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FIELD

CURATED BY JOHANNA LASNER
OCTOBER 2, 2020 – JANUARY 24, 2021

NAJAH ALBOUSHI • SANDRA BACCHI • IBRAHEEM BASREE • MAY MAYLISA CAT
TALI GRINSPAN • ALAN IWAMURA • PRISCILLA KAR YEE LO • ALISON LOWRY
ALEXANDER LOZANO • JOHN MORAN • KRISTINE RUMMAN & LAUREN FUEYO • VERA SADAKOVA



ABOUT JOHANNA LASNER

Johanna Lasner (Guayaquil, 1970) is an independent curator and artist based in White Rock, Canada. She is currently a master's degree student at the Postgraduate Program in Philosophy for Contemporary Challenges at the University Oberta de Catalunya. She comes from a cross-cultural, global perspective and a range of trans-disciplinary trainings, blurring the lines between object making, activism and community organizing. Lasner's is experienced on the collaborative, participatory, relational and socially engaged art that is most often referred to as social practice. She is interested in agency, research, the linguistic turn and philosophical criticality. These conceptual tools inspires her to deepen the analysis and understanding of the social, environmental and political challenges of today's world. Lasner uses her intimate stories and nature inextricable links to the human world of economics, culture, science, technology, law and human rights to create curatorial projects as well as her own art. She describes her approach as follows: "My practice involves self-initiation and referentiality. In my work there are claims for a synthesis between abstraction and new ideas of articulation of the commons. I often reflect on the current mismatch between what is real and what is possible, between facts and values, between what we know and what we do not know, constructing new concepts that open up the possibility of dealing with our current issues from different angles. I am looking for the occasion at which the most absurd smudge or a curatorial discourse becomes a radical gesture within social composition". One could find many references to the work, but the one particularly important to the artist is to the Art Informel paralleled to the Abstract Expressionism in the U.S. Lasner's passion for community involvement takes her to participate in many local and international sociocultural projects. She has been a volunteer for the Canadian Mill Woods Assembly Medical/Dental Mission assisting Guatemala since 2008 until present. She currently serves at the Surrey Art Gallery. She is a member of the Network for Arts Administrators of Color the Pittsburgh Chapter of ArtsBoston's NAAC program.

CURATOR'S STATEMENT

While seeking a global understanding of the impact of the pandemic, we are also experiencing a number of core issues—such as labor conditions, migration, xenophobia, and racism; which, far from being new, became blatant and more urgent amid the pandemic. The United presents extraordinary and poignant glass art by twelve artists from varying practices and geographical perspectives exploring the complex topic of immigration.

Immigration systems are in crisis, affecting many of us closely, as members of diverse communities, as descendants of immigrants, or as immigrants ourselves. Presented at a time that coincides with presidential and congressional election campaigns in the United States, the exhibition directly responds to this historical moment by examining the ways in which power is constructed, broadcasted and enacted. However in contrast to the narratives of oppressive power associated with the movement of people, the exhibition mainly considers a message of resilience, hope and resistance, in which power is associated with reciprocity rather than domination. We hope to inspire and come together as an interconnected active community through participation, by being responsive to current concerns; and even more so, by supporting and celebrating diversity.

Migration is fundamentally the story of the human race from its origins to the present. It is an integral aspect of life, it is part of our human experience. Migration has ranged from journeys of a few miles to epic travels across oceans and continents. Drought, plagues, floods, famine or other natural disasters have triggered forced migration. Mankind has provoked unwilling migration through the formation of empires and colonies, horrific practices of slavery, genocide, human trafficking, war and exile. With forced migration you do not have the luxury of making choices. Generally though, people choose to emigrate to survive. They move in search of food, towards life opportunities, the pursuit of dreams, to escape from danger and death, to find reasons to hope even in the most adverse circumstances. When you talk about immigration, you are talking about the second half of a process that begins when people decide to leave their homes, usually driven by often desperate reasons.

Many means of migration are similar to ancient methods of travel. More recently, movement of people has occurred via containers, by foot, rickety boats, and trucks. Attempts to migrate have also included hiding in the wheel wells of airplanes. As movement is restricted by the building of man made barriers including lengthy walls, razor wire fences, land mines, and technology, people turn to those who possess the resources to move them around these barriers, but then sometimes tragically find themselves in facing the consequences of debt, and bondage. These circumstances may be nothing though compare to the risk and fragility of life. Nation's borders have become spaces of violence and injustice, where unlawful detainment, deportation and separation exist, which unfortunately often leads to an even harsher reality than one could have ever imagined. On the other hand, the immigration experience has been of great social, economic, and cultural benefit to many countries throughout the world. The immigration debate is a timeless one. It can be divisive. There are a myriad of ethical issues and questions which should be discussed. Increasingly, however, immigration has become a topic of intense public debate, with significant political and social disagreements over its place in the human experience. Immigration affects both the communities that migrants leave and the communities where they are received. How people interact with these types of sensibilities, and are affected by their environment can be explored by closely linking to knowledge of self, to grasping one's position in the larger scheme of things, including one's community, and to securing a confident sense of identity.

Memory, history, and sociopolitical-cultural constructs coexist within the same space of art and identity. These intersections only corroborate nature's inextricable links to an interdisciplinary world, where we can no longer isolate art from colonization, science, economics, politics, nature, culture, technology, legislature, human rights, essentially the human experience. This project, The United, delves into the question of how critical art may answer to the fabrication of an immigration system that addresses inequality, human rights violations, and exclusion.

(continued on next page)

(Curator's Statement, continued)

When discussing ethics in the context of immigration, it is important to remember first and foremost that migration is about the movement of people. Because the ethics of immigration highlight the tension between individuals, nations and cultures, these discussions should always begin and end with the acknowledgement of the humanity of those who are moving and those who do not move. The human condition is complex, as are the reasons for migration. The United is a project conceived within humanitarian values, as we want to acknowledge and identify immigrant groups or the subject of immigration in our community, country and the world. Humanitarianism as a pro-social orientation, is a force of responsibility that mobilizes empathy, superimposing a relationship of benevolence over the routine and intended character of enforcement violence, and the darker system of racial regulation of movement and labor to which immigration law contributes.

This project intends to remind us of the power of humanitarian discourse, which is such that even in the context of the open display of coercion in immigration law, one must respond to humanitarian initiatives. Regardless of our limitations, one may argue, or at least a connection can be made, to the start of the thought process, and a possibility of emplacing more diverse ways of belonging to and participating in our city, while the world's future brings an opening of it's pathways. The subject of immigration is timely and essential if art is to remain among the few public hubs where differences in culture, ideology and history can coexist. Information and exchange on immigration issues must be honest conversations, where the interests, agendas, and concerns of all members of the affected communities are addressed in the context of the collective humanity. We hope to create opportunities for reflection, dialogue and discovery, where awareness can become a form of resistance and luckily generate new content and propositions for more robust, fair and reality based immigration legislation, which leads towards a more equitable society to improve human dignity, social justice, and planetary wellbeing.

For these artists, their own migrations and those of their ancestors shape their identities and the art they produce. They reflect on presence and belonging over contention and the search for origins and establishing roots. This is the right to inhabit a space, and not just to consume it as an experience or remain labeled by their condition as immigrants. With the notion of home, the artists examine trauma and intergenerational hurt and attempt to reconstruct an influential place for healing, inspiration and freedom. Glass is a graceful medium full of contradictions, vulnerability and transparency. Glass has an important place in Art, or vice versa, "Art is the magic mirror you make to reflect your invisible dreams in visible pictures. You use a glass mirror to see your face: you use works of art to see your soul" (George Bernard Shaw).

Immigration is in dire need of reform, of a more compassionate and thoughtful understanding of how to handle cross-border human mobility worldwide, that is sensitive and respectful to well-meaning migrants, permanent or temporary, whatever their reasons for wanting to move. What does it mean to have a safe, humanitarian and orderly migration system with responsive laws that respect and maintain human dignity? The hope is that any discussion will be open and creative in order to promote an ethical response to immigration in the world today.

Let us be proud of our immigrant heritage and honor our longstanding moral leadership in providing support to migrant and refugee populations around the globe. We invite you to join and share the vulnerable and victorious stories of strong, resilient individuals and families striving to make a new home in an unfamiliar place.

***Additional curation by
Jaime Guerrero and Karla Lamb***

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NAJAH ALBOUSHI

Najah's work investigates her identity as an American-Syrian woman. An identity she constantly questions, references, and reinvents as she goes. She draws from her childhood growing up in rural Wisconsin, her current location and time, her relationship with her family and their experiences as Syrian citizens, who have been denied visas and the right to leave a country engulfed in an ongoing civil war. Her work emerges through multiple coexisting practices including poetry, narrative nonfiction material research, studio practice, and critical reflection. Her studio practice involves sculpture installation, and video. Glass is a material she uses regularly. It is transformative and contradictory in many of its qualities; which speak directly to architecture and nature and their ties to broader social and political issues.

ABOUT THE ARTIST

Najah Alboushi is an American-Syrian artist and writer that grew up in the mid west. She studied journalism and studio arts at the University of Wisconsin - Stevens Point and later went on to receive a Master of Fine Arts degree from California College of the Arts. Currently, Najah is living and working in Oakland, California as a studio technician, stained glass glazier lampworking instructor, and independent artist.

Futile Building

2018–Present

Blown Glass, Photographs, Mixed Media
Various Sizes

The desire to build and maintain personal spaces for myself is evident in "Futile Building." With glass bricks, I build around myself in various locations of my current and past life. During private performances, I construct a tight structure around myself, creating a space that is only mine; yet, is not hidden from the public because the bricks are transparent. I create spaces that look at the idea of home along with the barriers and exclusion they create within and outside of them. I build on the beach, in trees, in my apartment and studio. Through the various building sites, I question the mobility some are granted and others are denied. Trial and error are repeated frequently in an unsuccessful building effort. While building along the water, natural elements such as sinking sand and waves from the ocean often lead to failure; however, I continue building despite it. Out of these futile building efforts and through multiple locations we witness the adaptability and perseverance of humankind. The only promise we have is that there will always be destruction. The beauty is our resilience and our efforts to keep going. To keep building.

I began working on "Futile Building" in 2018 and I continuously add to its collection of building locations. I create spaces that look at the idea of home along with the barriers and exclusion they create within and outside of them. This work questions the mobility some are granted and others are denied. As a consequence, I look at the adaptability and perseverance of humans. For many Americans, the COVID pandemic is a brand-new experience of closed borders, government mandates to stay indoors, and public panic. However, that is not the same experience for many individuals in America and countries around the world. Personally, I do not claim to know what that is like because I hold the most powerful citizenship in the world. However, I closely witness these human right violations in the



experiences of my Syrian family; their inability to move freely and settle safely outside of a country in the midst of a civil war. It is past time for us to closely examine our privilege in relation to current and past events. To examine the overlapping, disproportionate, harmful, and deadly consequences borders, pandemics, and police brutality have on populations that are not White, American citizens. To think critically. To actively grow and change.

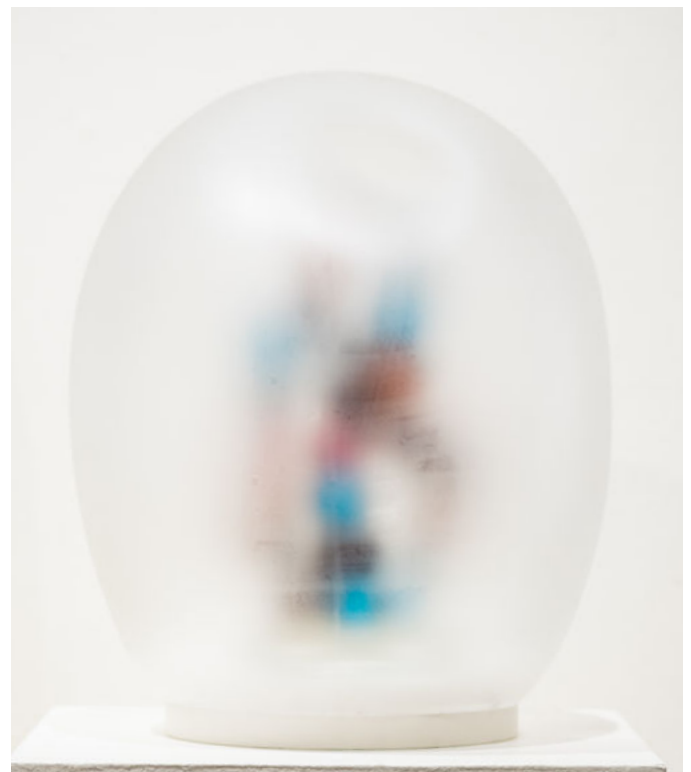
SANDRA BACCHI

In the body of work "Remember Me" I investigate the sense of belonging that immigrants seek when they leave their homeland. From the moment my family was relocated from São Paulo, Brazil to the United States, I have searched for words to define "home". I used to tell my husband and daughters that "home" is wherever the four of us are. This definition, however, doesn't seem to connect us to a new country.

I am a Brazilian - daughter of a Hungarian father and a Brazilian mother - married to a Brazilian. My maternal grandmother was American, whose ancestors came from Nicaragua and Spain. My maternal grandfather was Brazilian, and his family came from Portugal. My paternal grandparents were from Hungary, with ancestors coming from different regions of Europe and Africa. Even though I was raised Catholic, I have deep connections with Judaism, as my grandmother was Jewish and lived through World War II. This mix of culture and race in my life and in my blood has always been a rich and colorful aspect of my identity. It was something to celebrate. But since moving to the United States eight years ago, my view has shifted. At times, the assumptions I get from being

Brazilian can embarrass me, as if there was just one way to represent a country that has 210 million people. There are also so many misconceptions between ethnicity and nationality that I feel lost when people attempt to define me.

Being an immigrant in today's America made me want to go back in time and remember when my father was a war refugee and how I ended up living a privileged life in Brazil. It also made me look at the future and question how I want to raise my children to grow with a broader sense of community and understand that there are many different ways to see and experience things in life that are not determined by skin color, nationality, gender, social and economic status. I want my girls to embrace who they are as individuals and to be proud of their multicultural upbringing. I need to show them different perspectives on how people live, so they can have a better understanding of the concept of a multicultural society. I want them to look back in time when they are adults and know that they were part of a change to make the world, or at least America, a fairer and more equal place to live.



ABOUT THE ARTIST

Sandra Bacchi is a Brazilian photographer, based in Pittsburgh, PA. As a visual artist, she blends documentary and conceptual photograph with her background in cinematography to find a cohesive conversation between the reality around her and her constant inner inquiries about life. Visual arts and storytelling have always been an integral part of Bacchi's family dynamic, as she and her parents worked in film production in Brazil. While Sandra's photos document her personal journey, she weaves fiction into the truths to express more open-ended storytelling. Photographers such as Angela Strassheim, Philip Lorca Dicorcia, and Gregory Crewdson inspire Sandra's work narrative, while Bernard and Hilda Becher, Irving Penn and Francesca Woodman contribute to her visual references.

Earning a degree in photography at Escola Panamericana de Artes (São Paulo, Brazil -1997), Sandra turned her focus to cinematography, working on short films, documentaries, and commercials, in São Paulo and New York. In 2001, Bacchi attended the

Hungarian International Cinematography Workshop D.O.P., taught by Academy Award winner Vilmos Zsigmond and Laszlo Kovacs.

In 2012, Sandra moved to NYC with her family and returned to her roots in photography at International Center of Photography, attending classes with Michael Foley, Martine Fougeron, and Barbara Mensch.

Sandra's work has been exhibited nationally and internationally and published in contemporary photography magazines and Zines, such as LensCratch, A Curator, Edge of Humanity, Don't Take Picture and Femme Fotale. Between 2017 and 2019, her photographs were part of group shows at The Center for Photography at Woodstock, Houston Center for photography, The Center for Fine Art Photography, A Smith Gallery, City Without Walls and PH21 Galley, Photo Place Gallery, among others. Bacchi has attended several portfolio reviews, including the Review Santa Fe and Woodstock Portfolio Review.

Get Closer 1 / Get Closer 2

2020

Blown Glass
\$3,000 each

Get Closer is a combination of blown and hot sculpted glass components. Each has a sandblasted dome with a small clear window on the surface. The spiral sculptures on the inside are made by colorful glass spheres stacked on each other. The only way to clearly see what is inside of the domes is to get closer to the piece and look through the window.



Get Closer is inspired by the trend of DNA tests, and how humans try to categorize themselves by color, gender, beliefs, religion, etc. What if we could see people's essences - valuable qualities about each person we meet? Would all these characteristics be printed in our DNA, or are they something we learn from the environment and experiences we are exposed throughout our lives? Can DNA actually determine who we are?"



SANDRA BACCHI
Seeking Nowhere

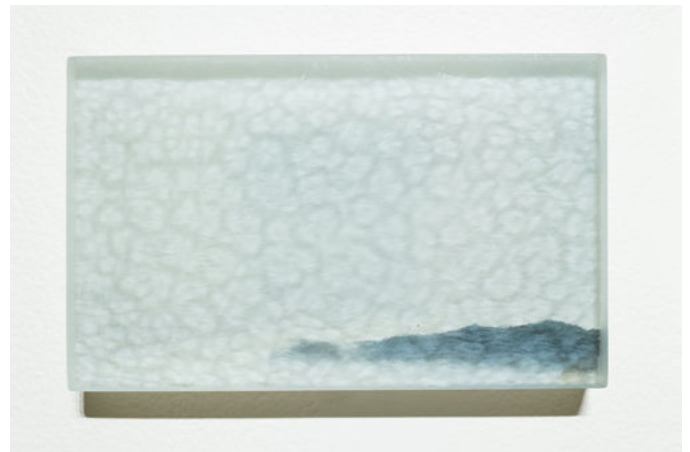
2020
 Fused Glass with Photographs
 \$20,000

Seeking Nowhere is composed of 35 photographs, capturing 5 different horizons, each represented seven times. The pieces are made by kilnforming, laminating and coldworking glass with photographic decals. Each image has been manipulated using a variety of materials, techniques and firing processes. By controlling the heat of the kiln I have achieved different textures and distortions, the result has created a group of pieces that look similar while each of them conveys a unique perspective.

I believe that for most immigrants, the need for a change in their life is what moves them to leave behind everything they know and start a new life in a new country. Sometimes, like my father and other millions of war refugees throughout history, the

decision to abandon their country is not easy. For others, leaving their homeland is an opportunity to learn different cultures and explore new horizons. Either way, it takes enormous courage and strength to do so, and for each of these travelers the experience is unique – even when the horizons are the same.

To go with the glass pieces, the work also has a 13 minutes long audio piece with immigrants' voices sharing their experiences. It will be reproduced close to the pieces on the wall, but you can hear it on the link below. While visually experiencing the different horizons, the viewer can listen to stories about the richness and challenges of being exposed to more than one culture.



SCAN THE QR CODE with your mobile device or visit sandrabacchi.com/seeking-nowhere to listen to the audio accompanying this piece.

IBRAHEEM BASREE

"A work of art may be understood as a conductor from the artist's mind to the viewers. But it may never reach the viewer, or it may never leave the artist's mind" —Sol Lewitt

In this body of work I am exploring glass making processes and mixed-media manipulation to visually unfold a narrative. The narrative I'm working to convey is based on my memories living in Iraq and immigrating to America. I'm processing traumatic experiences in Iraq through my making, but this piece is created in appreciation of the freedom granted to me as a refugee in America. I'm thankful for the opportunity to make art and be part of a positive community that encourages me to use art for healing, social practice and self-reflection.

In this body of work, I am recreating events that took place when I was as little as seven years old. In this work I am recreating struggles, hardships, and toxic memories that I still live with to this day. Each casting reflected a different experience that I went through. I do not remember each scenario in my head perfectly, therefore each casting has a vague drawing carved into it. The drawing is there, but it's very hard to distinguish what was going on. Having to leave what we called home at seven years old was hard, but life only got harder and rougher from that age. This work consists of four pieces of cast glass, fencing wire, chain, barbed wire, and zip ties.

ABOUT THE ARTIST

My name is Ibraheem Basree and I am 25 years old. My family and I immigrated to Syria in 2004 after the U.S. invasion. Later in 2009, my family and I were lucky enough to be granted asylum in the United States. Words cannot explain how grateful I am for this opportunity, because without it, I don't believe that I would be here, practicing glass, or quite frankly alive. I studied 8th grade and freshman year of high school in Boston, MA. In 2011, my family and I moved to Columbus, OH and it has been the place that we resided in ever since. I continued high school in Columbus and moved on to higher education and received my Bachelor of Fine Arts in glass from the Ohio State University.

Boiling Point

2018

Glass, Barbed Wire, Mixed Media

64" x 30" x 12"





IBRAHEEM BASREE

Timeline

2018
Glass, Mixed Media
50" x 30" x 12"



MAY MAYLISA CAT

"I want to challenge the paradigm that prevents artists of color making work about their culture from being seen as thought leaders, relegating us to "cultural workers" and our work to "cultural artifacts" instead of "Art." This leads to the art I create now being drawn from my background with culturally-specific meanings. My work explores the Southeast Asian identity through imported cultural productions, immigration, and intergenerational trauma. Currently, the Southeast Asian community in America is undergoing accelerating I.C.E. raids, even though some members have permanent United States residency. This complicates the border issue with questions of legality and criminalization while increasing pressure and trauma on families. This year, COVID19 has exposed many anti-Asian sentiments and the xenophobia that has been the underlying fabric of this country. My work aims to show the story of spiritual resilience of my community through reincarnations of newer generations and cultural artifacts."

ABOUT THE ARTIST

May Maylisa Cat is a multidisciplinary artist who grew up in Chicago and graduated from the Cooper Union School of Art in New York, NY. Her projects have received support from multiple grants including the Precipice Fund from the Andy Warhol Foundation for the Visual Arts and the Calligram Foundation, the Career Opportunity Grant from the Oregon Arts Commission, the New Media Fellowship from Open Signal, and grants from the Regional Arts and Culture Council of Portland, OR. May has attended residencies at Chautauqua Visual Arts, Wassaic Project, Santa Fe Art Institute, Caldera Arts, Pittsburgh Glass Center, New Media Gallery Residency at Jack Straw Cultural Center, and Glean Portland. She has spoken as a guest lecturer for Carnegie Mellon University School of Fine Art in Pittsburgh, PA and as a teaching artist for Caldera Arts in Sisters, OR. She is currently based in Portland, OR.



The Garland

2019

Fused Glass

8" x 6" x .5"

"Malai," ceremonial Thai form of floral garland given as luck and offering. Made from fused glass.



MAY MAYLISA CAT
The Three Stupas

2019

Blown Glass

10" x 10" x 18" (approximately each)

15–17th century Thai ceramics reinterpreted through blown glass, inspired by “the stupa.” The stupa (“stupa” is Sanskrit for heap) is an important form of Buddhist architecture, though it predates Buddhism. It is generally considered to be a sepulchral monument—a place of burial or a receptacle for religious objects. At its simplest, a stupa is a dirt burial mound faced with stone.

TALI GRINSHPAN

The ever-changing life of the land, in particular that of Israel, where I was born, and that of my present home in Northern California, inspires me. As an immigrant, I search for connection between the land and my internal landscape of memory. These landscapes, simultaneously intimate and vast, come together in my work.

Hope, loss, memory and the fleetingness of time are recurring themes in my work. I strive to create intimate spaces that speak of our emotional existence and this ephemeral journey that is life: to tell a story of fragility and strength, vulnerability and resilience.

Conversations with other immigrants and my experience as an immigrant inspired me to explore, through my art, the recurring themes of dislocation, cultural shock, longing for what was while creating what is now, a new home.

I know personally the complex feelings associated with immigration. I hope my stories and those of other immigrants live in these works.

ABOUT THE ARTIST

Born and raised in Tel Aviv, Israel, Tali earned a B.A. and M.A. in Business and Psychology from Tel Aviv University. In 2004, she moved to the USA, and currently resides in Walnut Creek, California.

Art has always been a significant part in her life. A variety of mediums were a source of interest and exploration for her since childhood. Her travels around the world with her family since very young age has

been an important element in her development as an artist.

Since 2011 Tali has studied glass, taking workshops at Pilchuck Glass School, WA, Corning Museum of Glass, NY, Northlands Creative Glass, Scotland UK, Pittsburgh Glass Center, PA and Bullseye Resource Center in OR, NM and CA.

In 2014 and 2017, she participated in a professional residency at Pilchuck Glass School in Stanwood, WA. In 2015, she was a teaching assistant for artist Saman Kalantari at the Corning Museum of Glass Studio in Corning, NY. In 2015 and 2019, she received a Scholarship for a summer session at the Studio in Corning Museum of Glass, NY. In 2015 and 2016, she received a Scholarship for a summer session at the Pittsburgh Glass Center, PA. In 2016 she participated in a professional residency at North Lands Creative Glass, Scotland, UK. In 2018 she received a scholarship to attend a master class at North Lands Creative Glass, Scotland, UK. In 2019, she was a teaching assistant for artist Alicia Lomne at the Corning Museum of Glass Studio in Corning, NY.

Her work was selected as a finalist at The International Exhibition of Glass Kanazawa Japan in 2016. She is the first prize winner of The Glass Prize 2017 international competition, UK. Her work was selected for the New Glass Review 39, publishes by Corning Museum of Glass.

Over the past few years her work has been exhibited in various national and international galleries and museums.



TALI GRINSHPAN

***Where the heart is* / בעקבות הלב**

2018

Glass, 24K Gold Leaf, Enamel

11" x 11" x 3"

\$3,600



***Somewhere* / אי-שם**

2018

Glass, 24K Gold Leaf, Enamel

8" x 8" x 4"

\$3,400

***Homeland I* / מולדת**

2019

Glass, 24K Gold Leaf, Enamel, Wood Base

14" diam. x 5"

\$4,000





TALI GRINSHPAN

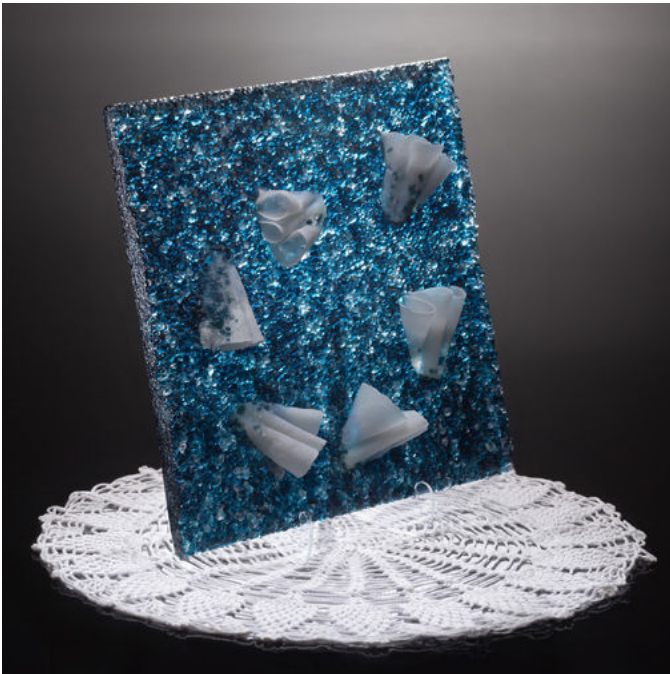
Crossings / מעברים

2019

Glass, Silver Leaf

15" x 3" x 5"

\$3,500



Migration / נודדים

2018

Glass

12" x 12" x 4"

\$3,400

Borders / אי-שם

2018

Glass, Metal Wire

18" x 4" x 3"

\$2,800

Photos courtesy of the artist.



ALAN IWAMURA

Alan Iwamura explores glass in its many forms to create artwork that seeks to bridge the gap between the self and ones heritage. This dichotomy serves as an influential place of inhabitation and inspiration. "Hapa" when literally translated means "part" or "mix." Exploring aesthetic qualities and references to the natural world, Iwamura's artwork becomes an extension of identity; one that defines the self as whole rather than the sum of any parts.

ABOUT THE ARTIST

Alan Iwamura American, b. 1980 California. Alan Iwamura relocated to Toledo Ohio in 2016 from Brooklyn, New York and is currently the Glass Studio Manager at the Toledo Museum of Art. He holds a Master of Fine Arts degree from CSU, Fullerton and Bachelors degree in studio art and education from CSU, Chico. Iwamura has taught accredited courses in glass for many institutions including New York University (NYU), Long Island University (LIU) and The School of Visual Arts (SVA) with a recent appointment as visiting instructor, Professor of Practice, at Bowling Green State University. He is a recipient of the Leo Friedman Graduate Fellowship, New York's Metropolitan Glass Group Fellowship, and his artwork has been featured in exhibitions throughout the US as well as publications in Brooklyn Magazine, Vogue Japan and the New York Times.



Baachan

2020

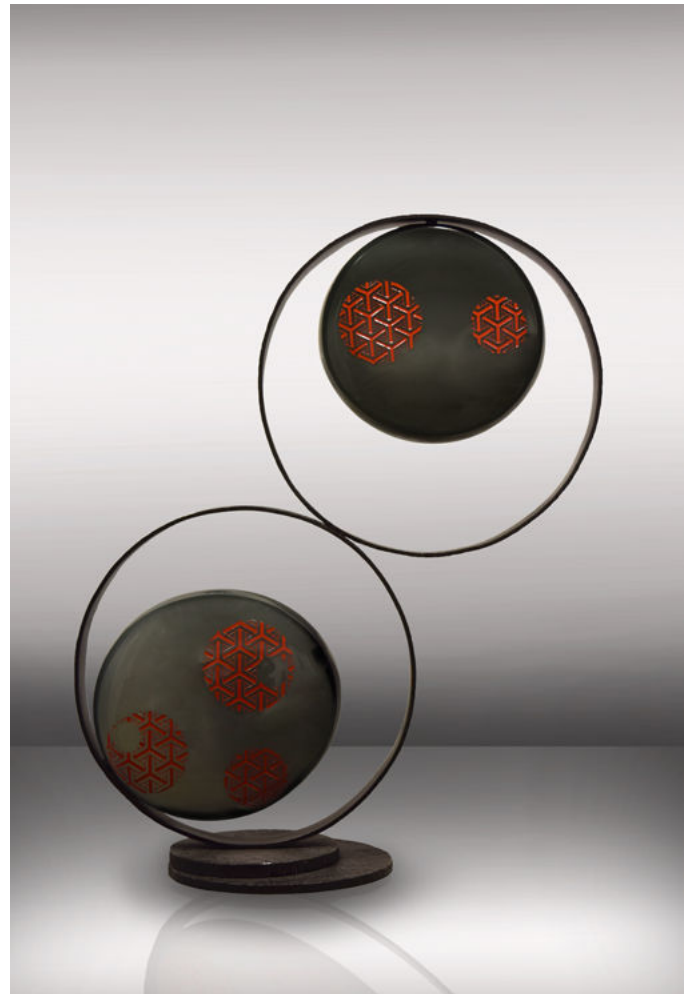
Blown & Enameled Glass, Forged Steel

33" x 18" x 9"



Shippo

2019
Blown & Enameled Glass
32" x 9" x 9"



Kikko

2019
Blown & Enameled Glass, Forged Steel
35" x 30" x 12"

Photos courtesy of the artist.

PRISCILLA KAR YEE LO

“Biomythography”, a word coined by American writer and civil rights activist Audre Lorde, refers to stories about life that encompass personal history, cultural narrative, and imagination. This term best describes my work as I strive to tell a story of my experiences and engage viewers in a dialogue about the constructions of identity. I am deeply connected to both my Western upbringing and my Chinese heritage. Thus, my identity is naturally full of dichotomies. These contradictions highlight the complex way in which our patriarchal society has subtly affected the female's position within its structure and how it maintains its control through cultural/social expectations and normalized gender roles.

After a decade-long career in health care, I returned to school to pursue my passion in glass and art, defying what is culturally expected of me. In response to these expectations and hegemonic constraints, my sculptural work serves as a narrative of this misguided history and biography. My functional work captures a sense of imagination and nostalgia, which addresses the possibility of positive change through food and its traditions. My objective is to develop a socially conscious body of work through experimentation and to push the traditional boundaries of the medium of glass. Ultimately, I wish to gain a better understanding of my contemporary identity as a female within my culture.

ABOUT THE ARTIST

Growing up in an immigrant family, I was always encouraged to be practical about my future. My Chinese parents defined success as pursuing a steady career. In their eyes, art was a “waste” of time. After university, I became a Respiratory Therapist specializing in neonatal and cardiac care. Despite living up to my parents' expectations, I did not feel a sense of fulfillment. When I was offered the opportunity to work in Saudi Arabia, I saw it as a chance to travel the world and to be submersed in a completely different culture. In my four years in Saudi Arabia, I was able to travel the world but found it very hard to adjust to the extreme culture shock. I witnessed some terrible injustices and experienced racism on a level that was foreign to me. In addition, the sexism that I faced daily was both alarming and disheartening. For the first time in my life, I truly felt like a second-class citizen. When I came home from the Middle East, I participated in community art classes of various mediums with the hopes of alleviating my angst with a creative outlet. Glass left a lasting impression that soon turned into a passion.

Studying at Sheridan College allowed me to develop my artistic voice. It enabled me to use glass as a medium to convey my ideas and current concerns about the world. I believe glass is a craft-based medium and the only way to excel at expressing the medium in a meaningful way is to study under experienced artists with the same perspective and passion for the medium. By furthering my own technical skills in my Graduate studies at Illinois State University, I can better articulate and execute concepts which explore the growing and changing roles of women in our society.



The Kitty Army

2019

Glass, Mixed Media

5.5" x 4.5" x 9.5" each (68 total)

The Kitty Army series is an exploration of my culture and an examination of the origins of Asian female stereotypes. The Kitty Army is inspired by the Four Books for Women (女四書), which served as the basis of education for young females of aristocratic families during Chinese imperial rule and promoted the three obediences and the four virtues (三從四德) laid out in Confucian's teachings. The three obediences, the foundation of a female's role in society, refer to how the woman must obey her father, her husband, and her son once she is widowed. In addition, the four female virtues outline the fundamental criteria that make women "wise and worthy wives, and good mother" (賢妻良母), and ultimately desirable. These four virtues include: wifely integrity (婦德), wifely speech (婦言), wifely appearance (婦容), and wifely work (婦功).

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Wifely speech (婦言): stresses that a wife should only speak words that are proper and carefully thought out, when appropriate.

Wifely work (婦功): speaks to a wife's role within the household, to be a "great domestic assistant" (賢内助), managing home affairs, educating the children, and caring for elder members.

Wifely integrity (婦德): calls for a woman to maintain her integrity while being dedicated to her loyalties. Females are expected to uphold their body, mind, and soul in loving submission, always putting others before themselves.

Wifely appearance (婦容): emphasizes that a wife be clean and plain instead of overly beautiful, because comely women can bring evil and misfortune to the household.

Ultimately, the teaching of the Four Lessons of Women, reduces a woman's identity and value to only as a wife and mother. The teachings of the Four Lessons of Women became a method through which the patriarchal clan system in feudal China could strengthen feudal autocratic social order. Women had to study these classical texts and rigidly adhere to social norms prescribed to their sex.

In today's contemporary setting, the Asian female stereotypes of being graceful, delicate, and servile, have been upheld by the popularization of kawaii culture. At the center of this is a universally recognizable Japanese character, Hello Kitty. With the Kitty Army installation, I aim to address the stereotypes confining Asian women. I chose to appropriate the symbolic Hello Kitties as the foundation because they serve as a cultural icon for Asian females and universally exemplify stereotypical Asian female characteristics; such as cuteness, meekness and submissiveness. Each branch of the Kitty Army represents one of the four virtues, with their commander as the "worthy/virtuous wife and a good mother (賢妻良母)" kitty with a uterus bow. For immigrant females who grew up receiving education from more gender-equal systems in our contemporary world, many of these subtle androcentric characteristics become more apparent. The Kitten Kadet and its Enlistment Contract is my satirical answer to the conscripted constraints that my culture has placed on females.



ALISON LOWRY

I have always been interested in textiles, especially clothing. Fabric preserves the essence of its maker; traces of the wearer become entwined with the warp and weft, allowing insubstantial physical objects to become containers for memory.

This interest in fabric and embroidery started with some family heirlooms. A christening robe that has been in my family for over hundred years inspired a major body of work. Through this work I examined my family links and ties to the past. I examined how delicate life is, and how the states of birth and death can be similar in their fragility and vulnerability. This body of work developed, and I realized that these 'little dresses' could be interpreted in a variety of ways by the viewer, allowing me to address many other issues using clothing as a metaphor.

Recent work, such as the exhibition, '(A)dressing our hidden truths', has focused on how art can help narrate past events and can offer a safe space to engage with our history as a nation. Ireland is only starting to come to terms with the wide scale institutionalization of woman and children, in religious-run Mother and Baby Homes, Industrial Schools and Magdalene Laundries. Across these sites, hidden in plain sight, women and children were imprisoned, abused and stripped of their identities.

For the piece, 'Belfast girls' I am exploring the journey that hundreds of young Irish Famine orphans took, from lives of destitution in the Workhouses of Ireland, to start afresh as indentured servants in Australia. The scheme was set up to ease the overcrowding in the Irish Workhouses and to help populate the colonies but was met with resistance from many Australians who viewed the Irish girls with a xenophobic contempt. However, many of these girls went on to become successful members of their adopted country in their own right.

ABOUT THE ARTIST

Alison Lowry is a glass artist living and working from her studio, 'Schoolhouse Glass' in Saintfield, Co. Down. In 2009 she graduated from Ulster University with an Honours degree in Art and Design. Since then she has won numerous awards including first place in the category, 'Glass Art' at the Royal Dublin Society in 2015 and 2009, the Silver Medal at the Royal Ulster Arts Club's Annual Exhibition in 2010, the Warm Glass Prize in 2010 and 2011 and more recently the Bronze Award at Bullseye Glass' exhibition for emerging artists, 'Emerge'. Alison exhibits nationally and internationally, and her work is held in several public and private collections.

In 2016 the National Museum of Ireland acquired a large pâte de verre vessel for their 'Contemporary Collection of Design & Craft' and have recently also purchased the sculpture, 'A New Skin' for the collection. Alison Lowry is currently the only Irish artist to have been awarded a month long residency (April 2014) at the Studio of the world-renowned Corning Museum of Glass in upstate New York.

Her current solo exhibition, '(A)Dressing Our Hidden Truths', is inspired by such traumatic histories as the Tuam Mother & Baby Home, domestic violence and Ireland's Magdalene Laundry system. It runs at the National Museum of Ireland- Decorative Arts and History Division, at Collins Barracks in Dublin until the end of 2020.



ALISON LOWRY

Belfast Girls

2020

Fused Glass, Found Objects

60" x 24" x 14"

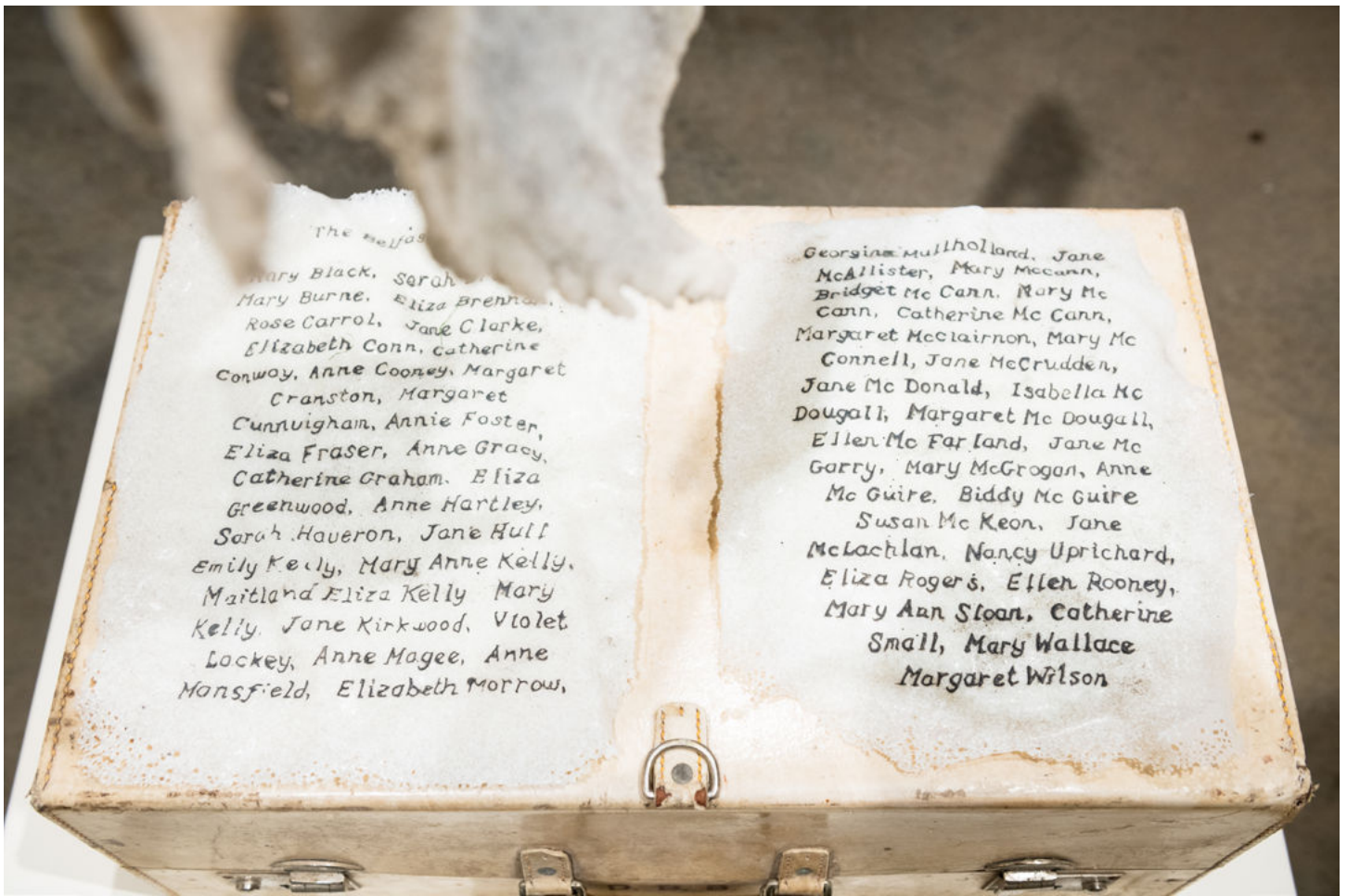
An Gorta Mór (the Great Famine) 1845-49 decimated the population of Ireland, resulting in more than one million deaths and two million emigrants forced to flee from starvation.

Lord Earl Grey, the British Secretary of State, thought he had an answer for several problems facing the English Parliament. He could rid the over-crowded Irish workhouses of orphaned paupers, by supplying the Colonies with female servants and girls to correct the imbalance of the sexes, which were both needed in great numbers in the Colony of New South Wales. This scheme was called the 'Earl Grey Scheme' and was to remove about 4,000 female Irish orphans from workhouses throughout Ireland.

Each girl was outfitted with clothing that they may require during the journey. They were also given a Bible and Prayer Book suitable for their respective religions. Then they were given one box – length: 2 feet, width: 14 inches, deep: 14 inches, with lock and key, to be painted with the Emigrant's initials painted on the front.

Some orphans suffered exploitation and abuse and many fell on hard times. All were subjected to rampant discrimination and the anti-Irish sentiment grew with the arrival of each ship.

An excerpt from "The Argus", Melbourne's main newspaper read, "Another ship load of female immigrants from Ireland has reached our shores, and yet, though everybody is crying out against the monstrous infliction, and the palpable waste of the immigration fund, furnished by the colonists in bringing out these worthless characters..."



No Irish orphans were more infamous than the 56 "Belfast Girls", whose behavior on board the ship "Earl Grey" was described as "notoriously bad...drunken, violent and disorderly, obscene and profane - many of them being prostitutes". Because of the alleged bad behavior of the "Belfast Girls" we have a paper trail of documents and letters back and forth from the authorities in Ireland and Australia and this controversy eventually culminated in a formal enquiry.

Yet despite their miserable start in life, the punishing 122-day journey and the discrimination they suffered in Australia, most of the "Belfast Girls" lived happy and productive lives in Australia, going on to marry, have children and acquire their own wealth.

On the granite face of Melbourne's Famine Rock, erected to commemorate the many thousands who fled Ireland is an inscription in Irish and English:

"In memory of one million people who died in Ireland during the Great Hunger of 1845-52. In praise of the courage of tens of thousands of dispossessed Irish who sailed to Hobson's Bay to build a new life. In sorrow for the dispossession of the Bunurong and Woirurung people built in a spirit of reconciliation. In solidarity with all those who suffer hunger today."

ALEXANDER LOZANO

As we progress or regress in the equality of all human beings in all aspects of life, my intent is to help others FEEL for another human's life.

Divergence from egocentrism,
Dive into altruism,
Forget "me",
Remember "us",
There is no me without them.

In "Luego vinieron por mi..... and there was no one left to speak out for me." my intent is to bring attention to the harm political apathy can cause. As a first generation Mexican-American I have realized that people like my past self—who do not vote, do not create dialogue, do not get involved—are reasons why politics have progressed into where they are now. We cannot continue to ignore the hurt and pain of others without potentially hurting our own futures.

I used sheets of Bullseye glass that screen printed then I sewed together with a sewing machine and then hand stitched text into the piece. This exploration of the material in a way allowed me to create dialogue through the destruction of the material as glass and into meshing of multiple medias to create a sort a type of fiber.

ABOUT THE ARTIST

Alexander Lozano, also known as Cardoza, is an artist who uses participatory art to bring attention to interpersonal relationships between people, objects and their environments that usually go unseen in a mundane life cycle. Cardoza first began working in participatory art when he created his own type of flexible glass that allowed the audience to sew, fold, cut, and write on it in effort to manipulate the work. He was born and raised in West Texas before moving to the DFW area to attend the University of Texas at Arlington where he received his Bachelors in Fine Art with a focus in glass.

Recently, he has been exhibited at the Toyama International Glass Exhibition (Toyama Glass Art Museum), New Texas Talent XXVI (Craighead Green Gallery), 2018 Craft Glass Creation & Design (Finalist, People's Republic of China), Glass Art Society International Member Exhibition (Third Place: Murano, Italy), Workhouse Glass National 2018 (Lorton, Virginia), Spring Gallery Night Juried Exhibit (FWCAC, Fort Worth, TX).



Luego vinieron por mi (then they came for me).....and there was no one left to speak out for me.

2018
Fused Glass, Thread
16" x 93" x 1"

JOHN MORAN

It is within the contradictions of the politically powerful that my work has evolved. The idea that only the loudest voice gets heard completely lies in opposition to the essence of a democratic society. The hypocrisy I see in these systems is what drives me to create; it is a major motivating factor in my work. The irony is that without the hypocrisy the opposition to injustice, my work would not exist. In many ways, it is not my intent to change the world, but to be critical in the hopes that people will think beyond pure beauty and entertainment. Art used to be an escape from reality. Today there are so many avenues for escape; art needs to be a window into reality.

Much of my work deals with notions of innocence, and often innocence lost. From both my own personal experiences of leaving behind one's home and culture and the sense of displacement that creates, and the experiences of others in similar positions, I repeatedly touch on the sentiment of a loss of culture in the current age. Recently, I am drawing on central figures fairy tales to act as surrogates for innocence or symbols of left behind cultures. We are constantly in search of our own stories and trying to hold on to our cultures and histories while creating new ones. The movement and transformation elements of baroque aesthetics, are significant in many of my work, as if their postures were frozen in time, with allusion and allegory engrained in the narrative. In our disneyfied world, products and celebrities are ubiquitously tied into our everyday lives.

Whether it is in the realism of the sculpted glass, the lifelike quality of the full sculpture, or the delivery of the concept, I am striving for perfection with every new work I create. I am not easily satisfied. I also believe it is necessary to deliver the ideas as eloquently and beautifully as I am able, while retaining the rawness and outspoken criticism.

ABOUT THE ARTIST

John Moran is a politically and socially engaged hot glass sculptor, mixed media artist, studio co-founder and operator at Gent Glas, and all-around nice guy. John is an American glass and mixed media artist currently living and working in Belgium. He completed his Bachelor's of Fine Arts at Tyler School of Art, Master's of Fine Arts at Illinois State University, and is currently pursuing his Doctorate at the Eugeniusz Geppert Academy of Art in Wroclaw, Poland. He has exhibited across the United States and Internationally.



Huddled Mess

2020

Mixed Media

90" x 50" x 90"



PITTSBURGH GLASS CENTER

KRISTINE RUMMAN & LAUREN FUEYO

Y, Y, Y, How, How, How is a collaborative work by artists Lauren Fueyo (Honduran-Cuban- American) and Kristine Rumman (Palestinian-Lebanese-American). This work brings together Rumman's glass background and sensitivity to architecture together with Fueyo's tragicomic storytelling.

Leaning on allegory to stack and scramble the roles of victim, translator, child, author, villain, witness, teacher, chameleon, entertainer, and carrier, *Y, Y, Y, How, How, How* invites the crashing together of at-odd halves and parts rumbling inside like hungry bellies.

Set in a forest-like environment, long-legged branch-beings strain to use their tools including wheels, stoppers, and occasionally, the hint of an arm. Two-way reflective heads loom above and mirror back to pools of water slowly evaporating on the ground below. Music stands mark the space, each holding documents that share a different stick-related warning.

ABOUT THE ARTISTS

Kristine Rumman is an interdisciplinary artist whose work often investigates the possibilities of what art can do that politics cannot. Comprised of sculpture, installation, performance, video, and object-making, Rumman works with technologies that are familiar forms for producing propaganda globally, ranging from security glass and empathy-inducing lighting to self-help audio tapes, olfactory praxis, and social platforms.

Rumman grew up in Toledo, the birthplace of the Studio Glass Movement, where she began her nearly two-decade-long relationship with glass. She graduated with a BFA from Bowling Green State University in 2008 and an MFA from Tyler School of Art in 2018. For her work, Rumman has received awards and grants including support from The Velocity Fund through Temple Contemporary and The Andy Warhol Foundation for the Visual Arts, the Laurie Wagman Prize in Glass, and recognition from the Glass Arts Society, who named a 2019 Saxe Emerging Artist.

Kristine Rumman is presently based in Philadelphia where she is an instructor at Tyler School of Art and a new member at Vox Populi.

Lauren Fueyo is an artist, writer, performer, and educator. A tragicomic storyteller, Lauren has exhibited and performed across the United States including Amos Eno Gallery (Brooklyn, NY), the Strohl and Fowler-Kellogg Art Center (Chautauqua, NY), Pilot Projects, Practice Gallery and Vox Populi (Philadelphia, PA), Delaware County Community College (Media, PA), the Center for Visual Arts (Denver, CO), and the DePaul Art Museum (Chicago, IL). She teaches art virtually for the Chautauqua Institution, and has previously taught at Tyler School of Art at Temple University. Lauren is a 2020 Fulbright finalist, and has been a recipient of a Velocity Fund Grant for the collaborative project Strategic Communications, a Future Faculty Fellowship from Tyler School of Art, and a Presidential Scholarship from Eastern University. Lauren earned her MFA at Tyler School of Art at Temple University and her BA in Art, Media, and Design at DePaul University. Lauren is currently developing her first artist book and plans to move to Sweden this fall.

Y, Y, Y, How, How, How 2020

Branches, wheels, stoppers,
two-way glass, tablets, Zoom,
short stories, music stands, sound



VERA SADAKOVA

Through my art works I express my attitude to the acute social problems of the present time and my vision on the world around me. I call for tolerance to others, because nowadays we became very careless, we forgot how to sympathize with people around. I hope through my works I can help people to open their hearts, to feel more empathy and become warmhearted. Sometimes I feel that my inner world is much deeper than words that I use to describe, and it is hard to convey my feelings to people's hearts. Therefore, I chose a language of visual art as the main language for self-expression. And, as we know, it needs no translation.

My work is a composition of glass and concrete objects bearing the image of human hands, where special lighting emphasizes the graphics on glass items. The light under the glass hands, mirror which reflects and multiply the objects and dark grey background directs the viewer's attention to the composition. Each sculptural form has its own image, which is enhanced by symbolic ornaments and drawings inscribed on the hands. The symbolism of the hand is based on its role as an instrument of influence on the surrounding world. Hands are the vehicles of emotions, love, tenderness. Hands can caress the offended, give thirst to drink, build a house, create a masterpiece on canvas or from a shapeless mass of hot glass. Hands will write an elegy or ode; they will take out and caress the child. The fate of a person is hidden in their lines, and in his fingerprints is his personality, in his sleight of hand – many years of professional experience, and in the center of the palms – all the energy of the universe. Hands were given to us so that we could know the miracle of love and compassion, we could live true happiness, convey our inner world and feelings, whether you are a simple worker or an artist, a writer or a fighter.

In my work, human hands symbolize those people who can be called one common word – a migrant. The symbolism of the hand is based on its role as an instrument of influence on the surrounding world. Today, migrants are one of the arms of influence on the outside world. They are a living message

and a reminder of the problems and sufferings of oppressed peoples. People who are now forced to change their place of residence due to adverse conditions are guides for the social development of the world. They are like an open wound on a human body, which is not allowed to heal, but on the contrary every day they turn up so that it remains open. Migrants seem to be locked up in jail: they have no place either at home in their homeland or in a new country. They are waiting for our helping hand, our sympathy shown in action. It is necessary to give them confidence whatever happens in their lives, there are places where, regardless of their origin and citizenship, they will be accepted, given shelter and food, taken care of, given work to get back on their feet. That here their life will not be threatened by anything and they can safely send their children to school. This is the goal for which it is worth living and talking, encouraging the highest authorities of all countries to take steps towards. After all, the planet is round and there is no guarantee that anyone will not be in their place.

ABOUT THE ARTIST

I was born in 1988 in Kirov city (Russia). I loved art since I was a very little girl. When I graduated from high school, I chose to become an engineer in art processing of materials. I wanted to combine my artistic skills with my technical mind. In the university I put my emphasis into glass and since 2009 started to learn such technologies as a fusing, slumping, beadmaking, classical and Tiffany stained-glass windows and hot enameling. I love this material very much and couldn't imagine my life without working with it.

After graduation I stayed at the letting-out department as a graduate student and a lecturer. Since 2010 I have been teaching at the Department of Technology and Design of Vyatka State University (Kirov city, Russia).



During the period from 2011 to 2016 I learned basic technologies of lampwork with Russian glass artist Anna Ivanova and went to the School of Art Glass of Miriam Di Fiore, in Morniko-Lozana (Italy) for a short class of advanced technologies of fusing.

In the beginning of Summer 2017 I was awarded Fulbright Fellowship for the Fall 2017 semester at San Jose State University (California, USA) where I observed glass blowing and casting class with Cassandra Straubing. Now I finished at the Saint Petersburg Stieglitz State Academy of Art and Design where I am getting my MFA with emphasis on glass. Studying at the Academy gives me new view on this amazing material. Projects I am working at now are very important for me because they show my social position and the way I am looking at the world, also they are going to be some kind of destination point of my studies.

The Guides

2020

Cast Glass, Concrete, Mixed Media
157" x 39" x 12"

Additional resources, including virtual tours, videos, artist talks, educational activities, and more are available at www.pittsburghglasscenter.org/unitedvirtual



ABOUT PITTSBURGH GLASS CENTER

Established in 2001, Pittsburgh Glass Center (PGC) is a nonprofit, public-access education center; an art gallery; a state-of-the-art glass studio; a community builder; and a hub for innovation and creativity. Anyone can take classes, explore the contemporary glass gallery, and watch the live hot glass demonstrations. World-renowned glass artists come here to both create and teach.

PGC is the largest arts organization on Penn Avenue and has been vital to the redevelopment of the city's rapidly growing East End. PGC fuels a thriving glass art ecosystem of people, facilities, and innovative programming that together shape our region's creative economy. We seek to amaze, educate, and inspire, as well as demonstrate the power of the arts to positively transform a city.

We share our passion locally, nationally, and internationally to make the glass art community more diverse, vibrant, and accessible. Our guiding principles of creativity, collaboration, sustainability, diversity and excellence enable us to extend our region's extraordinary glass legacy far into the future.



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www.pittsburghglasscenter.org

    [pghglasscenter](https://www.instagram.com/pghglasscenter)

*Photography by Nathan J Shaulis / Porter Loves
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