



26th Annual Juried Exhibition

Hailed in the Daily Press as one of Hampton Roads' best arts shows of 2013, the 26th Annual Juried Exhibition was by all counts a great success. A total of 50 guild artists participated in the Annual Juried Exhibition and were honored to have Fritz Dreisbach as juror.



Charles H Taylor Arts Center reports visitation surpassing 1400 and the public loved the exhibit. Sales were the best in a few years with 20 artworks sold for a total of \$4185.

Best in Show Clay McGlammory

Hampton Arts Commission Award
Joshua DeWall

Second Place Emilio Santini

Third Place Julia & Robin Rogers

Award of Excellence

Kathy Little
Charlotte Potter

Honorable Mention

Charlotte Potter	Joshua DeWall
Ali Rogan	Heather Hartle
Ed Francis	Hanna Kirkpatrick
Brad Pearson	Grant Garmezy

Educational Scholarship Awards

Jude Scholtzhauer
Michael Butzine

Best in Show 2013

Clay McGlammory
Flood Zone

The Best in Show Award winner is given the honor of a solo presentation during the 2014 Annual Juried Exhibition.

Fritz awards a \$1000 Educational Scholarship to Jude Schotzhauer.

Jude plans to take a casting class with Daniel Clayman. The guild looks forward to hearing about her experience.

Silent Auction 2013



Each year the guild holds a silent auction during the opening reception for the juried exhibition. The proceeds for each successfully auctioned piece are divided 40% to the artist, 40% to the guild and 20% to Charles H Taylor Art Center. This year the auction raised almost \$800 to help the guild fund the Educational Scholarship Awards for 2014. With continued support from guild artists and the community, our scholarship program will continue to grow.



Fritz Dreisbach, Michael Butzine and Joshua DeWall visit the studio of Heather Hartle and each take a turn at copper wheel engraving. Heather will soon be traveling to Seattle where she will work with Fritz in his studio for a week.



Juried Exhibition Events

Glass Bone Animals Works by Jude Schotzhauer



Moose with Bird and Moon

This series of GLASS BONE ANIMALS includes both two and three dimensional works in glass, found objects and constructed metals. Animals have been used in art to represent life force by every culture since the beginning of mankind. Bones are an integral part of my work, as they are remnants of something that has gone before. I view found objects the same way, as pieces and parts of tools and items which once were a useful part of people's lives: artifacts linking the past with the present and future. These found objects offer up clues as to the life and function they once had.

Hot Glass Demos and Lecture by Juror Fritz Dreisbach The Chrysler Museum of Art Glass Studio



Fritz and the Chrysler team demonstrate blowing cameo blanks for engraving.



Joshua DeWall helps demonstrate the use of one of Fritz's Trick Glasses.

Upcoming Guild Events

Hampton Arts League visits Cristallo Art Center January 18, 2014



Charles H. Taylor Art's Center set up a demo day at Cristallo Art Center on Saturday, January 18th. The Hampton Arts League was invited to the studio to enjoy demonstrations by glass artists and make a fused glass pendant, if desired. Over thirty members participated in the event. James Warwick Jones, CHTAC Gallery Manager, arranged the visit to tie into the PGG's 26th Annual Juried Glass Exhibition.

PGG members, Elaine Abrams, Violet Galante, Cathy-Jo Ramsey and Ali Rogan demonstrated at the studio for HAL members. Rick Nelson photographed and assisted in explaining the demos. Jim wanted to coordinate something for the group to share how glass was created at the art center.

A great interest in glass was evident and there were many requests for information about locations in the area to study glass. A list of teaching venues will be generated and posted on the guild website and also submitted to the Hampton Arts League. If you would like to be added to this list, please contact Ali Rogan at Cristallo Art Center. (757)-596-3551.

Check class listings for Cristallo Art Center at www.cristalloartcenter.com

Heron Project Workshop
Cristallo Art Center
11835 Canon Blvd, C103
February 20, 10am – 4:00pm
Call to register (757)-596-3551
Take advantage of this opportunity to contribute to the guild's Heron Project and learn a new technique!

**Richard & Leah Waitzer
Collector Reception**
Saturday February 22
4:30-7:00pm

Peninsula Glass Artists have been invited to a Collector Reception at the home of **Richard and Leah Waitzer** in Norfolk. This is an 'INVITE ONLY' reception for PGG Members. The Waitzers have an outstanding art collection and really wanted our PGG members to see it in their home setting before it is transported to the Chrysler Museum for the grand opening in May. Don't miss the opportunity! If you did not receive an invitation at the January 26 guild meeting, one will be mailed to you with directions to the Waitzer's home. If you are not current on your membership, please contact PGG Treasurer Dan Smith (treasurer@peninsulaglassguild.org) to pay your membership fees.

RSVP Due by Feb 8th.

Please contact Ali Rogan at (757) 596-3551 to RSVP or email her at aernglass@aol.com

**Artworks by Hampton Roads
Artists Groups Exhibit**
Charles H Taylor Arts Center
May 3 – June 1, 2014

The guild has been invited to submit artwork from our members for this new exhibition at CHTAC. Members are encouraged to submit images (200-300dpi) of up to 3 entries for the jurying process. James Warwick Jones has agreed to juror the entries. The deadline to submit images is February 28 as selections must be made by March 15 and accepted artwork will be delivered on April 26 or 27. Details on the submission process will be arriving by email soon!

**"The Cutting Edge-
Contemporary Glass in Hampton
Roads"**

The D'Art Center
208 E. Main St. Norfolk
February 7 – 27, 2014

Curated by Josh Solomon and featuring works from many PGG award winning artists. Opening reception February 7, 6-8pm.

**Tidewater Community College
Visual Arts Center 340 High
Street Portsmouth, VA 23704
(757) 822-1893**

TCC will soon be offering Continuing Education Courses in stained Glass and Beadmaking! Please check the Facebook Pages below from time to time for updates. We are working through the logistics and hope to have these running in the next couple of weeks... Stay Tuned for more information!

<https://www.facebook.com/TheVisualArtsCenter>

<https://www.facebook.com/groups/124730464206264/>

Glass Studio Assistantship**Application Deadline: May 15**

The Studio Assistantship is an educational opportunity designed for emerging artists who are either currently enrolled in or have recently completed an undergraduate degree program in glass, or who are pursuing a professional career working in glass. Significant glassblowing experience is a requirement of the program. The Assistantship program provides practical, professional studio experience in a Museum setting. Studio Assistants will help the Studio Team with public glass classes, demonstrations, and general operations of the Studio for up to 10 hours a week for the duration of the term. **The Assistantship is unpaid**, but offers many benefits. These include: Studio time; the opportunity to build skills, perform, and teach; half scholarships to staff taught classes; the chance to work with world-recognized masters in our Visiting Artist Series; and commission free participation in the Studio's quarterly sales. A much more detailed article on the application process is attached to this newsletter.

Charlotte Potter**EXHIBITIONS:**

Super Cool Glass, The Shelburne Museum, Shelburne, VT. February 6 2014

Personal Cartography, Solo Exhibition, Visual Art Center of Tidewater Community College, Portsmouth, VA. July 2014

LECTURES:

The Future of Glass is Already Here, Art Palm Beach, Palm Beach, FL. January 24 2014

Emerging Artist Lecture, Glass Art Society Conference, Chicago, IL. March 19-22 2014

TEACHING:

Glass & New Media Instructor, Oxbow Art Camp, Saugatuck, MI. Summer 2014
Video + Glass Instructor, Penland School of Crafts, Penland, NC. Summer 2014



CHRYSLER MUSEUM of ART

GLASS STUDIO

745 Duke Street, Norfolk, VA • (757) 664-6200 • chrysler.org

Announcements

2014 Visiting Artist Series:

Klaus Moje: May 21-25

Martin Janecky: August 7-10

Nancy Callan & Katherine Gray:
November 13-16

Guest Instructors:

Ethan Stern: June 25-29

Description: Shape Shift

This class will investigate glass blowing techniques through a sculptural lens. Thinking out of the round, we will focus on scale, form, layering and color application techniques in the hot shop. Informed by asymmetry, elements of balance, visual weight and the optical qualities of glass, we will explore sculpting with various tools including cork and graphite paddles. Using the anatomy of the vessel as a launching point, expect to work the bubble in a completely new direction.

Students will be encouraged to research, draw and approach the class as an experiment in strengthening concept, design, teamwork and skill building. This class will be open to all levels, but a basic understanding of the material is recommended.

Fred Tschida: July

Neon Workshop

More info TBA

3RD THURSDAY**Performance Evenings****February 20th 7-10pm**

Theme: Lights, Camera, Action

Glass: Hannah Kirkpatrick

Music: Benjamin Carpenter

Hardesty & Amos Obadiah

Housworth of the Last Bison

Performance: This performance celebrates the phenomena of light in optics, glass, early photography, and motion picture by looking through the lens of the Enlightenment to the present.

March 20th 7-10pm

Theme: The Vernal Equinox

Glass: Glass Studio Team + Assistants

Music: Daniel Neale

Performance: This performance heralds the beginnings of spring; it is celebrating new beginnings, and the welcoming of new growth.

April 17th 7-10pm

Theme: Drawing with Glass: a moment eternalized

Glass: Etsuko Ichikawa

Music: local jazz

Performance: Transforming the blowpipe into a brush, Etsuko Ichikawa draws with molten glass on paper. Through her signature Glass Pyrograph series, she exploits fire and smoke emitting from the molten glass, and leaving immediate charred marks on paper as a result of her fluid movements.

Member News

Cathy-Jo Ramsey has been invited to display two pieces of her glass artwork in the Washington DC office of Senator Mark R Warner.



Neil Duman has four commissions in the works so far this year.

"Balanced Life Series" sculpture for the board room at the headquarters of Union First Market Bank.

"Real It Out Queer Film Festival" in Hampton. The award is called the Wave Award, titled after the design I created for them.

A third commission is for the Metropolitan Business League in Richmond. This one is for two different designs, both incorporating their logo colors.

The fourth is one I do every year for Florida International University Alumni Association.

I also recently completed awards for the Chesterfield Public Education, Inc. It is called the Bravo! Award and is presented to outstanding alumni from the Chesterfield County School System.

FOR SALE: Neil has various glass blowing tools and Schott crystal for sale. He is also available to teach weekend glass blowing classes at his studio or one near you.

<mailto:neilduma@dumansglassvisions>



Artist: Chris Skibbe

Member Meetings

Membership Meeting

March or April TBA

The Glass Spot

2306 N. Lombardy, Suite A
Richmond

www.richmondglassspot.com

A hot shop studio tour hosted by owner and studio manager Chris Skibbe. The Glass Spot is a family owned and operated public access hot glass facility opened in 2007 to fill the need for a comprehensive hot glass studio in the Richmond/central Virginia area. The Glass Spot provides all levels of instruction in glass blowing by group classes or private lessons. Details will be emailed to members.

Membership Meeting

March or April TBA

The Chrysler Museum of Art
Glass Studio

745 Duke Street Norfolk
The final workshop to complete components for the Heron Project. Presentations from former Educational Scholarship recipients will be scheduled for this meeting as well. Details will be emailed to members.

Membership Meeting

Pinkhams' Garden

June 8, 2014 Time TBA

PGG members are again invited to Bill and Linda Pinkham's beautiful garden for our end of the year picnic. Bring a dish to share and the beverage of your choice. Be sure to bring your latest glass creations to photograph in the botanical wonderland of the Pinkhams' garden. Details and directions will be emailed at a later date.

Membership Exhibit

September 11-13, 2014

Williamsburg Arts Month
Legacy Hall

4301 New Town Ave
Williamsburg

The guild will be participating in Williamsburg Arts Month this year. The Legacy Hall venue will again be provided to the guild for a gallery exhibit. New Town is a new section of Williamsburg with shopping, restaurants, movie theater, galleries and residences. Details will be emailed as the plan develops.

April 30th Deadline Looms! PGG Members Dive Headlong Into Heron Project

After a year and half of hard work by the PGG Heron Committee, the Heron Project for the City of Chesapeake is ready to become a reality. We have the fiberglass heron "skin" waiting for glass pieces to be made and secured into place.

Please mark your calendars and reserve February 20th from 10:00 am until 4:00 pm to work on the heron in Ali Rogan's Cristallo Studio. All the heron pieces will be made from translucent glass ranging from shades and tints of blue to green. A variety of techniques — molded, slumped, flame worked and hand blown — will be used to create these pieces. Arrive at Ali's ready to try your hand at one or two of these techniques.

When completed the Heron will be lighted from within with LED lights and will reside at City Hall in Chesapeake, VA. (See photos of the site below).

Since this is an "all guild project," a project that has great potential to educate as well as to extend the reach and influence of the guild, all guild members are encouraged to participate.

The Chairperson for the Heron Project is Carolyn Riley. Committee members include Debra Dowden-Crockett, Dan Kistler, Cathy-Jo Ramsey and Holly Weber. If you have questions, want to join the committee, or want to reserve your spot for the workshop on February 20th, please email Carolyn Riley at boardmember1@peninsulaglassguild.org.



Chesapeake City Hall location for PGG Heron donation. Two sites within the building are available. The Heron will have to be completed quickly to secure the first floor lobby location.

For Sale: \$250 or best offer for Used Nortel Mid-Range Plus (surface mix mid range torch with minor torch on top) with a graphite marver mounted on top. Shipping & insurance additional at cost (if required). Additional description: I used to run the torch on an oxygen concentrator and a BBQ tank of propane. The minor is the most widely used torch for soft glass but it will also melt borosilicate glass slowly. The mid range offers the extra heat to quickly melt borosilicate and the minor works well for detail work on boro. The two torches have separate controls. The Nortel Mid-Range Plus (with the Nortel Minor torch on top) lists for \$425 and Wales Apparatus sells it for \$379 right now. I use the torch mounted graphite marver constantly (Wales was selling it for \$34.29) and I will include it in the above price. Contact Lisa Mosser at 757-874-0875 or email mossbeads@cox.net.

Member News

Julia and Robin Rogers



Victoria

"Meeting of the Minds" Inspired by the theme of collaboration, strengthening community, and forging new bonds, Julia and Robin Rogers will present a collaborative demonstration for the Glass Art Society conference, 2014. The two will create a figurative blown glass sculpture featuring a technique known as "inside sculpting" where the glass bubble is manipulated from the inside with long curving tools. The demonstration is about ideas coming together with the support of a skilled team to create an intriguing work in hot glass.

REMEMBER!

Membership fees can be paid by PayPal on the guild's website.

www.peninsulaglassguild.org

Welcome New Members

Andrea Breen
 Brad Pearson
 Colin McKinnon
 Hillary Heckard
 Joan Biddle
 Joseph Cahoon
 John Forsythe
 Judith Brown
 Michael Butzine
 Nancy Nash
 Patt McKinnon
 Renea Bateman
 Robert Immello
 Sabrina Cordovana

Hillary Heckard

www.hillaryheckard.com

Hillary Heckard was raised in Northern California. She attended the University of Oregon in 2004 and received her Bachelors of Art degree in Cultural Anthropology with a minor in Ethnomusicology in 2008. During her time at the University of Oregon, Hillary was given the opportunity to partake in a study abroad program that brought her to Hawaii. Once in Hawaii, she was able to take her first Introduction to Glassblowing class. With a love for glass and a

strong yearning to understand the process of glassmaking, Hillary set out for her second degree at the University of Hawaii at Manoa. In December of 2012, she graduated from UH Manoa with a Bachelors of Fine Art degree in Glass. She was awarded the Outstanding Glass Student Scholarship in 2011 as well as the Laila Twigg-Smith Art Fund Scholarship in 2013 to attend Pilchuck Glass School. Her most recent award that she has received was the Traveling Assistantship Scholarship at the Chrysler Museum of Art in Norfolk, Virginia. Hillary worked at the University of Hawaii at Manoa as the glass studio Technician for three years, marinating the color pot. She also worked for Tiki Glass, and Island Glass Works in Kailua, Hawaii alongside Geoff Lee. Currently, Hillary is a studio assistant at the Chrysler Glass Studio where she contributes to educating the community through instructing classes and helping assist with daily public demonstrations. Through this assistantship she has also helped visiting artists such as Therman Statom work on a large-scale installation for the Children's Hospital, in Norfolk Virginia.

Hillary also received the Studio Assistant position at the Tide Water Community College where she is a teaching assistant for the Glass II class and a glass studio technician. In January of 2014, Hillary had her first solo exhibition in Gallery 102 at the Chrysler Museum of Art Glass Studio.

Cristallo Art Center has partnered with **Peninsula Fine Art Center** to offer glass classes for adults and children this spring and summer as a satellite location for glass classes.

www.pfac-va.org

Peninsula Fine Art Center

101 Museum Dr.

Newport News, VA 23606

(757) 596-8171

Ali Rogan will also be teaching at these locations:

Virginia Museum of Contemporary Arts, Virginia Beach, VA

<http://www.moca.org>

2200 Parks Ave

Virginia Beach, VA

(757) 425-0000

Visual Arts Center

<http://www.visarts.org>

812 W Main St.

Richmond, VA 23220

(804) 353-0094

Annual Membership Dues (covers July 1 – June 30)

Pay Membership Fees at a meeting or mail to:

Treasurer, Peninsula Glass Guild

114 Wind Forest Lane, Yorktown, VA 23692

- | | |
|-----------------------|---------|
| ▪ Individual | \$25.00 |
| ▪ Couple | \$35.00 |
| ▪ Senior/student | \$18.00 |
| ▪ Couple (sr/student) | \$25.00 |
| ▪ Business | \$50.00 |

Membership Dues can also be paid using PayPal on our website!

PGG FACEBOOK Page

Check out the guild's new

Facebook page—be sure to

leave a message and share photos!

<http://www.facebook.com/pages/Peninsula-Glass-Guild/247854201903967>

Mission Statement

The Peninsula Glass Guild is organized for educational, artistic and charitable purposes. The goals of the guild include the sharing of artistic ideas, expanding knowledge about glass, and stretching artistic imaginations through exploration of glass as an artist's medium. In order to promote an awareness of glass as an art form, the Guild annually donates either glass art, educational glass related materials, or grants to a chosen, public, non-profit organization. Donated glass artwork is most often designed and created by guild members in a collaborative, educational effort. The guild has also contributed to the purchase of glass artwork for The Chrysler Museum and The American Theatre.

PGG

Established in 1986 to promote studio glass and provide a forum for glass artists to gather for educational and support purposes.

We're on the Web!

www.peninsulaglassguild.org

www.facebook.com/pages/Peninsula-Glass-Guild/247854201903967

PGG Officers

President:	Debra Dowden-Crockett	president@peninsulaglassguild.org
Vice President:	Ali Rogan	vp@peninsulaglassguild.org
Treasurer:	Dan Smith	treasurer@peninsulaglassguild.org
Corresponding Secretary:	Heather Hartle	corsecretary@peninsulaglassguild.org
Recording Secretary:	Holly Weber	recsecretary@peninsulaglassguild.org
Board Member:	Carolyn Riley	boardmember1@peninsulaglassguild.org
Board Member:	Cathy Jo Ramsey	boardmember2@peninsulaglassguild.org
Student Representative:	Nate Avery	boardmember4@peninsulaglassguild.org
Rick Nelson:	Webmaster	webmaster@peninsulaglassguild.org

Chrysler Museum Glass Studio Assistantship Program; a postgraduate practical approach to cultivating the next generation of artists using glass

Background:

In the trajectory of an artist's career there are certain anticipated steps; one may choose to pursue a BFA, then perhaps join the work force, or continue on to receive a MFA and then, the assumed is: you are a practicing artist. Upon graduating with an MFA, the art community considers you an "emerging artist". This is an interesting paradox- that the emerging artist stage does not traditionally begin until 4-5 years after you have received your BFA. The industry does not have a term to describe the netherworld directly after undergraduate school. In the case of working with glass, predictably there is some kind of hands on formal training due to the tactile nature of the medium and the need for access to the studio. For these reasons there are artist communities that sprout up around facilities, often working in trade for access to the studio. The tradition of apprenticing and training new generations of practitioners developed in the middle ages. A master craftsman might take on student and provide food and lodging in trade for formal instruction in their craft. In modern times, this historical model has a place in the curve of a contemporary maker's career. University provides the conceptual canvas from which to begin. Assistantship programs are offering applied specialized counsel for the postgraduate. This essay is a closer look at the stage directly after this initial training: upon graduating with a BFA, AA or completion of multiple workshops. We will look at this moment when the student leaves academia and begins to pursuit a career of their own.

The University model provides much for the student; theory, hand skills, conceptual rigor and diligence. It rarely is responsible for practical work force development, networking skills or marketing. This often leaves the recent undergraduate feeling as I did, perplexed, discouraged and deficient. For a student directly out of school, marketing oneself can feel disingenuous, overtly self promotional, and dishonest. Yet, one needs to do these things to get placement in a studio, to get a job, or an artist residency. For myself, as for many it was accepted that I would work as a volunteer for some time to gain these experience before acquiring a job in the field. There are few programs filling this growing gap between academia and practical professionals, and I feel fortunate to have been accepted into one in the spring of 2004. I received a phone call from Hank Adams, the Artistic Director at Wheaton Arts and Cultural Center. He left a message asking if I would like to come participate as the first Studio Assistant in his new program. In retrospect I recognize that this single phone call was as pivotal as the one that announced I had gotten into graduate school.



Images of Wheaton Arts and Cultural Center

Wheaton:

Wheaton Arts and Cultural Center is a hotbed of ideas, techniques, personalities and history. It sits on a faux Victorian campus deep in South Jersey that makes you feel as if you have stepped back in time or have relocated to glassblower's Disney Land. There is part from the warren of small buildings and shops there and back grottoes filled with materials that are indicative of an artist run community. In this unique environment, the old time glassblowers were juxtaposed by the new approaches of the Creative Glass Center of America's resident artists. It was a fascinating collision of history and innovation, of traditions and new potential.



Hank Murta Adams, Creative Director



Joe Madison, Wheaton Employee

I arrived and began to learn the best practices for running a studio; how to turn on and off equipment; fill the furnace with glass, to mix color, to clean and to assist the traditional glassblowers in their daily demos and limited production lines. In addition to these studio-based jobs, the Assistant chores cover a huge range of tasks from landscaping and construction work to home renovation and even raising some livestock. As I learned the routine of the studio I became self sufficient, and started to anticipate and to act before being asked. This time was ultimately self-directed aside from daily chores, studio operations and assisting others. The assistants were given a board in the Wheaton house, where I lived communally among the resident artists, which was an honor. I was given a small stipend (around \$100/month) to help with food. The Assistant was awarded phenomenal access, with a personal studio space and hot glass time for personal work. I found these options paralyzing, craving assignments and structure. Therefore, I practiced new techniques and focused on making myself an asset to others.

Wheaton Arts and Cultural Center gave me my venture into the glass world, the opportunity to connect with other professionals, identify role models and find meaningful employment. Each job or opportunity I have received since was a continuation of skills, connections and momentum that began as a hard working Studio Assistant.



Chrysler Museum Glass Studio



Chrysler Museum Glass Studio hot shop

The Chrysler Museum of Art Glass Studio

Seven years after my assistantship, in the spring of 2011 I was hired at the Chrysler Museum of Art, as the new Glass Studio Manager. The Chrysler Museum Glass studio is a stunning facility, a newly renovated 1970s bank building with state of the art equipment in downtown Norfolk VA. It is located across the street from the Museum, which houses contemporary, modern and American art amidst one of the largest glass collections in the nation. The new studio space was charged with potential and it needed passionate people to define the place and grow its character. As the first assistant of Wheaton, I felt compelled to found the Chrysler Museum Assistantship program. In part for the practical work force development, but primarily to create opportunities for artists directly out of school that needed their first footing in the glass world, as I had. These are the only two

Assistantship programs in the United States to this day. Much like the Wheaton program, the Chrysler Assistants are given personal studio time, partake in daily operations, public engagement and work directly with Visiting Artist and Artist in Residence alike. They have privileged time with these technical masters as well as our studio staff and forge personal and professional relationships that will remain for years to come.



Studio Assistant cutting glass on the diamond saw



Charlotte Potter, Glass Studio Manager programming kilns

The daily operations of a glass studio are demanding: the glass needs to be sorted and melted, the studio needs to be cleaned and the kilns need to be unloaded, tools need to be organized and prepared on the bench as if embarking on a surgery. The studio assistants volunteer one day a week, and see to these basic tasks and more. In the hot glass studio they assist the staff blowing glass, both during daily demos and public classes. Behind the scenes they are building sets for our third Wednesdays or creating customized parts and tailoring equipment. Perhaps most importantly, they are working directly with Visiting Artist and Artist in Residence alike. This volunteer program is not only accountable for much of the daily operations of the studio, in addition, it is actively training the next generation of artists in the field, giving many of these young makers their first footing in the professional world.



Studio Assistants working with Boyd & Lisa



Studio Assistants experimenting with Mark Zirpel

Application Process

Becoming a volunteer studio assistant at the Chrysler Glass Studio is not as easy as one might expect. Eligible applicants must have significant glass experience and successful applicants are either currently enrolled or recently graduated from an accredited glass program. The application process is competitive for each of the 3 annual terms; approximately ten assistants have been accepted of the often twenty-five applications. This fall, the assistantship will only be accepting six applications as the work load is getting lighter the longer this new facility is open. The Museum is not able to sponsor or facilitate international visas.

One studio apartment is granted to the "traveling" assistant for the term, the rest of the assistants find their own housing arrangements or already live locally. This Traveling assistant must have slightly more studio experience, and is responsible for certain duties in addition to the regular curriculum such as TAing the college classes. (This fall our traveler hails from Hawaii- the furthest yet!)

The Chrysler provides a poignant amount of time to make an impact, and does not authorize long-term volunteers in the studio. Accepted assistants can reapply to the program, for up to one year, upon which the emerging artist graduates from the program and it is expected they have acquired the skills to pursue their career on their own.

Orientation

Each new group of assistants goes through an orientation before being in the public eye. This consists of hotshop drills, training on the HD camera and audio system, cold shop, and workshop orientation. The Studio team meets as a whole to share their work in an informal slide show presentation. They tour the museum, and historic houses as well as our satellite exhibition locations.



Studio Assistant Kristi Totoritis, painting with enamels



Studio Assistant Liesl Schubel, assembling cut bottle parts

Hybridized Curriculum

This postgraduate education is a hybridized program structure combining the hands on training of a traditional apprenticeship with written assignments and projects of a semester long college course. The assistants receive personal studio time and a structured instruction through a systematic series of coursework that prepare them for the next stages in their career as both an artists and employees. The first major assignment is to develop a proposal for a new project or body of work to be completed in the length of the term that responds in some way to the Chrysler Museum itself. Some Assistants have chosen to respond to the architecture or the building, other collection objects, or even respond to the local plant life on campus. This focus allows the assistant to treat this time much like an artist residency.



Colleen Castle, *trptych*



Annie Jacobsen, *transparent dress*



Heather Sutherland, *Home*



Laura McFie, *Moon*



Nate Avery, *Anvil*



Joan Biddle, *Afterimage*



Kristi Totoritis, *Still Life*

The project culminates in mounting a solo exhibition in the studio gallery and while the show is up, doing a formal public presentation (with the support of our staff) elaborating on a process or idea that the exhibition explores. These demonstrations have manifested as full performances at times, complete with costumes and sets.



Liesl Schubel, *The Parthenon*



Laura McFie, *the exquisite corpse*



Ben Smith, *Sins of the body*



Corey Pemberton, *Colab*

Over the course of the term there is a series of seminars that spotlight professional practices such as resume building and refinement, writing project proposals, scholarship applications, bios and artist statements, designing and printing business cards and finally, building their own website. At the end of the term, the assistant each assistant is given a space in the seasonal studio sale without any commission taken from the institution.

In addition, there is a series of skill building workshops that are optional to partake in, but it is strongly advised. These tutorials cover different topics each term, and have ranged from Photoshop, writing workshops, photography best practices, decals, reysist, mirriorizing, and stained glass techniques. These skill builders are instructed by our staff, and each session the assistants choose what topics they would like focus on. The Barry Family Glass Curator has gone through a series of history of Glass lectures with the Studio Team; this is a very private series that is coveted by the group. Finally, each assistant is given a 50% scholarship to take a staff instructed class within a year of their term. The Chrysler Museum has awarded 27 scholarships to Studio Assistants. For the guest instructed classes there is a one page scholarship application process, (open only to staff and assistants,) and one space in each class is awarded to an assistant.



Glass Studio Winter 2013 term, working with Beth Lipman

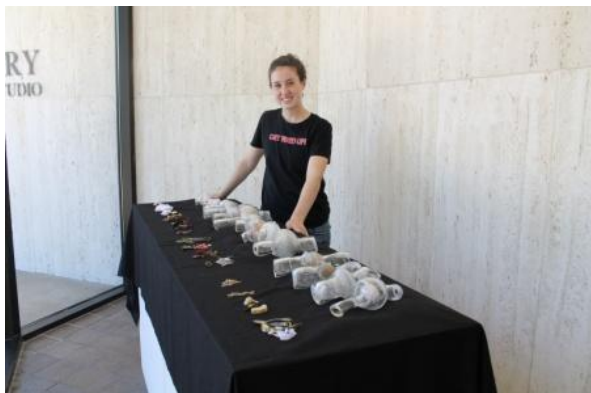


Glass Studio Spring 2013 term, 3rd Wednesday Performance

The Tangible Results:

The Assistantship Program has championed many promising artists, from a range of backgrounds; students from local institutions such as Old Dominion University, Virginia Wesleyan College and Tidewater Community College join forces with graduates of colleges and universities nationally to create a diverse scholarly body within this salient group. In the past two years there has been 37 individuals enrolled in program and there are tangible results of its success. Many of the first Assistants from 2011 that helped establish this studio, have moved to Norfolk permanently and are now employed as instructors at the Chrysler including: Hannah Kirkpatrick (RISD graduate), Heather Sutherland (Longwood University & TCC graduate), Kathy Little (Owner of Little Glass) and Kristi Totoritis (VCU graduate). More recently other exemplary graduates of the program such as Liesl Schubel (RISD graduate), Tyler Gordon (University of Louisville) and Laura McFie (ODU & TCC graduate) have joined the ranks of instructors, demonstrators and technicians at our facility. These artists have become invaluable additions to the studio team and provide respected feedback on how to improve the curriculum of the diverse programs. The Chrysler Museum Glass Studio and Mobile Studio have employed a total of 12 graduates of the assistantship program, bringing essential professionals and new creative thinkers to the City of Norfolk.

Some of the students that join in the program are still enrolled in degree programs, and return to their schooling at their respective institutions after the assistantship. These young artists get a practical glimpse into the field and are challenged to consider how their studies will manifest upon graduation.



Dawn Passineau, BFA candidate, University of Wisconsin



Katie Kust, BFA candidate, Old Dominion University

This experience has given me more of an understanding of what it will take to pursue art outside of a collegiate setting. This couldn't have come at a better time, I am going into my final year at the College for Creative Studies, and I now feel that I have a direction for my work. I was very worried about graduation before, because I had no idea what life would be like after art school. This experience has shown me that there are opportunities out there, and it has given me the tools I need to take advantage of those opportunities.

-Brianna Barron, BFA Candidate, College for Creative Studies, Detroit MI



Brianna Barron, BFA candidate, College for Creative Studies

Graduates of the Assistantship program are proving to be desirable commodities in the field of glass. Ten assistants have been hired at private glass studios and public educational centers both locally and nationwide from New York City to Florida to Alaska and Seattle at institutions such as; Pilchuck Glass School, The Washington Glass School, Tidewater Community College, Niche Modern, Ignite Studios, and Sam Stung Studios. Provided they were successful in their studies and work at the Chrysler, graduates move on with strong recommendations and support from the Chrysler Staff, aiding them in pursuing their personal practices.

Being a part of the assistantship pushed me so much farther than just understanding the glass making process... from the science of glass, to the mechanics of our studio equipment, to handling and packing glass, to packaging and branding myself as an artist. All of this has had a direct force on my career and continues to effect and have resonance on my studio practice every day. You cannot even put a price on the education the Chrysler museum of art glass studio has given me.

-Kristi Totoritis, Chrysler Instructor, Norfolk, VA



Kristi Totoritis working with Eniar De la Torre



Studio Assistants Ben Smith & Eli Cecil working with Beth Lipman

Attending the Chrysler Glass Studio assistantship program has set me up for success in competitive and creative field. Not only did the museum fuel and facilitate my passion for the fire arts, but it has also introduced me to an amazing staff of accomplished artists and immersed me into the professional realm of art and education. To simple state it, the Chrysler Museum made my world bigger, and rewarded me with a future in my medium.

-Eli Cecil, Phoenix Studios, Tampa FL

I wouldn't be where I am today if it wasn't for the assistantship program and the connections that I made while at the Chrysler museum glass studio. Being one of the first groups of assistants at the museum was also a privilege. I got to see what it takes to get a glass studio up and running, watch all the kinks get worked out and help in the daily operations of what it takes to keep a glass studio running. I also got to meet my idols and it was one of the best experiences of my life.

-Quave Kelly Inman, Niche Modern, New York, NY



Quave Inman & Audrey Wilson, Assistantship demonstration



Hannah Kirkpatrick working with Laura Donefer

Being in the assistantship program is like being in school again, only this time, you learn what you did not learn before. This has been one of the most developing and fruitful experiences. I have learned so much from my colleagues, friends, peers, and mentors at the studio and museum.

-Hannah Kirkpatrick, Chrysler Instructor, Norfolk, VA

Michael Tracey is an ideal success story of how the program provides connections and acts as a conduit to help move people through their careers. Mike began as a mathematician and surprised himself and his instructors by switching degrees and concentrating on drawing and glassblowing at the University of Texas in Arlington. Mike was accepted in the Assistantship program, where he built his website entirely from scratch with code and quickly the Chrysler hired Mr. Tracey as an instructor. Mike was introduced to Visiting Artist John Miller and immediately found he valued John's approach to making. Mike went on to apply to the graduate program at Illinois State University in Bloomington- Normal, where John Miller is the Department Head and was accepted into this three year program with a full scholarship. Mike is entering his first semester this fall.



Mike Tracey, *Right Brain, Left Brain*



Mike Tracey working with John Miller & Joe Grant

Conclusion:

There are many artists who are dedicated and determined to pursue glass, however they need support to move forward in their careers. The Chrysler Museum Perry Glass Studio assistantship program gives practical hands on experience, facilitates connection between emerging and established artists and fosters the next generation of thinkers, makers and doers in this expanding field. These contributing individuals have shaped the Chrysler Museum Glass studio; their influences and efforts are evident in every corner and surface. Conversely the Chrysler Museum Assistantship program is shaping these individuals, it is giving form to their careers providing them with facilities and support move forward with their aspirations.



Studio Assistant Grant Garmezy proposing to his girlfriend in our studio after completing a 3rd Wednesday Performance



Chrysler Museum Studio Team at January Performance Event

As an emerging artist, the assistantship program at the Chrysler Museum of Art Glass Studio was an invaluable experience. It granted opportunities that I wouldn't have had for years. It allowed me to meet established artist in my field, teach at a museum level and helped build up my resume to open more doors. I will never forget sitting around the dinner table with Lino Tagliapietra. I would highly recommend to anyone interested in pursuing a career in glass to participate in the assistantship program at the Chrysler Museum Glass Studio. The friends I made and experiences I had are something I will always cherish.

-Grant Garmezy, Practicing Artist, Richmond, VA

Studio Assistantship

The Studio Assistantship is an educational opportunity designed for emerging artists who are either currently enrolled in or have recently completed an undergraduate degree program in glass, or who are pursuing a professional career working in glass. The Assistantship program provides practical, professional studio experience in a Museum setting. Studio Assistants will help the Studio Team with public glass demonstrations, classes, and general operations of the Studio for up to 10 hours a week for the duration of the term.

The Assistantship is unpaid, but offers many benefits. These include: Studio time; the opportunity to build skills, perform, and teach; half scholarships to staff taught classes; the chance to work with world-recognized masters in our Visiting Artist Series; and commission free participation in the Studio's quarterly sales.

The Chrysler Museum Glass Studio offers three competitive assistantship sessions per year.

- Two are semester-long (usually four to five months in spring & Fall) sessions designed for recent college graduates and aspiring glass professionals and emerging artists.
- One is a two-month summer internship session for students currently enrolled in college.

Assistantship Sessions:

- October 1, 2013–January 15, 2014
- January 15–June 15, 2014
- June 15–August 15, 2014
- August 15–January 15, 2015

The Chrysler Museum Glass Studio is now **accepting applications for its October 2013–January 2014** Studio Assistantship term. **Applications are due by 10 a.m. on September 10, 2013.**

Each Assistant will complete the following professional development:

1. Assist in teaching public and private classes.
2. Undergo resume review.
3. Create business cards.
4. Create personal artist website.
5. Apply for two artist opportunities.
6. Research the Chrysler Museum collection and design a project in response. Lead a public demonstration related to this project.
7. Mount a solo exhibition featuring this project in Vestibule 102, an intimate, front-window gallery space in the Glass Studio (*for semester-long Assistants only*. Time constraints preclude summer-term Assistants from undertaking this project.)

Traveling Assistant: During each session, the Chrysler Museum Glass Studio accepts one Traveling Assistant. The Museum provides a free apartment for this Assistant during the duration of their Assistantship. The Traveler typically comes from afar to participate in this certificate program. The Traveler has additional responsibility and is expected to have slightly more glass experience. The Museum is not able to sponsor or facilitate visas. Please note in your letter of interest if you are applying specifically for this position. The position is appointed five months prior to the start of the term. **We are now accepting applications for the January 15–June 15 2014 Traveling Assistantship.**

All applicants should submit the following electronically:

1. A letter of interest outlining studio experience & personal goals for the program
2. Current resume
3. Up to five images of their work, or a link to their online portfolio
4. List of three references with contact information

Please do not exceed 10 MB in combined email attachment size or send data in multiple emails.
Email all materials to Charlotte Potter, Glass Studio Manager, at cpotter@chrysler.org.
(Email subject line should read **Fall 2013 Studio Assistantship Application**)

Previously accepted Assistants may reapply and work up to three sessions. After the year term is complete, they officially graduate from the program and cannot continue to volunteer at the Chrysler Museum Glass Studio.