

The Exquisite Corpse in Glass: Figurative Flameworkers Play a Surrealist Game





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Castellani Art Museum of Niagara University
September 27, 2005 - February 12, 2006

Glass has an inherently seductive quality. The slick brilliance and magical liquidity of the material, of all the artistic mediums shown throughout the world's museums and galleries, readily commands attention from art connoisseurs and first time visitors alike.

The Exquisite Corpse in Glass: Flameworkers Play a Surrealist Game is an exhibition that brings together cutting edge contemporary glass flameworking and the historic Surrealists' game—the Exquisite Corpse—originally created in two-dimensional media into a sculptural context. This union was the conceptual initiative of Marshall Hyde, the exhibition curator and a glass artist himself. One thousand copies of this catalogue were printed for *The Exquisite Corpse in Glass: Figurative Flameworkers Play a Surrealist Game*. Photographic documentation of all objects for the catalogue was completed by Marshall Hyde. The design of the catalogue was by Jim Charlier of JCharlier Communication Design.

Funding for this exhibition was generously provided by AXA Foundation, New York City; Richard J. Schieb and Louis J. Nuchereno of AXA Advisors, Williamsville, New York; and the New York State Council on the Arts. Additional in-kind support has been provided by Science Kit & Boreal Laboratories, Tonawanda, New York.



Michael J. Beam
Curator of Exhibitions and Collections



The idea for this exhibition came to me while I was working on a collaborative sculpture with my wife, Caitlin Hyde. In this series, which we call Object Studies, we make flame-worked, sculpted glass studies of ancient and historical sculptures, fragments, and artifacts. We then display them together side by side in miniature tableaux, juxtaposing various objects from across time and cultures, the way a rapacious collector might do—and thus amusing ourselves with the narratives these odd combinations invoke.

While working on a Roman torso study, I thought, “Why put this body on display next to one of Caitlin’s sculpted pre-Columbian heads? Why not put the head on the torso for a more amusing and interesting effect?” That notion reminded me of the drawing game my mother played with our family when I was a child, and that game was—the Exquisite Corpse!

I also realized that “the drawing game” could be played instead with glass figures. I also knew a number of very talented and imaginative frameworkers who might be interested in participating. After discussing the concept with Michael Beam, Curator of Exhibitions and Collections at the Castellani Art Museum, I was greeted with his typical enthusiasm: “Let’s do it!” And so we did. That is to say, we all did it together: the brilliant artists, the diligent staff at the Castellani, and the organizations and people who shared their time and resources to bring the idea to fruition. It was a pleasure to work with my fellow artists, many of whom were friends through our involvement with that marvelous teaching resource, the Studio of the Corning Museum of Glass in Corning, New York, and with additional artists whose work I have long admired.

It is our hope that this exhibition will introduce frameworked glass to a wider audience, making people aware of some of the very skilled artists practicing the technique today. I hope it will inspire students of glass making and their teachers to explore the creative possibilities of the process. Finally, I hope that this exhibition will allow everyone to approach art, however one chooses to define it, with a sense of community, a sense of humor, and the idea that anything is possible—anything at all.



Marshall Hyde
Guest Curator



What is the Exquisite Corpse game?

The *Exquisite Corpse* is a game that was named and popularized by the European Surrealists, who used it as a process for writing and art making. The Surrealists were adherents to a Post-World War I literary and artistic movement that was strongly influenced by the psychoanalytic work of Sigmund Freud and Carl Jung. Founded by André Breton in 1924, the movement sought to interpret the workings of the subconscious mind through the use of fantastic imagery and the incongruous juxtaposition of subject matter that often defies logical, conscious understanding.

The following excerpt contains a description of the exquisite corpse game by William S. Rubin, former Chief Curator of Painting and Sculpture at the Museum of Modern Art, New York, from his book, *Dada & Surrealist Art* (New York: Harry Abrams, 1968):

“Among Surrealist techniques exploiting the mystique of accident was a kind of collective collage of words or images called the *cadavre exquis* (exquisite corpse). Based on an old parlor game, it was played by several people, each of whom would write a phrase on a sheet of paper, fold the paper to conceal his part of it, and pass it on to the next player for his contribution. The technique got its name from results obtained in [the] initial playing, “*Le cadavre exquis boira le vin nouveau*” (The exquisite corpse will drink the young wine...). The game was adapted to the possibilities of drawing, and even collage, by assigning a section of a body to each player, though the Surrealist principle of metaphoric displacement led to images that only vaguely resembled the human form.”



Exhibition description

In this exhibition, ten internationally-recognized figurative glass sculptors were invited to play a modern version of the Surrealist *exquisite corpse* game. Each artist was asked to create two figures in flameworked glass, one male and one female, in three parts: head, torso, and legs. Before installing the exhibition, labels identifying the multiple body parts were drawn at random and the figures were assembled accordingly. Thus, artist A's female head may have been placed upon artist F's male torso, which then rests on artist C's male legs, and so on. Each combined figure was assembled on specially designed armatures. At future venues for the show, the random selection will continue, insuring that every new installation will be unique.

Size parameters were set down at the beginning of the project; thus, the finished pieces not only work as sculptures but as graphic images for the pages of this catalogue. (Even the drawing version of the game is limited to the size of the paper.) The only other guideline was that all of the glass parts had to be created using the flameworking technique. After the glass was formed, any other material or process could be combined or applied to it.



Materials and processes

Flameworking is the technique of shaping glass from rods or tubes in the flame of a torch. It is also sometimes called lampworking, as the earliest torches were, in fact, oil lamps. Their flame was made hot enough to melt glass by blowing air into the flame, often by mouth. Today's modern torches are precision tools, made from high-tech metal alloys and sophisticated manufacturing processes. They typically use a combination of oxygen with propane or natural gas to achieve the temperatures needed to cleanly melt glass. There are two primary types of glass used in most modern flameworking processes: soda-lime, or "soft" glass, and borosilicate, or "hard" glass.

Soda-lime glass is composed of silica, soda (sodium carbonate), lime (calcium carbonate), and small amounts of metal oxides and/or other substances for color and physical characteristics. While much of the soft glass used today is from Murano, Italy, there are numerous domestic manufacturers. Soft glass tends to soften at relatively low temperatures and to have a long working time in the flame. It comes in a wide palette of transparent and opaque colors.

Borosilicate glass is a soda-lime-based glass with at least a minimum of five-percent boric oxide added; this makes for a harder glass that is more resistant to thermal shock. It melts at higher temperatures and has a shorter working time. Most of the borosilicate glass used in the United States is made domestically. While borosilicate glass has not traditionally had the range of bright, dense colors available in soda-lime glass, this is rapidly changing, as manufacturers like Northstar are developing new color formulas to rival those in soft glass.

Some of the other processes and materials used by the artists in creating their works include:

Sandblasting is a means of frosting the surface of glass by abrading it with sand mixed with blown air under high pressure.

Lusters are metal oxides painted onto cooled glass and subsequently fired to a metallic finish in a kiln or in the flame.

Acid etching is a method of frosting the surface of glass with acid.

Electroplating is a means of depositing a layer of metal on an object (in this case, glass) by coating it with a conductive substance and immersing it into a solution of metal salts. An electrical charge is then passed through the solution and the object, causing metal ions to emerge and bond to the object.





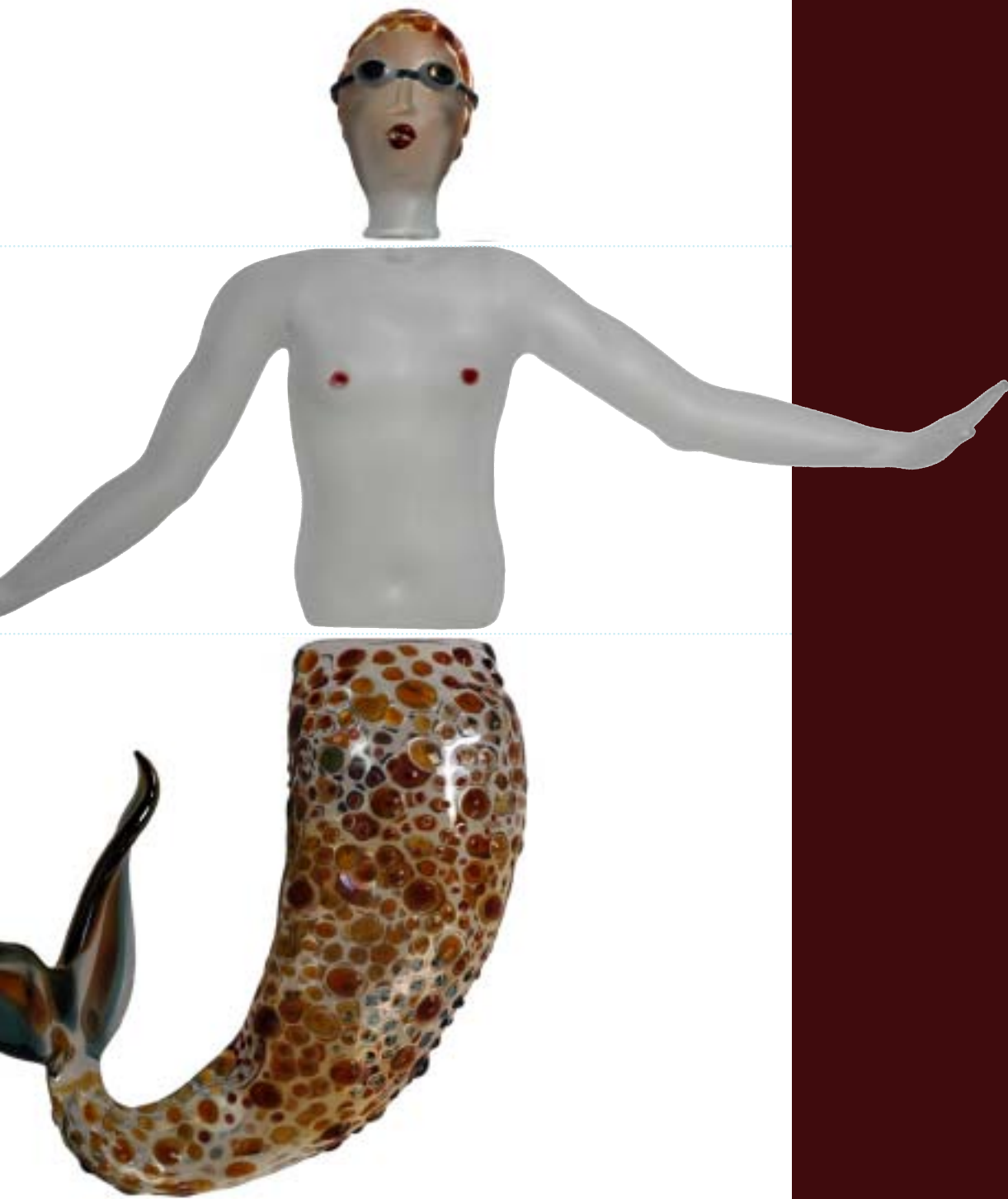
Karen Buhler
Seattle,
Washington

Karen Buhler has worked with glass in a wide variety of methods, both commercially and artistically, since 1978, studying under artists such as Bruce Chao and Michael Scheiner. She received her Bachelor

of Science in landscape horticulture from Ohio State University, Columbus, incorporating art and architecture into her studies. She has held assistantships at the Studio at the Corning Museum of Glass, the Pilchuck Glass School, Stanwood, Washington, and has taught flameworking and neon at Pilchuck Glass School and Pratt Fine Arts Center in Seattle, Washington. Buhler's unique and fresh figurative work can be found in a growing number of public and private collections and through William Traver Galleries, Tacoma, Washington.



Lifeguard on Duty,
from the Swimmer Series, 2005
Flameworked borosilicate glass,
sandblasted and lustered
10" (25.4 cm)



Mermaid Moderne
from the Swimmer Series, 2005
Flameworked borosilicate glass,
sandblasted and lustered
9" (22.8 cm)



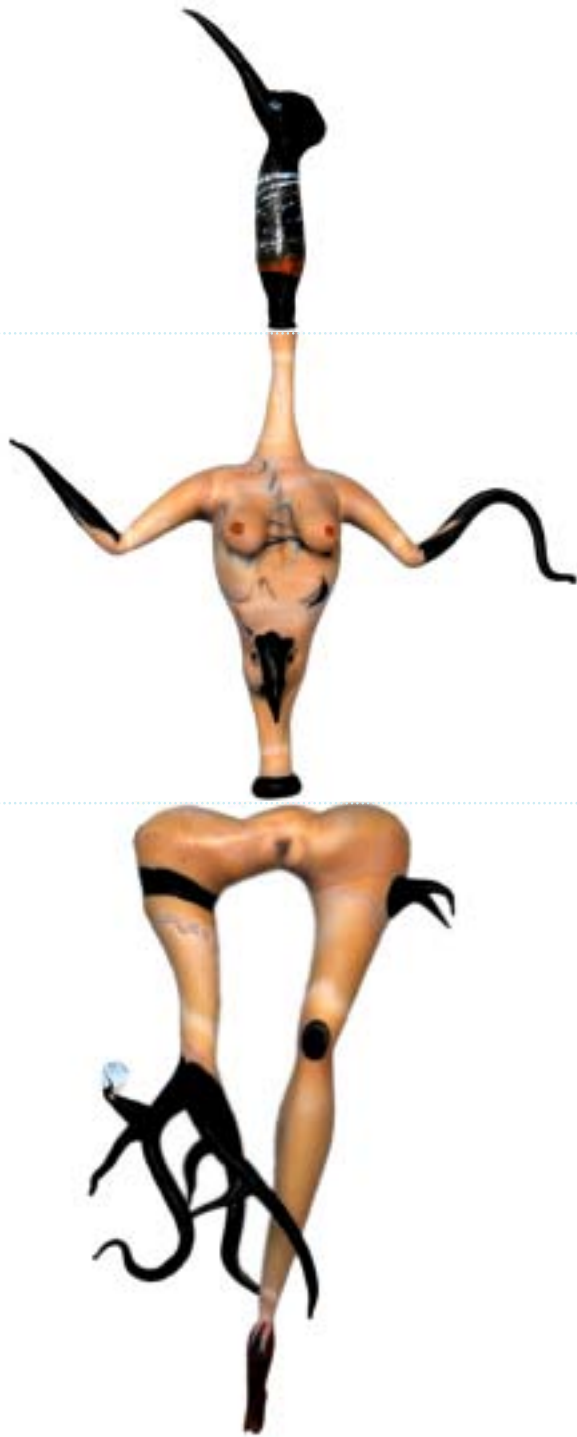
Shane Fero
*Asheville,
North Carolina*

Shane Fero has been a flameworker for thirty-five years and maintains a studio adjacent to the Penland School in Penland, North Carolina. Exhibiting his work worldwide, he also participates in international sym-

posia and flamework demonstrations. Fero is an educator and has taught at numerous institutions, including, Penland School; Urban Glass, Brooklyn, New York; Pratt Fine Arts Center, Seattle, Washington; and Niijima Glass Art Center, Niijima, Japan. His work can be found in both private and public collections, worldwide.



Alchemical Male, 2005
Flameworked soft glass, acid-etched
9 3/4" (23.8 cm)



Alchemical Bird Woman, 2005
Flameworked soft glass, acid-etched
9 1/8" (23.2 cm)



Caitlin
Beaven Hyde
Corning,
New York

Caitlin Beaven Hyde holds a Masters Degree in Fine Art from Southern Illinois University, Carbondale. Her intricately patterned frameworked glass, beads, bottles, and small sculpture reflect a diverse

background in drawing and surface design, as well as an interest in ancient art and narrative imagery.

I've always been fascinated by ritual objects from ancient cultures. There is a power in the implied stories associated with these objects that connects people living and striving now with all those other creative human beings who have gone before. Glass is a perfect medium in which to render a powerful and mysterious object since it is by its very nature alluring, ubiquitous, and unpredictable.

www.caitlinhyde.com



Ancient Serpent Goddess, 2005
Flameworked soft glass, acid-etched, fiber
9 3/4" (24.4 cm)



Marshall Hyde
Corning, New York

Marshall Hyde earned his Bachelor of Fine Arts from Miami University, Oxford, Ohio, in 1978. In 1981, he moved to Paris to study intaglio printing at Atelier 17. Upon his return, he held various positions:

as a university instructor, art handler, graphics director, and museum preparator. In 1990 the artist became infatuated with the art of blowing glass. He received his Master of Fine Arts degree from Southern Illinois University at Carbondale, in 1995.

In 2001 Hyde moved to Corning, New York, where he and his wife, Caitlin, maintain a studio. He regularly works, teaches, and, studies at the Studio of the Corning Museum of Glass, New York.

His work ranges from meticulous flameworked sculptures to monumental figurative bronzes, from palm-sized *paté de verre* to architectural-scale public artworks. In his personal work, Marshall seeks to evoke the humor and the pathos, the sacred and the profane inherent within our complex human natures, with particular interest in contrasting various value systems within our American pop consumer culture.

www.bodhiglass.com

Bodhisattva, 2005
Flameworked glass, acid-etched,
tea-stained
8¾" (22.2 cm)



Carmen Lozar
Bloomington, Illinois

During her undergraduate career at the University of Illinois, Champaign-Urbana, Carmen Lozar interned at the Bullseye Glass Factory in Portland, Oregon, and attended the Pilchuck Glass School, Stanwood,

Washington, as a scholarship recipient and staff member. Lozar then ventured to China, Indonesia, Thailand, and India to explore eastern traditional art. Upon her return, she opened a casting and flameworking facility in Tucson, Arizona. Her work has been in numerous shows, including the Sculptural Object and Functional Art Exhibition, Chicago, Illinois, and the National Liberty Museum, Philadelphia, Pennsylvania. Concurrently, she was granted the Saxes Award from the Pilchuck Glass School with a full scholarship.

Lozar has recently been awarded a Master of Fine Arts degree from Alfred University, New York, and was featured in the *New Glass Review* in 2003. In 2004 she completed her first solo show at the Foster/White Gallery in Seattle, Washington. She was a presenter at the International Flameworking Conference, Salem, New Jersey, and will be a presenter at the St. Louis Glass Arts Society Conference, St. Louis, Missouri.

Lozar's art has been heavily influenced by her unique family surroundings: her mother's love of puppetry, her father's scale-model ship museum, and the vast Midwest sky.

www.carmenlozar.com

The Groom, from the series, the Bride, the Groom, and Her Dowry, 2005
Flameworked soft and borosilicate glass, paint
10" (25.4 cm)





The Bride, from the series, *the Bride, the Groom, and Her Dowry*, 2005
Flameworked soft and borosilicate glass, paint
9½" (24.1 cm)



Robert Mickelsen
Melbourne, Florida

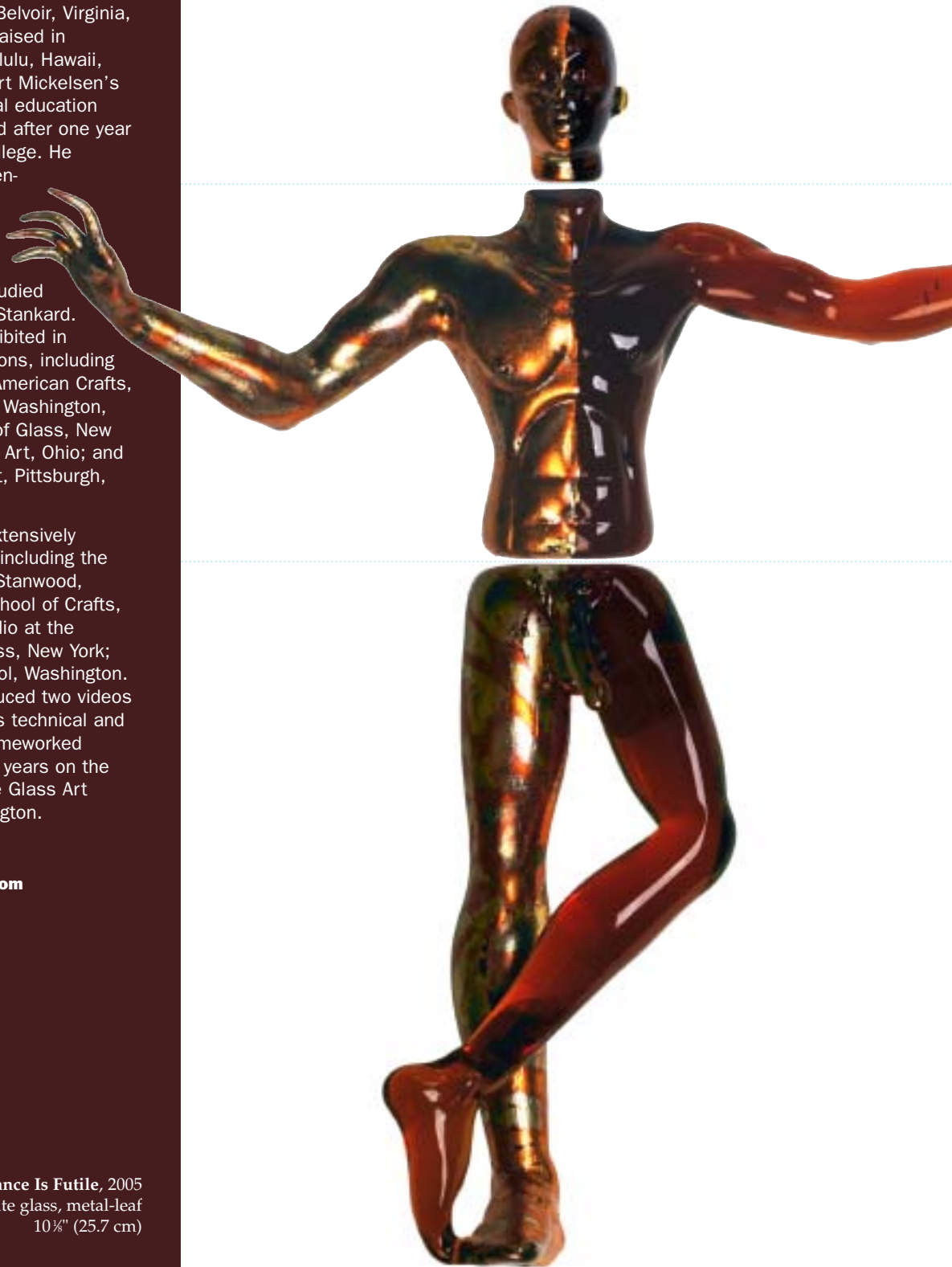
Born in 1951 in Fort Belvoir, Virginia, and raised in Honolulu, Hawaii, Robert Mickelsen's formal education ended after one year of college. He apprenticed with

a professional lamp-worker in the 1970s and, in 1987, studied under glass artist Paul Stankard. Mickelsen's work is exhibited in many prominent collections, including the Renwick Gallery of American Crafts, Smithsonian Institution, Washington, D.C.; Corning Museum of Glass, New York; Toledo Museum of Art, Ohio; and Carnegie Museum of Art, Pittsburgh, Pennsylvania.

Mickelsen has taught extensively at major glass schools, including the Pilchuck Glass School, Stanwood, Washington; Penland School of Crafts, North Carolina; the Studio at the Corning Museum of Glass, New York; and Eugene Glass School, Washington. He has filmed and produced two videos and published numerous technical and historical articles on flameworked glass. He served for six years on the board of directors of the Glass Art Society, Seattle, Washington.

www.mickelsenstudios.com

Resistance Is Futile, 2005
Flameworked borosilicate glass, metal-leaf
10 1/2" (25.7 cm)





Resistance Is Futile, 2005
Flameworked borosilicate glass, metal-leaf
10¼" (26 cm)



Pat Owens
Philadelphia,
Pennsylvania

A native of Kansas, Pat Owens earned a Bachelor of Arts degree in Art History at Avila University, Kansas City, Missouri, and a Bachelor of Fine Arts from the Kansas City Art Institute, Missouri,

with a major in painting and a minor in ceramic pottery. Graduate studies at the Tyler School of Art, Philadelphia, initiated a long period of awards for her oils. In the 1990s, she became fascinated with glass after seeing the paperweight collection of the Chicago Art Institute. A series of courses followed at the Bucks County Community College, Newtown, Pennsylvania, and Penland School of Crafts, North Carolina. Owens' glass proficiency led to a Resident Fellowship at the Creative Glass Center of America in Millville, New Jersey. Her training in painting was not abandoned, however, and her works retain the narrative content so germane to the painting tradition.

While the intended narrative is intellectual, the creation of the figures is also visceral. Her techniques, including the use of copper electroplating onto glass and patination, are her unique responses to each challenging piece. Besides numerous gallery exhibitions, Owens' work is represented in the Museum of American Glass, Millville, New Jersey, and in other international collections of glass art.

www.patowensglass.com

Reproduction, 2005
Flameworked soft glass,
copper electroplating
9 3/4" (24.7 cm)





Liberation, 2005
Flameworked soft glass,
copper electroplating
9½" (24.1 cm)



Emilio Santini
Williamsburg,
Virginia

Emilio Santini was born in Murano, Italy, in 1955, into a family with six hundred years of glass-blowing tradition. His father, a self-taught lamp-worker, was his first teacher. Santini moved to the United States eleven years

ago and has resumed blowing glass at his studio in Williamsburg, Virginia. His work is included at the Corning Museum of Glass, New York; Mint Museums of Art, North Carolina; and the Chrysler Museum, Norfolk, Virginia.

“I make my work to satisfy an inner need. I never get tired of producing new work in the quest for an answer,” says the artist.



Statuetta Maschile, 2005
Flameworked borosilicate glass,
borosilicate glass powders
9 ⁷/₈" (25 cm)



Statuetta Femminile, 2005
Flameworked borosilicate glass,
borosilicate glass powders
9 3/4" (24.7 cm)



Loren Stump
*Elk Grove,
California*

Loren Stump has been self-employed in the glass business for more than thirty years. He is a self-taught flameworker, tool inventor, and teacher. Stump has invested the last ten years in the study of Franchini-shaded

murrine, clear encasement, and large-scale, detailed sculpture. His work has been featured in several books, magazines, galleries, and museums. He has taught, demonstrated, and lectured at numerous studios, colleges, and conferences throughout the United States and abroad.

www.stumpchuck.com



Divisible Man—Science, 2005
Flameworked soft glass
9 3/4" (24.4 cm)



Forest Vision—Nature, 2005
Flameworked soft glass
10" (25.4 cm)



Milon Townsend
Hilton, New York

Milon Townsend has been making artwork in glass for over thirty years. Self-taught, he has created a vast body of work, from perfume bottles and paperweights

to one-of-a-kind sculptures. His training in classical music was instrumental in creating objects with form, balance, and harmony.

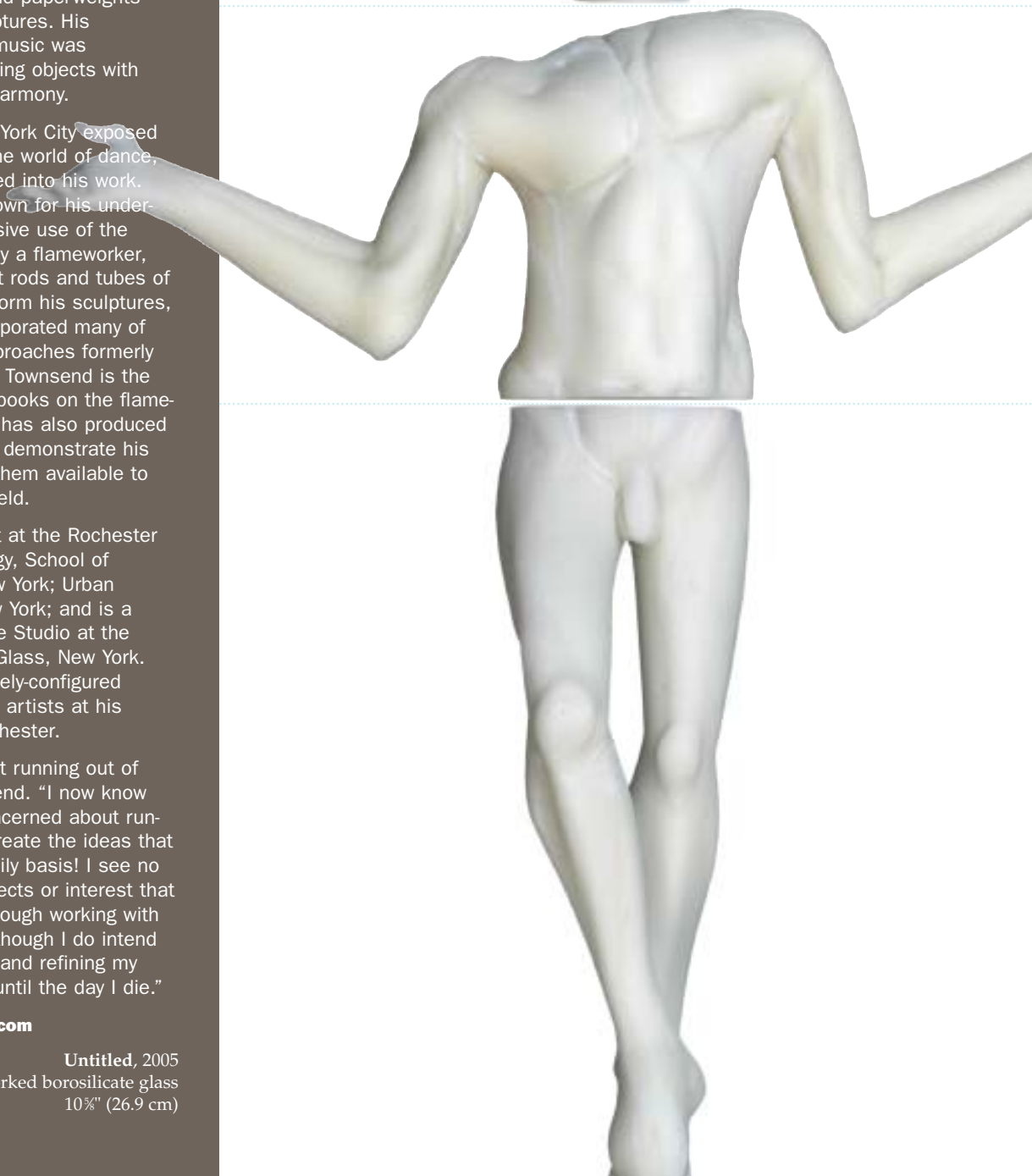
Twelve years in New York City exposed him, vicariously, to the world of dance, an interest that flowed into his work. To this day, he is known for his understanding and expressive use of the human form. Primarily a flameworker, using torches to melt rods and tubes of glass to shape and form his sculptures, he has recently incorporated many of the technological approaches formerly reserved to industry. Townsend is the author of numerous books on the flameworking process. He has also produced a series of videos to demonstrate his techniques, making them available to other artists in his field.

The artist has taught at the Rochester Institute of Technology, School of American Crafts, New York; Urban Glass, Brooklyn, New York; and is a regular teacher at the Studio at the Corning Museum of Glass, New York. He works with a loosely-configured team of skilled glass artists at his home outside of Rochester.

“I briefly worried about running out of ideas,” says Townsend. “I now know that I need to be concerned about running out of time to create the ideas that bombard me on a daily basis! I see no limitation in the subjects or interest that can be generated through working with the human figure, although I do intend to continue studying and refining my understanding of it, until the day I die.”

www.milontownsend.com

Untitled, 2005
Flameworked borosilicate glass
10% (26.9 cm)





Untitled, 2005
Flameworked borosilicate glass
10" (25.4 cm)



Bernd Weinmayer
Mariastein, Austria

Born in 1971 in Munich, Germany, Bernd Weinmayer was educated as a scientific glassblower at the glass school in Kramsach, Tyrol, Austria. Since the mid-1990s, he has been self-employed at his "one-man

glass art studio" in Mariastein, Tyrol, Austria. With representation in numerous public and private collections, his works are currently on view at the Museum of Neon Art, Los Angeles, California, and the Glass Gallery, Innsbruck, Austria.

www.weinmayer.at



Bodybuilder, 2005
Flameworked borosilicate glass,
sandblasted and lustered
9½" (24.1 cm)



Beautiful Lady, 2005
Flameworked borosilicate glass,
sandblasted and lustered
9 3/4" (24.7 cm)

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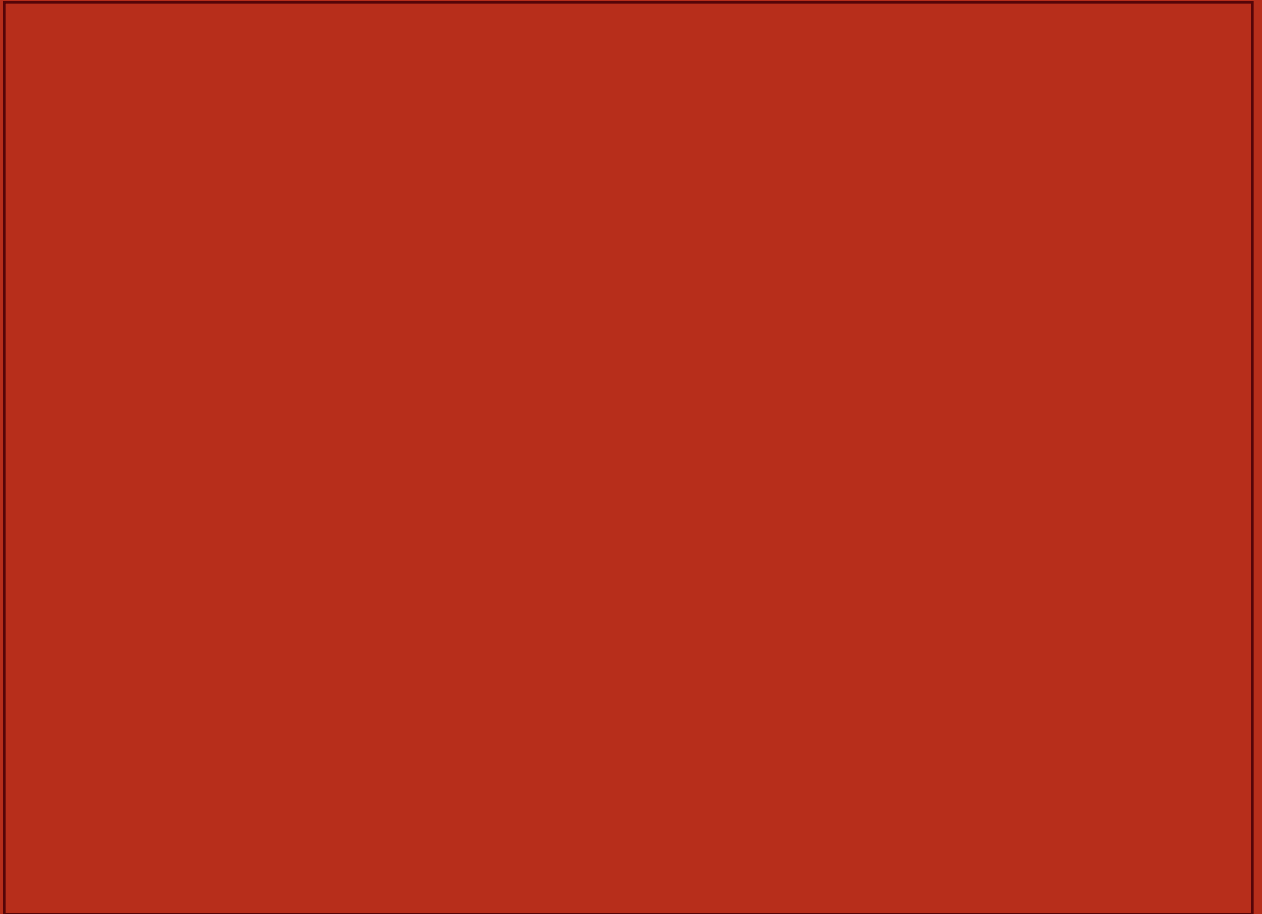
Glass pipe making by

Nick Larson

ART IN MANY FORMS

Photography and Layout by: Jessie Butler

Should you choose to detach the playing cards,
use this envelope to safely store them—and to play the game often!



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