

### *Artist Statement*

Most of my work is executed with a clear and well-defined design or shape in mind, however, I find that through my dialog with the material the result is often very different from the preconceived target. This is especially true when working with hot glass. I enjoy this fact and approach glass knowing that I will always welcome a challenging struggle to accomplish my intentions. Sometimes I intentionally use a process without a final product design but rather multiple process designs. This develops shapes, textures, and colors that I had not previously conceived; some are desired and kept while others are discarded. Often I become motivated to make art simply because the physical challenge involved in building a certain shape or structure is irresistible. I am always fascinated when I see art that proposes a significant puzzle with respect to the method of fabrication. I am motivated by the difficult question "How can one make such an object?"

Creating became an intellectual challenge after I acquired hand skills allowing me to realize the ideas that I envisioned. An important mental challenge is to design an object that is psychologically fulfilling as well as physically challenging. Both my physical and mental hemispheres are exhausted, enraging a desire to push farther.

### *Background Statement*

I began exploring the crafts as a sophomore in high school where I learned the basics of constructing wood furniture. During college I strengthened my skills, building fine wood furniture in the private shop of a master woodworker. I have a thorough education and experience working with various metals and fiberglass-epoxy composite materials. My metal skills are also used to make tools and construct equipment for the glass studio.

I have two Bachelors of Science degrees in electrical and mechanical engineering as well as Masters of Science in the field of materials science. During my graduate engineering studies I completed several semesters of glass art classes as well as a course in Chemistry and Technology of Glass. Although I majored in the sciences, I once aspired to become an architect. Much of

my work is rooted in craft and contains architectural reference. I have become quite familiar with many glassmaking processes including free-hand blowing, mold blowing, sand casting, kiln casting, and slumping. In the hot shop I have explored the Swedish graal method and have become comfortable working with cane and murini. I have also studied the process of fine Venetian goblet making. I recently developed the idea of using blown and cut glass as a blowing mold. In this case the glass 'mold' becomes part of the final piece.

At the University of Illinois I received the core of my glass art education from William Carlson, John Miller, and Catherine Gray. At Kent State University I learned to blow glass into molds under the guidance of Michael Scheiner. I studied with Nick Mount at the Penland School of Crafts and have taken 2 classes at The Studio of the Corning Museum of Glass. In the first class Michael Scheiner taught the traditional Italian technique of using cane and murini. The second Corning class was titled "Advanced Venetian Goblet Making" taught by the Italian master, Elio Quarisa.

