



Sarmiento, Jeffrey (2018) Cut and Paste: Just Glass Seminar. In: Cut and Paste Just Glass Seminar, 20 October 2018, London, UK. (Unpublished)

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P R E S S R E L E A S E

C U T A N D P A S T E

The Art of Fused Glass and Pâte de Verre

S E M I N A R

This is the sixth in the series of biennial seminars organised by Just Glass, a group of established and emerging glass artists who have either studied or are studying, taught or are teaching, in adult education institutions in the United Kingdom. By popular request, this Seminar is devoted to the art and craft of two related techniques: fusing glass and *pâte de verre*. Five internationally renowned glass artists share the art, craft and techniques they use in their distinctive work. For more information about Just Glass and previous seminars, please see <http://www.just-glass.co.uk>

S P E A K E R S

Margaret Alston, Jeffrey Sarmiento, Kathryn Shilling, Amanda Simmons and Max Stewart

CHAIR: Julie Light

Saturday, 20 October 2018, 10.30am - 4.30pm (doors open 10.15am)
Brockway Room, Conway Hall, Red Lion Square, London WC1R 4RL



Olive green *pâte de verre* vessel, 2013.
Photo: Mark Wood

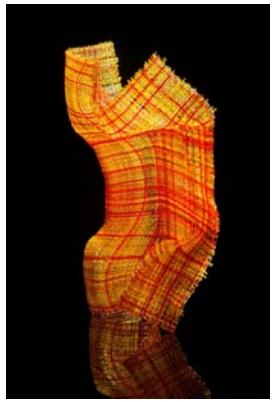
Margaret Alston received her MA in Glass and Ceramics in 1985 from the Royal College of Art. Her research into the techniques, history and origins of *Pâte de Verre* had begun as an undergraduate in 1980 with the aim of combining the expressive qualities of clay and glass to make tiles and small bowl forms. She experimented with fine glass pastes exploring a range of different glasses, ways of colouring them, types of moulds, firings and working methods establishing her own personal approach, which continues to be refined in the creation of her subtle, translucent vessels with their emphasis on the unique material nature of *pâte de verre* itself. Margaret has exhibited extensively in the UK and internationally and her work is represented in many significant public and private collections in Great Britain, Europe and the USA.



Encyclopaedia Volumes (detail), 2012-2016.
Photo: David Williams

Jeffrey Sarmiento is Reader in Glass at the University of Sunderland, where he completed a PhD in 2011. Educated at Rhode Island School of Design, he has been a Fulbright Fellow in Denmark and artist in residence at UrbanGlass in New York; S12 in Bergen, Norway; and Pilchuck Glass School. A pioneer of print techniques for kiln glass, he has taught workshops in China, Australia, New Zealand, Estonia, Latvia, Switzerland, Ireland, the UK and the USA. He has recently been a guest critic at UMPRUM Academy in Prague, Czech Republic, a Jury member for *Young Glass* at Ebeltoft Glasmuseum, and a co-curator for *European Glass Context*.

Known for his creative practice exploring cultural identity and the graphic image in glass, Sarmiento embeds layers of information in his intricately constructed objects, sculptures and public commissions. The cutting and pasting of printed glass involves kiln formed lenticular imagery and a graphic 'swim' within the transparent medium. He won the International Glass Prize 2012 at Glazenhuis, Belgium, and his 2013 solo exhibition at National Glass Centre in Sunderland toured to the USA. His collaborative work was included in Glasstress Gotika at the 56th Venice Biennale. He is represented by Bullseye Projects, USA. <https://www.jeffreysarmiento.co.uk>



Dissonance ii, 2017.
Photo: Ester Segarra

Cathryn Shilling graduated in graphic design from Central School of Art and Design. She worked as a designer until 2001 when she moved to the USA, where she studied stained glass. Returning to London in 2004, she began studying and working with kiln-formed glass, as well as blown glass. In January 2010, she joined London Glassblowing Gallery as Curator and Exhibition Coordinator. Her work is held in public and private collections and has been widely exhibited internationally throughout Europe, Japan and USA. She exhibited at the British Glass Biennale in 2010, 2012, 2015 and 2017 and has twice exhibited as a finalist in the *Emerge* juried kiln-glass exhibition at Bullseye Projects, Portland, Oregon USA. In 2009, Shilling was the winner in the glass category of the V&A's *Inspired By...* competition. In 2013, she won the international Warm Glass Artists Prize. And In 2017, her collaborative piece with Anthony Scala, won the *Craft&Design* Award at the Biennale. In 2015, she was named 'number 4' in the Glassation list of 'The Most Game Changing Female Glass Artists' and number 25 in the Graphic Design Hub's list of 'The 30 Most Amazing Glass Artists Alive Today'. Her work was represented in *New Glass Review*. <http://www.cathrynhilling.co.uk>



Skyform duo, 2017.
Photo: by the artist

Amanda Simmons graduated from Central St Martin's School of Art & Design with Distinction studying for a Postgraduate Certificate in Glass & Architecture. In 2005, she relocated to Dumfries & Galloway. She has exhibited at *Collect* (Crafts Council) shown by Craft Scotland and CAA, Contemporary Applied Arts (CAA), London Glassblowing, Bullseye Projects in Portland, Bellevue Arts Museum in Washington, SOFA Chicago and Pittsburgh Glass Centre. She makes kiln-formed glass vessels, playing with gravity in the kiln. Manipulating mass, heat, colour and time, Amanda aims to create complex, elusive work that has intense colour and pattern, which reacts to the light it is placed in. She finishes her pieces using many cold working processes to shape and mark the glass including sandblasting, hand-lapping, diamond point and wheel cameo engraving. Simmons has been researching John James Audubon (*Birds of America*) and his life-size paintings of birds, which she has linked with ideas from a residency at Lyth Arts Centre in Caithness where she spent time with research scientists at the Environmental Research Institute in Thurso. She learnt about data modelling to enable engineers to make, and site safely, sea turbines to reduce the impact they have on seabirds in the Pentland Firth. She has also spent time in The Flow Country taking samples and looking at the restorative work of the peat.

<https://www.amandasimmons.co.uk>



The Three Furies, 2005,
Photographer Max Stewart

Max Stewart completed his doctorate at Edinburgh University and Edinburgh College of Art. It was the first joint PhD between those two institutions. Before turning to glass in 2000, Stewart worked in animation as a production designer, chiefly at the BBC and Channel 4 (UK). Stewart is a sculptor who explores imagery through the medium of glass. Working in *pâte de verre*, he challenges the viewer to step inside the object and become the participant. By doing so the viewer encounters the space between what he sees and what he thinks he sees. Much of Stewart's practice is research led and is informed by processes that are akin to scientific enquiry. His practice is also derived from the techniques and methodology of the French *pâte de verre* artist Amalric Walter (1870-1959) that have become central to his work.

<http://www.maxstewartglass.com>

TICKETS: £35.00 (£30.00 early bird if booked prior to 31 July 2018); **Members:** £28.50 each
FOR FURTHER INFORMATION AND BOOKING - www.just-glass.co.uk

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