

emerging artists

EXPOSURE

february / march 2008

prism
CONTEMPORARY GLASS

Exposure: an Introduction

I am daily amazed and thrilled by the diversity of expression among artists working in glass. 2008 promises to be an exciting year for us (and you), and we're getting off to a great start, with this Emerging Artists exhibition. Each of the featured sculptors credits a different inspiration (architecture, erosion, tribal culture, the natural world), and the resulting sculptures speak in different tongues.

However, while the broad range of techniques available would naturally suggest a wide array of forms, in this exhibition, the basic techniques are shared, reductive processes; hence the title: *Exposure*. Each of the works begins as a blown shape – then, through sandblasting or carving, the sculptor subtracts and hones, refining the finished work by exposing layers underneath – or in some cases, eliminating them altogether.

Embellishment via reduction – it is a very painterly approach, and one we think is going to gain in importance in the coming years.

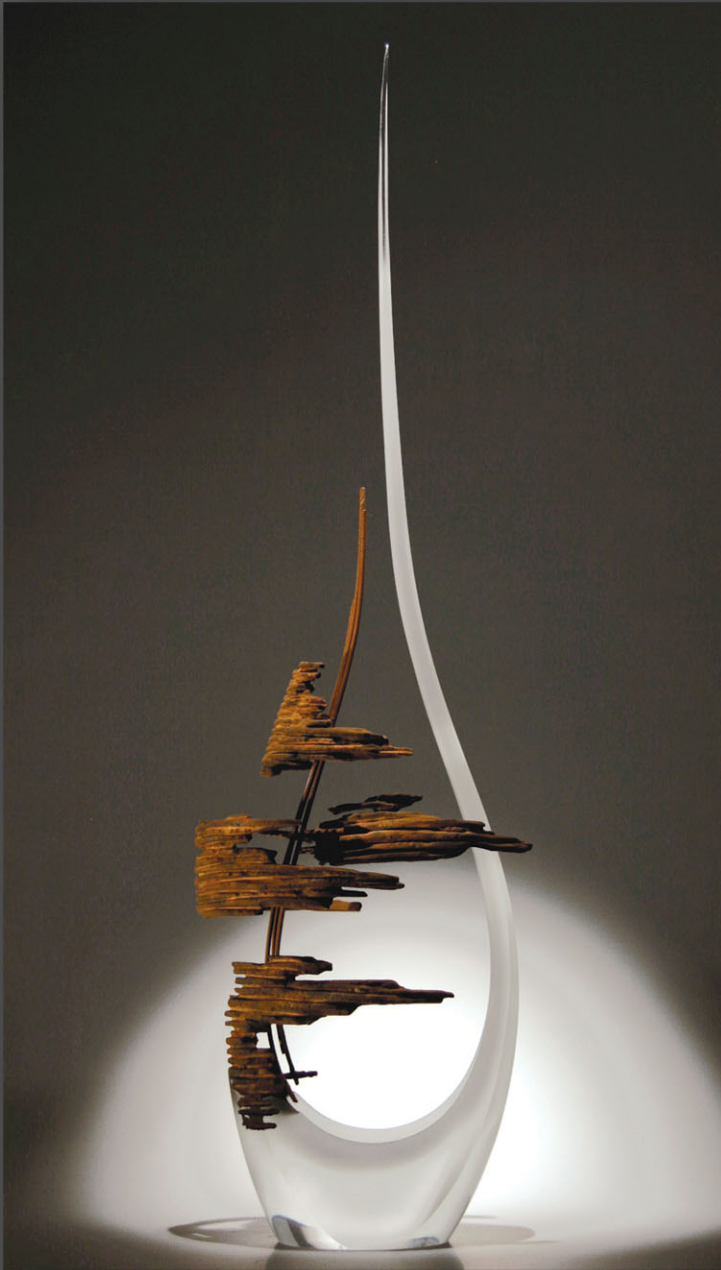
We're very excited to present this catalogue as a sampling of offerings from these 5 artists; while each has achieved some level of success, they have not yet attained the level of recognition we feel they deserve. Each is a solid talent – we invite you to discover what they have to say.

D. Scott Patria
Director

Exposure

February 8 through March 29, 2008

Opening Reception: February 8th from 5 to 8 p.m.



far away - free-blown, carved glass, steel - 36 x 9 x 6"

alex *FEKETE*

I allow Glass to retain its "creative license" to complete my ideas – anywhere between its extremely hot and super-cooled liquid stages. I am fascinated by Glass' ability to take in and contain light resulting in reversed plasticity.



lambent - blown glass, wheel cut, sandblasted, acid etched - 12 x 7 x 12"

devin *BURGESS*

Architecture and design are two things that have been a strong influence throughout my life. The relationship between the structures and their form, line quality, negative space and color create a visual language.



bridal #1 - hot sculpted glass, steel stand - 12 x 7 x 6"

eoin *BREADON*

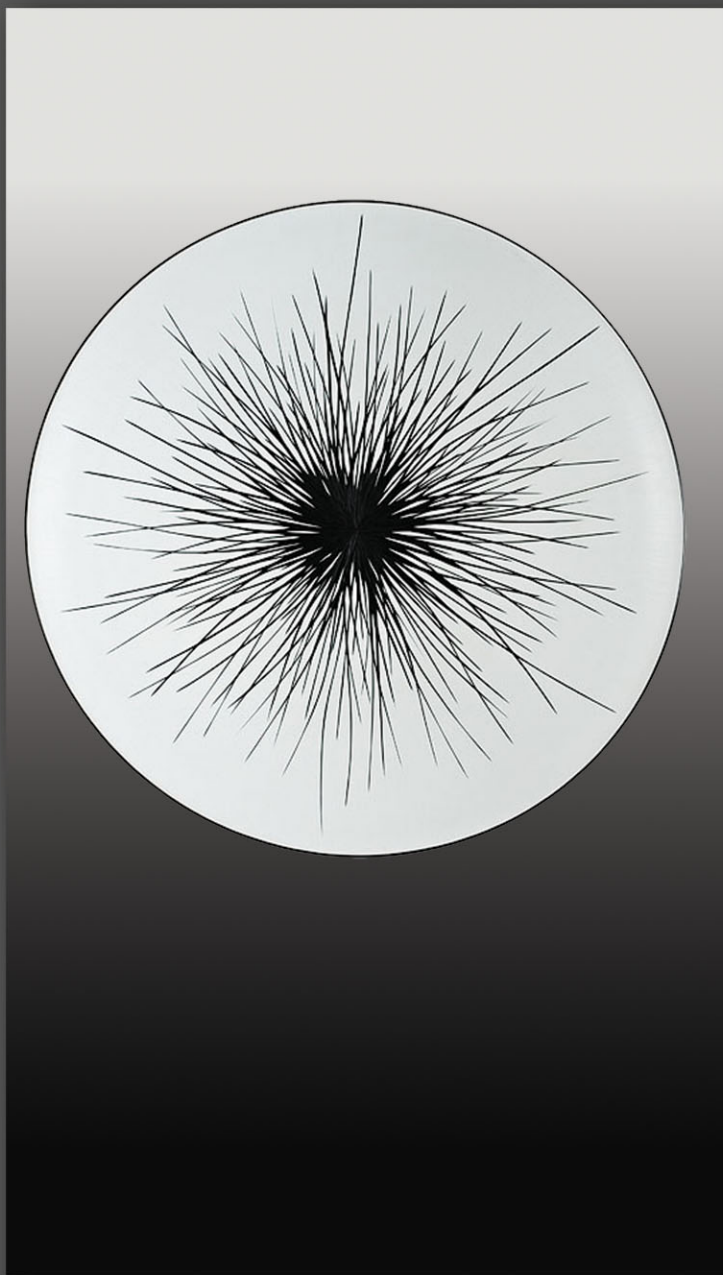
The basic underlying thematic element of my work is the concept of light and time. An infinite universe, we are granted a finite amount of time, a set-up that seems to be designed and regimented by the amount of light (day) or lack there of (night).



old taonga - Blown, sculpted and hand carved glass with wood and fiber - 9 X 12 X 7.5"

slate *GROVE*

Intrigued with the exploitation of what originated as tribal grieving rituals, my latest work speaks of the influences that European Colonization had on the Maori tribes of New Zealand. I use a combination of blowing, sculpting and cold carving to achieve the appropriate effects for each piece.



branch - blown and engraved glass - 19 x 19"

sean O'NEILL

I derive my inspiration from the landscape, the weather and patterns in nature. Seeing forms emerge through the incessant repetition of natural phenomena, I am often reminded that it has been slow and deliberate processes that have shaped our world.

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image: Sean O'Neill - Terra (detail)