

The 2017 Glass Art Society Conference

Reflections from the Edge: Glass, Art, and Performance

Founded in 1971, the Glass Art Society (GAS) is an international nonprofit organization that seeks to encourage excellence, advance education, promote the appreciation and development of the glass arts, and support the worldwide community of artists who work with glass. The organization strives to stimulate communication among artists, educators, students, collectors, gallery and museum personnel, art critics, manufacturers, and all others interested in and involved with the production, technology, and aesthetics of glass.

GAS, which is also dedicated to creating greater public awareness and appreciation of the glass arts, announces its 46th annual conference, to be held June 1–3, 2017, in Norfolk, Virginia. The conference will be hosted by the Chrysler Museum of Art and its Perry Glass Studio, with the theme *Reflections from the Edge: Glass, Art, and Performance*. The Chrysler was selected, in part, on the strengths of its renowned glass collection and Perry Glass Studio's growing national reputation in the world of glass, especially its groundbreaking glass theatrical performances.

Spanning the Historical to the Contemporary

Coastal Virginia is home to a thriving arts community that includes the Virginia Museum of Contemporary Art and the Virginia Glass Guild, and is the site of Jamestown, where the first glassmaking in Colonial America took place in 1608. Both the Museum and the Glass Studio serve as an anchor for Norfolk's blossoming NEON, or New Energy of Norfolk, arts district. The district launched in October 2015 with a two-day festival that invited visual, performing, culinary, and touring artists to transform several downtown blocks into a synergistic urban hub for creativity.

The 2017 GAS conference will be co-chaired by Diane Wright, the Chrysler's Carolyn and Richard Barry Curator of Glass; Charlotte Potter, Glass Studio Manager and Programming Director; and community volunteers, Virginia Hitch and Colin McKinnon.

"We are eager to welcome so many artists working in the field of glass to Norfolk, a community with a tremendous passion for supporting the arts, especially glass," Wright said. "For this conference, we invite the international glass community to explore the deep history that glass has to offer, as well as to highlight some of the future movements in the field. We look forward to rolling out the red carpet in June 2017."



Continuing Education for Glass Artists

The state-of-the-art Perry Glass Studio, launched in 2011 to complement the Museum's glass collection, helps demonstrate how masterworks in the collection were created. The Studio offers free public glassmaking demonstrations, classes, and workshops for all levels of expertise. Its educational assistantship program helps train the next generation of glass professionals. Over the past four years, the Studio's Visiting Artist Series has also brought many of the world's great names to Norfolk to create new works of art as the public watches. In addition, the Studio's monthly evening performances on Third Thursdays have helped establish a reputation for its innovative and groundbreaking glass theater. The venue is a full-service glass studio with a 560-pound capacity furnace, a full hot shop, a flame-working studio, nine annealing ovens, a flat glass shop, and a cold working shop.

The Chrysler Museum of Art maintains an encyclopedic collection of more than 10,000 works in glass, including significant strengths in American, English, and French glass. Its extensive Tiffany collection is world famous, containing many blown glass masterworks, as well as opulent windows, lamps, and decorative artwork. The contemporary glass collection is far-reaching with representations of the Studio Glass movement and works that illustrate new, innovative practices in contemporary glass. Recent acquisitions within the galleries include historic glass by Frederick Carder and Christopher Dresser, as well as contemporary works by renowned artists including Beth Lipman, Luke Jerram, Etsuko Ichikawa, Steffen Dam, Jun Kaneko, Stanislav Libenský, and Jaroslava Brychtová.

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Visit www.glassart.org for more information on the Glass Art Society, its upcoming events, and becoming a member. To learn more about the Chrysler Museum of Art, visit www.chrysler.org.

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Eric Markow (left) and Thom Norris (right) with their Paragon Pearl-56. Eric and Thom spent several years developing the woven glass technique shown above. Photo by Marni Harker.

“We love the even, consistent heat of the Paragon Pearl-56” — Markow & Norris

Eric Markow and Thom Norris are noted for creating woven glass kimonos, which have been called “impossibly beautiful.” The kimonos weigh an average of 125 pounds.

Eric and Thom fire their glass in nine Paragon kilns. “Now that we’ve done all our testing, and have actually cooked sculpture in the Pearl-56, it is our favorite kiln and we love the even, consistent heat,” they said recently.

The Pearl-56 has elements in the top, sidewalls, and floor. The kiln uses advanced power ratio technology to balance the heat between the top and bottom sections in increments of 10%.

The digital Pearl-56 has lockable casters, levelers, two peepholes in the front, two vent holes in the top, mercury relays, and a ceramic fiber lid. The Pearl-56 firing chamber is 30” wide, 56” long, and 16 ½” deep (top to bottom).

If you are not yet ready for the massive Pearl-56, then choose the exact size Paragon kiln that you need. We offer a full range of glass kilns from the small FireFly to the intermediate Fusion and CS clamshells to the Ovation ovals.

For more information on these exciting kilns, see your distributor, or call us for a free catalog.



Autumn Sunset Kimono by Markow & Norris. The partners fire their glass in Paragon kilns. Photo by Javier Agostinelli.

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