the mold. What I have left is a large mold with the interior space where my beeswax sculpture was. When the wax is out of the mold, I fill the empty mold with pieces of clear glass. I heat the filled mold (in a glass kiln) to 1500° F until the glass is melted, once the mold is leveled off, I cool it slowly - honoring the thickness of the glass within the mold (so as to avoid cracks).

After the glass firing, I cold-work the glass to remove the roughness and sharp edges,... and then I am ready to attach the fired ceramic parts to the polished glass portion of the piece. This is also the time I add any found objects that hold personal meaning (to me) to the piece...When I combine glass and clay, I use a lot of adhesives. I wear a huge respirator and avoid inhaling or touching any of the glues.

I have to prop the piece up so as to keep the glued parts in place. After the glue has set, I grind and sand the work where the glue has been applied, and I use ashes, plastic resin clay, and oil paints to blur the demarcation that divides the glass and the clay. After all parts of the piece are assembled, I work on the surface of the glass with oil paints. My formal training as an artist took place at an academy for painting, so painting is something that is dear to me. I find that the application of oil paints to my pieces add an extra layer of narrative, and ease the transition from one material to the other. - Christina Bothwell





Heike Brachlow

Omega, 2016

Glass, kilncast

14.25 x 15 x 11.5 inches

Courtesy of the artist and Bullseye Projects, Portland, OR

"She draws her inspiration from her travels, human interaction, architecture and geometry. Due to a love of color and a frustration with the limited palette available in glass, she makes her own colored glass. A liking for the unexpected results in sculpture that works on different levels and somehow transcends objecthood: the work physically engages the viewer. Monumental solid cylinders move effortlessly when touched, delineating time and space. Forms stacked on top of each other might fall at any moment to create chaos, geometric shapes precariously balance on a single point of contact." - HeikeBrachlow.com

Technique: "Heike's often precariously balanced sculptures aim to physically engage: the viewer becomes toucher – invited by words or form, boldly or guiltily. Colour is an important part of her work: the exploration of the interaction of colour, form and light in solid transparent glass during her PhD research has led her to producing her own glass colours, adding metal oxides to the glass batch during the melting process. This enables her to create a personal palette, which consists mostly of subtle tones and polychromatic colours, that is colours that change in different types of light. Her work reflects her attraction to movement and transformation, both in colour and form."

- Royal College of Art, London, UK

"Heike Brachlow's new sculptures were developed during a residency at the Australian National University, where she spent three months early in 2015. They are based on a concept invented by London-based designer Tony Wills: surprising three-dimensional forms can be created by joining the edges of two flat surfaces that have the same circumference. These forms, when transformed into glass solids, show off the characteristics of transparent colour: variations in hue and value depending on the form as well as changes in different types of illumination." - Traver Gallery, Seattle, WA

Nancy Callan

Plum Eddy Droplet, 2017

Glass, blown and polished

19 x 14.5 x 14.5 inches

Courtesy of Nancy Callan

...The 'Droplets' suggest another universe, the world of elements and beings too tiny for the naked eye to perceive. The glass in these pieces highlights the qualities of transparency and suspension. The tiny pieces of cane expand into hollow translucent tubes as the form is blown, mimicking the way we might view water through a microscope and discover a hidden world full of life... The 'Droplets' are a new series in which I explore the micro-world of nature in an abstract way. The hand-sanded surface and subtle cane layers create a soft, dimensional aspect that plays against the simple, clear teardrop shape." - Nancy Callan



Technique: "My work in glass is centered on the marriage of form and surface. I enjoy the refinement that comes from making a shape numerous times and perfecting how a pattern and form can work best together. Many of my forms are drawn from nature: seeds, leaves, clouds, raindrops and even insects have beautiful shapes and textures..."

My aesthetic embraces irregularity, experimentation, and a wide range of color combinations. The traditional Venetian cane methods and incalmo techniques can be used in new ways to create varied line widths, broken canes, and distorted patterns. It is fun to realize that I can do things in glass that I thought weren't possible five years ago. As my skills grow, I continue to embrace a sense of adventure and play in the studio." - Nancy Callan

Cobi Cockburn

Call of Light, 2012

Glass, kiln formed and cold worked

45.5 x 201 x 1.625 inches (installed)

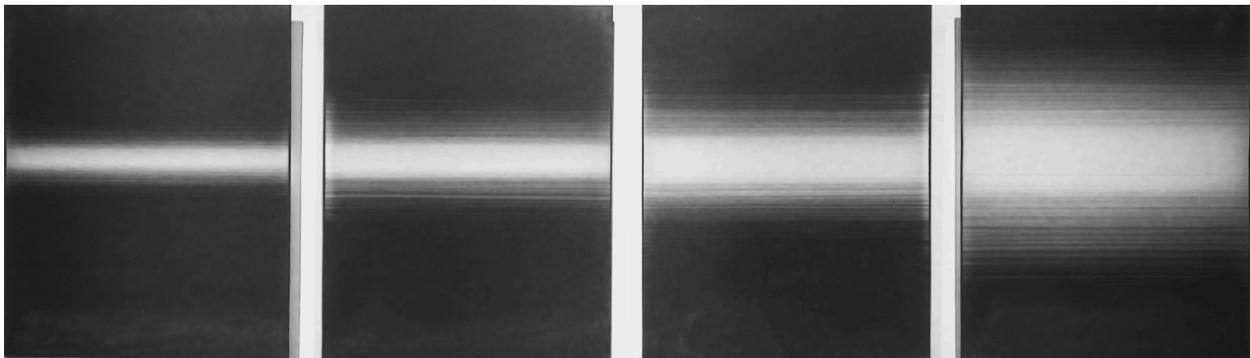
Courtesy of Bullseye Projects, Portland, OR

"I focus on making objects that are each unique, calming and whole in experience: forms that purely express myself and reflect my most instinctive feelings."

- Cobi Cockburn

Technique: Cobi's fused and carved glass forms draw heavily from her long-term interest in the material and the making of hand woven forms. In developing these pieces, she has carefully considered and blended her interests in fibers, her love for the natural Australian landscape and her growth as a young mother and artist. - Sabbia Gallery, Sydney, Australia

"Cockburn's working methods of fusing, slumping, rolling, hot forming and cold working glass demonstrate clear connections from one piece of work to the next. ..Central to her motivation is the desire to create works of subtlety and grace." - Karen Finch, Artlink, Issue 28:2, June 2008





Laura Donefer

Tacoma Amulet Basket, 2013

Glass, blown and flame-worked

36 x 27 x 12 inches

Collection of Candice and Barry Morse

"There are inner forces in my life that seem to be unrelated to conscious thought, and it is from within those unseen realms that I uncover my voice. My body is my house; the bones and blood of me lining my inner core to the physical world around me. Throughout my life, I have been twinned with nature, sometimes feeling no different from a tree, a stream, a bolder. I have always tried to be free within the company of the earth, to let my insides open up within the strong presence of the sensual world. For me, glass is a metaphor for life. It can be totally transparent and reveal what is inside, or opaque to hide, or translucent and mysterious by giving mere glimpses of what might be there."

Technique: I love being a woman! When

I met hot glass for the first time and was allowed to touch it, I fell in love with being a woman all over again. How wonderful to be able to express how I feel from my inside out...beguiled by this breath taking material, so unabashedly sensual, so molten, so hot without any excuses! Oh Yes, yes!!!! Glass to me is the essence of the female in her purest form, and it is a privilege to work with. How lucky am !!! Glass is everything that I strive for, glass never has to apologize for the way it behaves! Glass married to colour is life itself. Glass clear and cooled...the constellations above! Glass bound to metal is the perfect relationship we all long for and glass hot out of the furnace is unimagined erotic love. If you were to look inside my secret self there would be a furnace of hot-honey horny "help me mama" glass!!!!!" - Laura Donefer

Josepha Gasche-Muche

06/12/16, 2016

Liquid crystal display glass and canvas

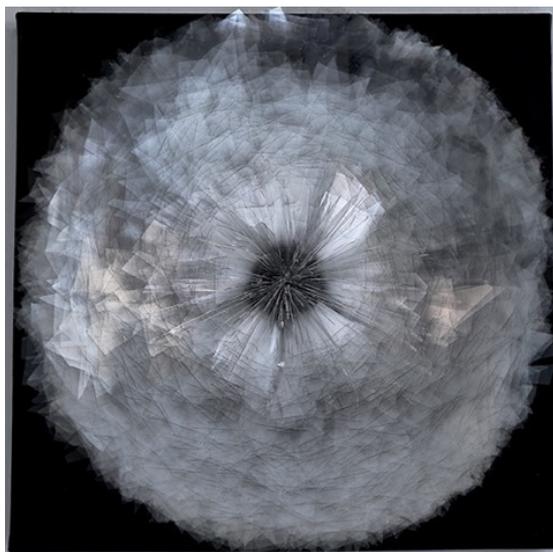
19 5/8 x 19 5/8 x 3 7/8 inches

Courtesy of Heller Gallery, New York, NY

"From the beginning, the most important and lasting inspiration for my work has been light. Light appears, briefly flashes, and disappears. It cannot be captured, but in several of my works I succeeded in taming it. This is a great and exciting challenge. I want to design using light. Light has a positive influence on our mind, affects us in a very essential, original way," she told the Hot Sheet in an interview in February. "My objects present the diverse and unlimited variations of the manifestations of light using the medium of glass." - Josepha Gasch-Muche, 2011

Technique: Josepha works with very thin, industrial liquid crystal display glass. Breaking it into shards, she arranges them, by the thousands, into simple geometric forms, which simultaneously reflect and absorb light.

"...My teacher, the perceptual psychologist and Bauhaus artist Boris Kleint, opened my eyes to the fascination of material and encouraged me to explore it. Any material, whether natural or industrially manufactured, has its own character and a specific structure. All of the potential for shaping it, are therefore inherent. I also learned from Kleint that material does not show its true face until it has been destroyed. That means that as an artist, one has to reach into its depths in order to get to the bottom of it and then piece it together again. What was also important for me was encountering works by the American Minimal artists Donald Judd, Carl Andre, Sol LeWitt, and Agnes Martin. Their search for ultimate forms and forms in art and their emphasis on primary geometric structures had a major influence on me. Yet my occupation with Martin Heidegger's philosophy also deeply influenced my understanding of art."
- Josepha Gasche-Muche, 2016



Anja Isphording

#164, 2017

Leaded glass, kilncast, lost wax technique,
cut and polished

14 x 15 x 15 inches

Courtesy of Heller Gallery, New York, NY

"Isphording makes intimate-scale objects, which are tactile and rich with deeply saturated colors. Her glass pieces are reminiscent of basic molecular structures, honeycombs or coral reefs, but their biological reference remains ambiguous. She explores nature without ever literally reproducing it." - Heller Gallery, New York, NY

Technique: "I used to start with drawings but lately I start right with the wax, play around and try little bits and then the piece grows from there. I always use bees wax, it's harder than the black wax and keeps its shape much better... Every part of the wax model I shape by hand, I almost never use molds for the wax. That part of the lost wax process takes the longest, I often work 6 to 8 weeks just on the wax.

If I want a certain color in a certain place like #164 (the green bits) I cast the details first and attach them to the base wax model.

After the melting in my kiln the piece has to anneal for at least two weeks, after that I carefully dig the piece out and finish it with grinding and polishing."

- Anja Isphording



Photo: Raymond Lum



Joey Kirkpatrick and Flora Mace

Pear, 1991

Glass, blown with powders

24 x 15 x 15 inches

Gift of the Estate of Gladys M. Rubinstein

"The large scale 'Still Life' sculptures confront the viewer and awaken our appreciation of the visual world around us. This makes us look outside ourselves and recognize the celebratory aspects of everyday life, our dependence on nature, it's cycles and seasons." - Kirkpatrick & Mace

"We're kind of like the tide; Joey has her ideas of what she would like to portray, and I have some of my own ideas, and depending on whose energy is a little stronger at a particular time is which way it fluxes." - Flora Mace, *Artists at Work*, 1990

Technique: "The process we use when making the glass fruit and vegetable forms is unique. Our approach evolved out of our experience using the two dimensional painting tradition. As in painting, we have learned to build layers of color by sifting colored crushed glass powders onto hot glass during the blowing process. It was exciting to find a method of "painting" onto three dimensional blown glass, creating forms with a painterly surface of realistic color and textures." - Kirkpatrick & Mace



Apricot, 2000

Glass, blown

10 x 15 1/2 x 10 inches

Gift of the Estate of Gladys M. Rubinstein



Apple, ca 1991

Glass, blown

14 x 18 x 15 inches

Gift of the Estate of Gladys M. Rubinstein



Vladimira Klumpar

Sea Subject 1, 2010

Glass, cast

26.5 x 15 x 8.75 inches

75th Anniversary Gift of Arlene Schnitzer

Her sculptures move between an architectonic exploration of form and a more organic, sensual vocabulary. True to the lessons of her teacher, Stanislav Libensky, she makes full use of the malleable properties of glass – optical geometry, color/light density and a measured translucence, which allows us to enter a piece... - Heller Gallery, New York, NY

Technique: "I usually begin with drawings and small models, from which I develop a real size model from plaster and some other material. I then take the model to a professional workshop, specializing in cast glass sculptures. At first, a mold and its negative imprint are made -- usually out of stone plaster, ground quartz sand and a metal reinforcement. Large molds weigh several hundred kilograms and dry for at least a month - only then can a mold be placed in the kiln. The mold has to be placed and leveled perfectly. It is then filled with glass... The kiln can be closed and a slow, computer-controlled process of melting and cooling begins...the glass becomes soft and around 830 °C, begins to flow and fills the entire mold to its every detail. At this temperature, when everything is scorching hot, it is possible to open the kiln and see what is going on and whether the material has leaked into all details. At this stage, more glass can also be added to fill the mold completely.

The temperature is then lowered to around 500 °C. For large objects, the temperature comes down to 450-460°C in about two days...and the process of gradual cooling begins. Its length depends on the shape of the sculpture and the amount of glass. When the kiln is finally opened...the cast remains in the open kiln for a few more days...to reach room temperature. The casting is then carefully removed from the mold and cleaned, the mold is broken into pieces. I then discuss the next steps with the grinder: which part will be ground, what will be left as it is, what will be sanded and polished by acid. We discuss the process often and I have to be there to decide on many important details.

The technique is extremely demanding and expensive, but it enables us to use glass as a sculpting material. Unlike with bronze, we are limited by the fragility of the material. But glass, is the only material that allows the viewer to look inside the sculpture, into its negative, and sometimes illusionary, inner space.

- Vladimira Klumpar, *Work in Glass*



Karen LaMonte

Reclining Nocturne 2, 2016

Glass, cast

33 x 57 x 34 inches

Courtesy of Austin Art Projects, Palm Desert, CA

"I use the absent nude cloaked in transparent glass dresses to investigate the tension between humanism and eroticism, the physical and the ethereal, the body and the spirit...The sculptures are at once intensely physical – muscles and flesh strain against clinging fabric – and yet insubstantial: the figures are absent, implied only by the shapes pressing against the clothing." - Karen LaMonte

Technique: "The lost-wax technique I have developed renders details as fine as the stitches of the clothing, the warp and weft of the material, visible in glass. I believe this level of detail invites an intimate relationship between the viewer and the sculpture. The double-walled castings suggest these two skins by intermittently making visible either the body or the clothing, depending on the play of light. I have noticed that people have a very strong and personal response to my work, and I feel it is inspired by the specificity and high level of detail in the sculptures." - Karen LaMonte, *Glass Quarterly*, Fall, 2008,

Photo: Martin Polak

Silvia Levenson

She Flew Away, 2016

Glass, kilnformed

Swing: 2 x 15.5 x 7.75 inches

Shoes: 2.5 x 3 x 7.25 inches each

Courtesy of the artist and Bullseye Projects, Portland, OR



"I explore daily interpersonal relationships through installations and objects that state firmly what is usually felt or whispered. My work is centralized on this unspeakable space, which is oftentimes so small, located between what we can see and what we feel. I use glass to reveal those things that are normally hidden."
- Silvia Levenson

She Flew Away was included in Levenson's project titled *Identidad Desaparecida*, which translates to identity cards of the missing. The project was one of her many statements on the reign of terror that Argentina faced from 1976 through 1983. A time when children, were systematically given to military or police families or others who supported the dictatorship of General Videla. The children's mothers were pregnant when abducted and tortured until they gave birth, or impregnated through rape while in prison, and then thrown into the river to their deaths. During this time, 30,000 people disappeared (los desaparecidos), including members of

Levenson's own family and it is estimated 500 children were stolen as babies.

Technique: Levenson incorporates kilnformed glass and mixed media as a means of expression, she considers her art an act of "revealing," saying that, "making visible what is normally hidden or cannot be seen, is an integral part of my work, and I use glass to represent this metaphor; a material we use daily to preserve foods and beverages, their integrity protected in containers and bottles. In my artworks I use glass to preserve the memory of people and objects for future generations. I am not interested in the potential beauty of the material, but in its function to preserve and protect. To me glass embodies the idea of resilience."

Beth Lipman

Column VIII, 2015

Glass and glue

45 x 20 x 20 inches

Collection of Candice and Barry Morse

"People ask why I don't work in color. I really enjoy how the clear glass really frustrates your eye. You can see it, but you're also seeing through it. It's really visually unattainable. You can own it, but you can't really visually own it. And that kind of frustration, that perpetual frustration of not being able to visually completely own these objects is something that is so important to my work. And when I do choose to work in color, I try to kind of recreate that, whatever that is. So, I usually do monochromatic colors: I'll do black on black, or white on white..." - Beth Lipman, Corning Museum of Glass, June 11, 2007

Technique: "I use blowing, solid sculpting, kiln-forming, lamp working. I paint on the glass with craft paint, I glue it together with silicone, I do whatever it takes to create the object. I'm kind of an anti-purist in that way. I don't really, you know, cling to technique for technique's sake. I want to keep the process a lot more spontaneous and more expressive. Some people wonder how I put these things together. I have a B.F.A. in both fibers and glass, and I think some of that pattern-making that I did as a fibers student is still kind of really deep tissue into my psyche. Because when I put this work together, I basically compose it on a piece of brown paper. I'm very obsessive-compulsive and I'll spend hours, you know, rearranging things at this point, because right now, I'm not even looking at specific paintings anymore, it's more like genre. Once I finally get the composition, then I'll number everything, label it, and every time I go to install the work, it's slightly different. So, it's almost like redoing a drawing over and over again."

- Beth Lipman, Corning Museum of Glass, June 11, 2007





Jessica Loughlin

an ever changing constant (white), 2013

Glass, kilnformed

22.87 x 35 x 1.5 inches

Courtesy of the artist and Bullseye Projects, Portland, OR

"My work investigates space, seeing distance and understanding how wide open spaces, particularly of the Australian landscape affect us. I am fascinated by the unreachable space. The view we look upon, but can never reach...In this minimal landscape, all elements are stripped back, light becomes the landscape and I am left looking at space, the space between here....and there. This viewed distance is a place we can never reach, never get to, for as we move towards it, it moves away from you. Is this a real place or is it a projected space of the imagination." - Jessica Loughlin

Technique: "When visiting Kati Thanda (Lake Eyre) in South Australia, one becomes immersed in the present, but in the context of a much greater timeline. Lake Eyre is a landscape of water. Water travelled, evaporated, its residue left and then becoming visible again at altitude as cloud. An ever changing constant of formations."

"The process I've created to make the pieces reflects the concept. Solid glass is ground up to make glass powder. With water, the powder is moved across the glass surface. I then leave the water to evaporate: it leaves an imprint—a watermark—in the glass. The piece is then fired in the kiln and the process repeated for subsequent layers. The process is movement of water through evaporation." - Jessica Loughlin

Lucy Lyon

Personal Spaces, 2016

Glass, cast and stained and aluminum
25.5" x 20.5" x 18.5"

Courtesy of LewAllen Galleries,
Santa Fe, NM

"My earliest interest in art came during hours of looking at my mother's art books of Degas, Goya and Thomas Hart Benton, among others. When I was in my early twenties in New York City, I became aware of Edward Hopper's work. I feel that my work resonates with his. I see my figures as having a sense of being apart, separate, even in the company of other figures. It's the idea of having private thoughts in public places, and I see that in Hopper's work. My pieces come from lingering impressions of how I have seen people interacting, or not interacting. Much of my (early) work has involved reading or libraries. These are places where one can be in a private space and public simultaneously." - Lucy Lyon



Technique: Lyon sculpts using the lost wax casting method. A figure is sculpted in wax. A plaster mold called an investment mold is formed around the completed wax sculpture. The wax is steamed out and the mold is placed in the kiln. A flowerpot holding glass is positioned over the mold so when the kiln reaches peak temperature the glass will flow through the hole in the flowerpot into the mold. The kiln heats slowly, allowing moisture to escape and the glass to reach viscosity. The annealing process takes days as the glass must be held at its annealing temperature and then cooled very slowly and steadily to prevent it from cracking or breaking easily when cured. One figure can remain in the kiln for ten days to six weeks.

"I started working in glass simply because it is a very seductive material. I have chosen to focus on sculpting figures. What interests me most is trying to convey the intellectual and emotional state of the individuals in my pieces, relying on subtle gestures, a turn of the head or twist of the hips, to express the figure's state of mind. The setting or environment for these figures has been pared down to simple geometric forms. Refining the figure has absorbed much of my time. Throughout the years, I have tackled the technical challenges of increasingly larger work. The increased scale allows for more nuance of expression in each sculpture." - LucyLyon.com

Photo: Addison Doty

Debora Moore

Orchid in Vase, 2017

Glass; blown and sculpted

70 x 11 x 9 inches

Courtesy of Joan Stonecipher
and Austin Art Projects

"I utilize the medium of glass to translate the breathtaking grandeur and delicate fragility of the natural world into a unique sculptural interpretation. The intricate structure of living things and how they thrive in harmony with each other is explored in my reflection of orchids and other botanical studies." - Debora Moore

Technique: Debora Moore's glass orchids are hand-blown, unique pieces. Always intrigued by nature, the artist found her voice in glass by creating graceful sculptures of flowers. She now concentrates her energy exclusively on orchids... Moore creates a watercolor for each piece and works out the palette for her orchid flowers on paper first. She then blows the flowers and leaves, taking her cue from nature, but heightening the color with artistic license. While capturing the fragility of the flower in glass, Moore's blooms are a powerful homage to nature's infinite possibilities.

In a recent article on the artist, Judy Wagonfeld writes: "[Moore's] regal botanical specimens, though based in reality, spill from imagination; composite imagery garnered from hiking orchid-lush forests in India, Thailand, Japan, South American and rain forests of the Pacific Northwest. Her art celebrates their essence, beauty, peace, fragility and strength of nature.

"In today's conceptual art world, Moore's abstracted style relates more to past artists who sank their aesthetic teeth into flowers. Photographer Harold Feinstein viewed flora as a spiritual messenger. Man Ray's calla lily, Robert Mapplethorpe's tulips and Salvador Dali's "Meditative Rose" inspire contemplation. Painter Georgia O'Keeffe's close-up views released the sensuality of organic life." - Nancy Hoffman Gallery, New York, NY



Sibylle Peretti

Silver Fields I, 2016

Glass, kiln formed, engraved, silvered, paper and wood

41 x 62 x 1.5 inches

Collection of David Kaplan and Glenn Ostergaard

"In my work I explore the lack of harmony between human beings, nature, and our inability of achieving a unity with the natural world. I strive to uncover hidden worlds in which a harmony can exist and heal...The overlay and containment of irreconcilable natures - of disease and beauty, of intimacy and of distance and of innocence and knowledge - have typified the search I have found most important in my work."

- Sibylle Peretti

Technique: Peretti's work is characteristically subdued and the addition of color was used to add another layer. The hues were created using dichroic techniques, where certain types of glass were incorporated to promote different colors depending on direction and light source. By adding this prismatic effect to her work, the artist created what she calls "magical matter" which will hopefully inspire viewers to enter into her dreamscape. "I always like to create places of wonder and mystery where everything is possible," Peretti said. This combination of beauty, adornment and yearning caters to Peretti's complex vision of nature. Though glass, the artist is prompting viewers to look at their own relationship with nature through a different lens—like dreams and fairytales, anything is possible in the world of imagination.

Most of my sculptural work is cast in glass which I engrave and paint. The fragility and translucency of the material affords me an added dimension, an extra layer to enhance my ideas of humanities temporal existence."

- SibyllePeretti.com





Kait Rhoads

Red Polyp, 2007

Glass, blown, mixed red hollow murrine woven with copper wire onto a powder coated steel frame set on a solid steel base

45 x 46 x 19 inches

Courtesy of Kait Rhoads

"The aquatic realm is the root of much of my work, the result of spending six of my childhood years on a boat in the Caribbean. 'My love of living things was encouraged, so that from the very beginning I was able to develop that sense of wonder, of awe,

that can lead to spiritual awareness.' Jane Goodall. *Red Polyp is part of my Soft Sculpture series that I envision as a type of hyper-reality or memory of my interaction with the natural world. I am fascinated with corals, both ridged and pliable. They exist in endless variation, yet the animal's common basic skeletal building blocks are hexagon tubes made of calcium carbonate.*

In the 90s I was young and determined, being brought up amongst boys does have its advantages. At the time the thriving American patriarchal system was I thought, by far better than what I experienced (living) in Murano with its traditional closed male system of working glass a decade later. Now it seems there are so many more women involved in glass, my hope is that this traditionally male dominated field is easier on them. Glass claims you and you will love it; I am fortunate to study its traditions and work with this material and the dazzling liquid light it produces." - Kait Rhoads

Technique: "I use blown glass hexagon tubes that are cut into pieces, and fire polished in a kiln as architectural units. These 'hollow murrine' are woven together with copper wire to create a fluid or floating form, their orientation determining the curvature of the object. In particular, I am drawn to forms that describe influence and reaction. A nature pin-up, Red Polyp's form speaks of a dissociative state, a pliable form at slack tide, perfectly positioned for the viewer's enjoyment. My methods of construction mirror how my life has formed me, fragile individual facets woven together to create a strong whole.

After a decade of working with the hollow murrine glass I am continuously engaged in refining their methodology of construction and in their production process. I create the Soft Sculptures in a pace that is slow and meditative, subtracting or adding material as the sculpture takes form, affording time to make the necessary changes. This being a welcome counterpoint to my experience of working for two decades in the hot shop, where speed is a premium." - Kait Rhoads

Photo: Robert Vinnedge

Ginny Ruffner

Pastich-ing Pablo, 2011

Glass, lampworked and mixed media

17 x 19 x 18 inches

Collection of David Kaplan & Glenn Ostergaard

"I'm intrigued with how things work, the origin of things and how they developed and evolved and - so that's the kind of thing I would want to see. That influences all my work. The one common thread of my work is that it, hopefully, provokes the viewer to think. I certainly don't want to tell them what to think about; I just want the very, very human process of thinking to be inspired."

- Ginny Ruffner, Smithsonian Archives of American Art, 2006

Technique: Ruffner is one of America's leading glass artists known for her pioneering use of the flame-working or lamp-work technique in which glass is heated over a flame and then shaped with tools. In 1985 she began applying oil paint to her glass pieces which began her signature style. Ruffner has also expanded her work to include the use of metal and multi-media projects. Her works on paper offer significant insight to her thought process which she described as: "Where do my ideas come from? Mostly I notice them in a corner of my consciousness, waiting for the music to start. Some are wallflowers and require a little coaxing, some are dancing fools, jitterbugging across the synapses, flailing their skinny double-helix arms, shaking their light bulb heads and screaming 'make me, make me!'"

- Ginny Ruffner, Huntington Museum of Art, 1988



Mary Van Cline

The Voyage Along the Curve of Time, 1998

Photosensitive glass, pâte de verre

21 x 25 x 6 inches

Collection of Buddy and Libby Hoffman

"Time is the riddle of human existence. It pushes one forward and leaves one behind. It exists beyond clocks, but humanity is constantly trying to measure it. Its boundaries can drive one to despair; its passage heal. For me, time has done both, and I have chronicled the changes through my work. From my earliest work to my latest installations, my sculptures depict man's wish to find a way to another time plane." - Mary Van Cline



Technique: "I carve and shape the architectural vessel out of construction foam from an exact scale drawing. Then I take it apart and make glass plaster molds of sections. For the photosensitive section, it is made from one large chunk of Schott optical glass. For other sections of the architectural photo vessel, the glass plaster molds are filled with chunks of colored glass and then melted into the shape of the molds in a kiln. It is assembled using cold-worked sections made from black plate glass vitrolite also named Carrara glass, which is high strength, colored architectural glass that was used on the sides of Art Deco buildings in the first half of the 20th century. All parts of these vessels are glass.

The photographic image on the piece is a technique inspired from the very beginnings of photographic history. Originally photo emulsions were coated on glass plates and then put into the back of a camera before film was invented. There are many different formulas for photo emulsions which all produce varied results. I use a positive emulsion which produces a continuous tone black and white image. I coat the glass plate with the emulsion and then use the glass like a piece of photo paper, and then putting it under the enlarger in the dark room and exposing a large format negative onto it. Then I develop the glass just like a piece of photo paper. After the glass dries, I cut it and then laminate it to thicker pieces of optical glass using an optical lamination that I designed that will not attack the silver in the emulsion. I developed this technique in 1980, when I visited Kodak and developed a relationship with their glass plate factory, until they shut down that department in 2003." - Mary Van Cline



Carmen Vetter

Emanate, 2017

Glass; kilnformed

42 x 42 x 1.75 inches

Courtesy of LewAllen Galleries, Santa Fe, NM

"My work is, at its most basic, a study of surface, texture, and pattern. I have always been drawn to repeating pattern, perhaps because of its universality. I am looking for connectivity, commonness, and relationship. The finished work could be observed as eroded stone, cellular structure, and lichen; or on a macro level as aerial views of cities, land formations, glaciers, and coastlines. The relationship between these surfaces and the things that underlay them--their unique histories, the unseen events that preceded them and created them, the mystery of what they are becoming--is what truly interests me. I seek the intrinsic." - Carmen Vetter

Technique: Elaborate surfaces based upon pattern, geometry, and mapping characterize the works of Carmen Vetter. She employs glass powders as a medium, layering and removing material to achieve highly textural compositions, and utilizes printmaking and photography as components in her process. "I like the big picture. My work is a way of connecting the dots. I am inspired by the patterns of life, cycles of destruction and renewal, and the interrelation of phenomena both macro and micro." - carmenvetter.com

Photo: Dan Kvitka

Kathryn Wightman

Carpet, 2014

Glass, kilnformed

0.25 x 20.5 x 120.125 inches (installed)

Courtesy of Bullseye Projects, Portland, OR



"Wightman's work evidences a fascination of process and materiality explored through the exploitation of illusory imagery. She utilizes glass to mimic textile surfaces, which aim to challenge the viewer's sense of reality. Hybrid decorative patterns are deconstructed to create multiple layered compositions. Each layer is stacked to add depth, allowing the patterned forms to grow from the surface of the glass." - KathrynWightman.com

Technique: While working with glass Wightman has developed innovative techniques based on the layering of screen printed transfers and sandblasted patterns and also flocked detailing which creates a luxurious velveteen texture. With her fastidious attention to detail, the results are beautifully simple yet challengingly complex, worth the effort

and demonstrate the confidence she has with her medium and her willingness to push the boundaries.

In 2011 she completed a full time Ph.D research project at the University of Sunderland funded by the Arts and Humanities Research Council. Her research was concerned with the integration of glassmaking and printmaking and has explored the development of a number of creative glassmaking processes inspired by printmaking processes. The processes she developed have application across kiln forming and glassblowing and focus upon imagery made from glass as opposed to glass with imagery applied or carved into the surface.
- kathrynwrightman.com



Toots Zynsky

Vortice, 2016

Glass, fused and molded threads

17 1/2 x 29 1/2 x 13 inches

Courtesy Austin Art Projects, Palm Desert, CA

When discussing her characteristic vessel form, Zynsky explains, “I have inside, outside, back of the inside, and the other side. You can never see the whole piece at once. There’s always something mysterious, no matter what angle or in what light you’re looking at the piece. It forces you to move around it.”

Technique: Mary Ann (“Toots”) Zynsky explores the fragility of glass, suggesting both sculptural object and functional vessel. Her experiments with slumping (heating glass so it “slumps” over a form or mold) and fusing (using heat to bond one or more pieces of glass together) led her to invent a new glass art technique using fiber-optic filaments, for which she adopted the term *filet de verre* (French for “glass thread”). She laboriously pulled threadlike fibers from glass rods by hand to create her work, though she later devised a mechanism that allowed her to pull the filaments more easily.

"To make her vessels, Zynsky first layers thousands of multicolored glass threads onto a round heat-resistant fiberboard plate. For her, this part of the process is like drawing or painting. This mass of glass threads is then fused inside a kiln. While hot, the fused thread disk is allowed to slowly slump into a series of consecutively deeper and rounder preheated bowl-shaped metal forms. To make taller vessels, the piece is turned upside down and slumped over a cone-shaped mold. Finally, Zynsky reaches into the kiln, wearing special heat-resistant gloves, and she squeezes the glass into a unique undulating form." - Tina Oldknow, former Curator of Modern & Contemporary Glass, Corning Museum of Glass

No Glass Ceiling!

Women Working in Glass, Part 1

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Coming March 2018

Narratives in Glass

Kaplan Ostergaard Glass Center
Palm Springs Art Museum



Joey Kirkpatrick and Flora Mace
Untitled, from the Doll Series, 1983
Glass, blown with wire and cane drawing
Gift of the Estate of Gladys M. Rubinstein



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