

TCA BIENNIAL: GLASS

The exhibition celebrates the TCA's third anniversary and features works on glass, art made of glass and artists inspired by glass, a tradition for third anniversaries. A jury panel chose 21 artists from around Arizona to participate in the exhibition. The artists work with a wide array of glass making techniques and contemporary themes and imagery, including traditional and contemporary blown glass vessels, decorative objects, jewelry, window panes, wall hangings, chandeliers, architectural installations and self-standing sculptures. Click on the artist's name to learn more.



Jordan Ford

Artists

[James Antonius](#)
[John David Autore](#)
[Suzanne Chudnoff](#)
[Joshua Dopp](#)
[Sally Dryer](#)
[Cory Dunnington](#)
[Jordan Ford](#)
[Adam Frus](#)
[Angela Cazel Jahn](#)
[BJ Katz](#)
[Chris Klein](#)
[Troy Moody](#)
[Laurie Nessel](#)
[Cynthia Peterson](#)
[Kevin Ragaller](#)
[Pamela Ross](#)
[Deanne Sabeck](#)
[Joyce van Loben Sels](#)
[Peggy Pettigrew Stewart](#)
[Keith Weiskamp](#)
[James White](#)

Tempe Center for the Arts



Oct. 30 - April 9

JAMES ANTONIUS

James Antonius, of Prescott, began working in glass in the 1960s when he started making stained glass. During the past four decades he has participated in workshops at the Pilchuck Glass Center in Standwood, Wash., and the Corning Museum of Glass in Corning, N.Y. He has studied and taught art at Yavapai College, Pepperdine University, U.C.L.A., El Camino College, Glendale Community College and Prescott College (where he currently serves as an adjunct professor).

Since opening the Antonius Glass Studio in 1969, Antonius has completed more than 900 public, private and corporate commissions including projects for The Queen Mary's Grand Salon and residential and corporate works for architect Frank Gehry. Most recently, the artist designed and fabricated a 70-piece assemblage for the Yavapai Prescott Resort and Casino.

“Essentially, I just put things together; call me a fabricator if you desire. I take pleasure in making ‘things happen’ and abhor all types and forms of mediocrity. I use molten glass as my medium and consider myself a glass-maker, rather than a glass artist. Glass blowing and sculpting are quite demanding and complex, but I thrive on the challenge of manipulating the material into forms that are not immediately recognizable as glass.”

www.antoniusstudios.com



Cytherea by James Antonius

JOHN DAVID AUTORE

John Autore, of Mesa, was born in Minneapolis, Minn., and has called Arizona home since 1985. He received a Bachelor of Science degree in engineering and Bachelor of Arts and Master of Arts degrees in technical theater/design from Arizona State University. He has worked professionally in the technical design for more than 24 years and is currently the technical director of the Lyric Opera Theater at the School of Music at ASU. For Autore, art is a creative and fun escape from the everyday.

The piece “Colors of Glass” started out as “time I spent playing around trying to see what type of curves and colors I could create in neon glass. After I was done experimenting, I didn’t want my playing around to be stuck collecting dust in a cupboard. I had to do something with some of the pieces. At the same time, I had been reading through this coffee table picture book of Armstrong vinyl flooring illustrations from the 1950s ad campaigns that it had developed for ‘Look’ and ‘Life’ magazines. Along with all the vinyl flooring, it had all this new space age 1950’s furniture, new plastics, exposed aluminum and these wonderful new coffee tables in free form amoeba shapes, just ‘floating in the room’ on thin spindly legs. So I just started playing around with glass and plastic, amoeba and free form shapes and cut-outs and aluminum to get to that wonderful nostalgic feeling of 1950s space age and modern kitsch from my youth.”



Colors of Glass by John David Autore

SUZANNE CHUDNOFF



Dead Sea Scrolls by Suzanne Chudnoff

Suzanne Chudnoff, of Chandler, received a Master of Arts degree from the University of Oregon, Eugene, and a Master of Business Administration from Portland State University. After a career in the corporate world as a financial systems analyst, she became a full-time artist, working with welded metal and fused glass to create her sculptural pieces. She has studied metal working and glass arts at Mesa Arts Center; Bullseye Glass in Portland and Sante Fe; OATKA School of

Glass in New York and Pittsburgh Glass School in Pennsylvania. In her spare time, she is an avid scuba diver and uses the hobby as an excuse to travel and visit archeological sites and tropical locations all over the world.

“I have a passion to combine and transform glass and steel into something new, something organic or something abstract...something that begs to be touched. Not having grown up using tools, I find the learning and use of industrial tools to be intriguing and satisfying. So I use tools to create shapes and textures. It’s not spiritual or philosophical; it’s something I just need to do.”

JOSHUA DOPP

Joshua Dopp, Phoenix, has been working as a glass artist for more than 20 years. He received a Bachelor of Arts degree in art history from University California Santa Barbara and a Master of Fine Arts degree in glass and sculpture from the University of Illinois at Urbana-Champaign. He also studied at Penland School of Crafts in North Carolina and the Creative Glass Center of America in New Jersey. Dopp is currently an artist in residence and instructor at the Mesa Arts Center and is co-founder (with Adam Frus) of Highway Hotshop, a mobile glass studio. Dopp describes his creative process as a constant experiment and inspiration as a continual search for universal meaning. While his home base is here in Arizona, he is a traveler at heart and has lived in numerous cities across the United States and Europe.

“I have always been a reluctant glass blower. One of my reasons for being reluctant is concerning the high amount of fuel and energy required to work with glass. This has concerned me since the beginning of my career in 1988 when I first began working with hot glass. The irony of calling glass a recycled material on one hand and the tremendous amount of natural

resources used to produce the work made it hard for me to label it as a green industry. Ten years ago I started this series of pieces, titled ‘The Last Piece I Will Ever Make.’ The pieces are a sincere attempt to punctuate the growth of my work, as well as, a sociological statement on human nature and our relationship with petroleum. The theory of ‘peak oil’ is a recurring theme, in which it is believed that when the peak output of total world oil reserves is reached, that the price of energy will skyrocket. It is my belief that when it reaches this point, it will no longer be feasible for many glass craftsmen to work because of the exorbitant costs. In the meantime, I will maintain a deep reverence for the rich history I am a part of and continue to make the best work I can.”

www.joshdopp.com



Oil Top by Joshua Dopp

SALLY DRYER

Sally Dryer, of Jerome, has been active in the arts for more than 25 years. She received a Bachelor of Fine Arts degree sculpture from San Jose State University and has studied at the San Francisco Academy of Art and with kaleidoscope makers Corki Weeks and Don Doak. Her three-dimensional work in wood, clay, glass, mirrors and mixed media has included framing, large wall installations and interactive/optical illusion sculptures. Today Dryer lives and works as an artist in her studio in Jerome and is the co-owner of Nellie Bly Kaleidoscopes and Art Glass. She describes her work as “architectonic pieces” that “wander between the worlds of sculpture, architecture and kaleidoscopes.” Some of her work is inspired by artists and architects such as Frank Lloyd Wright, Maxfield Parrish and Buckminster Fuller.

“As an artist, I attempt to incorporate the science of kaleidoscopic mirror systems with the mysterious and natural marvels of the world around me. Each of my unique sculptures is made mainly of glass and wood. They are stylized landscapes that contain impressionistic elements, creating a personalized visual journey, tricking your eye into seeing something that extends beyond the frame and ideally stimulating your imagination. I call my art form ‘captures.’ They are frozen moments in time designed to inspire wonder and reflection.”

www.sallydryer.com



Oyster Flatt by Sally Dryer

CORY DUNNINGTON



Surface Deep by Cory Dunnington

Cory Dunnington grew up in Vancouver, Canada, and currently resides in Phoenix, where she works full time as firefighter for the city of Phoenix and has her own glass studio called Leaning Tree Studios. While looking for a more creative outlet, Dunnington started working with glass in 1998 and exclusively with kiln-formed glass since 2005. She continues to study glass arts at the Pilchuck Glass School in Washington where she was most recently awarded a scholarship to study this past July. Dunnington's work takes many forms including jewelry, serving platters, sculptural forms and wall panels. She also enjoys the technical experimentation process of melting, manipulating and molding glass as well as the creative play of light, patterns and colors to craft subtle details and reflections around the work.

“Everywhere I look I am inspired by everyday objects and envision them as works of glass. My work is a combination of the natural colors and patterns I see in nature and industrial shapes that I find in everyday urban life. My art reflects my passion for color and light, simple patterns and chaos. Within each piece of my work, I strive to achieve balance between light, color, texture and shape.”

www.leaningtreestudios.com

JORDAN FORD

Jordan Ford, Prescott, is 22-years-old and is a recent graduate of Prescott College with a Bachelor of Arts degree in visual art and environmental studies. Over the last few years he was working on his degree while taking workshops at the Corning Museum of Glass in New York and working as studio and teaching assistant for Antonius Studios in Prescott. He currently is represented by Visions Gallery in Sedona, Chandler, Aurum Jewelry in Jerome and Mountain Artists Guild in Prescott.

Ford's recent work is constructed of blown glass with multiple layers of color. The effect is a "layer-cake" of color done in his hotshop studio. He also etches and carves the exterior coats to reveal the interior colors that bleed through to the surface.

"My work makes use of glass as a material to explore the complex interrelationship between light, form, pattern and color. With these etchings I disguise the glass for what it really is, and I am able to use it more as a canvas for my work. However, without the constraints of a two-dimensional canvas, I am able to explore greater dimensions of space. This depth makes it so that these pieces are ever evolving and changing as they are viewed from all angles."



Untitled by Jordan Ford

ADAM FRUS

Adam Frus, of Mesa, first began working with glass in 1997 when he took courses in glass blowing at Jacksonville (Florida) University along side his father and brother. He continued to study and teach glass blowing in Florida until he began pursuing a degree in Geological Sciences at Arizona State University. Today, his work continues to be inspired by geology and the symbols left by ancient peoples. After graduating in 2007, he became a full-time artist and educator and is actively involved in the local glass arts community. Frus currently is an artist in residence and instructor at Mesa Arts Center and Circle 6 Studios in Phoenix. He is co-founder (with Joshua Dopp) of Highway Hotshop, a mobile glass studio.

“I find that the textures, patterns and color schemes found in the geologic realm are pleasing to the eye, and I often reference them in my work. I use glass powders to create designs reminiscent of geological processes or ancient depictions. I also enjoy showcasing stone work or mineral samples. I have chosen to focus on the complex interactions between the natural and human worlds, exploring how best to represent the beauty that each may leave behind. I find that by decorating my vessels with scientific, anthropological or analytical designs, I have an opportunity to pass on some of my enthusiasm for the Earth and its processes.”

www.frusglass.com



Heart of Stone, Celestial Agate by Adam Frus

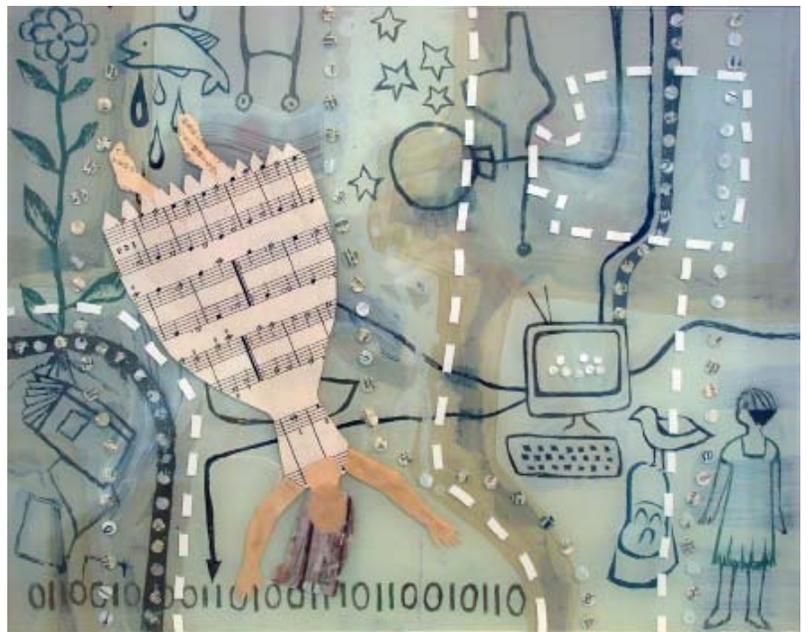
ANGELA CAZEL JAHN

Angela Cazel Jahn grew up, went to school, lives and works in Phoenix. She studied art at Arizona State University and she has worked in the non profit realm during the past several years. About two years ago, she took up art again, so she looks at the “Glass Biennial” as a personal anniversary of sorts and also a nice coincidence. She is a current member of eye lounge Collective in Phoenix, has shown her work at Paulina Miller Gallery in Phoenix and Bentley Gallery in Scottsdale and was recently selected as one of the Valley’s top 100 “Creatives” by the Phoenix New Times online blog Jackalope Ranch.

Cazel Jahn makes paintings, sculptures and installation spaces and works with a variety of media including paint, resin, drywalls, paper and found objects. For the last couple of years she has used the same resin used on restaurant tables to cover her paintings, bringing out colors, depth and details. However, the expense, messiness and toxic nature of the resin has led her to seek new ways to obtain the same glossy “finished” surface. “I wondered if I could get the same glossy complexity effects by playing with more stable materials, like layered panes of glass. The glass is painted and collaged with papers. There are between two and four layers of glass per image, held together in simple wooden frames. As it turns out, I can’t [achieve the same effect]. It’s different...but, maybe, better,” Cazel Jahn said.

When asked how her non-conventional glass works fit into the Biennial, the artist replied, “I was surprised that painting and applying collage to several layers of glass to build up an image isn’t a more common process... the exhibition features glass work from traditional and contemporary genres, but it also includes experimental trails such as the work I submitted.”

www.cazeljahn.net



Get Comfortable Falling by Angela Cazel Jahn

BJ KATZ

Chandler's BJ Katz became interested in the arts at an early age and was encouraged by her parents to explore the creative worlds of literature, theater, music, dance and visual art. Some of her early educational memories come from explorations of the collections and classes offered by the Art Institute of Chicago. She later studied art and art history at Northwestern University in Illinois and says that the understanding of art history is essential to the understanding of references and techniques in contemporary art. For her personal work, the study of Asian art and its references to nature and subtle use of color and texture continues to be an influence. Katz remains a scholar and has studied with glass artists in Japan and at the Pilchuck Glass School in Washington (founded by Dale Chihuly) and apprenticed with glass masters Ann Robinson and David Wright in Australia and New Zealand.

In 1993, Katz purchased her first kiln for her studio in Arizona. Today, she owns and operates Meltdown Glass (recently relocated to Tempe). She also continues to create commission pieces for galleries and public and private collections such as the Corning Museum of Glass in New York and Baylor University Hospital Center in Texas and is currently working on a large 2016 project for the Bay Area Rapid Transit Station (BART) in California. Katz has been featured on television shows *HGTV* and ABC's *Extreme Makeover - Home Edition* and was awarded "Master of the Southwest" by Phoenix Home and Garden magazine in 2006.

"As Ernest Hemingway once remarked, 'We are all apprentices at a craft no one can master.' I feel the same way about glass; I wake up each day eager to meet the next challenge. My spirit thrives on learning as I create. Glass is only limited by ideas and creativity - the sky is the limit."

www.bjkatz.com



Untitled by Christopher Klein & BJ Katz

CHRISTOPHER KLEIN

Christopher Klein, of Gilbert, grew up in Cleveland, Ohio, and attended the Cleveland Institute of Art where he received a Bachelor of Fine Arts degree in sculpture and glass in 1998. He has studied fine art, art education and public policy at Kent State University in Ohio and Arizona State University. While his primary focus for the past eight years has been kiln-fired and kiln-cast glass, Klein has worked as a sculptor, designer, bronze casting artisan and instructor. He has worked with BJ Katz for the last five years and is today the associate director and lead fabricator at Meltdown Glass Art and Design. Together, the two artists have collaborated on the design and fabrication of large and small scale commissioned projects for places such as the Surprise City Hall, the Chandler-Gilbert Community College Health and Science Building and the Robert A. Lee Recreation Center in Iowa City.

“My interests lie in social behavior. From work place hierarchies to military conflicts to personal relations. How do we relate to our surroundings, our community and the environment? Are behaviors developed or inherent? Are they mutable or are they fixed? My current focus explores perceptions.”

www.meltdownglass.com



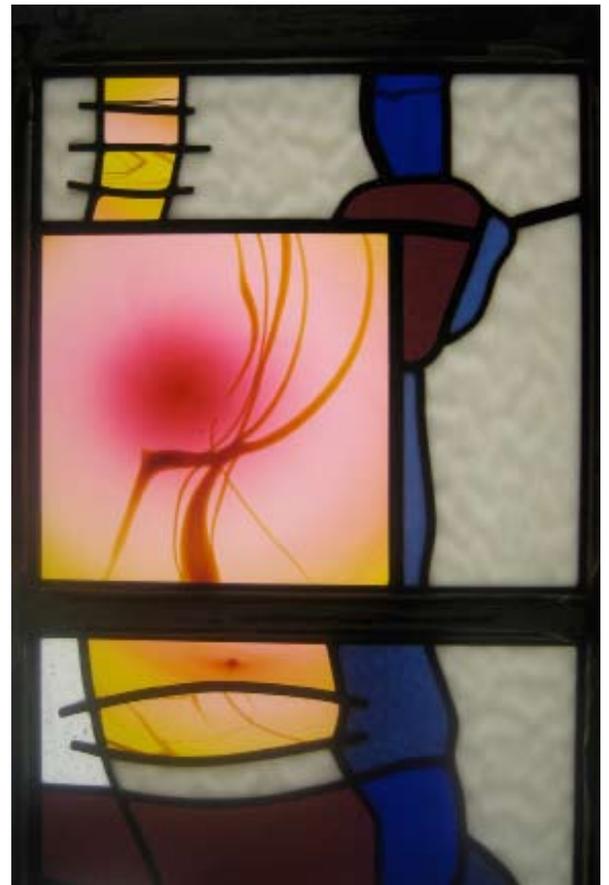
Untitled by Christopher Klein & BJ Katz

TROY MOODY

Troy Moody was born in Texas and grew up in Tempe. Before finding glass, he worked mostly with pen and ink. Then, 15 years ago while on a backpacking trip through Europe, he was introduced to abstract stained glass art produced in post World War II Germany. The experience left him awestruck “not only by the bold fields of color and the unorthodox and expressive line work, but also by the revelation of the enormous realm of possibilities presented by art glass.” Not surprisingly, Moody describes himself as a student of the “University of Life, Planet Earth” with an emphasis on eclectic studies on “general happiness and well-being.” He has travelled extensively to India, Nepal and Thailand and through the United States and Canada and continues to find awe and inspiration in the diverse landscapes and people he encounters.

Moody has attended glass workshops at the Antrim School, Centre De Verre and League of NH Craftsmen in New Hampshire, Conn., Coombs Criddle Associates in Vermont and Ridabock Glass in Massachusetts. Today, he creates art in his Tempe -based studio for both private and commercial commissions. In 2006 he designed the terrazzo floor for the Phoenix Convention Center and is currently working on a 75,000-square-foot terrazzo project for the Maricopa County Court Tower.

“These works celebrate the found object and the diverse characteristics of glass. With the arrival of my son two years ago my artwork has become increasingly about family and the things we pass on. By creating crafted meditations on the intangible heirlooms of family mythology, I hope to explore our relationships, the material world and the by-products of our cultural narratives. The found objects I incorporate into my work seem imbued with a history, the resonance of life and a memory of function.”



March by Troy Moody

LAURIE NESSEL

Laurie Nessel, of Tempe, received a Bachelor of Science degree in glass and fiber art from the University of Wisconsin in River Falls in 1978, and has been experimenting with glass since 1972. She has been the owner and operator of Gecko Glass in Arizona since 1983 and is currently the lead instructor of the glass studio at Mesa Arts Center. She continues to take a variety of glass arts workshops with well known artists such as J. Kenneth Leap, Akihiro Ohkama, Steve Sizelove and Janis Miltenberger. She has received awards from the Sonoran Glass Art Academy in Tucson and the Stained Glass Association of America. She is a regular contributing writer for “The Flow” magazine where she recently published an article on core-formed vessels in the summer of 2010. Her passions include glass, teaching, hiking and photographing the flora and fauna of the Sonoran Desert.

“With magnifying lenses blocking everything outside the flame, I become completely absorbed in coaxing form out of molten glass. Flame-

working is just a legal way of eluding the harsh realities of the day for brief periods of time. My art is inspired primarily by nature – the texture of lizard, the coloration of stone and the depth of the flower. Inspiration is a desert trek away. The ancient processes that have evolved into one of the most biologically diverse ecosystems in the world, the Sonoran desert, are a source of endless fascination to me. I honor these processes in my glass art.”

www.laurienessel.com



Monster Beads by Laurie Nessel

CYNTHIA PETERSON

Cynthia Peterson, of Phoenix, received a bachelor of fine arts degree from Northern Arizona University and a master of fine arts degree in drawing and painting from Arizona State University. For the past 12 years, Peterson has been making art full time and teaching art at Mesa Community College, Shemer Art Center and Museum, BRIO Fine Arts Center and Scottsdale Artists' School. As a child, Peterson says, "I cannot remember a time that I did not draw." Her parents had a large influence on her lifelong interest in art. She recalls fondly that her father, a photographer, shared with her old books about the Renaissance masters and her mother took her to the Phoenix Art Museum where she became intrigued at an early age with a painting by artist Joseph Stella called "Flowers, Italy."

Today, she considers herself to be "a contemporary realist whose roots are in a classical tradition." Much of her work consists of still-life constructions built around the way surfaces play with color and light. Peterson uses glass and other intriguing surfaces because of the way they reflect and distort shapes; the resulting images being both realistic and abstract. She uses watercolor because it allows her to achieve greater color luminosity in the illusion of transparent and reflective surfaces.

"I have been working with glass as a muse for a number of years. I am very attracted to the qualities of transparency for color luminosity and refraction for the abstract passages it can reveal. My still life paintings use various glass objects chosen for their shape, color, clarity, and pattern. Different light sources are used to manipulate color, temperature and reflections on the shiny surface. This allows me to push color in very dramatic and oftentimes very abstract manner. It is this combination of reality and abstract that inspires my work."



Dish by Cynthia Peterson

www.cynthiapetersonfineart.com

KEVIN RAGALLER

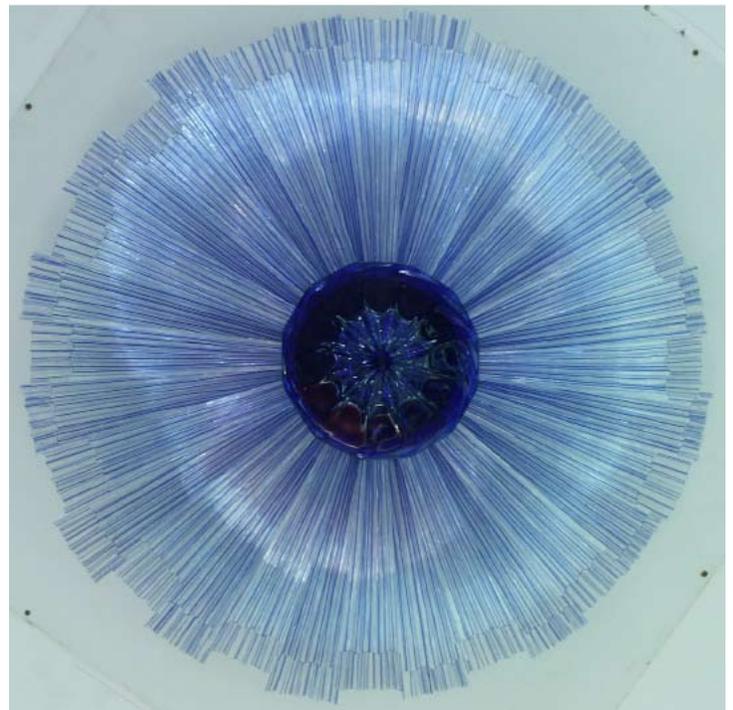
In 1976, Kevin Ragaller, of Flagstaff, was working on a degree in ceramics at Northern Arizona University when artist Kent Ispen gave a glassblowing demonstration and let students melt beer bottles in a small brick furnace. From that point on, Ragaller was hooked and has been working as a glass artist ever since. He received a Bachelor of Arts degree with an emphasis on glass art from California State University at Chico and later studied at the Penland School of Crafts in North Carolina. Ragaller owned his own glass blowing studio for 20 years and has taught glass arts to children and adults in Arizona, Colorado and Utah. He now owns his own glass casting studio. In the summer of 2010, he taught sculpture at Wajiao (China) University.

“Blue Hue 14 is the latest chandelier in my feather series. Each feather consists of approximately 150 stringers of glass. There is a ratio of three colors that make up the hue of each feather. Changing the ratio creates the density of color throughout the 64 feathers that make up the curtain of glass.

Blue Hue 14 is a neutral balance between the reflected light when the lamp is off and the refracted light when the lamp is turned on.

“The direction of my work has become more sculptural in style and scale. My interest in glass has always been its uniqueness as a medium. The fluidity and sheer brilliance of hot glass have guided my designs. Creating chandeliers is a natural extension of these qualities.”

www.kevinragallerstudios.com



Lamps by Kevin Ragaller

PAMELA ROSS

Like many artists, Tucson's Pamela Ross has an eclectic background that influences her work. She graduated from the University of Arizona with a Bachelor of Science degree in fashion merchandising with a minor in commercial art in 1977. For 10 years, she worked as a buyer for the apparel industry, after which she switched to a career in cosmetology and today owns her own salon. She says, "When I am not creating 'hair art,' I am working in my studio at home with my husband and three children. For the past several years she has shown her artwork at Arizona galleries such as the Shemer Art Center and Museum in Phoenix, Tucson Drawing Studio and Dinnerware Gallery in Tucson and Tubac Center for the Arts in Tubac. Her most recent work includes encaustic paintings on glass like those in the exhibition.



The Beauty of Nature by Pamela Ross

"My art is a continuing exploration of use of space, color and line. I strive to perfect the medium in which I choose to relate a feeling of passion through color and luminosity. The combination of encaustic with glass has been a great revelation - if one looks deep. The painting is endless."

www.pjsart.webs.com

DEANNE SABECK

Deanne Sabeck, of Sedona, received a bachelor of fine arts degree in painting from Arizona State University in 1971. Soon after graduating, she started working with stained glass. Two years later she opened the Kuivato Gallery in Sedona, which she runs today. Sabeck studied glass arts at the Pilchuck Glass Center in Seattle, Wash., and learned specific techniques under artists Joannes Schrieter, Klaus Moja and Warren Langley. In 1990, she opened the Deanne Sabeck Studio in Encinitas, Calif. It was there that she began working with dichroic glass and light. She calls these “light sculptures” because they bend, reflect and transmit the light spectrum into works that are both sculptural and painterly. Sabeck continues to create gallery work that she has shown in museums such as the Tucson Museum of Art and the Mingei International Museum in Escondido, Calif., and large scale public art commissions at places such as the Phoenix Downtown Sheraton Hotel and the San Diego International Airport. She currently is working a large scale commission in Costa Rica and makes her home in both Sedona and Encinitas, Calif.

“My work deals with illusion, perception and the essence of our visual reality, light. Within this context, I explore both the dark and light aspects of life. Using glass as my main medium, it is my intent to create spatial sculptures with light. The glass is bent, fractured and often etched with text and imagery, distorting and refracting the light spectrum, bathing the environment in brilliant color and form. I find it particularly fascinating working directly with light as even a slight change in angles produce quite drastic results in the projected forms, color and imagery. I see my work as a visual metaphor for how our particular perceptions of reality are simply our personal perceptions, which can appear quite different from another perspective.”



Fiore Smeralda by Deanne Sabeck

www.deannesabeck.com

JOYCE VAN LOBEN SELS

Joyce van Loben Sels, of Tempe, received a Master of Fine Arts degree at Arizona State University and studied glass at Pilchuck Glass School in Seattle and Penland School of Crafts in North Carolina. She worked as a clay artist for 15 years and switched to glass 19 years ago. Her work can be seen in many private and corporate collections such as the Tempe Convention and Visitors Bureau and the Wells Fargo Corporate Center and the Fuqua Heart Center in Atlanta, Ga.

Van Loben Sels works with kiln formed, or fused glass, which is a method of combining layers of glass and heating them high enough to fuse them together. She uses a second round of kiln firing to alter a flat tile into a curved three-dimensional shape inspired by influences such as the Sonoran Desert, Art Deco and the translucency of water.

“My wall wave series is a reflection of my being a ‘beach kid’ in Southern California. I lived five blocks from the ocean and spent many days, from 10 a.m. to 5 p.m., swimming and body surfing. Having spent hours under water, I especially appreciate the translucency and bubble patterning of kiln formed glass. I am a colorist at heart and enjoy working with asymmetrical balance.”



Diamond Wave by Joyce van Loben Sels

PEGGY PETTIGREW STEWART

Carefree's Peggy Pettigrew Stewart was born and raised in the San Francisco Bay area and has resided in Arizona for the past 32 years. She has studied glass art at the Pilchuck Glass School in Washington the Academe' Taller in Barcelona, Spain. Today she works with a variety of glass materials including float glass, optical crystal, dichroic and techniques such as kiln formed, fused, cast, plasma fused and Verré Eglomise glass (a form of glass gilding). She has shown her work at the Museum of Glass in Tacoma, Wash., New York City Museum of Art and the National Liberty Museum in Philadelphia, Penn. Stewart was also an installation member of "Team Chihuly" at the Desert Botanical Gardens (Phoenix) in 2008 and was selected by the Arizona Commission on the Arts in 2009 to create the Governor's Arts Award. Her work has been featured in publications such as "Southwest Art" magazine, "Glass Craftsman" magazine and the "Arizona Republic."

Stewart describes her inspiration and her creative endeavors as a way to share a story with others. The work in the exhibition is inspired by traditional Hopi stories about the earth, wind, sky and water.

"The face in this piece was created by making a life cast of my friend's face [the son of a Hopi oral historian]. From there I have sculpted the story into the piece. The story is told and partially hidden in the circle around the face. It represents the circle of life. Like a song, it has a melody, harmony and rhythm. It tells my interpretation of his story and his cultural pull. This piece is about looking to the future and what the changes will be."



Firewind by Peggy Pettigrew Stewart

KEITH WEISKAMP

After many years of working as a software engineer and publishing entrepreneur, Scottsdale's Keith Weiskamp decided to pursue a career as an artist working with glass casting and glassblowing. In the past several years, Weiskamp has worked with Italian glass masters Davide Salvadroe and Elio Quariso and Danish glass master Tobias Mohl. He also has studied under a number of prominent American artists at the Corning Museum of Glass Studios in New York, Haystack Mountain School of Crafts in Maine, Penland School of Crafts in North Carolina and Pittsburgh Glass Center in Pennsylvania. Weiskamp works with his wife and fellow glass artist, Cynthia Caldwell, in their Crow 7 Studio and describes his work as a contemporary twist traditional of Venetian glassblowing and Japanese metal foil techniques.

“Ever since getting my hands on a blow pipe, I've been intrigued with the art and challenge of making vessels with unique patterns. With my current body of work, I've been exploring different patterns and textures that I can achieve with flat cones, murrini (a cane structure of fused pieces of colored glass) and heavy Japanese silver and gold foils. I'm fascinated with the idea of constructing vessels that I make 'hot' in the studio and then later deconstruct using various cold-working techniques.”



Glass Piece by Keith Weiskamp

JAMES WHITE

James White, of Tempe, is a sculptor who has been producing art using emitted light since the late 1960s. He earned bachelor of fine arts and master of fine arts degrees at Ohio University in Athens, Ohio. Since 1981, White has been a professor of art and sculpture at Arizona State University and in 1990 started the Step Gallery which was the first undergraduate exhibition space for students to display their work and learn about exhibit preparation. More recently, he helped to open ASU's Night Gallery at Tempe Marketplace that features the work of faculty, graduate students and alumni. Another milestone for White has been the establishment of the Neon Workshop at ASU, one of just five hands-on University programs of its kind throughout the world.



Will You Die if You Dream by James White

White has exhibited his own sculpture and neon art throughout the United States at venues such as Mesa Contemporary Arts and the Museum of Neon Art in Los Angeles and internationally in countries including in England, Scotland, Japan and China.

“‘Safe as Milk’ and ‘Will You Drown if You Dream’ are from a series of work that deals with the concerns of a father. ‘Desert Wind Print’ is a playful interpretation of dreams. All visual artists use light to experience their work; most usually use it as reflected light. I use emitted light, in neon, forcing the conversation to become more intense and maybe even visually - scream.”