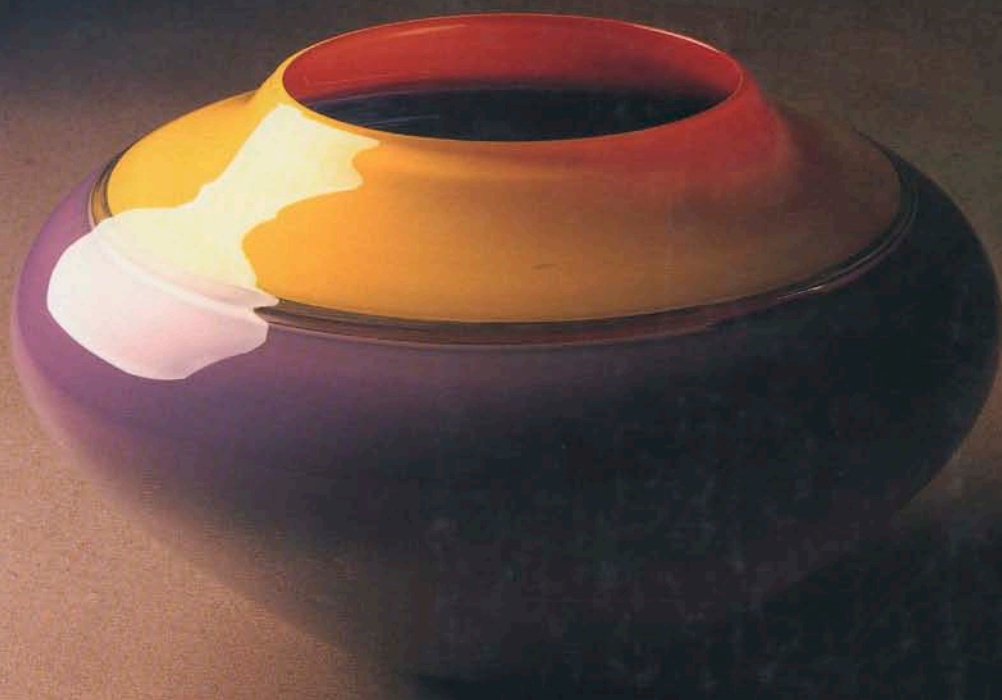


OUT OF THE FIRE

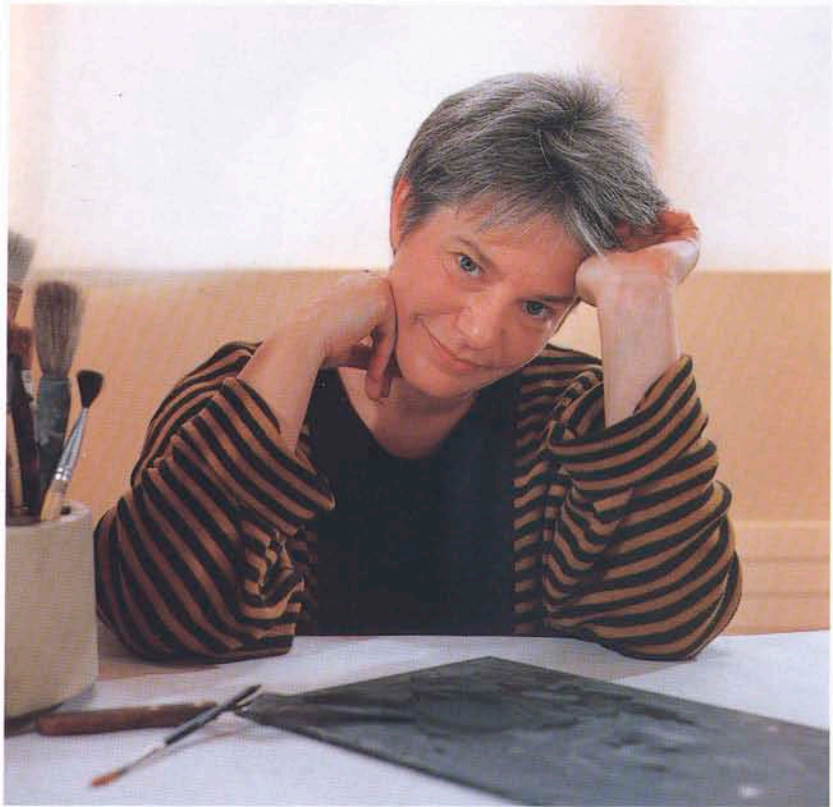
CONTEMPORARY GLASS ARTISTS AND THEIR WORK



BY BONNIE MILLER

PORTRAITS BY ROBERT LYONS

CATHERINE THOMPSON



I started painting on vessels the first summer I was at Pilchuck. Something wonderful that I didn't anticipate was that the vessel presented a whole other way of thinking about form. The vessel form is a metaphor for the world and seems to fit my use of myth and storytelling. Also, because of the transparency of the vessel, the images on the one side play off the images on the other. This was a new and fun way to draw, because a vessel is continuous and there seems to be no edges.

Making the composition is the most difficult and the most exciting, and then executing it is the work. Many people don't understand that my work uses a fired process that is done in layers. It isn't something that I just sit down and complete in one step. It has to be separated. People always wonder how and why the vessels are painted on the inside. A lot of people think it is impossibly difficult, but it isn't really. I like the optics of seeing the paint through the glass. You're not seeing the surface of the paint, so it integrates the drawing into the glass in a nice way. In addition, painting the glass offers infinite possibilities for subtlety in color and form, and enables me to make very detailed images.

Most of the time there is a general, deep pleasure I get from working. I feel so lucky to be doing work I love. Sometimes it is mundane and difficult to plow on, but at other times there is just the joy.



left:

THE FOX AND THE CROW

1988

Fired enamel on glass

17" × 12" × 12"

below:

BUDDHA SAYS GOODBYE TO THE ANIMALS

1988

Fired enamel on glass

12" × 19" × 19"





above:

WINGED ANIMALS [LEFT]

1990

Acid cut glass

9" x 14" x 14"

WINGED DEER [RIGHT]

1990

Acid cut glass

15" x 9½" x 9½"