

GLASS MUSEUM

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Historical and Cultural Context

Glass art and glass blowing is a very old form of art which was invented and used by a civilization called the Phoenicians, the concept spread all throughout the early Roman Empire in the first century BCE. Glass can be used in many different ways which then could be considered art, for example the Glass Museum where many different artists created different shapes and textures.

We choose to visit the Glass Museum in London because of the history glass art portrays to the audience, and the amount of meaning behind the work of art they are trying to reach out to. For example the Cathryn Shilling glass piece was inspired by the temperature change in Europe from the past 50 years (1975-2020)

The mosaic glass art piece inspired and captured my attention by going from this pixelated cool tone to a warm tone. The gradient change was the main inspiration for the message the artist wanted to bring.



Cathryn Shilling

Artists we discovered



Elliot walker- Psycho-physical Geography- Hot Sculpted glass. Winner of the Netflix series blown away Walker, Walker is initially inspired by “classic sculpture which morphed into still life work” incorporating pattern and colours. He aims to “challenge myself and the audiences of my work to abandon many preconceptions of the material. We chose Walker due to his geometric look in the two pieces with the contrast of sand, although the material is so stiff the art itself feels alive and moving due to the pattern on the sand.



Sophie Layton- Shinjuku Crossing- Freeblown glass with photographic transfer, enamel paint and sandblasting. Layton’s original designs take inspiration from her own printmaking, applying her draughtsmanship three dimensionally. Her work is intriguing through her experiments with texture.



Morag Reeki- Tom Goode’s Cup- Cast glass mouse, copper wire, china tea cup on wooden trolley and wooden base. Reeki uses the lost wax casting (‘Pate de verre’) technique. Her work is influenced by her children’s drawings, giving her characters a simple yet raw feel to them. The objects she introduces in her pieces represent certain chapters of her life. She wants to change the purpose of the ordinary objects to give them a new life in her art.

Mood and Colour

Colours are extremely useful tools to help the audience understand the concept ideas that the artist wishes to convey; as well as meaning and mood, colours can be effectively used to reinforce the artist's message and their feelings. Throughout the Glass Museum, many artists used deep and rich colours often cool analogous colours, such as purple, blue and green, to create a sense of stillness and zen with underlying hints of sorrow and nostalgia.

With the desaturated blues of Peter Layton's glassware mixed with the lighter blue tones, it illustrates a serene yet mysterious mood of uncertainty and somber, the dark colours of blue helps to give the lighter tones more attention to their details and how they twist and turn within the darker tones to create a smooth and effortless glow, as if it was a star in the night sky. This differs from the top left glassware which appears to have more neon blue and green colours alongside bubbly and round patterns within the glassware. Through the use of the vibrant colours, it allows the audience to feel more energetic upon looking at the glassware and allows the overall 3d installation to stand out from the rest from the sheer intensity of the saturation.

I chose to showcase these artists because I was moved by the colour combination of the cool dark tones with a hint of the lighter tones and also how aesthetically pleasing it is to look at with your eyes, the colours weren't jarringly bright or overwhelming, they were meticulously chosen to convey an emotion/concept, and the round and smooth shape of the glassware helped to enhance the overall installation.



Tim Rawlinson



Peter Layton

Process of how the glass is made

I think what struck me about the process of glassmaking and blowing is the amount of care and effort it takes to create a single piece, along with the constant risk of all that effort going to waste if the glass, which is very prone to breaking due to the rapid changes in temperature and shape during the process. The process of blowing glass is a testament to the sheer amount of patience and control of the artist. This is what truly inspired me as I tend to get very impatient about achieving results with my work, and this reminded me to be really in the moment when I create and to enjoy the process of creation rather than constantly chasing a perfect result.

The process of creating a blown glass product involves inserting it into a furnace at 2000 degrees celsius with a blowpipe until the glass becomes malleable and attaches itself to the pipe. The hot glass is then introduced to a flat surface for shaping and is alternated between a hot furnace and the flat surface until the required shape is achieved. The glass is then coloured by dipping into coloured crushed glass which instantly fuses with the hot surface. After all of these steps, the glass is finally ready to be blown into its final form. At this point, the artist has to swiftly blow it into the shape before it cracks. The care does not stop here, the artist needs to pay careful attention to the glass after it has been shaped and cool it under very specific conditions to ensure that it maintains the shape and does not break due to all that processing.

[\(via DMG School Project\).](#)



Material- its inspirations and emotional charge

- ★ *Glass is an alchemic blend of sand and metallic oxides combined with extraordinary, blinding heat."*
- ★ For me, a point of interest in the art of glass-blowing as an artistic expression started out in my curiosity in this molten-glass medium and material for rendering. Learning about the glass artists' process in glass-blowing led me to a new way of seeing when engaging with an artistic object.
- ★ My own new-found fascination and appreciation of glassworks resulted from deeper understanding of the glass-blowing process and the invested, enduring nature of the relationship these glass artists have sustained with the glass material itself. What drew me to learn more about this traditional glass-blowing medium was the apparent visionary enchantment the artists felt for their chosen glass material, which naturally imbued their glassworks with restorative qualities invoking intellectual depth and emotional charge.
- ★ the visionary enchantment imbuing the glass artists' objects
- ★ A common technique and mindset of these glass artists was their mode of 'feeling' and 'thinking' in 3D, using the glass material alongside blinding heat/fire to breathe life into a reinvention of ubiquitous patterns around us as a spatial object that draws our attention to the hidden lives of objects as more than just aesthetic compositions.
- ★ The Venetian traditional aspects served as motivations in their conceptions, exquisitely existing with baroque aesthetics of exuberance and intentional decoration.
- ★ Glass is exhaustively used as a material of expression ever so persistent in its expanding capacity to push for more dialogue in us the viewers and the artist too. The detailed construction of the delicate and intricate characteristics of each glass piece reveals an important symbolic, discursive complexity alluding to the recognisable parallels of complexity existing in us the audience as well, within spatial proximity.
- ★ Hence, I feel that the glassworks I engaged with and learnt about form tangible and intelligible by shifting our attention to the detail of the intricate systemic designs towards existing contextual frameworks informing visual versions of how objects exist around and with us in time and space as inevitable entanglements of connections, relationships, memories and narratives that society still commits to timelessly.