



FOR IMMEDIATE RELEASE

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**MEDIA ALERT:
Visiting Artist Lineup
June-September, 2017**

Tacoma, Wash. —

Museum of Glass is pleased to present our summer lineup of Visiting Artists. Join us in welcoming these masters at work in our live viewing Hot Shop amphitheater.

Erich Woll — June 7-11

After graduating with a BFA in glass sculpture from Alfred University, Erich Woll moved to Seattle in 1995 to pursue his career as an artist. He soon met Dale Chihuly and was offered a role on his glassblowing team. During his six-year tenure with Chihuly, Woll traveled around the world and gained valuable skills and knowledge of glass sculpture, both technical and artistic. Today, Woll's work combines humor, sentimentality, and word-play into captivating and thought-provoking pieces of art. Along with making his own work, Woll currently works on the team of Italian *maestro* Lino Tagliapietra. Woll was awarded this residency by MOG visitors who voted his piece their favorite out of the 32 pieces on display in MOG's first crowd-curated exhibition, *#BeTheCurator*.



John Kiley — June 14-16

A Seattle native, John Kiley began his professional career at the age of 19 and travelled the world as part of Dale Chihuly's team and later, with Lino Tagliapietra's team. In 2011, Kiley became the Glass Director at the Schack Art Center in Everett, WA. John says of his work, "Constantly, I ask myself the question why do I choose to work with glass? Transparency, optics, the physical challenge, or a primal fascination with fire, are valid reasons that many glass objects are created. I am drawn to how glass can create a sense of tension, concern and longing in the viewer (and myself). The final decision I make before a piece is complete is how it will be situated. During this final step, there is a moment when I don't know for sure if it will survive or lie broken on the studio floor. It is in this final step that each piece finds its own unique balance; it is in this moment that the sculpture emerges and comes to life. I hope that my work, seemingly stable or precarious, succeeds in evoking feelings that would not be present without this choice in material."

Tobias Klein — June 21-June 25

Tobias Klein works in the fields of architecture, art, design and interactive media installation. Trained internationally as an architect, his work generates a syncretism of contemporary computer aided technologies with site and culturally specific design narratives. Klein is an interdisciplinary Assistant Professor in the School of Creative Media at the City University Hong Kong, and works from his Beijing-based studio are exhibited internationally. This summer, Klein has been invited to be an Artist-in-Residence at the acclaimed Pilchuck Glass School. His residency at MOG is part of an ongoing partnership between Museum of Glass and Pilchuck where a select group of Pilchuck's Artists-in-Residence and Instructors are invited for a residency at Museum of Glass. This enables the artists to continue experimenting with the medium of glass after their instruction at Pilchuck.

John Roach — June 28-July 2

John Roach is an interdisciplinary artist from New York. Although he received an MFA in painting, halfway through his degree his work took an abrupt turn toward sound and he has since spun off in multiple directions including installation, sound art, performance, and online networked collaboration. Glass has become an increasingly important element in his work. While at MOG, Roach intends to continue his project called “Pearl Flasks” – objects that use glass, oil, dry ice, sound, and video to create an alchemical spectacle of self-generating, shimmering jewels. His goal is to extend this concept to MOG’s Hot Shop where new objects could develop with the input of this skilled Hot Shop TeamHot . Roach was selected from a competitive pool of applicants for the Sheldon Levin Memorial Application Visiting Artist Residency, which MOG hosts each year. Levin was a charter docent who spent countless volunteer hours at Museum of Glass helping thousands of visitors understand the art of glassblowing from both artistic and scientific perspectives. The residency is awarded to an artist whose proposal continues to further the connection between artistic and scientific innovations.

Ross Richmond – June 26-27, July 3-4, 10-11, 17-18

Ross Richmond has been working with glass since 1991, when he took his first glass class while studying at Cleveland Institute of Art. He graduated from the Institute with a Bachelor of Fine Arts in Glass and a minor in Metals. Ross is considered one of the top sculptors in the field today, and has worked with and for some of the greatest glass and non-glass artists including William Morris, Preston Singletary, Jane Rosen, and Dale Chihuly. His work focuses mainly on the figure with the idea of expressing movement in a still object, but also capturing a moment, a gesture, a quiet interaction between people or an individual and their thoughts. During his visit to MOG, Richmond will focus on a new experimental design of embracing figures that take influence directly from the painter Gustav Klimt. Richmond is excited to try this new technique and imagery producing larger figures because of the assistance from the Hot Shop Team and the access to larger equipment at MOG. The result will be to create more dynamic and imposing figures.

Raven Skyriver – July 7-8

Raven Skyriver’s sculptures celebrate the form and movement of their underwater subjects through their realism. Skyriver shares his approach in the following quote, “I still find the physical act of creating forms in glass the most stimulating and rewarding aspect of the work. When the combination of teamwork, timing, and skill coalesce, the result is artistic gratification. I continually strive to translate the fluid property of the material into the finished piece, imbuing the work with a spark of life.” That spark is visible in Skyriver’s artwork, and his sculptures, currently on display in the Museum of Glass exhibition *Into the Deep*, speak to the beauty and fragility of creatures in vulnerable ecosystems, especially those living in his local Puget Sound. He began blowing glass when he was in high school, where his mentor Lark Dalton, trained him in Venetian glassblowing techniques. Skyriver was then recruited as a member of William Morris’s glassblowing team, where he worked for seven years learning more about hot-sculpting glass before continuing to make his own work after Morris’s retirement. Skyriver currently lives and works in Stanwood, Washington with his wife and fellow glass artist Kelly O’Dell.



Katherine Gray – July 12-16

Katherine Gray was born in 1965. After graduating with a Master of Fine Arts degree from Rhode Island School of Design, she became a professor as well as an artist. Gray takes teaching as seriously as she does making art, challenging herself and other artists to put as much thought into their work as they do materials and physical effort. Gray thinks a lot about disappearance, and glass embodies that idea for her. She knows people are attracted to perfectly clear glass, but she also is aware that the material routinely goes unnoticed as a part of our lives, one we often look right through. Gray's work has not gone unnoticed. In May, she received The Libenský | Brychtová Award acknowledging her extraordinary talent and high achievement in the world of contemporary glass. We are thrilled to share her work at Museum of Glass.

Norwood Viviano – July 19-23

Relying on processes such as kiln-casting, Norwood Viviano creates topographically accurate renderings of American cities that sprang up adjacent to, and as a result of 20th century factories. These pieces address the continued influence of the presence or loss of modern industry on blue-collar towns. He approaches his work with subtlety and delicacy that allows the viewer to enjoy the beautiful aesthetic of his work. Viviano has been the recipient of many prestigious awards and recognitions. His work has been shown at many institutions around the world. He is currently an Associate Professor and the Sculpture Program Organizer at Grand State University in Michigan. Viviano's residency is a result of a Fuel Their Fire sponsorship from George Weiss Jr. and Mary Wilcox.

Einar and Jamex de la Torre – July 26 -30

Mexican-born artist-collaborator brothers, Einar and Jamex de la Torre came to the US in the early seventies, going from an all-boys catholic school in Guadalajara in the late sixties to (co-ed) public schools in a Southern California surf town. Both studied sculpture and glassblowing at California State University in the 1980s, and operated a flame-worked glass

figure business that ran until their art careers took over. Their visual language is one of unabashed intensity and inquisitive exploration. Currently, the brothers live and work on both sides of the San Diego-Baja California border, a binational life style that very much informs their work. Working and exhibiting extensively nationally as well as internationally, their work can be found in galleries, museum collections, museum catalogs, as well as in various public art installations.

Jennifer Caldwell and Jason Chakravarty – August 7-8

Collaborators Jennifer Caldwell and Jason Chakravarty visit the Museum of Glass Hot Shop for their first residency. Their collaborative work, featured in MOG's current exhibition *Into the Deep*, combines Caldwell's flameworked pieces with Chakravarty's expertise in cast glass to capture both the motions and textures of life under the sea. Caldwell's life-long passion for the ocean is evident through the attention to detail in her flameworked pieces. "Although my inspiration comes from the ocean, I am most intrigued by capturing movement. I try to emulate the movement of sea life in a simple, contemporary, form," she says. Caldwell apprenticed for internationally-acclaimed flameworker Cesare Toffolo, and was awarded the Glasscraft Emerging Artist Award in 2010. Chakravarty first worked with glass as a neon artist while at Arizona State University, and then through his work at a commercial neon sign shop. In 2002 he enrolled in a graduate program at California State University Fullerton, where he continued to learn about glass and experiment with kiln-casting technique. During their residency, they plan to create collaborative pieces inspired by human interaction with the ocean.

Tanner Clark – August 14-15, 21-22, 28-29, September 4-5

Tanner Clark is a Seattle based glass and mixed media artist from Emporia, KS. He first began working with glass in 2003 as a student at Emporia High School. He received his Bachelor of Fine Arts with an emphasis in Glass Forming from Emporia State University in 2009 studying under Patrick Martin. While in college, Clark made many summer trips on scholarship to study at Penland School of Crafts, North Carolina, Pittsburgh Glass Center, Pennsylvania, and Haystack Mountain School of Crafts, Maine. Following college, Clark completed a six month studio assistantship at Wheaton Arts/Creative Glass Center of America in New Jersey before returning home to Kansas to take a hiatus from glass. During that time he worked as a small engine mechanic for four years at a local farm and ranch store. In his free time he did maintenance/equipment fabrication at a studio in Kansas City. In 2014 Clark moved to Seattle to pursue his glass career. Currently he works as a full-time metal fabricator and studio assistant for Martin Blank. During his residency, Clark will be exploring the cause and effect relationship between technology and society by creating biomechanical creatures which act as metaphors for our potential and uncertain future.

Rande Cook – August 16-20

Chief Rande Cook (K'alapa) was born in culture-rich Alert Bay, a small village on the northern tip of Vancouver Island. Surrounded by the beauty of land and art, Cook found the passion of creativity at an early age. Traveling and exhibiting throughout the world, his art pushes the boundaries of traditional works, such as ceremonial masks and the art of the potlach with performance, carving, photography, and painting. His knowledge, heritage, and experience create provocative works that challenge viewers. His residency is part of an on-going collaboration between Museum of Glass and Pilchuck Glass School, where artists who are teaching at Pilchuck are invited to continue their experimentation in glass during a residency at MOG.

Nadège Desgenétez – September 27- October 1

Themes of memory, identity, and belonging underpin Nadège Desgenétez's artwork. A migrant and a glass blower, she mines the unique characteristics of glass to examine ideas of connection and relationship to place. Desgenétez's career started in France, where she was born. Her passion for glass has led her to learn and teach in many parts of the world. She has exhibited in Europe, North America, Asia, and Australia, and has been the recipient of several awards and prizes including the *Prix d'Honneur de la Fondation de France* (Paris, France), the Saxe Award from Pilchuck Glass School in

1997 and 2004 (Stanwood, Washington), the *Prix de la Vocation* from the Fondation Marcel Bleustein Blanchet (Paris, France), as well as grants from the Australia Council for the Arts and artsACT. She has been teaching at the Glass Workshop of Australian National University in Canberra since 2005. Her residency was awarded through MOG's Application Visiting Artist residency program, which accepts four artists each year to complete a proposed project in the Hot Shop.



Image Credits:

Erich Woll (American, born 1970). *Mistakes Will be Made (blue-footed Boobies)*. Made at the Museum in 2014. Hot-sculpted glass; Tallest: 39 x 14 x 14 in. (99.1 x 35.6 x 35.6 cm). Collection of Museum of Glass, gift of the artist. Photo by Emilie Smith.

Photo courtesy of Russell Johnson.

Nadège Desgenétez (French, born 1973). *Chaussette (yellow)*, 2004. *Chaussette (blue)*, 2004. *Chaussette (red)*, 2004. Blown glass, incalmo technique. 21.5 to 24 in high, 5 to 6.5 in diameter. Photo courtesy of the artist.

About Museum of Glass:

Located in Tacoma, Washington, Museum of Glass is a premier contemporary art museum dedicated to glass and glass making in the west coast's largest and most active museum glass studio. Opened in 2002, the Museum has established a reputation for hosting impactful and engaging artist residencies, organizing nationally traveling exhibitions, and creating unique programs for visitors while building a growing permanent collection chronicling the contemporary glass art movement. Museum of Glass is a non-profit organization sponsored in part by the City of Tacoma Arts Commission, ArtsFund, The Greater Tacoma Community Foundation, The Dimmer Family Foundation, and the Driscoll Foundation.



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