

Mariel Bass
Christina Bothwell
Nancy Callan

Amber Cowan

Elizabeth Crawford

Alissa Faber

Robin Grebe

Carrie Gustafson

Dorothy Hafner

Claire Kelly

Yukimi Matsumoto

Kait Rhoads

Momoko Schafer

Randi Solin

Debbie Tarsitano

Jen Violette

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IN HER VOICE:

Influential Women in Glass



Sandwich Glass Museum

July 1 – October 31, 2021

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When the exhibition, *In Her Voice: Influential Women in Glass*, was conceived, the number of talented, accomplished female artists working in glass was substantial. It was difficult to choose only seventeen artists.

What a long way women working within this art form have come since the time when women's roles in glass were primarily cleaning cullet, minor cutting and grinding, creating plaster molds, and occasionally, refining intaglio artworks made by men.

As the medium of glass moved away from strictly utilitarian use, towards the world of sculpture and artistic expression, women were rarely seen as viable or talented participants in hot glass studios. Women were usually found using more traditionally gender-defined applications such as making stained glass, flame working, bead making, and some pâte de verre.

The artists chosen for this exhibition have worked tirelessly over time, earning their artistic freedom and the right to be counted amongst the finest contemporary glass artists in the world. They combine multiple traditional techniques, creating contemporary interpretations and innovative works of art rivaling the work of any artist today, no matter the gender.

In Her Voice features seventeen artists, all female, all with strong ties to New England. Some were born here, some attended schools here, and some moved here to create New England roots by establishing their own studios and homes.

Several educational institutions, such as the Massachusetts College of Art, Tyler School of Art, Massachusetts Institute of Technology, and Rhode Island School of Design, are responsible for “lighting the fire” of inspiration in our exhibitors.

Nancy Callan, Robin Grebe, Elizabeth Crawford, Momoko Schafer, and Mariel Bass studied at Massachusetts College of Art. Callan describes walking past the Hot Glass Studio late one night and becoming instantly transfixed by the fire and magical drama of glassblowing.

Kait Rhoads, Toots Zynsky, Jen Violette, and Carrie Gustafson studied at the Rhode Island School of Design, and were inspired by the school’s innovative glass department, founded by contemporary art glass pioneer Dale Chihuly.

Claire Kelly moved to Providence to work with Zynsky as her studio assistant and during that time she was able to substantially further the development of her own body of work.

Vermont is the home to several artists. Randi Solin chose Vermont as the location for her studio after living and working in Northern California. Alissa Faber, lives and works in Vermont, incorporating forms and textures from the natural world around her into mixed media and glass sculptures.

Debbie Tarsitano has worked from her studio outside of Boston for over thirty years and Cape Cod is home to artists Robin Grebe and Yukimi Matsumoto. Dorothy Hafner recently moved her studio to Connecticut, while Christina Bothwell and Amber Cowan live and work in Pennsylvania.

All artists participating in *In Her Voice* now exhibit their work far beyond New England’s borders, but when asked how the area shaped them and their art, the consensus is that New England has a unique consciousness in which innovation, exploration, individuality, and soulfulness is encouraged.

The women exhibiting in *In Her Voice* are very accomplished artists, bringing much more than technical skill to their work. In every piece, they seamlessly create a magical portal, where both creator and viewer are transported, seeing the world in a new light. The works in this exhibition invite the viewer to open their eyes, minds, and souls, and hear and see the stories translated through the medium of glass.

The Sandwich Glass Museum is proud to bring together this amazing group of contemporary artists: all women, who are living examples of an art glass community existing beyond the wildest dreams of women struggling to work with glass centuries ago.

Mary Childs

Guest Curator

Mary Childs is a Trustee of the Sandwich Glass Museum, as well as owner and Director of Mary Childs Gallery and Projects, based in the Berkshires of Massachusetts. Mary has over thirty years experience in the field of Contemporary Studio Glass and fine Craft as a Gallerist and Curator, working with private and corporate clients throughout the United States. Her passion is bringing knowledge and understanding of the artists and their work to the public.

Mariel Bass



Mariel Bass studied fine art and glass at Massachusetts College of Art, where she earned a Bachelor of Fine Arts degree in 2005 and continued her studies at several well-known craft schools including Pilchuck in Washington State. Bass worked for several glass studios in the New England area before relocating to St. John, United States Virgin Islands, in 2008 where she ran a recycled hot glass studio for five years.

From 2013-2020 Mariel lived in St. Petersburg, Florida, where she ran a large hot glass facility and made blown and sculpted glass for the artist Duncan McClellan. Mariel recently relocated back home to New England, where she is a Gaffer at AO! Glass in Burlington, Vermont and she continues to create one of a kind sculpture in glass and metal for galleries, museums, and private/ public commissions.

For nearly fifteen years, molten glass has been my primary artistic medium of choice. Over time, glassblowing has presented me with endless challenges, practical and existential lessons, and inspiration through its wealth of range and possibilities. I find I can employ traditional techniques in new and exciting ways to achieve a unique look. Created through the dance of glassblowing, passed down through generations, my sculptures aim to capture fluidity and movement of the process, the texture and beauty of a moment frozen in time.

Much of my work is conceived through personal reflection on the joys, sorrows, and lessons from my life experience, as well as the natural world. I have always felt a strong connection to my natural surroundings and never cease to be amazed by the beauty and inspiration I find in plants and animals. I think many of us long to experience nature in a way our modern world often doesn't allow or respect. I wish to draw attention to the idea that appreciating nature and seeing it as part of ourselves is incredibly important to the future well being of us and the planet. In my work, I strive to capture aspects of what I see in a way that will enhance the viewers daily experience by adding a sense of grace, beauty and intrigue to their environment.





Left: **White Peony Flower**, 2021. Hot sculpted and assembled glass. Steel wall mount. 17" long x 12" wide x 6" deep. *Photo: Mariel Bass.*

Above: **Intuitive Swimmer (Petite)**, 2019. Blown, carved, and hot sculpted glass. Steel stand. 16" long x 4" wide x 8" tall. *Photo: Brian James.*

Christina Bothwell



Christina Bothwell studied painting under Will Barnet at the Pennsylvania Academy of Fine Arts, Philadelphia, before teaching herself how to work with ceramics, and then cast glass. She has received numerous scholarships and grants including a Pollock-Krasner Foundation Grant and a Virginia A. Groot Foundation award for excellence in sculpture. Since 2006, Bothwell has had eleven solo exhibitions and her sculptures are in the public collections of several prominent museums including the Corning Museum of Glass, New York; the Cincinnati Museum of Art, Ohio; Museum of Contemporary Glass, Denmark; and the Shanghai Museum of Contemporary Glass Art, China.

In my work I like to explore the idea that we are more than just our physical bodies. I have always been drawn to the ineffable—to the meaning that lies beneath the appearance of things. Glass is an ideal vehicle to express the balance of life and spirit. In the one sense glass is solid and heavy, but when illuminated, it is transparent and fluid, suggesting the non-physical—that infinite quality of our spirit.

When I made this piece, I wanted to portray women, who despite their ordinary human-ness, were a bit like angels. The suffragettes worked for decades to change the thinking of the culture in our country—a thinking that demanded women be viewed through the eyes of the “Cult of True Women”, a belief that a “true” woman was submissive and pious, and thought only of her family and home. The women who fought for the 19th Amendment brought about a new way of thinking about what it meant to be a woman and a citizen in this country. Reading about their struggles during their time in history inspired me! The taxidermied wings I used in this piece are from the common sparrow, a bird that flits about my bird feeders. I thought that using frayed sparrow wings, as a metaphor for angel wings, communicated the idea that change is often brought about by regular people, persistent in their commitment to bring about important changes. (The artist who taxidermied the sparrow wings is Sabrina Brewer. She only works with animals who died by cars that she finds on the road).



Ordinary Angels, Completed 2/4/2021. Cast glass, ceramics, taxidermy, hand-painted details using oil paints. 11" high x 8" wide x 4" deep. Photos: Robert Bender.

Nancy Callan



Nancy Callan's artistic voice as a glass sculptor reflects her high-level training and talents. Callan grew up near Boston, where she worked as a graphic designer, pizza maker and band roadie after high school. After discovering a passion for hot glass at the Massachusetts College of Art (Bachelor of Fine Arts, 1996), she moved to Seattle and was a key member of maestro Lino Tagliapietra's glassblowing team until 2016. Through this long apprenticeship, Callan mastered the traditional Venetian glassblowing techniques that are the foundation of her innovative work with line, pattern, and color. Her numerous awards include the Creative Glass Center of America Fellowship and residencies at the Museum of Glass, Tacoma, Washington; The Toledo Museum of Art, Ohio; the Pittsburgh Glass Center, Pennsylvania; and the Chrysler Museum, Norfolk, Virginia.

Nancy Callan is represented by galleries throughout North America, including Heller Gallery, New York; Traver Gallery, Washington; Schantz Galleries, Massachusetts; and Duane Reed Gallery, Michigan. Her artwork is held in the permanent collections of the Museum of Glass, the Microsoft Collection, the Chrysler Museum, the Mint Museum, the Corning Museum of Glass, the Museum of Northwest Art, and the Shanghai Museum of Glass.

I love the immediacy of working with hot glass. It's such a unique material in that it combines danger and fragility, fluidity and strength. These qualities are part of my work and continue to inspire and engage me. When it comes to glass, there are so many avenues to explore. I love challenging myself and the material and developing new techniques that intrigue me. This keeps my work fresh, because I am fully engaged in the process of discovery and refinement.



Above and right: **Smokey Anemone Paloma**, 2016. Blown glass. 27 ½" x 13" x 9".

Far right: **Laguna Shimmer Orb**, 2018. Blown glass. 18" x 18" x 18".

Photos: Russell Johnson. Works: Courtesy of Schantz Galleries, Stockbridge, Massachusetts.



Amber Cowan



Amber Cowan lives and works in Philadelphia where she received an Master of Fine Arts in Ceramics/Glass from Tyler School of Art and Architecture of Temple University. She has been a faculty member of this department since 2011. Cowan was awarded a 2021 United States Artists Fellowship in Crafts and was a recipient of the 2014 Rakow Commission from The Corning Museum of Glass. Her work can be found in the permanent collection of The Museum of Art and Design in New York, The Toledo Museum of Art, and The Rhode Island School of Design Museum.

Amber Cowan's sculptural glasswork is based around the use of recycled, upcycled, and second-life American pressed glass. She uses the process of flameworking, hot-sculpting and glassblowing to create large-scale sculptures that overwhelm the viewer with ornate abstraction and viral accrual. With an instinctive nature towards horror vacui, her pieces reference memory, domesticity and the loss of an industry through the re-use of common items from the aesthetic dustbin of American design. The primary material used for her work is glass cullet sourced from scrap yards supplied by now defunct pressed glass factories as well as flea-markets, antique-stores and donations of broken antiques from households across the country. Her recent diorama-style pieces tell stories of self-discovery, escapism and symbolism in the mundane by utilizing figurines and animals found in collected antique glass pieces. These figurines become recurring symbols in the evolving narrative and simultaneously pay homage to the history of U.S. glassmaking.





This page: **Young Love Resting in a Gray Meadow**, 2019.
Flameworked American pressed glass/mixed media.
22" x 19" x 11". Photo: Matthew Hollerbusch.

Opposite: **Old Quilt on Dresser Tray**, 2020.
Flameworked American pressed glass. 13" x 13 1/2" x 8 1/4".
Photo: Matthew Hollerbusch.

Artist Photo: Constance Mensh.
Works: Courtesy of Heller Gallery, New York, New York.

Elizabeth Crawford



At the age of 15, Elizabeth Crawford took her first glassblowing workshop and knew from that day forward that she wanted to be a glassmaker. She attended Massachusetts College of Art as a glass major and in 1999 started working full time at various studios. In 2008, Crawford and her husband, Nathan Hoogs, opened their own home studio and gallery.

There are many aspects I love about this medium. I'm fascinated by the fact that glassmaking is an ancient art steeped in tradition. The tools and techniques, the heat and dance of working as a team has always felt very natural to me. The material is so versatile and lends itself to great creativity. It can be fragile yet strong, enduring all kinds of environments.

My greatest inspiration comes from working with my husband and partner, Nathan Hoogs for the last 22 years. Our continued perseverance and dedication to working in glass together has shown me what true teamwork means. Nathan has always had a strong work ethic and has worked hard to hone his skills and craft. He assists and collaborates with me in the making of my work and inspires me to continue on my path.

Being a female glassblower has always been challenging. Glassmaking is very physically demanding and working with others is imperative. As an artist, mother, wife, and business partner, my biggest challenge involves finding balance. In order to be more creative, it's important to make time for myself. This can be difficult to do when I have so many obligations. A walk in the woods, some peaceful meditation or a hike with Nathan and friends can help me find the space I need to think about new work.

What sustains me as a female glass artist is connection. Connection to my husband who helps me create beautiful pieces. Connection to the people who have collected my work and the inextricable link to all of the female glassmakers who came before me. My place as an art maker lies solely in creating and maintaining these connections.





Left: **Copper Blue Shard Vase**, 2019. Blown glass. 16 1/2" h x 8 1/2" w.
Photo: Nathan Hoogs.

Above: **Earthtone Wave Bowl**, 2017. Blown glass. 6" h x 22" w.
Photo: Nathan Hoogs.

Alissa Faber



Alissa Faber is an artisan, designer, and educator creating and teaching in Burlington, Vermont. After graduating from Alfred University, New York, with a degree in sculpture and a focus in hot glass, she worked in glass studios throughout Maine, New York, and Oregon, before settling in Vermont. She works as a teaching artist, leading artist residencies in schools and community centers across the state. Her artwork is directly influenced by teachable moments and student questions.

Viewers can see that Alissa Faber's sculptures and installations: speak to the materials used, highlighting the fluidity of hot glass, the texture of clay, and the vibrancy of natural materials.



Classic hot glass techniques can still have a fresh look with a little exploration and a bit of absurdity. My pieces are often textured, asymmetrical and off center bringing alive the fluidity, malleability and glint of hot glass which I am enthralled with.



Left: **Pensive**, 2019. Blown mirrored glass, concrete base. 15" x 10" x 4 1/2".

Above: **Meld**, 2021. Cast glass, copper foil, sandblasted mirror. 12" x 12" x 1".

Right: **Saturation**, 2017. Fused murrine, wood, copper. 20" x 2 1/2" x 14".

Artwork Photos: Renee Greenlee.



Robin Grebe



Born in Newark, New Jersey, Robin Grebe achieved her Bachelor of Fine Arts in Ceramics at the Massachusetts College of Art, Boston, Massachusetts, and her Master of Fine Arts in Ceramics/Glass from the Tyler School of Art in Elkins Park, Pennsylvania in 1985. As an instructor in glass and ceramics, she has taught at the Massachusetts College of Art, as well as the Pilchuck Glass School in Seattle, Washington. Her work has been acquired by such noted institutions as the Corning Museum of Glass, New York; Museum of Fine Arts, Boston, Massachusetts, Montreal Museum of Fine Arts, Canada; and the Fuller Craft Museum, Brockton, Massachusetts.

Like a lot of glass artists, I started out working in ceramics, which was my area of study while an undergraduate student at Massachusetts College of Art. During graduate school at Tyler School of Art, I started experimenting with glass, using ceramic materials in conjunction with cast glass elements. When I started exhibiting in galleries, I was using glass, ceramics, metal and other mixed media in my sculptures. Over the next 30 years of gallery shows, my work simplified into mostly the single material of glass.

I have always worked figuratively, in some ways my sculptures are autobiographical. They help me process my thoughts, ideas and changes in life. The sculptures usually incorporate images from the natural world. These images serve as a metaphor to both our fragility as well as our resilience in our personal/emotional/spiritual world as in the larger earth itself.

I enjoy working in clay and one of the things that I love about making my sculptures is that I get the best of both worlds; I get to work in the wet clay to make the sculptural form, which appeals to my tactile sense. But instead of going through the firing the glazing process, I build a plaster mold around the clay form. Once the plaster has hardened, I peel the clay out of the mold and fill the cavity with chunks of colored glass. It then gets fired in a kiln to melt the glass into the cavity. Once cooled the mold is chipped off the glass sculpture. The glass is then ground, sanded and polished into its final form.

The colors of glass that are offered for casting can sometimes seem a little bit limited, especially compared to painting. But there is nothing that changes in color and intensity as cast glass, as the light passes through the sculpture at different times of the day. It also maintains the notion that it was in a liquid state when it was in the kiln not that long ago; when light passes through it, it seems almost like colored honey.



Laurel Leaf, 2019. Cast glass, copper, paint, stone base. 20" x 13" x 6".

Carrie Gustafson



Experiments in glassblowing, while a printmaking major at Rhode Island School of Design (RISD), ignited Carrie Gustafson's signature style of intricate patterns on vibrantly colored, hand-blown glass. Upon graduation Carrie quickly found her way into the glass studio. Her curiosity led her to the Pilchuck Glass School, Washington State; Penland School of Crafts, North Carolina; Studio at the Corning Museum of Glass, New York; and the Rosin Studio on Murano, Venice's historic "glass island" in Italy. In 1998 Carrie found studio space in Cambridge, Massachusetts, where she continues to thrive.

For over a decade Carrie Gustafson worked with traditional vessels and was captivated by the interplay that light, color, pattern, and texture have with these closed forms. In 2011 and 2016, Carrie was honored to be the recipient of a Massachusetts Cultural Council Grant.

I feel incredibly fortunate that, as an artist, I am afforded the luxury of quiet every single day and the peace I receive from being in my studio is immeasurable. But what I have found even more remarkable is the effect that my work, created in tranquility, has on others. That the pieces I craft with love, care and time do indeed shine serenity, light and joy back into the world. My work is largely influenced by the natural world and I have come to view my studio time akin to cultivating a garden. A daily routine that is both an outlet for creative discovery and a space where I find balance. There is an organic rhythm to my process. Like an inhale and an exhale—inhaling my surroundings and exhaling life into new pieces. My love of color is always present and glass—magical and radiant; made by way of breath's imprint—retains importance as metaphor in my work.





Left: **Jaipur Mbola**, 2017. Hand-blown glass - sandblasted and wheel cut. Custom steel stand. 14" x 12" x 6 1/2". Photo: Carrie Gustafson.

Artist Photo: Courtesy of Craft In America, Photographer Cary Wolinsky.

Above: **Petal Bowl**, 2019. Hand-blown glass - sandblasted. 10" x 6". Photo: Carrie Gustafson.

Dorothy Hafner



Dorothy Hafner, artist, designer, innovator, is celebrated internationally for her spirited works in glass, ceramics and textiles over the last 40 years.

In the 1980's, Hafner was the first American woman to design for two prominent international companies, Tiffany & Co. in America and Rosenthal Studio Line in Germany. For each she created many bold and colorful geometric designs that garnered both critical praise and commercial success throughout the decade. Today these designs are widely collected and often cited as icons of their time.

In the 1990s, Hafner gifted herself an artistic sabbatical, returning to her studio full time and soon began a

"love affair with glass", now her primary medium. Her polychrome, exotically shaped vessels won instant acclaim. She then developed innovative techniques for fused glass, applying them to her widely collected art glass panels and sculpture.

In 2012 Hafner created the feature installation for The Lisa Barth Interfaith Chapel at Children's Mercy Hospital in Kansas City. Others include Dana Farber Cancer Institute, Boston and Frisbie Memorial Hospital, New Hampshire. Over 30 museum collections worldwide include Hafner works, many in multiple media, including the Corning Museum of Glass, the Smithsonian American Art Museum, the Museum of Arts and Design, the Everson Museum of Art, the Denver Art Museum, the Victoria and Albert Museum, and the Stedelijk Museum. Artworks by Hafner are featured in over 75 hard-cover books on Fine Art, Craft and Design.

A Manhattan resident for over 35 years, Hafner now works in her newly expanded studio in Norwalk, Connecticut. The new location is also home to the Hafner Creative Space where she teaches classes in art, creativity and design using glass as a primary medium. She has taught at Parsons School of Design, Urban Glass and Anderson Ranch.

The works presented here are from a series called "Journey". Two are a compilation of the many landscapes over which I have travelled in my lifetime. I've presented them from an aerial point of view, specifically the seat of an airplane.

The smaller piece, "Waves" is an impression of just that, ocean waves as seen from underwater through my scuba diving mask in the brilliant sunlight.

The natural world can be a glorious place.





Left: **Far Pavilions Revisited**, © Dorothy Hafner, 2016. Multi-layered fused glass, stainless steel pedestal. 21" x 14" x 6" (17" x 10" x 1/2" glass only).

Above: **Over the Rise**, © Dorothy Hafner, 2014. Multi-layered fused glass, stainless steel pedestal. 17" x 16" x 5", (14 1/2" x 14 1/2" x 5/8" glass only).



Above: **Waves**, © Dorothy Hafner, 2016. Multi-layered fused glass, stainless steel pedestal. 11 1/8" x 9 3/4" x 3 1/2" each, (8" x 8" x 3/4" glass only).

Artwork Photos: Paul Rogers

Claire Kelly



Claire Kelly graduated with her Bachelor of Fine Arts from Alfred University, New York, in 1996 and has worked professionally in glass ever since. In 2008 Claire moved to Providence, Rhode Island, to work with acclaimed glass artist Toots Zynsky. In 2017 she was an Artist in Residence at the Studio of the Corning Museum of Glass where she created a new body of work using specialty glass. Claire was selected to be a demonstrating artist at the Glass Art Society Conference in Venice, Italy, in 2018 and was a visiting resident artist at the Museum of Glass, Tacoma, Washington, in the fall of 2018. Claire's work is on exhibition at major institutions and galleries in the United States and internationally.

After years of traveling between Pawtucket, Rhode Island, and Corning, New York she made the easy decision to relocate to Corning in late 2020 to continue to create her work.

The themes of my glass sculptures revolve around the psychological and physical relationships we have with animals and their larger connection to our environment. These colorful worlds allow me to explore concepts of perception and environmental responsibility. The result is a series of fantastic landscapes that bring a consciousness to their decorative status. My sculptures tell a story about the fragility and conservation of these small worlds as well as describing their role in a grander scheme. These engaging and cheerful sculptures are a gentle mirror allowing us to examine our contradictory world. We live in a time when our smallest decisions can seemingly affect our environment in unpredictable ways. My vision for the final work is as a strange and vibrant glass landscape that speaks to my interest in environmental issues in combination with a playful innocence.

The liquidity and memory of hot glass as a sculptural material allows me to explore those properties and create work that harnesses the language of line, pattern, and color.

Where my work stands out for its technical acuity it also has an aesthetic that is whimsical, fun, and approachable. This pairing is attractive to audiences from varying perspectives and is a factor in my work's impact. My glass landscapes and animals are advocates for the precious worlds they represent.

*Right: **Parallax: Busy Forest**, 2019. Glass: Blown, sculpted, and assembled. Repurposed, ground and polished Vitrolite glass bases. As shown, approximately 15 1/4" x 16" x 36". On exhibit courtesy of Hawk Galleries. Photo: Claire Kelly.*

Artist Photo: Eric Meeks.

Work: Courtesy of Hawk Galleries, Columbus, Ohio.



Yukimi Matsumoto



Born in Osaka, Japan, Yukimi Matsumoto graduated from the Osaka School of design in 1994, where she specialized in Production Design. Following a two-year apprenticeship at Suwa Glass Studio in Nagano, she began her professional career working at various studios throughout Japan.

Yukimi met her future husband and partner, David McDermott, while they were taking a class at the Corning Museum of Glass, New York, where both have since taught. They kept in touch, during Yukimi's frequent visits to the United States. Work soon led to love and marriage. In 2002, Yukimi and David opened McDermott Glass Studio in their backyard in Sandwich. Their work is displayed in galleries across the country, as well as in the Metropolitan Museum of Art in New York City and the Museum of Fine Arts, Boston, Massachusetts.

My culture and its reverence of nature, with all its colorful aspects, greatly influence my work. I try to keep my forms simple and focus on the mixing and blending of color. I greatly enjoy experimenting with different color combinations.

Another factor is the team that forms our studio. We are a family with different levels of experience and styles. We always inspire each other and help each other in many ways. I couldn't do it without them.

Four Seasons, 2021. Blown Glass. 10 1/2" x 8".

Artwork Photos: Pedro Blanco.





Kait Rhoads



Kait Rhoads is best-known for her innovative use of Venetian blown glass techniques, such as murrine and filigrana, which she has applied to public art, sculptural forms, vessels, and jewelry. Kait received a Bachelor of Fine Arts from Rhode Island School of Design in 1993 and her Master of Fine Arts from Alfred University in 2001, as well as a Fulbright grant to study sculpture in Murano, Italy. She maintains a studio in Seattle, Washington.

Her work is held in the collections of the Carnegie Museum of Art, the Museum of Glass, the Palm Springs Art Museum, Point Defiance Zoo and Aquarium, Seattle Art Museum, the Shanghai Museum of Glass, and the Tacoma Art Museum.

*Right: **Golden Wing**, 2020. Soft Sculpture: Blown glass, mixed gold hollow murrine woven into a silicon bronze armature with copper wire. Top 18" x 8" x 7". Photo: Rozarii Lynch.*

*Inset right: **SS 19 01 Verdant**, 2019. Soft Sculpture: Blown glass, mixed green and gold hollow murrine woven together with copper wire. Top 10 1/2" x 10 1/2" x 10 1/2".*

Photo: Rozarii Lynch.

Artist Photo: John Froschauer.

"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

My work is inspired by nature and informed by memory. And, three oceans—the Caribbean, the Indian and the Pacific—delineate the imaginative boundaries of my practice.

I grew up on the waters of the Caribbean, on a ship with my family, where my deep affinity for biological systems began. I lived surrounded by nature; the liquid light and aquatic life imprinted upon my senses. The sculptures I create emanate from my early experiences within and curiosity about the natural world. While exploring the waters around Bali, I experienced the extraordinary biodiversity and architecture of coral colonies there. This has been a deep influence on my sculptural forms and process of making.

The cold, deep green waters of Puget Sound are a more recent source of inspiration in my work. Since moving to the Northwest two decades ago, my fascination extended from coral colonies to kelp forests. Seaweed's pliable forms continually inspire me—they stretch up from the depths, undulate in the shallows and lie on tidal surfaces. Aquatic life infuses my sculptures with animated forms, sparkling surfaces and faceted exoskeletons.

My method of construction mirrors how my life has formed me, with individual elements woven together to create a strong whole. I consider the individual units, conical hexagonal forms known as hollow murrine, as architectural elements that fit together to create a fluid or floating object. The concept of the work develops slowly, and the production of a complicated piece can take months to years to complete.

I desire my work to be emotionally affective—that it evokes for audiences a similar sense of wonder in our blue planet that continues to inspire me. And even, perhaps, to instill a desire to conserve our fragile aquatic ecosystems.



Momoko Schafer



Momoko Schafer was born in Boston and graduated from Massachusetts College of Art in 2016 with a Bachelor of Fine Arts in 3D Fine Arts with a concentration in glass. From 2017 – 2019, Momoko was Toots Zynsky's studio assistant. In 2019, she starred in Season 1 of the Netflix's Original Series, *Blown Away*, a glassblowing competition show.

Shafer, is best known for her use of blown glass as her main tool of expression. Many of her works are inspired by dreams and explore translucency and the crystal-like material, which is used to spark wonder in her audience. However, during the recent pandemic and its related obstacles, she's been exploring other media. In the beginning of the recent lockdown Momoko created, *Prejudice is a Disease*, an iridescent and translucent mask; *Self Love Terrarium* installation

and video work; the *Slow Scroll Series* of large scale drawings; and more. Her most recent work showcases interactive installations and wearable sculptures to break down social expectations. Her work promotes educational dialogue around taboo human behavior and allows her audience to have a tangible relationship with art.

Right: **Revealing Dionysus**, 2016. 14" x 14" x 30".

Opposite left: **Wings of Separate Realities**, 2016. 5" x 8" x 10".

Opposite right: **To Surface**, 2019. 8" x 6" x 17".

Artwork Photos: Momoko Schafer. Artist Photo: Henry Marte.

What I love about this medium is the fluidity and ability to blur the lines between reality and imagination.





Randi Solin



Randi Solin uses glass like a contemporary abstract expressionist painter, dazzling collectors and colleagues alike with her exceptional technique, skill, and highly inventive coloration style. The recipient of many Best in Show, Best of Glass, and, most recently, a Lifetime Achievement award, her work has been acquired by the permanent collection of The White House; The United States Embassies in Algeria, Guinea, Cape Verde, Paraguay, Guatemala, Benin; and many museums and galleries nationwide.

Solin incorporates techniques found in both Venetian glassblowing and the American Art Glass Movement. Solin's coloration process is complex and varied, using layer upon layer of glass in all particle sizes, and often incorporating sheets of fine silver foil, or a hand "drawing" in black glass cane.

"My optics serve as the window into my coloration process; into the 'soul' of a piece, allowing the viewer to peer into its interior life, like the rings of a tree. All of my pieces are intellectually created on that notion, that with each finished work is a history revealed."

Randi Solin earned a Bachelor of Fine Arts from the New York College of Ceramics at Alfred University, New York, and established her first studio in Northern California in 1995. She has worked in Southern Vermont since 1998. Solin creates her signature glass artwork in her studio at Fine Arts Vermont located on the West River in Brattleboro.

I approach blown glass like an abstract painter approaches canvas, capturing the abstract free-flow of color in hot glass. Each panel in this series is a meditative composition created on the blowpipe with colored glass powders, frits, and precious metal foils.



Above: **Hear Me Roar**, 2021. Part of a triptych of hand blown glass panes with custom blended color glass application, murrini, and imported silver leaf from Italy.

Opposite left: **Hear Me Roar**, 2021. Pane 1: 18" tall x 12" wide x 1" thick.

Opposite right: **Hear Me Roar**, 2021. Detail of Pane 2.

Artwork Photos: Victor Janczar. Artist Photo: Brett Miller.



Debbie Tarsitano



Debbie Tarsitano was born in 1955, in Long Island, New York, to a family of art lovers. Exhibiting talent at an early age, she began private instruction in painting, drawing, and watercolor. At age 11, driven by a passion for art, Debbie participated in her first public art exhibition showing her paintings and collages. In 1975 Debbie earned her Bachelor of Fine Arts degree in Art and Journalism from Hofstra University, New York.

Debbie's father, Delmo, enjoyed auctions and in the 1960s brought her with him. There they saw their first paperweights and fell in love with them. That interest led to experimentation in a backyard glass studio. In 1976 father and daughter started Tarsitano Design Studio

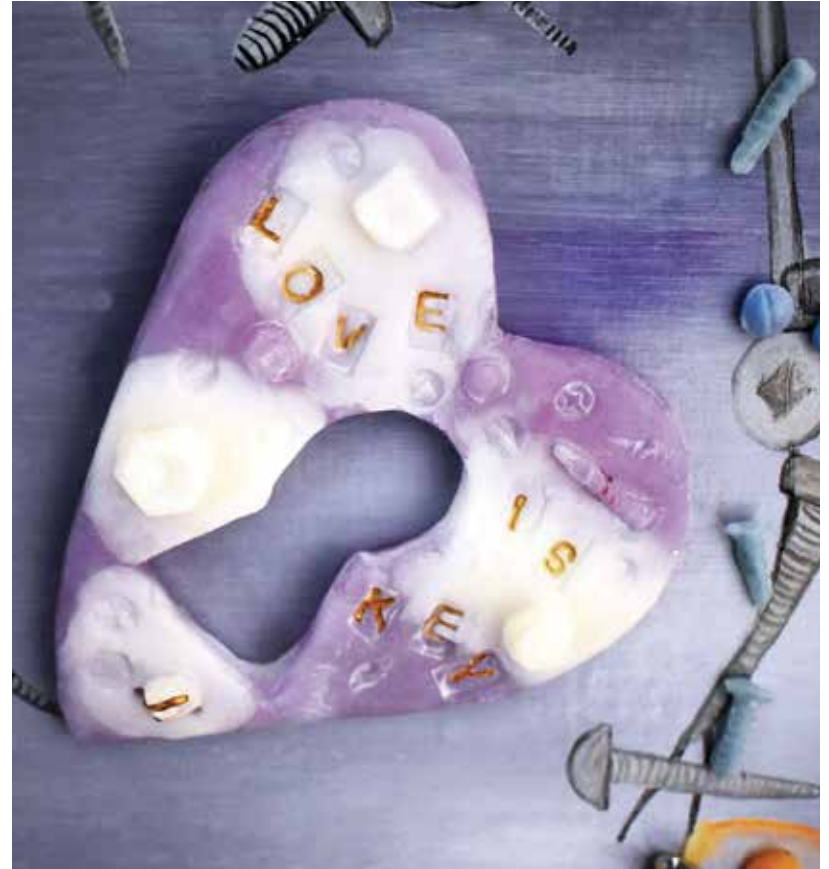
focusing on the art of traditional flameworked glass paperweights. At the age of 25, Debbie's work was in many private collections and museums. Later her paperweights grew into hot sculpted forms with exterior paintings, as well as introducing many other materials into her work.

Unstoppable, she became a glass master earning the respect of her peers from around the world. After her father Delmo's death in 1991, Debbie became an instructor at the prestigious Studio at the Corning Museum of Glass. There she experienced many new ways of working with glass and fell in love with glass casting. She began to reinvent her work and herself, spending ten years alone in her studio teaching herself sculpting and glass casting.

Today the work focuses on current events distilling important moments in time inside shadow boxes. Debbie still enters her Westford, Massachusetts studio daily, positive and focused. The goal: making important work that gives a visual voice to our experiences.

I entered the glass world in 1975 and consider myself a master of glass technique and design. Before working with glass I studied oil painting. Today I combine my two loves, oil painting and cast glass, interpreting contemporary life through dioramas created with mixed media.





Love is Key 2021. Oil Painting on a wooden cradle board, within a wooden shadow box having sculpted glass cast elements, stainless steel enameled nuts and bolts, enamel gold paint, and cast glass nuts and bolts. 44"x 32".

Artwork Photos: Debbie Tarsitano. Artist Photo: Martin Stankard.

Jen Violette



Jen Violette began working with glass at Alfred University, New York, in 1991 at age 18, and has been working with molten glass for the past 30 years. She received her Bachelor of Fine Arts in glass and metal sculpture from Alfred University in 1994. She has also studied at the Pilchuck Glass School, The Corning Museum of Glass, Rhode Island School of Design, Haystack Mountain School of Crafts, and Penland School of Crafts. She has studied with many of the best glass maestros in the world, including Lino Tagliapietra, William Morris, Pino Signoretto, Dante Marioni, Karen Willenbrink-Johnsen, Martin Janecky, Richard Marquis, Randy Walker, Kait Rhoads, Stephen Dee Edwards, and Fred Tschida.

Violette was a featured guest artist at the Corning Museum of Glass Amphitheater Hot Shop in 2017 and 2018, and also taught a Creative Glass Sculpting Techniques class at the Corning Museum of Glass in 2018. In May 2019, she was a guest artist at Public Glass in San Francisco, and in November 2019, she was a featured glass artist on the Corning Museum Mobile Glass Stage at the Sculpture Objects Functional Art and Design (SOFA) Fair of Chicago.

Jen Violette is a full-time glass and mixed media artist. She lives in Wilmington, Vermont, with her husband and two young sons.

My work is greatly inspired by the natural world. I spend a lot of time outside in nature, both gardening and exploring the forests near my rural Vermont home and studio. I have always been fascinated by nature's unique and ever changing colors, textures and forms, and am passionate about using molten glass to recreate these subtle details."

My sculptures are composed of hot glass gathered from the furnace. I dust multiple layers of colored glass powders onto the surface of my pieces to mimic colors and textures found in nature. I add small molten bits of colored glass onto the surface of my sculptures that I then freehand sculpt into leaves, flowers, stems, branches, etc...I use a small hot torch along with tweezers and shears to refine small details in my work.





Left: **Awakening**, 2021. Blown & hot sculptured glass (sandblasted).
14"h x 4 3/4"w x 4 3/4"d. Photo: Jen Violette.

Artwork Photos: Jen Violette. Artist Photo: David Patchen.

Above: **Offering Hand with Carrot**, 2019. Solid, hot sculptured glass
(sandblasted), fabricated steel stand. 16 1/2"h x 8"w x 3"d.

Toots Zynsky



After receiving her degree from the Rhode Island School of Design in 1973, Toots Zynsky studied with Dale Chihuly, who made studio glass a worldwide phenomenon. In conjunction with Chihuly, she participated in the founding and early development of Pilchuck Glass School in Washington State. She later became assistant director and head of the hot shop at the New York Experimental Glass Workshop in New York City, now Brooklyn-based UrbanGlass. Zynsky's work is included in more than 75 international museum collections and she is the recipient of numerous prestigious honors and awards including the 2015 Smithsonian Visionary Award and the Women's Center of Rhode Island Annual Women of Excellence Award in 2013.



Glass offers endless versatility and continual challenge as a medium. As a woman and an artist who came of age in the 1970s and 80s, working with a material that represented an especially entrenched bastion of male chauvinism, challenges were everywhere. The work we were being shown when I was at Rhode Island School of Design (1969-73) was made almost exclusively by men. Among the first two women, whose work I encountered, were Jaroslava Brychtová and Ann Wolff. They became my guiding lights. They have always been generous and encouraging to me as their own work kept evolving, exploring new ideas, getting stronger and deeper. I believe that our generation opened the doors for women in glass—and in all fields—everywhere. Looking at the gender make-up of university-level glass programs today, I am heartened to see the progress that's been made but, as always, much work remains.

One of my career-defining breakthroughs came in 1979 as I was returning to glass after a 6-year hiatus. I was experimenting with blown spun pieces (with the assistance of Howard Ben Tre) at the Rhode Island School of Design hot shop. Masses of glass thread ended up on the floor. Sweeping up at the end of the day resulted in voluminous piles of broken thread and I started imagining them fused together in sculptural forms. It was a pivotal moment and directly led to the work in my first solo exhibition in 1982 at Theo Portnoy Gallery in New York City.

Fast forward to 2016 when I was particularly thrilled to receive the Corning Incorporated/Corning Museum of Glass Specialty Glass Residency and worked with several of the world's leading scientists and engineers exploring glass over a period of six months. While my residency is completed, the ongoing experimentation and the possibilities it opened—in my mind and in my work—have yet to be more fully explored. I look forward to the work ahead.



Above: **Pacato**, 2016. Filet-de-verre. 12 1/2" x 20 1/4" x 12".

Left: **Camerati** (pair), 2020. Filet-de-verre.

Camerati 1 - 16 3/4" x 12" x 9 1/2", **Camerati 2** - 17 1/2" x 11 5/8" x 11 1/2".

Photos: Heller Gallery.

Works: Courtesy of the Heller Gallery, New York, New York.

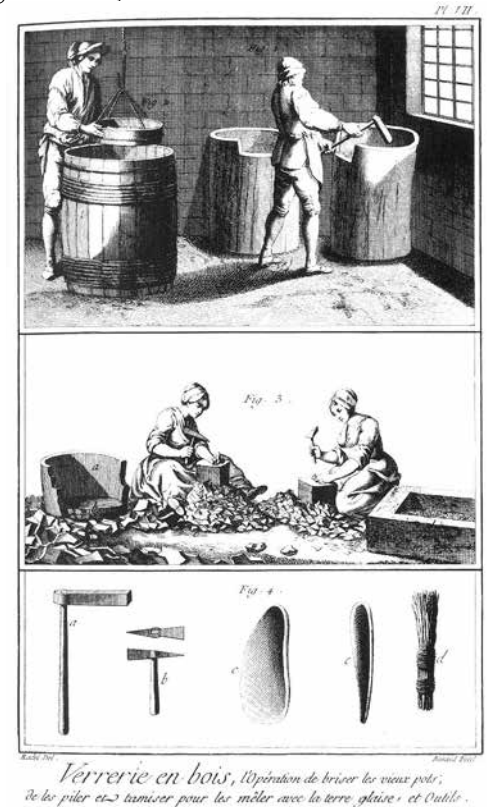
Glass Reflections: Women and Glassmaking - A Historical Perspective



Dorothy Hogan-Schofield
Curator, Sandwich Historical Society

Although there is some evidence that a few female glassmakers were active as early as the Ancient Roman Empire, it wasn't until the 18th century that we find women working in a glasshouse. They were given menial jobs such as the washing and cleaning of cullet or the breaking apart of old pots (*Figure 1*) as depicted in Denis Diderot's Encyclopedia of 1765. However, by the 19th century, women were more commonly found in a glass factory.

Among the 19th century glass factories that employed women was the Boston & Sandwich Glass Company. As early as 1833, five women were employed to paint glass at \$1.20 per day. The next reference of women working in the Sandwich factory appeared in the July 18, 1856 issue of the *Namasket Gazette* in which the reporter noted that *The Cutting Room employs 75 hands, embracing 18 girls... The girls are employed in finishing toys, fitting stoppers for perfume bottles and such like work.* In the minutes of the Company's Directors' meeting of June 29, 1858, Francis Kern (1813-1884) was made head of *the cutting department*



and put in charge of all connected with it...including the room occupied by women, indicating the women were kept separate from the men. The women in the cutting shop would have ground stoppers for bottles or removed *fins* or small bits of glass that escaped the mold during the pressing process.

Other jobs performed by women (*Figure 2*) in the Sandwich factory, as well as in other 19th century glasshouses, included the cleaning and packing of glass; capping lamps or cementing metal collars to lamp fonts; and the cleaning of the iron molds; along with glass etching and painting. (*Figure 3*) Among these decorators was Emma Wentworth Gregory (1858-1885), who noted in her diary entry for March 16, 1880, that she had received a raise, bringing her salary to \$4 per week. Most of the female employees were the daughters, sisters, or cousins of male glassworkers. Many left after a year or two, often marrying someone they met at the factory. There were a few instances of a lengthier employment. Annie Mathilda Nye (1860-1943) began work as a decorator in 1880 and although married in 1885, remained with the factory until it closed in 1888. Another was Abby Wheeler Clark (1845-1924).

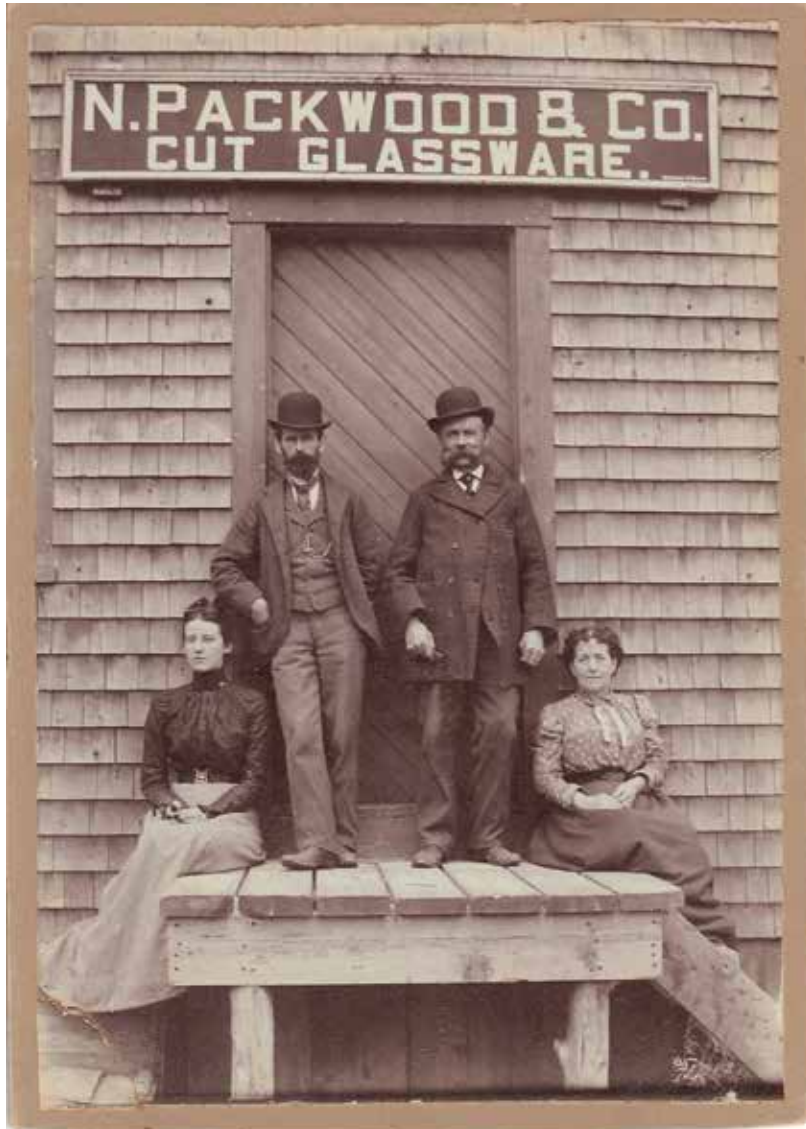


Figure 1, left: Plate VII: Operation of Breaking Old Pots, Grinding and Sieving Them to Mix Them With Clay, and Tools. "Glass making – Wood glass making or bottle glass making." *The Encyclopedia of Diderot & d'Alembert Collaborative Translation Project*. Ann Arbor: Michigan Publishing, University of Michigan Library, 2010.

Figure 2, above right: Preparing Glass Globes for Etching. Collection of The Sandwich Historical Society/Sandwich Glass Museum.

Figure 3, right: Decorating Department of the Boston & Sandwich Glass Company, 1880. There were eleven women and nine men. Collection of The Sandwich Historical Society/Sandwich Glass Museum.





Abby (*Figure 4*), the daughter of glass factory worker Thomas Wheeler (c.1822-1878), was first employed, at an early age, at the Cape Cod Glass Works, Sandwich. (The Cape Cod factory was started by Deming Jarves (1790-1869) and his son, John W. Jarves (1834-1863) in 1859.) When the factory closed in 1869, Abby moved to New Bedford along with other Cape Cod glassworkers and gained employment at the Mount Washington Glass Works. In the New Bedford Directory of 1871-1872, Abby was listed as a glass inspector. She was the only female glassworker listed in the Directory.

While in New Bedford, Abby met and married Salmon Clark, a furniture painter. By 1880 Abby had returned to Sandwich, alone, and began working at the Boston & Sandwich Glass Company. Upon the closure of the Sandwich factory in 1888, Abby Clark started work as a glass inspector for the cut glass firm of N. Packwood & Company of Sandwich. Employed by four different glass firms, Abby Wheeler Clark's career spanned some 40 years.

By the turn of the 20th century, women continued to maintain jobs in the glass industry. Some became lampworkers, who would work over an open flame, a torch or lamp, to melt glass rods. Once in a malleable state, the glass rods were manipulated using tools and hand movements to form whimsical or practical forms. (Today, lampworking is more commonly known as flameworking or torchworking.) Using this method, women in a factory setting made light bulbs (*Figure 5*), Christmas ornaments, and lab equipment. However, as early as the 17th century

Figure 4, left: Abby Clark, seated at right with Mary Skiff at left and John Jones and Nehemiah Packwood at the top of the stairs. Collection of The Sandwich Historical Society/Sandwich Glass Museum.

Figure 5, right: "The Manufacturer of Incandescent Electric Lamps." Cover of Scientific American. United States: Munn & Company, 13 April, 1895. Courtesy of the Internet Archive, archive.org/details/scientific-american-1895-04-13. Accessed 30 April, 2021.

female lampworkers made glass beads or performed at fairs creating fanciful birds, ships, or flowers.

Prior to World War II, the roles of women in any industry began to decline as the male-run unions took hold, while women were encouraged to stay in the home. The war effort changed those opinions, when women proved that they could do the same work as their male counterparts, but It wasn't until the 1960s that attitudes started to change.

Up until the 1940s glassmaking was predominantly made in a factory setting to fill utilitarian needs. This soon changed as artists began to experiment with glass as a medium for fine art. Among the pioneer artists was Frances Stewart Higgins (1912-2004) , who along with her husband Michael Higgins, developed unique methods to manipulate plate glass. Another was Jaroslava Brychtová (1924-2020), who experimented with casting and carving glass. In the 1950s, Edris Eckhardt (1905-1998), well-known for her ceramic sculpture, started working with glass, drawing inspiration from the iridescent qualities of ancient glass (*Figure 6, overleaf*). But it wasn't until 1962 when Harvey Littleton (1922-2013) and Dominic Labino (1910-1987) built a small glass furnace at Toledo Museum of Art, that glassmaking became more accessible as a means of artistic expression.

With the development of an inexpensive furnace which allowed glass to be melted and worked in independent studios, the Studio Glass Movement took hold. In 1963, Littleton offered the first class in glassblowing at the University of Wisconsin, Madison. Among his first group of students were Pat Esch, Joan Falconer Byrd, Monona Rossol, and Audrey Handler. Other universities followed suit and exhibitions of the glass artists' work became a regular occurrence.

Today, there are few boundaries in the world of glass encountered by artists, female or male, except for the limitation of one's own artistic voice.

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THE MANUFACTURE OF INCANDESCENT ELECTRIC LAMPS.—[See page 200.]



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Figure 6, left: **Dream Sequence**, Edris Eckhardt, 1974, Gold and silver foil, glass, wood, and functional light bulb. Courtesy of the Smithsonian American Art Museum, Renwick Gallery.

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Art Alliance for Contemporary Glass

About the Museum

The Mission of the Sandwich Glass Museum, incorporated as The Sandwich Historical Society in 1907, is to promote a broad understanding and appreciation of Sandwich town history, with particular emphasis on the unique contribution of the glass industry to the local community, the region, the nation, and the world.

Established in 1637, Sandwich is the oldest town on Cape Cod.

Originally settled by the English, Sandwich became an agricultural community, the main export of which was timber sent back to England. Even during the American Revolution, it remained a primarily agrarian community, supplemented by coastal fishing. But in 1825, the landscape of Sandwich would drastically change because of Deming Jarves, a Boston businessman and former agent of the New England Glass Company of East Cambridge, Massachusetts. Jarves, the principal founder and agent of the Boston & Sandwich Glass Company, chose Sandwich because of its proximity to a shallow harbor and the possibility of a canal being built through Cape Cod that would allow for the shipment of goods. The local availability of timber could be used to fuel the glass furnaces. Even the salt marsh hay and grasses could be used for packing material.

The Boston & Sandwich Glass Company was very prosperous and focused on producing quality pieces of pressed and blown glass. The successful enterprise continued to grow and expand, creating an entire community around the factory, both fueling and depending on the factory's business.

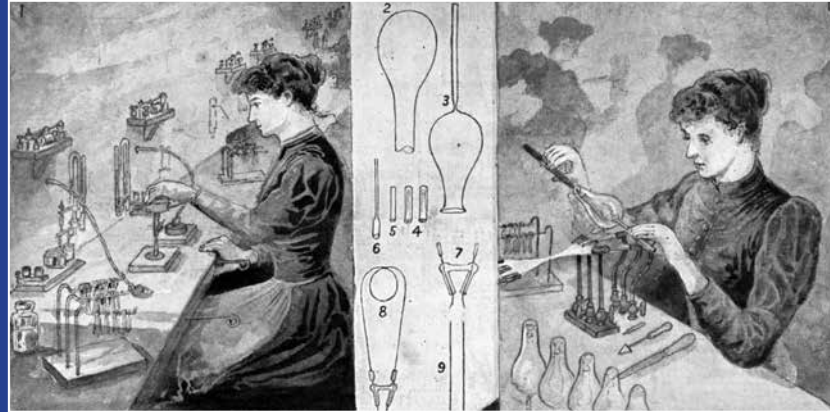
After the Civil War, the glass industry changed in Sandwich and New England. The coal country of Pennsylvania, Ohio and West Virginia had a cheap and ready supply of fuel for the Midwestern glass furnaces (Sandwich had converted from wood to coal furnaces in 1836).

These companies were able to produce cheaper pressed tableware in soda-lime glass, thereby squeezing out the New England pressed glass competition. By the 1920s, the entire glass industry in Sandwich had come to a complete halt. The factory buildings were slowly torn down and dismantled. By 1944, there was barely a trace of a factory building near the marsh.

But the mantle of Sandwich's glass industry was absorbed by The Sandwich Historical Society. Launched in 1907, The Sandwich Historical Society had its first glass exhibit in 1925 commemorating a century of Sandwich glass. They produced many other exhibitions and came to focus primarily on interpreting the glass industry of the town in its Sandwich Glass Museum, yet still collecting the historical material of Sandwich's past.

Prompted by the Studio Glass Movement, the glass industry in Sandwich, and beyond, is alive and well. Numerous glass studios exist in Sandwich, the region and New England. The common denominator in our exhibit *In Her Voice: Influential Women in Glass* is the shared experience of the Northeast. The Museum has expanded its mission, as well as its collection, to reflect and include the works of contemporary glass artists that live and work in this region. Positioning ourselves as the region's glass repository, contemporary glass exhibits have broadened our scope and demonstrated the versatility of the medium. Collaborations with cutting edge artists provide an opportunity for visitors to experience glass in new ways. I speak for the Board of Trustees, the staff and membership when I state we are grateful for these partnerships and look forward to exploring and sharing the imagination of glass artists in the years to come.

Katharine Campbell, Executive Director



SANDWICH GLASS MUSEUM
SANDWICH HISTORICAL SOCIETY

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