

Fuller to host glass-sculpture exhibit

BROCKTON — "Glassforms," an exhibition of glass sculpture by New England and New York artists, will open Aug. 16 and continue through Nov. 14 at the Fuller Museum of Art in Brockton.

Gretchen Keyworth, a long-time collector and consultant in the craft field in New England, curated "Glassforms."

In mounting this exhibition, her objective was to select pieces that challenged the distinction between art and craft, and "glass artists" and artists who use glass.

Many of the works of selected nationally and internationally known artists have previously been exhibited at the Institute of Contemporary Art in Boston, and are in the permanent collection of The Museum of Fine Arts, Boston, the Corning Museum in New York, and the Philadelphia Museum of Art.

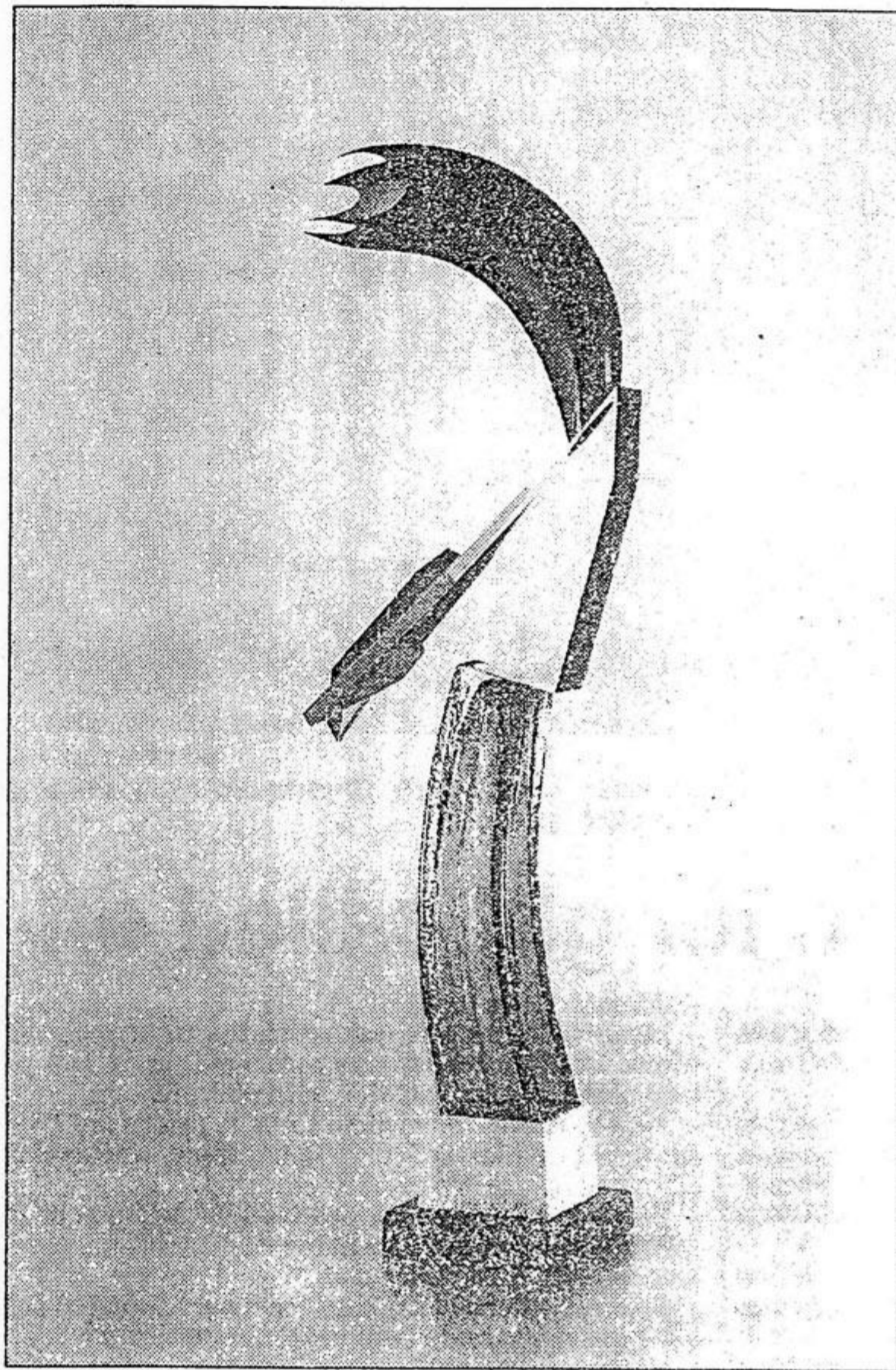
The exhibition will focus primarily on sculpture made with "cold glass" techniques, although some works combine "hot" and "cold" techniques or incorporate other materials, such as sand, paint, and metals.

Different artistic voices found in the works of Page Hazelgrove, Daniel Clayman, Sara Young, Nancy Langston, Alan Klein, Robert Dane, Hans Frode and Jim Watkins will subject the viewer to an exploration of the contemporary scope of the vessel, figure, and design spectrum.

Hans Frode notes about his still life assemblages, that "(while they are) neither abstract nor deliberately provocative, these familiar shapes are meant to be comforting.

"At a moment in history when we sense desperate fragmentation and the lack of a center, I feel a need to use domestic, peace-evoking images."

Glass has sustained its mysteries for over 2,000 years. Ancient and modern, precious and mundane, fragile and hard, hot and cold, it has been the stuff of Egyptian jewelry, the com-



The glass work "Virgin Beauty" by artist Robert Dane will be among many featured in "Glassforms," an exhibition of glass sculpture by New England and New York artists, that will open Monday and continue through Nov. 14 at the Fuller Museum of Art on Oak Street in Brockton.

formula that allowed glass to melt at a new low temperature were introduced.

No longer was the use of glass confined to factories producing functional and decorative objects. The studio glass movement was born.

Initially, the skill of blowing glass was the challenge. The glass had to be worked quickly before cooling, and the creation was immediate.

This "hot" technique generally produced vessel forms of the decorative arts tradition.

However, vast technological

ists to pursue sculptural forms. It clearly delineated decorative art from high art. Either way, a revolutionary material was introduced for artistic expression.

It is timely that the Fuller Museum of Art recognize and document the glass movement in New England. Seldom has sculpture of this nature been exhibited.

Moreover, it will inaugurate six months of craft exhibitions and related programs including The Domestic Object, traveling