

Art Glass Association of Southern California 37th Annual Exhibition

by Leslie Perlis

Photography by Krista Baroudi

A group of glass artists joined together many years ago to form the Stained Glass Guild of San Diego. I attended that first meeting, which was organized by Marti McNelly Blair and Ingrid Coffin. I was amazed to see all of the artists who were doing stained glass here in town, because I only knew that a few of them even existed.

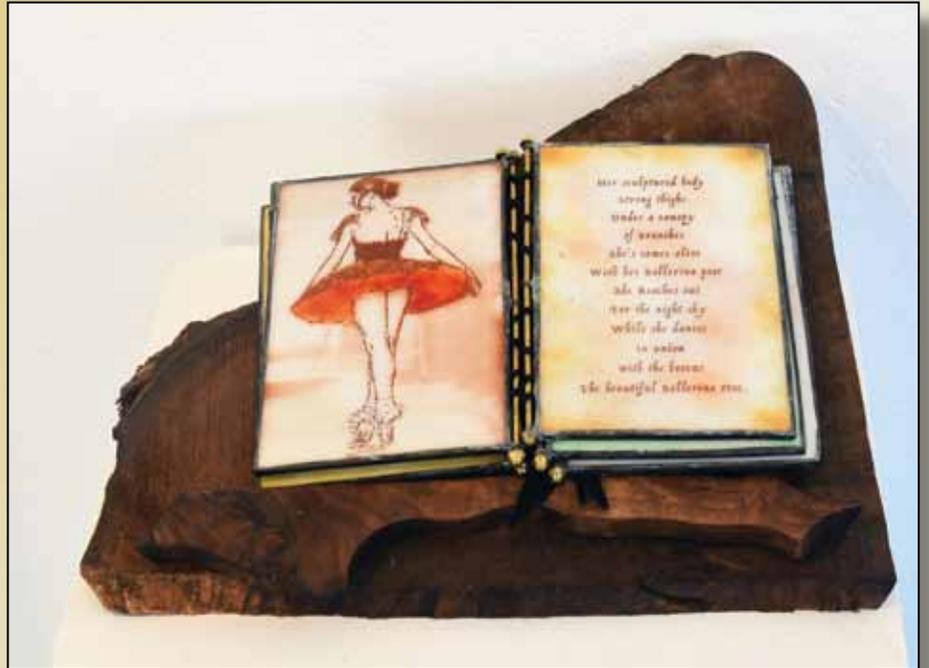
Over the years as new advancements in glass production, products, and techniques increased, our members started expanding their glass horizons. Eventually we changed our name to Art Glass Association of Southern California (AGASC) to reflect the new directions we were taking with glass. The 37th annual show, held September 14–30, 2018, at San Diego's Studio 21, Spanish Village, Balboa Park, echoed those creative efforts.

We had three wonderful and diversified judges. Deanne Sabeck, light sculpture artist and former glass gallery owner; Beth Solomon Marino, museum exhibition manager for the California Center for the Arts, Escondido; and Buzz Blodgett, glassblower. Show Chair Gayle Richardson and two of our judges recently shared their reflections on the exhibition.

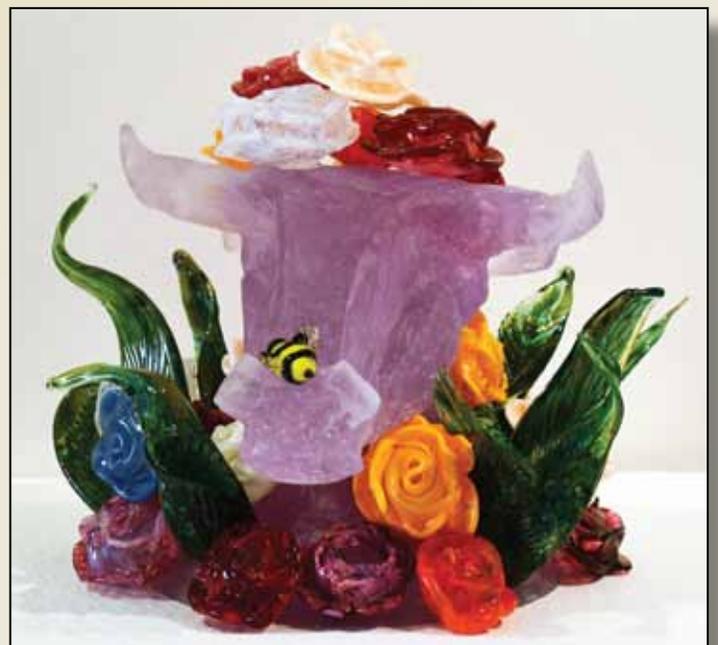
Gayle Richardson, Show Chair

We just finished our 37th Annual Members Exhibition, and I am amazed at the quality of art that our members produce and the camaraderie and support we give each other. It is hard to believe that 37 years ago a group of San Diego glass artists organized this association. Through the years new members have joined, participated, and volunteered to keep the AGASC alive.

From professionals to beginners, there is an opportunity for all to have a chance to win a ribbon and prize at our annual show with all the categories we have. Over the years so many glass professionals have volunteered to judge our exhibition, showing great support toward the upcoming new generation of artists in Southern California. We truly appreciate them and encourage those interested in the Art Glass Association of Southern California to visit our website to see what is coming up next.



*Gayle T. Richardson, My Dance Book,
12" x 15" x 3", Best of Show, 2018.*



*Kathleen Mitchell, Ferdinand,
10" x 10" x 10", Sculpture, 2019.*



*Susan Hirsch, Fusion, Vessels
6.5" x 20" x 1.5", 2018.*



*Krista Baroudi, Always One in the Crowd (Lenticular),
Wall and People's Choice, 15" x 25", 2018.*



*Linda Dillard, More Sparkle Please,
Wearable Art, 24" necklace, 2018.*

Judge Deanne Sabeck

First of all, I was very impressed by the quality of most of the work presented. I felt there was quite a lot of variety in technique and also in creativity with ideas. It was actually quite difficult to make choices in some cases. As far as criteria, I based my choices mostly on creativity, conceptual ideas, and innovation.

As a glass artist myself and a glass gallery owner for 45 years, I have seen so much exquisite technical ability and creative expression that it is quite amazing. I have always felt, however, that in the glass art world too much attention has been focused on technique and difficulty instead of on conceptual ideas and the "art impact" of a work. How it emotionally moves a viewer is to me of more importance than the technical assets of the piece.

As the glass art movement enters the fine art world, this becomes of more concern. There has been decorative glass around for centuries, and the value of those pieces were often about the technical aspect and beauty involved. The transition into "fine art" brings along some other concerns and ways to value work. Beauty is always a seductive quality and a very valid one as far as I see it, and no medium has the ability to execute pieces that stop a viewer in their tracks the same way that glass does. It's exquisiteness in light, color, transparency, and fragility are only some of its unique qualities. When those qualities are successfully married with a strong concept and innovative idea, it is pure magic.