



# **Craft & Craftivism**

**A BIOGRAPHICAL DICTIONARY OF  
CONTEMPORARY CERAMIC, FIBRE  
AND GLASS ARTISTS IN CANADA**

## **VOLUME THREE GLASS**

**Edited by  
LOREN LERNER  
JANICE ANDERSON  
SHANNON STRIDE  
KARINE ANTAKI**

**Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art  
Concordia University**

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Cover image:

Susan Edgerley

*Echo* (detail), 2023

Flameworked glass, laser cut paper, gold leaf,  
168 cm x 168 cm x 15 cm.

Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art  
Concordia University



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# INTRODUCTION

Contemporary work in ceramics, fibres, and glass is commanding unprecedented attention in the visual arts world. Many Canadian artists have gained recognition for their aesthetic proficiency, conceptual relevance, and skill-based expertise in provincial, national, and international public institutions using these materials. The visual arts community in Canada and elsewhere seeks information concerning the historical importance and significance to contemporary Canadian craft artists of these materials and skills. *Craft and Craftivism: A Biographical Dictionary of Contemporary Ceramic, Fibre and Glass Artists in Canada*, edited by Loren Lerner, Janice Anderson, Shannon Stride, and Karine Antaki, is created as a free e-publication to fill this need. The material is readily available for both pedagogical purposes and the general public's use. It aims to encourage scholarly interest while acknowledging the artists' contributions to Canadian visual arts, a path currently encouraged in many Canadian post-secondary art education institutions. Concordia University, for example, offers a robust studio arts program that encompasses craft and craftivism, particularly within the Department of Fibres and Material Practice.

The biographies emphasise the artists' works in relation to materials, techniques, processes, creative inspiration, and artistic vision. Craft artists create handmade objects or artworks, producing functional or decorative pieces that exhibit remarkable skill and craftsmanship. These works often draw inspiration from natural forms and cultural traditions while preserving established practices and innovating new ones. On the other hand, craftivism is a form of activism, the word being a portmanteau of "craft" and "activism." Typically, a craftivist is an artist who uses craft materials to empower, criticize, or make social or political statements.

*Craft and Craftivism* was conceived as an introduction to these professional artists. Their profiles encompass three representative works and a biographical entry with details that locate the artist, their training and travel, and other experiences that have served as sources of material knowledge and inspiration. Where possible, these connections are made in the artist's own words or those of curators and reviewers. These sources can be traced through the



artists' websites, online exhibition reviews, curatorial statements, interviews, articles, videos, and so forth.

We recognize that many more artists might have been featured in this biographical dictionary. Artists develop over time, their creative production grows and changes, and new artists emerge. We hope this biographical dictionary, as an online eBook, can be revised, updated, and expanded in future years.

## ACKNOWLEDGEMENTS

A project of challenging dimensions, *Craft and Craftivism* stands as a testament to the dedication and support of many contributors. Their time, effort, and unwavering commitment have been instrumental in bringing this project to its successful completion.

First and foremost, we thank the artists who agreed to participate in the project and inspired our efforts, and the twelve biography writers listed below. The project has been supported by the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art. We are grateful to Research Chair and Director Martha Langford, our fellow members who approved the project, and Institute Administrator Brenda Dionne for their encouragement and oversight. A grant from the Canada Council for the Arts, under the Jean A. Chalmers Fund for the Crafts, provided both funding and encouragement as the project was getting started.

*Craft and Craftivism* was greatly enriched by the expertise of several professionals who played a pivotal role in suggesting the initial lists of potential artists for inclusion. We extend our sincere thanks to Susan Surette, Denis Longchamps, Elaine Cheasley Paterson, and Julia Skelly for their invaluable contributions. Furthermore, we acknowledge the efforts of Serena Desaulniers, who meticulously organized the names of the artists and pertinent information at the beginning of the project.

We wish to convey our sincere gratitude to Karine Antaki for her design of *Craft and Craftivism*, and to Elliot Mann for helping to integrate the images into the text and for providing links to the online sources.

The biography writers were primarily graduate students and recent graduates in art history from Canadian universities. Their initials appear in brackets after each biographical entry. Of the nearly one hundred applicants, these are the writers we selected:

MEC:	Marie-Eve Castonguay
HC:	Hailey Chomos
DD:	Daisy Duncan
HF:	Hannah Ferguson
NJH:	Natalie Jane Hume
MI:	Mirra Ianeva
EK:	Erika Marie Kindsfather
ORO:	Owen Roman Ostrowski
SS:	Shannon Stride
TS:	Tammy Sutherland
HLT:	Hans Lujan Torres
SW:	Stephanie Weber

The editors of *Craft and Craftivism* are:

Loren Lerner, Professor Emerita of Art History and an Emerita Member and Distinguished Fellow of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art at Concordia University. Recently, Lerner published two free eBooks: one with Karine Antaki, titled *Creating the Modern: Intersections of Art and Society in the Nineteenth Century* and another with Shannon Stride, titled *Guide to Studying the Visual Arts in Canada*.

Janice Anderson, retired Visual Resources Curator, Affiliate Professor of Art History, Affiliate Member of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, and co-founder of the Canadian Women Artists History Initiative (CWAHI), Concordia University. Anderson is co-editor of *Rethinking Professionalism*, co-editor of a special edition of the Journal of Canadian Art History titled "Women and the Artistic Field," and co-organizer of four CWAHI conferences, all with Kristina Huneault.

Shannon Stride, Curator and Collections Manager of the S.A. Jarislowsky Investments Collection, and the Craft Content Developer of the Canadian Craft Federation / Fédération

canadienne des métiers d'art. She previously published the eBook *Guide to Studying the Visual Arts in Canada* with Loren Lerner.

Karine Antaki, Independent Curator and Writer, former Director and Curator of the Leonard & Bina Ellen Art Gallery of Concordia University, and Director of Creative Arts at Centennial College. She has published numerous catalogues on contemporary Canadian art and most recently collaborated on *Creating the Modern: Intersections of Art and Society in the Nineteenth Century* with Loren Lerner.

To further pursue the study of the art and artists covered in Craft and Craftivism, we strongly encourage you to consult the *Guide to Studying the Visual Arts in Canada*. Its coverage is comprehensive, with sections on Finding Funding for Your Research; Archives, Libraries, & Special Collections; Art & Art History Associations; Artist Files; Artist-Run Centres; Canadian Art Journals & Magazines; Databases & Indexes; Educational Resources; Encyclopedias & Dictionaries; Exhibition Catalogues; Image & Video Collections; Museums & Galleries; Online Art Writing Platforms; Newsletters & Blogs; Oral History Interviews; Podcasts; Provenance Research & Art Sales; Theses & Dissertations; University and College Faculty & Curators in Canadian Visual Arts; and Examples of University-Level Courses on the Visual Arts in Canada.

## CARISSA BAKTAY

Working today between Canada and Iceland, Carissa Baktay's multi-media sculpture practice began with glass in Calgary, Alberta, and developed into a "broad relationship" with glasswork that now encompasses a diversity of materials.

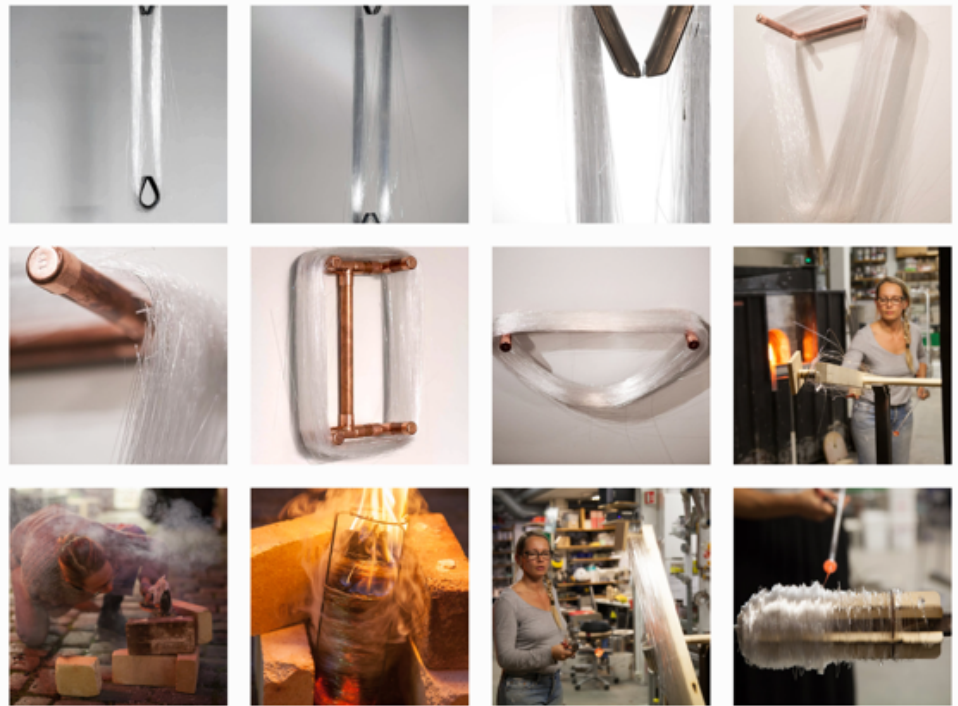


Figure 1a. Carissa Baktay, *Soft Machine* series. Photo: Martin E. Koch. [View Source](#)

Baktay's *Soft Machine* series (fig. 1a) employs glass spun into thin strands, modelled on Icelandic wool processing.



Figure 1b. Carissa Baktay, *Rope*. *Soft Machine* series. [View Source](#)

The resulting compositions, such as *Rope* (fig. 1b), find these translucent glass fibres looped around metal supports. As she describes, "I began building different makeshift machines to manipulate the process and try to control the final shape of something that was at the brink of its own material capabilities. After hours of the repetitive, machine-like process of gathering from the furnace and winding around a spinning structure, the built-up forms are the result of a process that begins intuitively by selecting raw materials and then takes shape through the repetition of innumerable precise actions, forming a process."





Figure 2a. Carissa Baktay, works from 2017 – 2018 – 2019. [View Source](#)



Figure 2b. Carissa Baktay, *Isn't She Pretty*, 2019.  
Glass, horsehair. [View Source](#)

Many of her more recent works combine glass with horsehair. Bunches of hair will emerge from glass tubes or be tied at their centres with a glass, the coarseness of which, she notes, makes it similar to glass hair (figs. 2a and 2b). Baktay harvests the horsehair for these pieces from Iceland slaughterhouses, washing the gathered bunches in the river and then in her home, and spending time with the material, brushing it laboriously and laying it out strand by strand. She notes "[m]y work becomes through process, and I gain intimacy with material through my hands. Material labour

and process laden techniques are an incentive for me. The choice to work with single strands of glass thread or horsehair means that within my processes I have the opportunity to build a sincere intimacy with the material through different stages, similarly the way a master glassblower hones their technical prowess through endless repetition. I believe that handmade objects are imbued with higher value because of this, one which cannot be separated from the object itself." Baktay also designs an accessible body of glassworks encompassing fashion, jewellery, lighting and tableware, which maintain a spiritual continuity with her more conceptual work and are often inspired by the landscape surrounding her.



**Figure 3a.** Carissa Baktay, *Jökulsárlón Bowls*, 2023. Recycled glass hand-formed with Icelandic stones. [View Source](#)



**Figure 3a.** Carissa Baktay, *Jökulsárlón Bowl*, 2023.  
Recycled glass hand formed with Icelandic stones.

[View Source](#)

Her recent collection of *Jökulsárlón Bowls* (2023) (figs. 3a and 3b), for example, are palm-sized vessels in a deep green, made from recycled glass and hand-formed with Icelandic stones (fig. 3b). (SW)

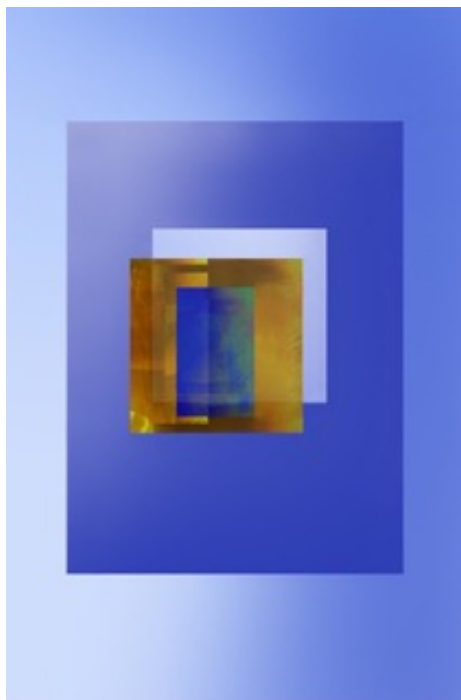
## DOREEN BALABANOFF

US-born architectural glass artist, designer, and educator Doreen Balabanoff has been based in Ontario (London, Toronto, Bayfield) since 1977. She is deeply interested in the psychological and physical impact of light and colour in architecture, both in her research and in her creative practice. She states: "I am interested in exploring projection, reflection, refraction, coloured shadows, cyclical movement of sunlight ... all the extraordinary implications of light in space – and the way that colour helps us to see those phenomena and creates spatial worlds that come alive for us." Her fascination with glass first developed in the 1970s, when Balabanoff travelled throughout Europe and witnessed the innovations in studio glass that were emerging in that era. She then studied under Patrick Reyntiens and Ludwig Schaffrath at Reyntiens 'Burleighfield House studio, an experience that continues to influence her approach to glass, "Reyntiens taught us to search for personal meaning in our work," Balabanoff explains. "He taught me to value

and to allow the subconscious to participate in my work, through a more playful, less directed/planned approach."



**Figure 1a.** Doreen Balabanoff, *Stations of the Cross*, 2000. Mouth-blown and float glass with silver stain and enamel, dimensions approx. 14" x 22". St. Joseph's Health Centre. [View Source](#)



**Figure 1b. and 1c.** Doreen Balabanoff, *Station One, Christ is Condemned to Death*, and *Station Fourteen, Entombment*, from the series *Stations of the Cross—Saint Joseph's*, 2000. Full-size maquettes (photo/digital renderings) for *Stations*. Dimensions unknown. [View Source](#)

Her intuitive approach to colour and light is apparent in *Stations of the Cross* (2000) (figs. 1a, 1b, and 1c), a commissioned work designed for the chapel within St. Joseph's Health Centre (Guelph,



Ontario). This commission consists of layers of mouth-blown and float glass with paintwork in silver stain and enamel colours depicting the fourteen Stations of the Cross, the episodic story of Christ's suffering leading up to and during the crucifixion. She describes the importance of colour in this work, stating: "The commissioning nuns sought to keep the chapel ecumenical, but still wanted the Stations to be there unobtrusively. Hence the narrative was told using only light-colour-darkness as image and metaphor." Balabanoff thus employed colour gradation and geometric shapes, rather than figuration, to represent the Stations symbolically. Darkness implies descent and melancholy, while lightness signifies ascent and joy. The smaller blue rectangles represent individuals, the rectangles embody the golden section, and the use of red in the crucifixion panel symbolises pain.



**Figure 2a.** Doreen Balabanoff, *Untitled* from *The Trees I have Known* series, 2007. Coloured glass, mixed media, 10" x 20" each. [View Source](#)

Photography began to play an increasingly important role in Balabanoff's process in the mid-2000s, as seen in her glass photo-based works, *Trees I Have Known* (2007) (fig. 2a). She photographed many of the trees depicted in this series in wooded areas near her house and studio at Lake Huron, Ontario.



**Figure 2b.** Doreen Balabanoff, Installation view of *Bird's Nest Maples* from *The Trees I Have Known* series, 2007. Coloured glass, mixed media. Material Matters Gallery. [View Source](#)

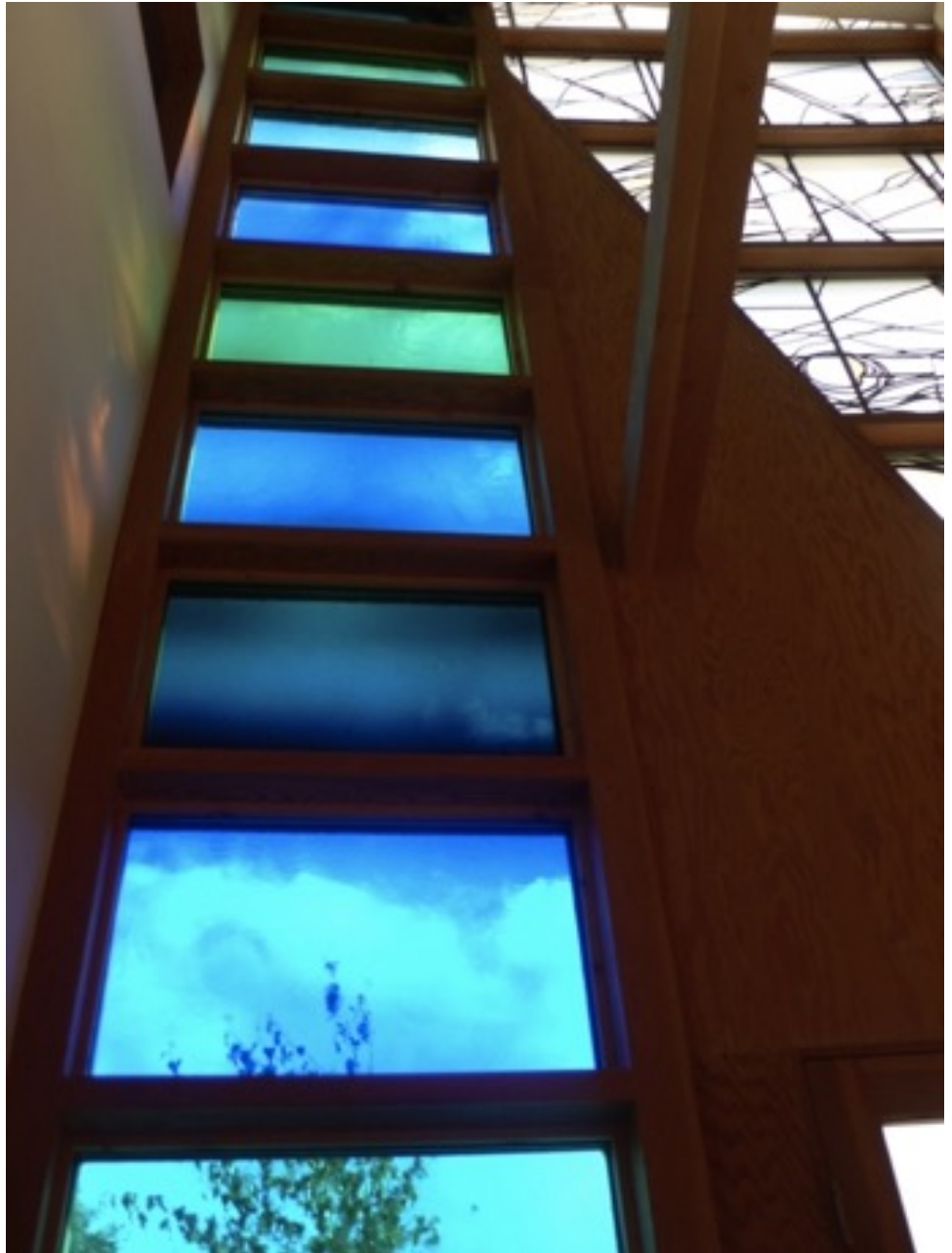
The triptych *Untitled (Bird's Nest Maples)* (2007) (fig. 2b), for example, developed from an impulse to photograph some of the trees in her surroundings with whom she felt a deep connection. Balabanoff was drawn to these trees for their dual nature, at once mighty and vulnerable, paralleled by the fragility and strength of the medium of glass. *Trees I Have Known* was exhibited in the eponymous show organized by Material Matters Gallery (Toronto) in 2007. Balabanoff has collaborated with her partner, fellow glass artist, architectural designer and educator Stuart McKinlay Reid,



throughout her career. In 2011, the couple embarked on designing the Spiral Arc House (Bayfield, Ontario), following the architectural dream of creating a "total work of art." Reid's triangular window, composed of white opaque glass, is seen to the left of the ladder window.



**Figure 3a.** Doreen Balabanoff, exterior view of *Ladder Window*, 2011. Blown glass, 12 panels each 24" x 35". Spiral Arc House, Bayfield. [View Source](#)



**Figure 3b.** Doreen Balabanoff, interior view of *Ladder Window*, 2011. Blown glass, 12 panels each 24" x 35". Spiral Arc House, Bayfield. [View Source](#)



**Figure 3c.** Doreen Balabanoff, interior view of *Ladder Window*, 2011. Blown glass, dimensions unknown. Spiral Arc House, Bayfield. [View Source](#)

At the entry of the home, Balabanoff installed *Ladder Window* (figs. 3a, 3b, and 3c), a window composed of twelve mouth-blown, coloured glass panes. Its orientation is due south, allowing for light to stream onto and across the architectural surfaces of the Spiral Arc House in accordance with the daily and yearly cycles of the sun. In addition to maintaining her studio practice, Balabanoff is a Professor Emerita in the Faculty of Design at OCAD University (Toronto), the founding president of the Colour Research Society of Canada (2011-2022), and co-founder of the Global Birth Environment Design Group. She has co-developed and led an international research project funded by the Social Sciences and Humanities Research Council of Canada on improving birth environment design (2020-2025). She has written several publications on art and light in relation to the experiences of childbirth, a subject that she has been deeply passionate about since 2011. Her research into the birth environment integrates knowledge from neuroscience, epigenetics, architecture, midwifery, and phenomenology with the aim of reimagining

birthing spaces and, subsequently, creating embodied experiences that honour women during the birthing experience. (NJH).

## MARIE-HÉLÈNE BEAULIEU

Marie-Hélène Beaulieu has made a career from her abiding passion for glass. She exhibits and teaches at the Centre des métiers du verre du Québec/ Espace VERRE (Montreal, Quebec), a non-profit glass studio where she first became enamoured with the medium and where she learned glass blowing and other hot-work techniques. In 2006, she opened Atelier Sébomari (Montreal) with fellow glass artist Sébastien Duchange. Beaulieu's solo practice focuses on organic sculptural forms inspired by nature and made with a range of glass-shaping techniques. She creates small series of sculptural works characterized by the combination of several glass techniques, including blown glass, glass paste, flameworked glass and sandblasting, and her background in science informs and de-mystifies her understanding of the medium and its intricacies.



**Figure 1.** Marie-Hélène Beaulieu, *Germinal IV*, 2013. Blown glass, pâte de verre, flame-worked glass, 29.5 x 44 x 23.5 cm. Montreal Museum of Fine Arts, Liliane and David M. Stewart Collection, Louise and Laurette D'Amours Bequest, 2013.669.1-4. [View Source](#)

For example, the seed-like body of *Germinal IV* (2013) (fig. 1), featured in *Onirisme*, Beaulieu's first solo exhibition held at the Centre d'art Jacques & Michel Auger (Victoriaville, Quebec) in 2017, is blown glass, while the leaves and twisted branches were formed by flame-working cooled glass until it was malleable enough to be shaped into the graceful curves required for each leaf.



**Figure 2a.** Marie-Hélène Beaulieu, *Picardie/ Abitibi*, 2017. Glass, sand, 21 x 38 x 16 cm. [View Source](#)





**Figure 2b.** Marie-Hélène Beaulieu, detail of *Picardie/ Abitibi*, 2017. Glass, sand, 21 x 38 x 16 cm. [View Source](#)



**Figure 2c.** Marie-Hélène Beaulieu, detail of *Picardie/ Abitibi*, 2017. Glass, sand, 21 x 38 x 16 cm. [View Source](#)



*Picardie/ Abitibi* (2017) (figs. 2a, 2b and 2c) recalls both a skeletonized hand and a tree branch dotted with small blossoms with a complex root system extending beneath. For this piece, Beaulieu combined hot-work techniques, like glass blowing which she used to create the hollow forms that, once cooled, were filled with sand and molten glass to make the small blossoms. Beaulieu takes into consideration the composition of the materials, the arrangement of molecules, and even the centrifugal force and gravity required to obtain the shapes that she envisions. She writes "L'être humain est équivoque, complexe, fantasque.... Mes oeuvres sont la représentation de mes réflexions, de mes observations, conservant toujours l'ambiguïté de ce qui les a inspirées. Pour ce faire, j'utilise le verre et ses possibilités sculpturales. Ce médium est en symbiose avec mon sujet : tantôt solide, tantôt fragile, tantôt secret, attractif... ["The human being is equivocal, complex, fanciful.... My works are the representation of my reflections, my observations, always retaining the ambiguity of what inspired them. To do this, I use glass and its sculptural possibilities. This medium is in symbiosis with my subject: sometimes solid, sometimes fragile, sometimes secret, attractive.]



**Figure 3.** Atelier Sébomari (Marie-Hélène Beaulieu and Sébastien Duchange), *Galet Oil Lamp*, n.d. Blown and sandblasted glass, 13.5 x 8 x 5.5 cm. [View Source](#)

Collaborative projects at Atelier Sébomari include playful, fanciful yet functional objects like oil lamps that sometimes resemble a cartoonish bomb, and other times a pebble, such as the *Galet Oil Lamp* (fig. 3). Beaulieu's artworks critique the supposed

characteristics inherent to the glass medium like its transparency, fragility, and rigidity, which she counters with complex forms that mimic the fluidity, movement, and vitality of the natural world. (NJH)

## CATHERINE BENOIT

Catherine Benoit was eight years old when she first became mesmerized watching a glassblower at work; it felt like magic to her, and she completely fell in love with the technique for life. Since 2019, she has devoted herself entirely to glass art. While she experimented with several other materials prior to this commitment, her current work encompasses both decorative and functional glass pieces. Benoit's travels and her passion for dance inspire her use of vibrant colours and sensual curves.



**Figure 1.** Catherine Benoit, *Vase Melon* series, n.d. Glass. Melon 40 x 20 x 20 cm; Ball 22 x 22 x 22 cm; Ovni 30 x 14 x 14 cm. [View Source](#)

For the *Vase Melon* series (fig. 1), she began by placing the colour pattern in the glass using various glass colours and an optic mould that concentrates the colour in a line. Then, she blows to inflate the design while utilizing centrifugal and gravitational forces, along with a wet pad of newspaper to shape and smooth the surface, achieving a balanced form. In much of her work, Benoit juxtaposes traditional glassblowing techniques with casting processes. She writes, "In my developmental quest, I started a new path by combining my two favourite glasswork techniques in a lyrical motion, a poetic juxtaposition involving hot shop and casting work. If glassblowing is a more intense and fast-beat dance in which you must know all the steps, casting is a more peaceful and introspective one, together in harmonious fusion, they create a unique piece.... The first step is to create a glass casting with the lost wax technique. Thereafter, I will re-fire the polished casting in the hot shop and blow a hot bubble of glass into it."



**Figure 2.** Catherine Benoit, *Génium Paladium*, 2023. Glass, 40 x 30 x 30 cm. [View Source](#)

For works like *Génium Paladium* (fig. 2), she sculpted the outer part of the piece in wax. Her technique involves casting the form using a special thermal-resistant mixture of plaster and silica. After the wax is removed from the plaster mould using steam, it is placed in a ceramic kiln and fired at 900 degrees Celsius. At that temperature, the glass placed in the opening of the mould melts and fills the space left by the wax. It is then cooled slowly to avoid thermal shocks to the glass. At that point, Benoit re-fires the polished casting and combines it with moulded glass to create a

hybrid form that is both sculptural and functional. She has spent years researching ways to combine these hot-work techniques.



Figure 3. Catherine Benoit, *Spectacul'art*, 2017. Glass, 90 x 45 x 45 cm. [View Source](#)

Her works, such as *Spectacul'art* (fig. 3), possess a distinct musical quality. She works and teaches at Espace VERRE, a non-profit centre operating out of an old fire station on Rue Mill in Montreal, Quebec, that celebrates glass art and provides studio and exhibition space for local artists. (NJH)

## LEE BRADY

Saskatchewan Lee Brady, who worked for 48 years out of his acreage studio on the outskirts of Saskatoon and is now retired in Saskatoon, primarily creates artworks of fused sculptural glass and stained-glass installations. Since he opened Glass Eye Studio in 1980, Brady has pushed the boundaries of the medium. Issues around colour and construction dominate his imagination. He explains, "Sometimes I look at a piece and realize there's something not quite right. I have come to respect what the piece is telling me -- it needs to be finished in a certain way. I try not to insist my initial drawings have to be in the final piece. It has to emerge on its own."



It's resolving itself, saying, 'I'm okay now.' It's a great feeling to see a piece that feels like it is self-contained -- it can now go out on its own." In addition to teaching glass fusion at the University of Saskatchewan since 1998, Brady is a founding member of the Saskatchewan Craft Council as well as the Saskatoon Glassworker's Guild; he helps to organize and participates in the latter's annual exhibition that showcases modern contemporary glass art and design.



**Figure 1a.** Lee Brady, *Forest Blind*, n.d. Glass, dimensions unknown. [View Source](#)





Figure 1b. Lee Brady, detail of *Forest Blind*, n.d. Glass, dimensions unknown. [View Source](#)

During his studies, Brady learned some of the processes and methods needed to realize intricately crafted pieces such as *Forest Blind* (fig. 1a). Brady envisions specific techniques, the opacity or transparency of his materials, colour contrasts and harmonies, and the ideal compositional arrangements to highlight these combinations and make light an active component of the finished artwork. For Brady, cold-work is as important as the hot-work at the kiln and his process involves multiple rounds of both for every artwork. He edits and refines each piece by grinding, polishing, sandblasting, and sand carving to reveal complex layers of colour and textual variations. He likes to experiment with new textures and shapes, new materials such as metal-surfaced glass and refractory kiln paper and he experiments with different blending of metals such as copper and gold with glass.



**Figure 2.** Lee Brady, Glass Eye Studio. *Stained Glass Doors*, n.d. Glass, metal, dimensions unknown. [View Source](#)

The *Stained-Glass Doors* installation (fig. 2) indicates Brady's interest in and appreciation of architecture. For all his stained-glass projects he carefully considers the architectural setting and the needs of the space; in this case, the arrangement of forms and colours creates a strong sense of nature, symmetry, and aesthetic beauty.

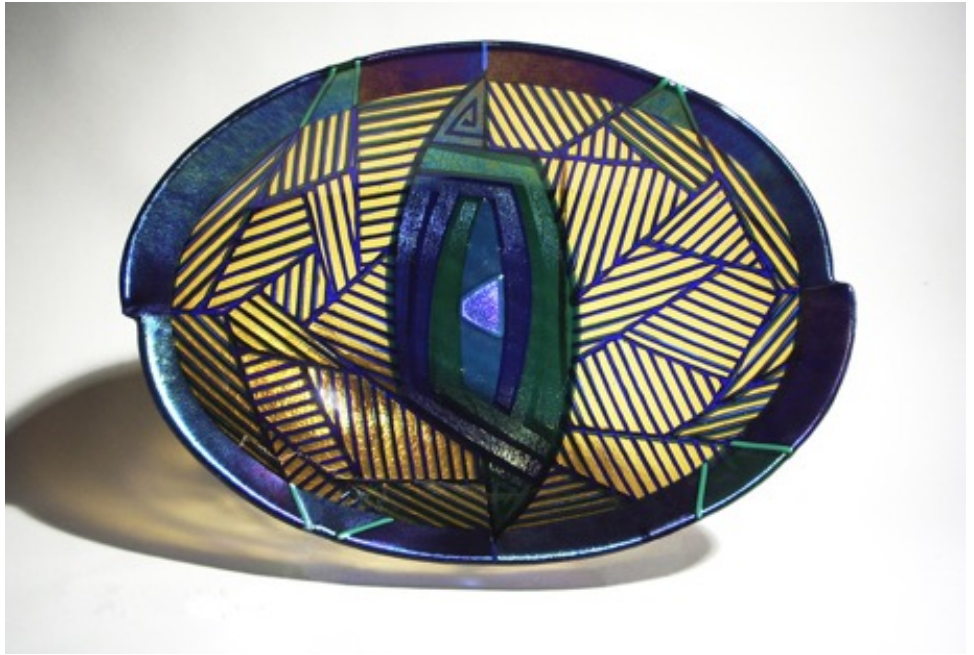


Figure 3a. Lee Brady, *Under the Spruce*, n.d. Dimensions unknown. [View Source](#)

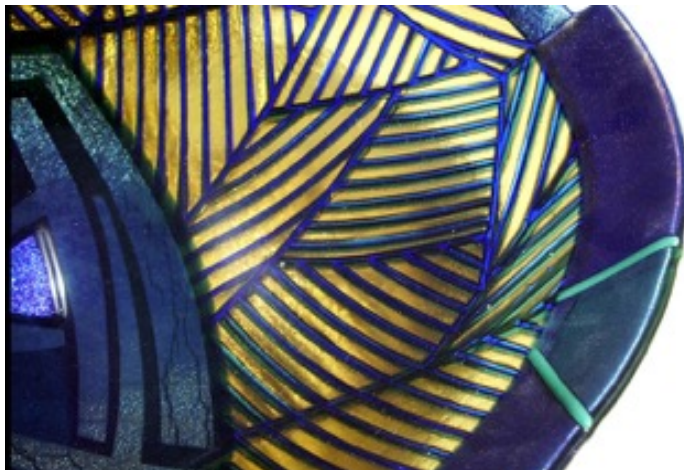


Figure 3b. Lee Brady, detail of *Under the Spruce*, n.d. Dimensions unknown. [View Source](#)

Most recently, Brady has focused on “intricate surface treatments on large bowl forms” as in, for example, *Under the Spruce* (figs 3a and 3b). He writes “The form, colour and texture suggest a mood or application, or they challenge their role within the design. I listen, learn and reply with care.” (NJH)

## STEPHEN BRATHWAITE

Living and working in Almonte, Ontario, Stephen Brathwaite is a glass and multimedia artist whose practice revolves around creating, representing, and engaging community. Brathwaite hails from a creative family comprised of cabinet and puppet makers. Beginning in the 1970s, he delved into puppeteering himself, as well as other craft-based art forms. He initially started glasswork as a hobby and later developed his skills in the medium through formal training under Lutz Haufschild, a German-Canadian artist known for his thoughtful integration of art and architecture. Brathwaite rarely exhibits his work in galleries, instead opting to focus on collaborative public works that respond to their locations.



**Figure 1a.** Stephen Brathwaite, detail of *Family Portrait*, 1992. Cast glass and bronze, dimensions variable. [View Source](#)

A demonstration of his site-specific practice is *Family Portrait* (1992) (fig. 1a), a permanent installation on the exterior pillars of the Ottawa City Hall building. Composed of seventeen cast glass portraits of individuals from every municipality that make up the then newly amalgamated City of Ottawa, this work tells the story of the city's "regional family."





**Figure 1b.** Stephen Brathwaite, detail of *Family Portrait*, 1992. Cast glass and bronze, dimensions variable. [View Source](#)



**Figure 1c.** Stephen Brathwaite, detail of *Family Portrait*, 1992. Cast glass and bronze, dimensions variable. [View Source](#)

Bronze accents—depicting the glass figures 'professions, interests, and unique contributions to the city—add further visual interest to this work (figs. 1b and 1c). The City of Ottawa states that these diverse figures “reflect the spirit and character of their municipality and together create a time capsule.” Over the course of his career, Brathwaite has increasingly integrated other materials, such as stone and steel, into his public sculptures, reflecting his increasing interest in choosing materials in reflection of, or juxtaposition to, the site of the completed project. Play is also a central facet of Brathwaite’s practice, both in his intuitive approach to his media and in his subject matter.



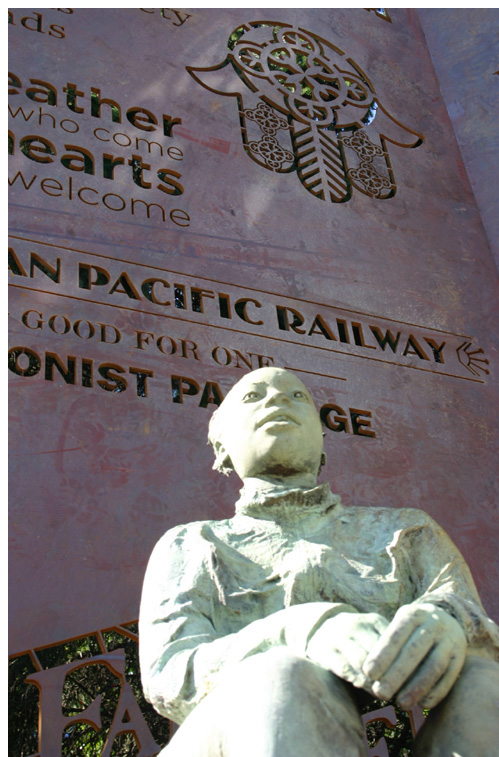
**Figure 2.** Stephen Brathwaite, *Strathcona's Folly*, 1995. Materials and dimensions unknown. [View Source](#)

In 1995, Brathwaite was commissioned by the City of Ottawa to design *Strathcona's Folly* (fig. 2), a children's play area in the city's Strathcona Park. Mirroring the layout of the Victorian houses prevalent in the surrounding neighbourhood, the artist constructed the play area with found stone from the region's architectural history, integrating the past into the present. Intended to delight adults and children alike, Brathwaite describes the parents watching their children play on *Strathcona's Folly* as watching their children “play among the artifacts of their community's past.”





**Figure 3a.** Stephen Brathwaite, *Regina's Lace*, 2009. Core-ten steel and bronze figures, 50.8 x 40.5 cm with life-size figures. [View Source](#)



**Figure 3b.** Stephen Brathwaite, detail of *Regina's Lace*, 2009. [View Source](#)

In 2011, Brathwaite collaborated with artist Douglas Bamford on *Regina Lace* (fig. 3a), a sculpture in steel and cast bronze in commemoration of the immigrants who have shaped, and continue

to shape, the city of Regina, Saskatchewan. Commissioned by the City of Regina, this sculpture is composed of two pieces, each situated along a pool in the Queen Elizabeth courtyard of City Hall. A large steel panel in the shape of a greeting card with water-cut text presents poems, quotations, and stories about the city's civic history on one side of the pool (fig. 3b).



**Figure 3c.** Stephen Brathwaite, *Regina's Lace*, 2009. Core-ten steel and bronze figures, 50.8 x 40.5 cm with life-size figures. [View Source](#)

A series of bronze cast figures and heritage items face it as the physical embodiment of the city's long history of immigration (fig. 3c). From a children's play area in a local park to public monuments, one theme remains constant: Brathwaite's work seeks to engage and represent the community. Brathwaite has also made significant contributions to the heritage and economic redevelopment of Almonte, adaptively restoring historic buildings into artist's studio spaces, galleries, shops, restaurants, offices, and residences. Brathwaite considers his arts and heritage projects "organized playing," believing that "art offers so many opportunities for self-expression and creating a direct connection to a community." (HRC)

## WARREN CARTHER

Warren Carther is a Winnipeg, Manitoba-based artist who explores the relationships between human beings and their environment through expansive glass sculptures inspired by nature and the urban environment. An interest in architecture and a fascination with light, colour, form, and scale led Carther to study glass blowing at the California College of the Arts (San Francisco) in the 1970s under Marvin Lipofsky, a prominent member of the American Studio Glass Movement whose innovative and experimental forms challenged preconceived boundaries of the medium. Post-graduation, Carther embarked on a path of creating increasingly monumental works within architectural spaces, moving beyond the structural limitations of glass blowing and stained glass, pioneering novel techniques that enabled him to manipulate glass on an unprecedented scale. Carther describes the techniques he has developed—such as acid etching and abrasive blast carving thick plates of glass—as “industrial,” stating: “Throughout the centuries glass was limited within architecture to stained glass, but now myself and others are breaking through those boundaries. My techniques are pretty much all industrial now. I grind, blast, laminate and apply colours in different ways, using a combination of different glasses that were not even in existence a few decades ago.” These innovative techniques, coupled with the collaborative efforts of a skilled team of studio assistants, empower Carther to craft unique forms, significant in strength and scale, which blur the boundaries between art and architecture. Despite his industrial approach to glasswork, Carther’s sculptures are often organic in form and address themes related to nature. He enjoys playing with dichotomies, such as abstraction and representation, nature and the built environment, the organic and the technological. “Certain elements [in my work] are very much organic and other elements are very much geometrical,” he says. “I work with that fluidity and rigidity in pretty much all of my pieces.”





**Figure 1a.** Warren Carther, *Prairie Boy's Dream*, 1994. Carved glass sculpture consisting of two towers of glass, 11.2 m x 3.6 m each. Investors Group - One Canada Centre, Winnipeg. [View Source](#)



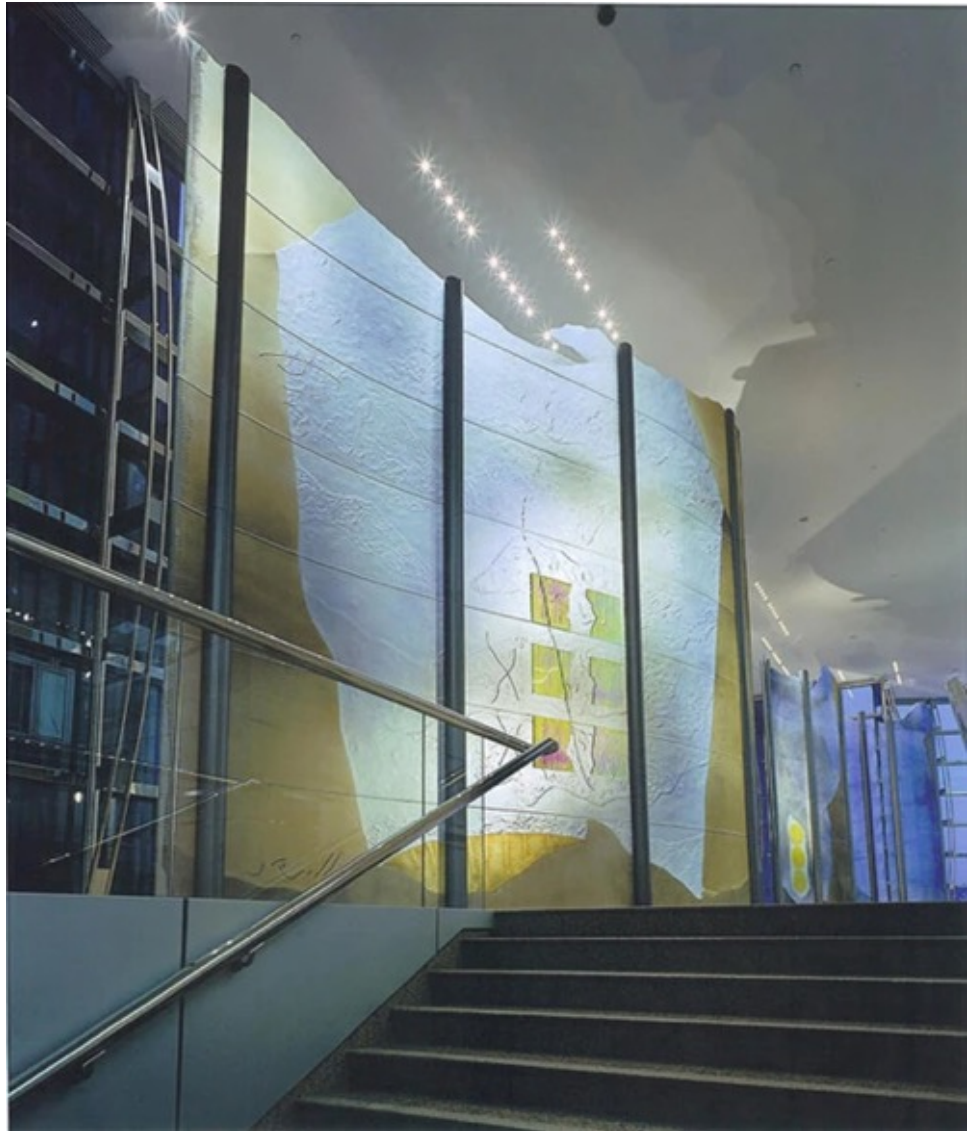
**Figure 1b.** Warren Carther, detail of *Prairie Boy's Dream*, 1994. Carved glass sculpture consisting of two towers of glass, 89 x 30.5 cm each. Investors Group - One Canada Centre, Winnipeg. [View Source](#)

For the Investors Group - One Canada Centre in Winnipeg, Manitoba, for example, Carther created *Prairie Boy's Dream* (1994) (figs. 1a and 1b), two soaring sculptures in light jewel tones that reflect and let through both artificial and natural light, illuminating the space. On the sculpture's surfaces, the artist carved lines resembling an abstract topographical view of the province.



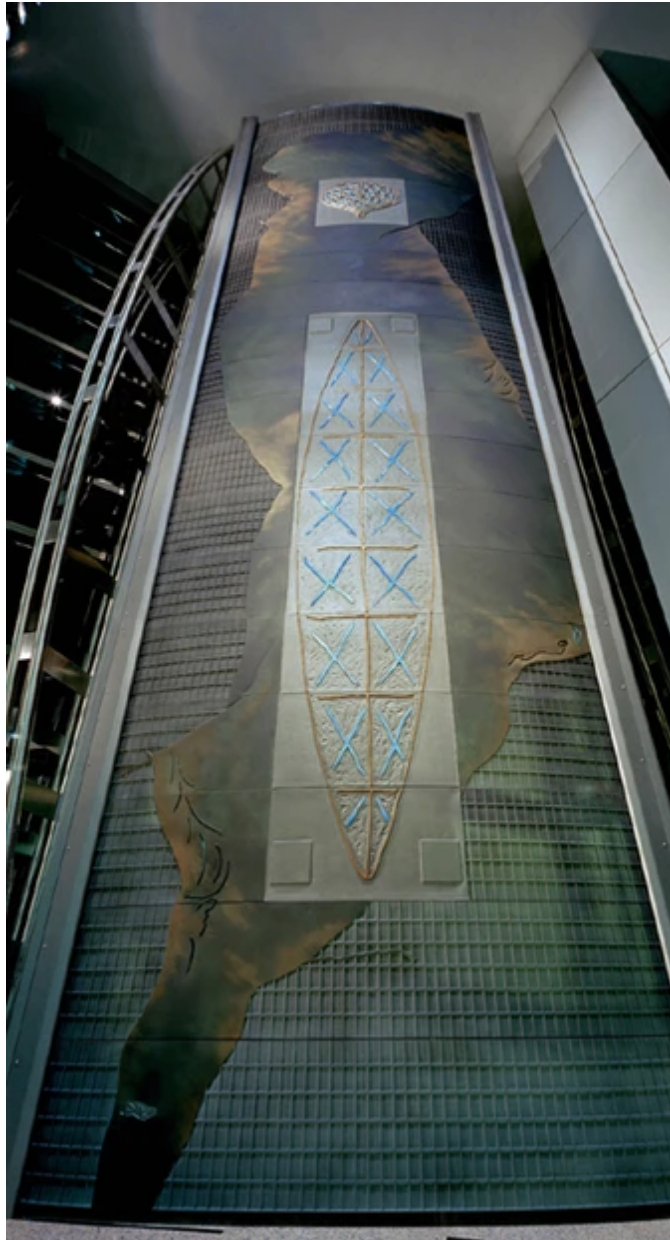
**Figure 2a.** Warren Carther, *Vestige*, part one of the *Chronos Trilogy* series, 2000. Carved, curved, and laminated glass, dichroic glass, applied colour and copper, steel and wood support structure, 8.23 m x 4.88 m x 1.07 m. Lincoln House, Hong Kong. [View Source](#)





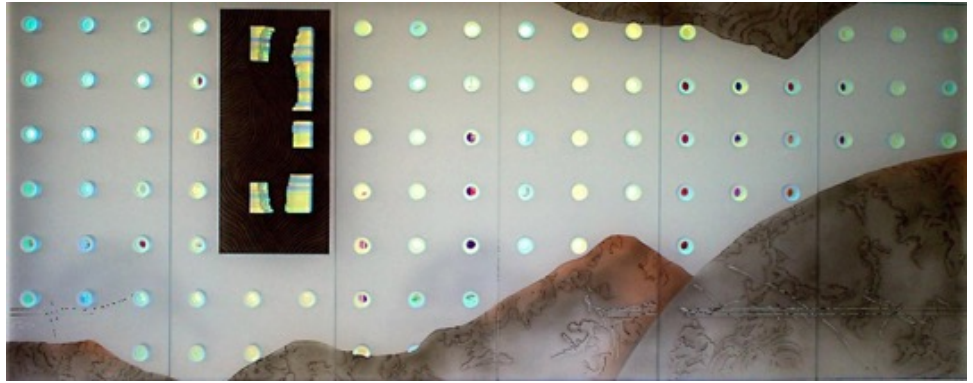
**Figure 2b.** Warren Carther, *Sea of Time*, part two of the *Chronos Trilogy* series, 2000. Carved, curved, and laminated glass, dichroic glass, applied colour and copper and steel support structure, 10.67 x 3.66 m. Lincoln House, Hong Kong. [View Source](#)

Collaborating closely with architects, Carther creates sculptures that respond to their site and seamlessly integrate with their surroundings, both thematically and compositionally, as seen in the sprawling *Chronos Trilogy* (2000) (curated by James Cavello) animating the lobby of Lincoln House, a sixty-five-story office tower in Hong Kong.

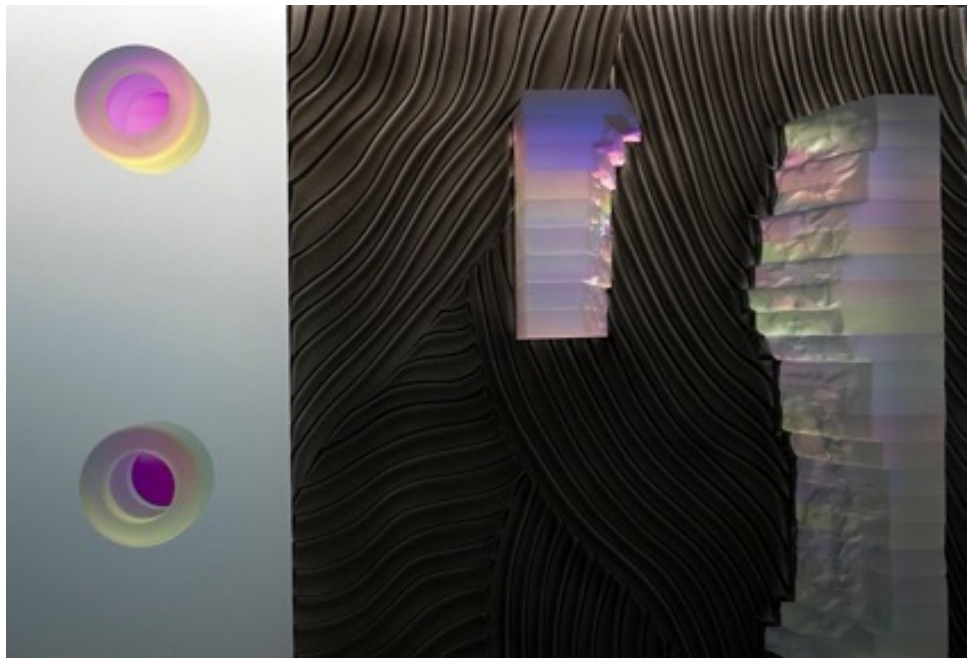


**Figure 2c.** Warren Carther, *Approach of Time*, part three of the *Chronos Trilogy* series, 2000. Carved, curved, laminated glass, applied colour, steel, and aluminium, 12.2 m x 3.66 m. Lincoln House, Hong Kong. [View Source](#)

Made of dichroic glass and intended as an homage to Hong Kong's vibrant history, each component piece represents a facet of time, *Sea of Time* (fig. 2a) represents the present, *Vestige* (fig. 2b) the past, and *Approach of Time* (fig. 2c) visualizes the future. The third work, spanning over twelve metres high, is among the tallest free-standing glass sculptures in the world.



**Figure 3a.** Warren Carther, *(Un)Still Life with Falling Snow and Beaver*, 2015. Sculptural carved glass, laminated, applied colours with dichroic glass inclusions, 4.88 m x 1.98 m. Canadian Embassy, London, England. [View Source](#)



**Figure 3b.** Warren Carther, detail of *(Un)Still Life with Falling Snow and Beaver*, 2015. Sculptural carved glass, laminated, applied colours with dichroic glass inclusions, 3.81 x 1.83 m. Canadian Embassy, London, England. [View Source](#)

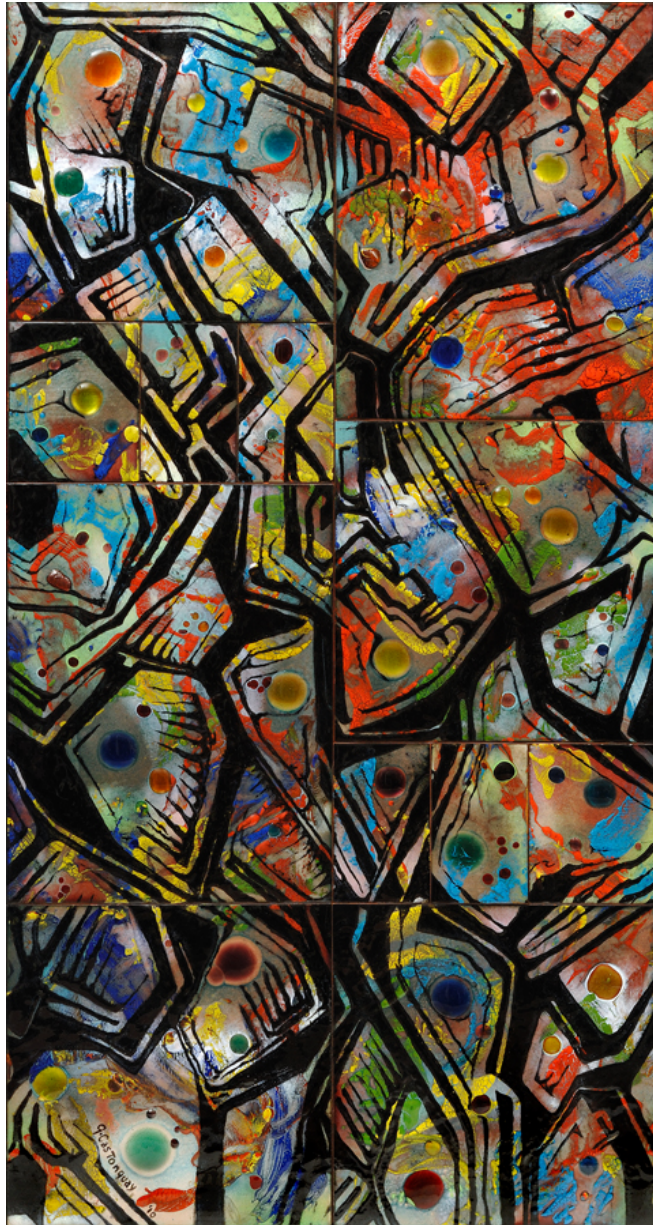
*(Un)still Life with Falling Snow and Beaver* (figs. 3a and 3b) (2015) at the Canadian Embassy in London, England, is another large-scale work that embodies a strong sense of movement produced by the interaction of lines on different layers of glass. It takes an unconventional approach to iconic Canadian imagery by including five beavers, which are drawn onto the rear wall behind the glass and are only visible through the clear lines that run horizontally across the lower portion of the work. As such, the animals appear as fleeting images within the work in a manner akin to the

experience of catching a momentary glimpse of a beaver in the wild. In 2020, the Canadian Clay and Glass Gallery (Waterloo, Ontario) featured Carther's work in the exhibition *Public Art in Glass*, celebrating the many technical innovations that have come from his creative use of dichroic glass as well as his striking exploration of natural and built environments. (SS)

## GABRIELLE S. CASTONGUAY

Gabrielle Castonguay specializes in enamelling wall pieces, sculptures, vessels and the integration of metal-enamelled pieces in design/architectural work. Enamelling is a technique in which powdered glass is applied to a metal surface and fired in a kiln or with a torch, resulting in a colourful, glossy and long-lasting finish. The technique began in early civilizations around the Mediterranean region in the thirteenth century BCE and spread throughout the globe. Today, enamelling has commercial as well as decorative purposes. Castonguay lives in Montreal, Quebec, though she has had diverse experiences living in Europe. Her research into experimental techniques in her artistic practice occasionally necessitates her travel to the United States and Europe to collaborate with fellow artists and provide instruction. Her commitment to both her craft and community culminated in her role as co-curator of "Fire and Fusion", the Pan-Canadian Enamel Exhibition held at the Rainbow Gallery in Toronto, Ontario, in 2013. Castonguay was introduced to the medium of enamelling at a very early age and pursued her studies in this discipline until the age of twenty. Subsequently, she enrolled in the Studio Arts and Ceramics program at Concordia University in Montreal, Quebec. Castonguay moved to Istanbul, Turkey, where she lived for many years. After returning to Montreal and while pursuing her artistic activities, she completed a program in interior design and worked as a designer for several years for prominent architectural firms; the knowledge she gained there is apparent today in her architectural installations.





**Figure 1.** Gabrielle Castonguay, *Corridor 2*, 2011.  
Sifted enamel, sgraffito, glass fusion, 39 x 21 in.  
Photo: Daniel Roussel. [View Source](#)

Her large-scale “wall art” at times veers outside of the representational, utilizing elements of abstraction. *Corridor 2* (2011) (fig. 1), for example, finds a splashed pattern of bright primary tones disrupted by an intersecting collision of geometrical black lines. This technique was highlighted in her solo exhibition, *Traces de Feu*, in 2012, curated by Dominique Laurent at the Espace Pierre-Debain Gallery, Cultural Center of Vieux-Aylmer (Gatineau, Quebec).



**Figure 2a.** Gabrielle Castonguay, *Le Tigre*, 2019-2021. Copper, fine silver, vitreous enamel, 48 x 207 in. Photo: Paul Litherland. [View Source](#)





**Figure 2b.** Gabrielle Castonguay, detail of *Le Tigre*, 2019-2021. Copper, fine silver, vitreous enamel, 48 x 207 in. Photo: Paul Litherland. [View Source](#)

*Le Tigre* (2019-2021) (fig. 2a), on the other hand, is an architecturally-situated piece, installed under a dramatic peaked roof, in line with a central hearth. Towering far above the eye line and looming at over seventeen feet tall, the glass panel features a narrative scene, with three glowing tigers in pursuit of colourful birds (fig. 2b). Of her work, Castonguay writes: "Our world of superabundance where all seems transitory, denatured and replaceable causes in me the need to seek a sense of the sacred and evocation. The esthetic of my work exhibits the beauty and the untamable force of nature, the rough splendour of the corrosion of metal, and the intensity of the light with all the reflections which it causes."



**Figure 3a.** Gabrielle S. Castonguay, *A Gift for Troilus*, 2012. Copper, vitreous enamel, 5 x 7.5 in. Private collection. Photo: Daniel Roussel. [View Source](#)

Castonguay's vase, *A Gift for Troilus* (2012) (fig. 3a), echoes these sentiments, reflecting her affinity for Byzantine aesthetics and antiquity with its warm, clouded tones and twisted copper. It also provides a direct line through history, strengthened through her traditional enameling technique.



**Figure 3b.** Gabrielle Castonguay, print of *A Gift for Troilus*, 2012. Photo: Gabrielle Castonguay. [View Source](#)

It was exhibited as part of *The Last Glass Show* in 2013, curated by Ryan Legassicke at the Canadian Clay and Glass Gallery (Waterloo, Ontario), alongside a “personal photograph” taken by Castonguay of her own piece (fig. 3b)—an inclusion intended to “provide an intimate view into how glass objects are lived with and experienced on a daily basis, from the eyes of those who produce them.” (SW)

## LYNN CHIDWICK

Born in Kenya, glass artist Lynn Chidwick has lived in Canada since the 1980s. Today, she maintains a studio in Guelph, Ontario, specializing in stained and leaded glass design. Chidwick works closely with each of her clients to “translate ideas into highly personalized designs that illuminate architectural, corporate, spiritual, and residential settings,” as explained in her artist’s statement. “My conceptual approach to projects is highly collaborative, requiring consideration of the personal, communal, and spatial (both architectural and natural) relationships in the finished work.”



**Figure 1.** Lynn Chidwick, *Untitled*, 2014. Leaded Glass in zinc and aluminum, 1160 x 1160 cm. Centre for Spiritual Reflection, EW Bickle Centre, University Health Network, Toronto, Ontario. [View Source](#)



Chidwick is particularly attuned to the interplay of light and stained glass, designing her works to respond to the shifting qualities of natural light throughout the day and across seasons. Her 2014 window for the Bickle Centre (Toronto, Ontario) (fig. 1) exemplifies this sensitivity. Created for the building's Centre for Spiritual Reflection, the piece fosters a sense of peaceful contemplation. "The Bickle Centre is a hospital for long-term rehabilitation, wherein the built space of the site is intrinsically linked to the mental and physical processes of healing," Chidwick writes. She intentionally created an abstract design, open to interpretation and, therefore, accessible for people of all spiritual traditions. The cascading movement of the leaded glass suggests butterfly wings, flowing water, and, as the artist describes, "an escape from pain."

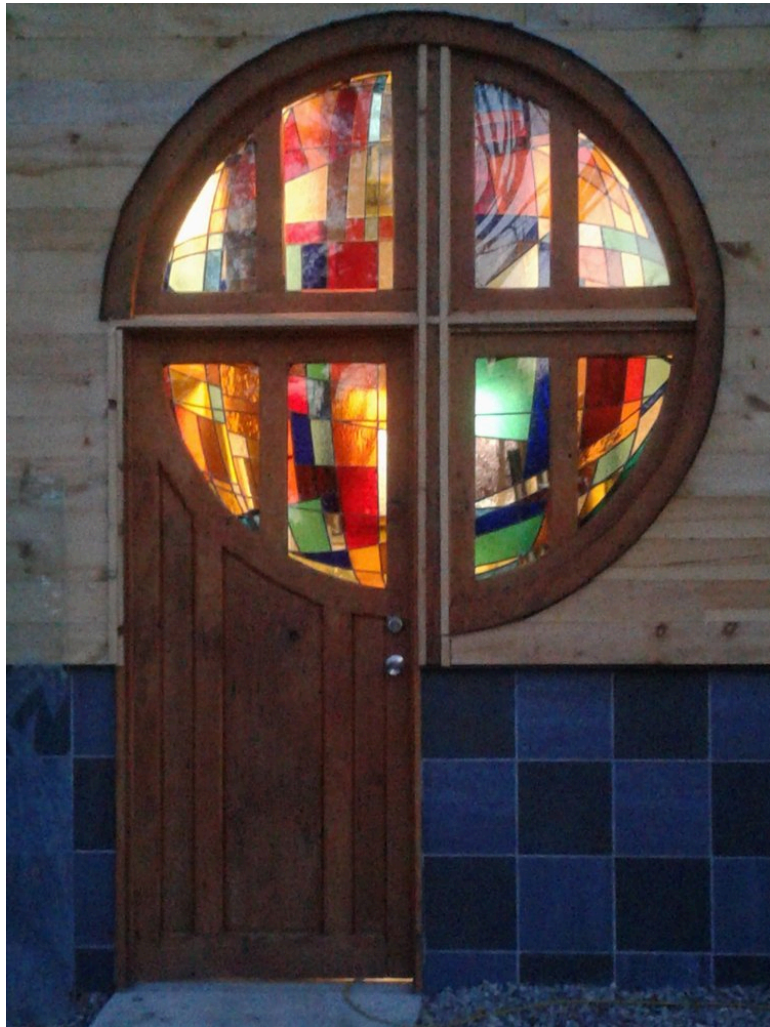


Figure 2a. Lynn Chidwick, *Wally's Place*, 2019. Leaded Glass, 855 x 855 cm. Guelph, Ontario. [View Source](#)



Figure 2b. Lynn Chidwick, *Wally's Place* (detail), 2019. Leaded Glass, 855 x 855 cm. Guelph, Ontario. [View Source](#)

Chidwick often draws from artists past and present, interpreting their work to create original, contemporary glassworks. She cites the Arts and Crafts movement, Art Nouveau, and Art Deco among key influences, explaining that she uses “a variety of methods including fusing, gold leafing, etching, sandblasting carving, painting, layering, and leading” to integrate elements of artists such as Morris, Mackintosh, Gaudi, Guimard, and Klimt, “in an attempt to capture both the quality of their work and understand the influences that resulted in their masterpieces.” In her round stained-glass window for the doorway at Wally’s Place (Guelph, 2019) (figs. 2a and 2b), for example, she references the asymmetrical façade of the Glassmaker’s House, the historic home and workshop of master glassmaker Gruner Sterner in Brussels, Belgium (built between 1893 and 1902).



Figure 3. Lynn Chidwick, *Canoe Reflections II*, 2023. Leaded glass, dimensions unknown. [View Source](#)

Chidwick's work is also influenced by Canadian landscapes and iconography. In *Canoe Reflections II* (2023) (fig. 3), a bold red canoe floats against a linear backdrop of white, blue, and red stripes, its abstract reflection evoking the stillness of a Canadian lake. Chidwick's glass art is held in the collections of several Ontario galleries and can also be found in the Aimia Corporate Art Collection (Toronto), while her commissioned pieces can be found in residences, offices, churches and hospitals across the country. (SS)

## BRAD COPPING

Brad Copping is a sculptor and glass blower who works in sculptural form and also creates functional objects. His home studio is located in the community hall of an old church situated on the edge of a limestone shelf that drops into the Canadian Shield, a transitional landscape known as the Land Between, shaped by granite bedrock, sparse vegetation, coarse glacial deposits and countless lakes, where he finds "both muse and foil," seeking equilibrium. Copping often experiments with different combinations of materials, pairing glass with natural products such as wood, metal, and paper.





**Figure 1.** Brad Copping, *Transform*, 2021. Reblown wine bottle glass and copper nails, 90 cm x 230 cm x 15 cm. [View Source](#)

In the work *Transform* (2021), for example, shown at the exhibition *Drawn from Wood* (2022, Art Gallery of Southwestern Manitoba,

Brandon) (fig. 1), he reshaped wine bottles and incorporated copper nails into the newly formed shapes.

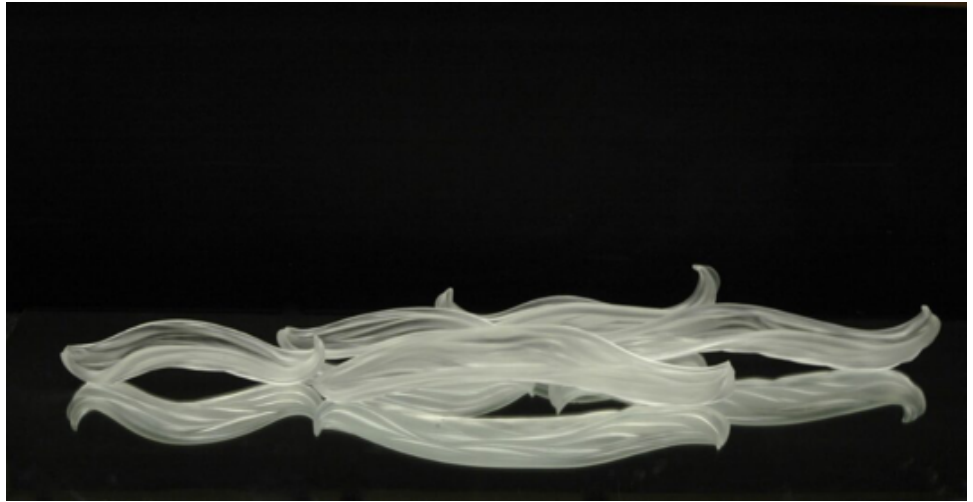


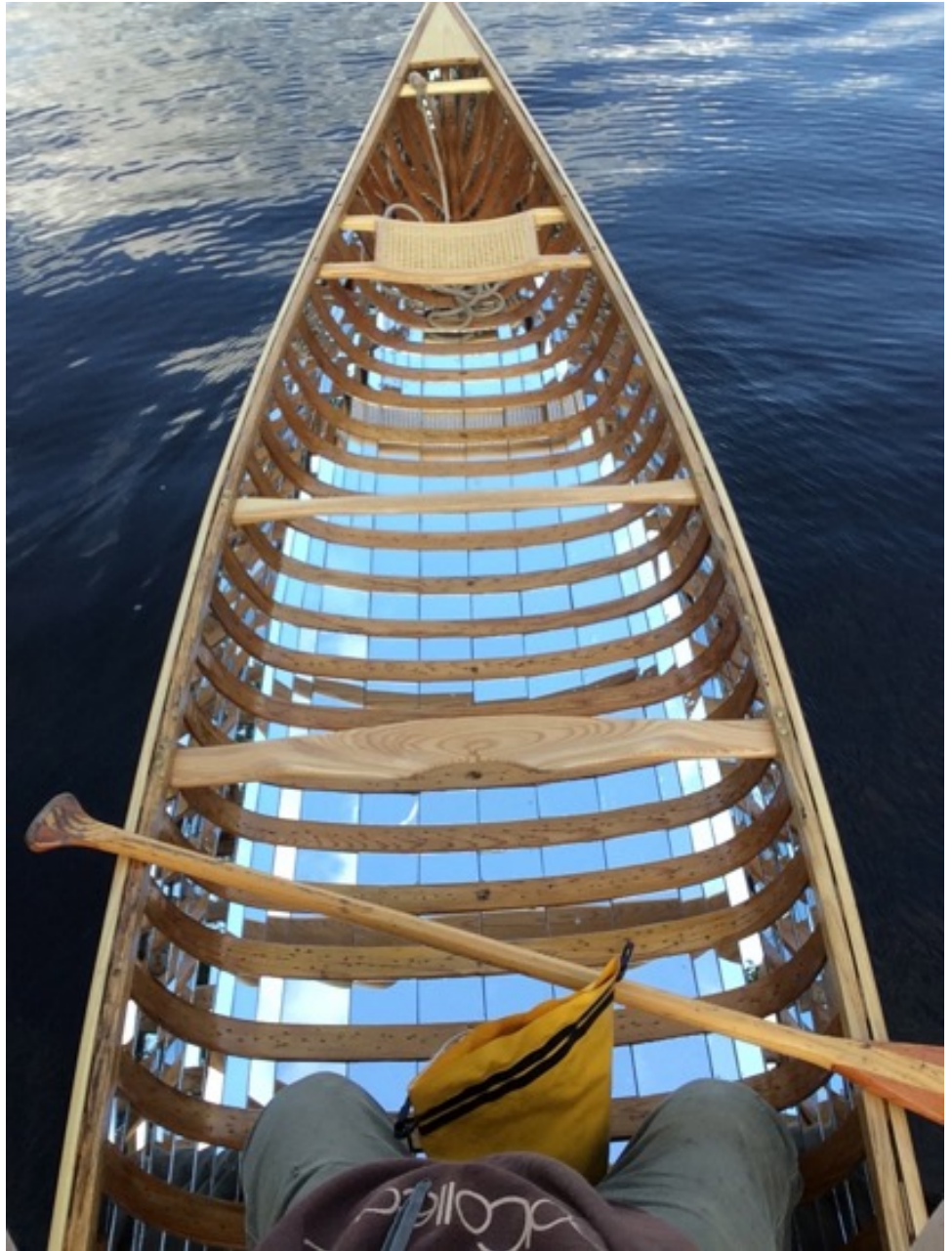
Figure 2. Brad Copping, *Cadence*, 2015. Blown, carved, sand and acid-etched glass, 104 x 27 x 10 cm. [View Source](#)

Many of Copping's sculptures reference water. *Cadence* (2015) (fig. 2), for example, which mimics the form and movement of flowing water, represents the constant search for balance within the natural flow of life. Copping explains, "[w]ater moves us; it connects us one to another, both physically and metaphorically. It both nourishes and threatens us. Water flows within us and through all life, with water we are in constant communion. It is in this relationship that my search for balance and connectedness within one's self, between people, and between people and place arises."



**Figure 3a.** Brad Copping, *Mirrored Canoe Project*, 2015. Mixed media, 493 x 90 x 50 cm. [View Source](#)

Copping's yearlong artist residency at the Canadian Canoe Museum, Peterborough, Ontario produced the *Mirrored Canoe Project* (2015) a hybrid artwork that combined elements of drawing, cartography, sculpture, and performance art (figs. 3a and 3b).



**Figure 3b.** Brad Copping, *Mirrored Canoe Project*, 2015. Mixed media. 493 x 90 x 50 cm. [View Source](#)

For this project, Copping covered a five-metre cedar canoe with mirrored tiles arranged as a map charting the waterways extending from his studio in Apsley, Ontario, southward into the Trent Severn Waterway and into Rice Lake. The interior was likewise covered with mirrored tiles between the canoe's ribs in reference to the longitudinal lines of a map. He writes, "The effect, when paddling, is of floating in the skeleton of the small vessel, sky and water joined." The pieces were later etched with entries from the journal Copping



kept when he paddled the canoe through the network of northern European canals that link Lommel, Belgium to Leerdam, Netherlands. Copping describes the canoeing experience as feeling himself to be “in intimate conversation with my environment. Not simply a creature living in this world but a part of its very nature; the earth, air, water and light living around me, within me and through me. In this project, I attempt to make visible the silent language of this conversation.” This performance of the *Mirrored Canoe Project* was captured by Ivan Haentjens, a Dutch filmmaker who produced a short documentary, *The Mirrored Canoe*, of the artist’s journey.



**Figure 4.** Brad Copping, installation view of *Setting afloat on a river in spate*, 2015. Art Gallery of Peterborough, Peterborough. [View Source](#)

The artworks featured in Copping’s 2016 solo exhibition *Setting afloat on a river in spate* held at the Art Gallery of Peterborough (fig. 4) were explorations of form, surface, and light made using a number of glass-shaping techniques such as traditional glass blowing, carving, and etching. An understanding of the natural world and humanity’s place within it motivates Copping, whose artistic practice continues to explore our relationship to the natural world through works that embody movement and inspire contemplation. (NJH)



## MARIE PIERRE DAIGLE

Marie Pierre Daigle is a multidisciplinary artist whose practice integrates glass and textiles. She studied both glasswork and fashion design in her hometown, Montreal, Quebec, at Espace VERRE and the Centre des textiles contemporains de Montréal, respectively. This dual training has informed her subsequent work, which is produced through her company, MP Daigle textile & verre. She creates wearable items and sculptures that incorporate weaving, knitting, sewing, embroidery, felting, and glass blowing, often blending or oscillating between materials, techniques, and textures in surprising ways.



**Figure 1a.** Marie Pierre Daigle, *FEUILLAD*, n.d. Bamboo rayon, wool, cotton, polyester, dimensions unknown. Photo credit: Sandrine Castellán. [View Source](#)



**Figure 1b.** Marie Pierre Daigle, detail of *FEUILLAD*, n.d. Bamboo rayon, wool, cotton, polyester, dimensions unknown. Photo credit: M Atelier Design. [View Source](#)

She uses richly-coloured bamboo rayon, wool, silk and cotton in her fashion accessories, as seen in *FEUILLAD* (figs. 1a and 1b), which she describes as “scarves and textile necklaces” that exist “at the border between jewellery and utilitarian objects.”



**Figure 2a.** Marie Pierre Daigle, *Trinité 61*, 2011. Stainless steel, nylon, glass, 46 x 60 x 34 cm. Photo credit: Robert Greffard. [View Source](#)



**Figure 2b.** Marie Pierre Daigle, detail of *Trinité 61*, 2011. Stainless steel, nylon, glass, 46 x 60 x 34 cm. Photo credit: JHA Photographie. [View Source](#)

Daigle blends techniques and unconventional materials to work with textiles, with hybridity at the core of her approach. She stitches lampworked glass into 3D weavings of stainless steel and nylon, as in *Trinité 61*. (2011) (figs. 2a and 2b). Her focus is on materials, points of encounter, and studio gestures as she explores

curved universes with porous, fertile boundaries. In 2014, Daigle relocated from Montreal to Kamouraska, Quebec, where she quickly became involved in the region's arts community. Daigle is an artist committed to nurturing Quebec's arts and crafts community, with a strong passion for manual skills and sharing knowledge. As she explains, "j'ai à cœur la création ainsi que le rayonnement culturel de ma région d'accueil [I am committed to the creation and cultural influence of my host region]."



**Figure 3a.** Marie Pierre Daigle, Dahlia Milon, and Fabrice Roy Plourde, Installation view of *Maillage – In visu, translations et espaces vécus*, 2015. Wool, cardboard, hemp, cotton, silk, steel, polyester, dimensions variable. Photo credit: Caroline Bolieu. [View Source](#)





**Figure 3b.** Marie Pierre Daigle, Dahlia Milon, and Fabrice Roy Plourde, Installation view of *Maillage – In visu, translations et espaces vécus*, 2015. Fishing net, linen, hemp, glass, waxed linen, polypropylene, cotton, sisal, and glass, dimensions variable. Photo credit: Caroline Bolieu. [View Source](#)



**Figure 3c.** Marie Pierre Daigle, Dahlia Milon, and Fabrice Roy Plourde, detail of *Maillage – In visu, translations et espaces vécus*, 2015. Fishing net and glass, dimensions variable. Photo credit: Caroline Bolieu. [View Source](#)

In 2015, she collaborated with local artists Dahlia Milon and Fabrice Roy Plourde to produce *Maillage – In visu, translations et espaces vécus* (2015) (figs. 3a, 3b, and 3c), exhibited at the Centre d'art de Kamouraska. *Maillage* explored the three artists' shared interest in textiles and their relation to the St-Laurence River. Together, the artists installed innovative sculptural works composed of various textiles, cardboard, steel, glass, and commercial fishing nets. In addition to teaching at the Maison des métiers d'art de Québec (MMAQ), she is involved with the support team services for artists at Culture Bas-Saint-Laurent, and she creates and organises art workshops for children in schools. Daigle's work has been shown across Quebec, France, and the United States and is held in the

collections of Loto-Québec, Musée des métiers d'art du Québec as well as private collections both nationally and internationally. (ORO)

## JERRE DAVIDSON

Jerre Davidson is a glass sculptor based in Alma, Ontario. Born and raised in Edinburgh, Scotland, she studied dance throughout her youth at the Scottish Ballet School. Her background in dance has had a strong influence on her sculptural works, which often manifest as flowing and gestural forms inspired by the movements, patterns, and tempos that she perceives in her surroundings. "Every place has a unique tempo," Davidson says. "It can be slow and sensuous like the waves lapping the shore or harsh and staccato like an up-thrusting rock formation." Davidson began working with glass after immigrating to Canada in 1988, initially as a stained-glass artist. Her participation in a class on kiln-forming glass in 2000 was a turning point in her career.



**Figure 1.** Jerre Davidson, *Serenity*, n.d. Kiln-formed glass, 30.5 x 40.5 x 5 cm. [View Source](#)

She began to create jewellery and sculptural representations of landscapes, such as *Serenity* (fig. 1), in which she layered particles of coloured glass to depict a winter scene.



**Figure 2.** Jerre Davidson, *Amber Wave*, 2016. Kiln-cast glass, 23 x 43.5 x 15.25 cm.  
[View Source](#)

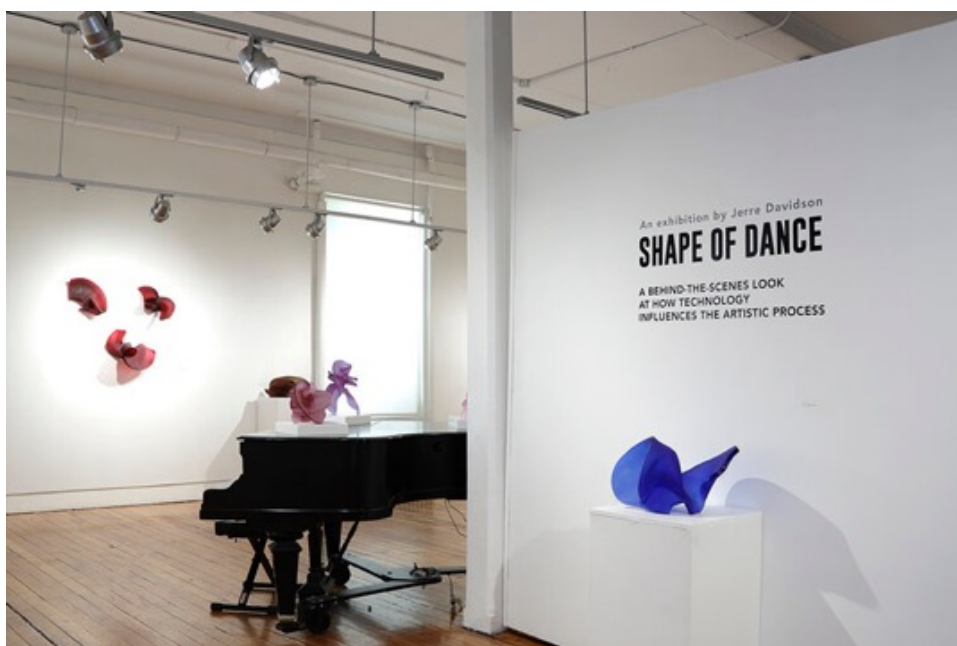
In subsequent years, the artist's work has become increasingly abstract and three-dimensional, as seen in *Amber Wave* (2016) (fig. 2), part of her *Northlands* series. This ochre sculpture is light and expressive, evoking the organic movements of rushing water, crystals, rock formations, or unfurling clouds. More recently, Davidson has been creating a body of work that explores the connections between glass sculpting and dance. She sees similarities between both art forms, explaining, "To dance well, you appear fragile, but you're really very strong, and for me, glass has that property too." Davidson aims to replicate the shape of movement and employs various technologies—3D printing, motion capture, and virtual reality—in conjunction with the ancient technique of lost-wax casting to translate dance movements into glass sculptures.





**Figure 3a.** Jerre Davidson, *Nocturne*, 2020. Kiln-cast glass, 28 x 48.25 x 33 cm. [View Source](#)

She often names the resulting sculptures after well-known dances or music, such as *Nocturne* (2020) (fig. 3a). Her sculptures begin in a motion capture studio, where the artist is able to track different points on the body of a live dancer and digitally record their dance movements. Through a computer program, a model based on these pathways of movement is created and 3D printed, forming the basis for a plaster mould to be filled with glass and fired, thus rendering, in the artist's words, "the information of a body in motion into unexpected objecthood."



**Figure 3b.** Jerre Davidson, installation view of *Nocturne* from the *Shape of Dance*, 2020. Kiln-cast glass, 28 x 48.25 x 33 cm. Elora Centre for the Arts, 2020. [View Source](#)

Davidson displayed her movement-inspired works in a solo-exhibition, *Shape of Dance*, at the Elora Centre for the Arts in 2020 (fig. 3b). Davidson's work has been exhibited in Korea, England, USA, and Canada, and is in private collections around the world. (ORO)

## LAURA DONEFER

Laura Donefer was born in Ithaca, New York, and raised in Quebec. After studying sculpture in Havana, Cuba, she continued her education in Latin American Studies at McGill University in Montreal, and in Glass and Metal at Sheridan College in Oakville, Ontario. Glass has been her primary medium for over forty years, often in combination with diverse materials. Celebrated for her innovative colourful blown glass and flameworked "Amulet Baskets," (2001-present) created to "reinforce a spirit of joie de vivre," she also pushes the boundaries with work that explores ideas concerning memory, madness, bereavement as well as joy. Donefer considers her work to be spontaneous, guided by instinct and emotion, yet deeply informed by her skill, her

inspiration coming from deep within her core. Showing her whimsical side, in 1988 Donefer began organizing her exuberant Glass Fashion Shows, which have grown into fantastical large-scale events involving hundreds of costumes for the international glass community to enjoy.



**Figure 1a.** Laura Donefer, *Summer Amulet Basket*, 2016. Blown and flameworked glass, 26 x 14 x 10 in. [View Source](#)



**Figure 1b.** Laura Donefer, *Little Joy Amulet Basket*, 2020. Blown and flameworked glass, 7 x 6 x 13 in. [View Source](#)

Exuberant works like *Summer Amulet Basket* and *Little Joy Amulet Basket* represent just a small fraction of these popular works, which include hundreds of pieces that vary in form, pattern and colour. The Amulet Basket series was born right after 9/11 for a solo exhibition scheduled in Manhattan, near the scene of the tragedy. Donefer had completed most of the work but realized that she was compelled to try to heal the world with colours, "Colours so pure that they felt like food, nourishment for the saddened soul." She acknowledges that so much of her core goes into the baskets, and the twisting sunbursts that crown the handles resemble her own wild red curls. "One reason that my Amulet Baskets feel so personal is that they are a reflection of my heart placed in these coloured containers, a reminder to make room for happiness and positive energy in one's life, never giving up hope."





Figure 2a. Laura Donefer, *Shields to Ward off Madness*, n.d. [View Source](#)



Figure 2b. Laura Donefer, *Shields to Ward off Madness*, n.d. [View Source](#)

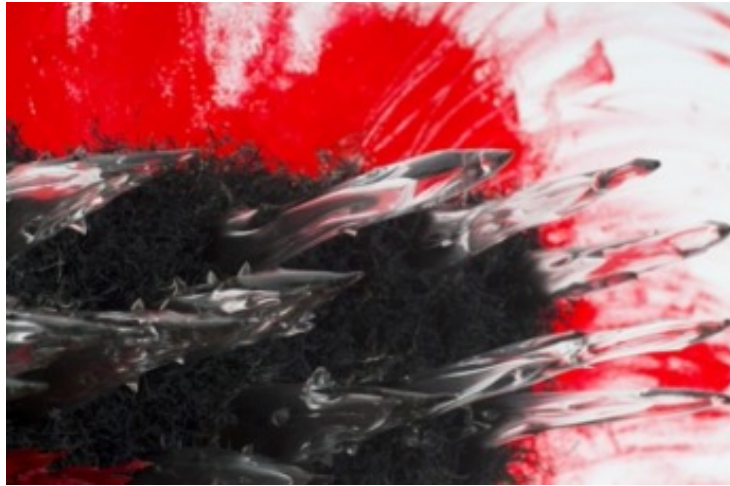


Figure 2c. Laura Donefer, detail of *Shields to Ward off Madness*, n.d. [View Source](#)

Donefer has spent the last four decades creating heartfelt work, seeking to push the boundaries of traditional glassmaking, making pieces that are an extension of her soul and a window into the darker realms, exploring an emotional spectrum of human experience, touching on subjects like assault, rape and madness. Her 2014 retrospective “Into the Core,” held at the Mary E Black Gallery in Halifax, Nova Scotia, included her tour de force glass and mixed media installation “Shields to Ward off Madness,” referencing a darker view of global and private despair, as well as many other works exploring human vulnerability.



**Figure 3a.** Laura Donefer and Dave Hickie wear creations by Nancy De Dubois, Murano Glass Art Society Fashion Show, 2018. [View Source](#)

Besides being lauded as an artist who pushes the envelope using glass as her main material, Donefer is notorious among her glass community for her wacky, high-spirited and unforgettable Glass Fashion Shows, which she began organizing in 1988. Bringing together glass artists from across the globe, Donefer maintains a strict curatorial eye, in constant communication with the creators to workshop sketches until they are catwalk ready. The Glass Fashion Shows are held in various locations across North America for the most part, the exception being in 2018 when it was held in



Italy. Thirty-three international glass artists floated down the famous Vetrai canal in Murano, in twelve Carolina racing boats. Donefer and her partner Dave Hickie led the procession in a gondola, with hundreds of onlookers loudly cheering. These Glass Fashion Shows are a labour of love and a celebration of glass. "Some of the costumes are very elaborate, with thousands of pieces that take years to complete. Every type of glass is accepted, from neon, blown, flameworked, cast, kiln worked, mirrors, recycled and combinations of them all," says Donefer. "I live to get onto the stage in my own glass costume and hear the roar of the crowd of my colleagues." The 2018 iteration was perhaps her most illustrious effort, floating down the Fondamenta Vetrai in Murano in her fifty-pound glass costume (fig. 3a).



Figure 3b. Laura Donefer dressed in one of her glass designs. [View Source](#)

As well as being a full-time artist, Donefer has taught at many institutions, including Pilchuck Glass School (Washington), the Penland School of Craft and Design (North Carolina), Espace Verre (Montreal) and the Corning Museum of Glass. She has given lectures worldwide, including in Japan, China, the USA, New Zealand, Australia, Mexico and the UK. Her work is included in many museums and private collections, including the Montreal Museum of Fine Arts, the Museum of Glass (Washington) and the Metropolitan Museum of Art (NYC). Donefer lives in rural Ontario



with the Mighty Dave, kayaking the nearby waterways and living her life to the fullest. (SW)

## COURTNEY DOWNMAN

Courtney Downman first discovered glassblowing as a student, knowing she had found her calling after receiving multiple awards. Her studio in Mississauga, Ontario, is where her saw-carved vessels are always iterations of spheres in transparent jewel tones, which she then subjects to an intricate carving process, creating jagged mouths that contrast with careful, evenly spaced vertical ridge patterns. Each piece begins as a smooth and translucent bubble that has been coloured and shaped. Once cooled, Downman then begins to delicately carve each textured line, cutting the glass away to reveal the final form. Each piece is then sandblasted to create a matte finish, the beginning of the piece looking drastically different from the end result.



**Figure 1.** Courtney Downman, *Saw Carved Orb*, n.d. Blown, carved and sandblasted glass, 8 x 8 x 8 in. [View Source](#)

Often titling these pieces simply, as in *Saw Carved Orb* (fig. 1), Downman showed some of these *Orbs* at the 2021 group show *META/SCAPES*, held at Earls Court Gallery (Hamilton, Ontario), noting, in conversation with the curators, how unpredictable the material makes her process: "Given the fragile nature of glass and the combination of saw carving I used to create this body of work, a lot can go wrong in the process. There are many times I have had to adjust my plans but have always seen it as a great opportunity to create and inspire something new instead." Her lidded vessels often integrate multiple tones, creating a sense of movement.



**Figure 2.** Courtney Downman, *Tri-Tone Lidded Vessel*, n.d. Blown glass, 9 x 6 x 6 in. [View Source](#)

*Tri-Tone Lidded Vessel* (n.d.) (fig. 2), for example, is a gradient of light blues and greens, which mix in a saturated strip where the lid settles onto its base.



**Figure 3.** Courtney Downman, *Landscape Vessel*, n.d. Blown glass, 5 x 2.5 x 6 in. [View Source](#)

*Landscape Vessel* (fig. 3) explores more representational aesthetics. In this piece, the vibrant colours that Downman uses are blended into a simple yet bold gradient, evoking the image of rolling hills beneath a cloudy blue sky. Though she often works alone, Downman also acknowledges the intrinsically collaborative nature of glassblowing, noting that there is a relationship between gaffer and assistants, where the gaffer or glassblower blows the glass, while the assistant passes tools, holds the mould, and takes the glass to a cooling belt, the two artists often changing positions. (SW)

## SUSAN EDGERLEY

Susan Edgerley is a glass artist based in Val-Morin, Quebec. Since 1984, she has been creating large-scale glass and mixed-media sculptures and installations which have been widely exhibited throughout North America, as well as in France, England, Hong Kong, Finland, Germany, and South Korea. Her work is held in major museum collections, including the Musée national des beaux-arts du Québec, the Montreal Museum of Fine Arts, and the Canadian Museum of History, as well as in prestigious corporate and private collections in Canada and the United States. In 2019, she was awarded the *GG Arts Saidye Bronfman Award for Excellence in Crafts*, the country's highest honour in all craft media.

Edgerley's artistic practice began at Sheridan College (Oakville, Ontario) in the early 1980s, where she studied both ceramics and glass. During this time, she developed a thematic focus that continues to influence her work, which art historian Ana Matisse Donefer-Hickie describes as "the productive tension of equal dualities and the boundless opportunities found in attempts at their reconciliation." Drawn to the malleability and expressive possibilities of glass, Edgerley chose it as her primary medium, using its inherent contrasts — fragility and strength, transparency and opacity — to bring complex dualities into dialogue: materiality and immateriality, unity and multiplicity, masculinity and femininity, birth and death. Guided by exploration, her practice integrates a range of techniques, including kiln and sand casting and flameworking. Edgerley describes her adaptive approach to glass as an ongoing dialogue with the material: "In my work, [intuition] nudges me, by either challenging or confirming. Integrating this intuitive sense into my thinking and creative process has led me towards innovation and discovery."





**Figure 1.** Susan Edgerley, *Berceuses*, 1984. Collection of Musée national des beaux-arts du Québec. Wood, glass, stone, 30.5 x 91.8 x 42.4 cm. [View Source](#)

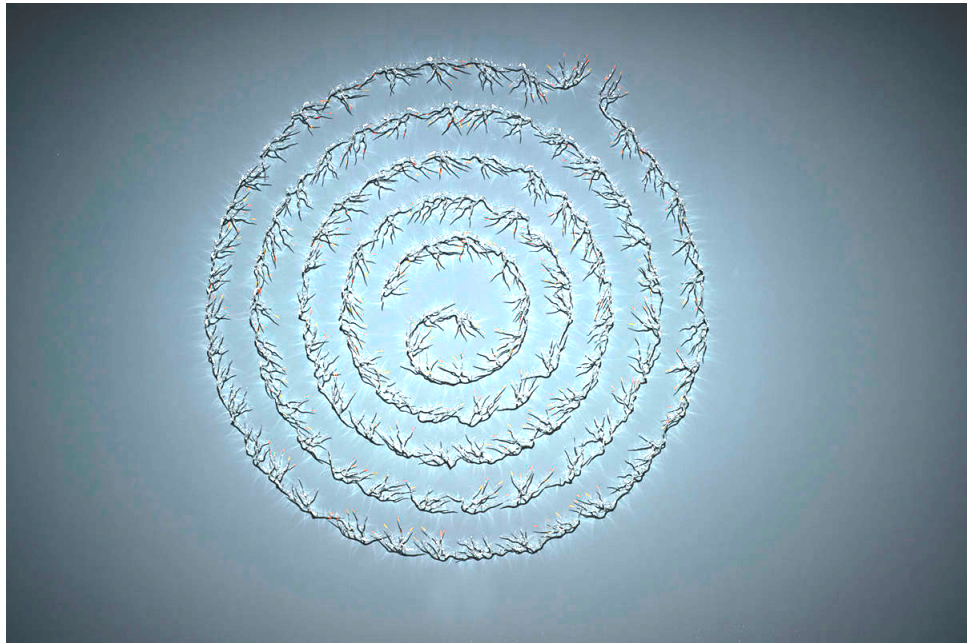
She often combines unexpected materials with glass, as evident in early works such as *Berceuses* (1984) (fig. 1), where the carefully balanced glass, bamboo, and stone elements emphasise the interdependence of opposites. Edgerley expands on this exploration of dichotomy in her *Scarecrows* series (1988-1993), composed of life-sized mixed-media sculptures in abstract human forms.



**Figure 2.** Susan Edgerley, *Nest/Flight/Bird/Me*, 1988. Gauze, copper, barbed wire, steel, 216 cm x 127 cm x 27 cm. [View Source](#)

In *Nest/Flight/Bird/Me* (fig. 2), for example, gauze, copper, barbed wire, and steel come together to suggest the delicate yet structured body of a ballerina. Writing in the *Scarecrows* exhibition catalogue (Galerie Elena Lee Verre d'art, Montreal, Quebec, 1991),

Claude Gagnon observes: "The cold rigidity of the support structure opposes the rhythmic qualities of the dress: these create a sculpture that is both delicate and strong, tough and elegant. Contrast is Edgerley's most powerful tool." Following *Scarecrows*, the artist became increasingly interested in examining the individual's entanglement with community and with the cycles of nature. Many of the works in her subsequent, ongoing series, *Ethereal* (2002-present), take the form of large wall-mounted or hanging installations composed of multiple cast and flameworked glass elements. Circles and spirals recur throughout the series, reflecting the cyclical nature of life, death, and rebirth, as well as the biological processes —fertilization and cell division for example — which sustain these cycles.



**Figure 3a.** Susan Edgerley, *Chatoiement/Shimmer*, 2008. Collection of Musée national des beaux-arts du Québec. Flameworked glass, metal, 1.6 m x 1.6 m x 13 cm. [View Source](#)



**Figure 3b.** Susan Edgerley, *Chatoisement/Shimmer* (detail), 2008. Collection of Musée national des beaux-arts du Québec. Frameworked glass, metal, 1.6 m x 1.6 m x 13 cm. [View Source](#)

Light and shadow also play a critical role, as seen in *Chatoisement/Shimmer* (2008) (figs. 3a and 3b), where glass branches cast intricate, intersecting patterns on the surrounding surfaces. Alongside her studio practice, Edgerley has played a significant role in shaping glass education in Quebec. In 1988, she became one of the founding teachers at Montreal's Espace VERRE. As pedagogical director from 1989 to 1990, she was instrumental in establishing the province's first college-level glass program. Recognizing the financial barriers facing emerging glass artists, Edgerley also founded Fusion, Quebec's first transitional graduate glass studio program, at Espace VERRE in 1993. Now in its thirtieth year, the program has launched the careers of numerous artists, ensuring the ongoing vitality and evolution of glass art in Quebec and beyond. Through her innovative practice and the legacy as a teacher, Edgerley has profoundly shaped the landscape of contemporary studio glass art in Canada, leaving a lasting impact on both the medium and the next generation of artists. (SS)



## HOPE FORSTENZER

American-born Hope Forstenzer lived most of her life in and around New York City and is currently based in Vancouver, British Columbia, where she is a practising glass artist. She found glass in a “lightning-bolty” moment that followed an art career which had shifted between mediums: “My background has a lot of parts that have come together over the course of my life as a maker of things. I started in still photography, then went on to make films, then multimedia theatre, and then glass, all while working as a graphic designer as a means of supporting myself. The combination led me to use all of my tools from all of the things I’ve done: I put images that tell theatrical stories onto glass - always either photographs I’ve taken or graphics I’ve created myself.”



**Figure 1a.** Hope Forstenzer, *Stories for Children*, 2016. Installation view. Seymour Art Gallery. Photo: Mona Ungar. [View Source](#)



**Figure 1b.** Hope Forstenzer, *Stories for Children*, 2016. Installation view. Seymour Art Gallery. [View Source](#)



**Figure 1c.** Hope Forstenzer, *Stories for Children (Monsters)*, 2016. Blown and sandblasted glass, each balloon approx. 11.5 x 8 in. Installation view. Seymour Art Gallery. [View Source](#)

Her work includes collections of aesthetically pleasing glassware, but she also probes what she calls “uncomfortable emotions,” such as fear, grief and pain, using bright, glossy surfaces to juxtapose the sense of latent anxiety she toys with. *Stories for Children* (2016) (figs. 1a, 1b and 1c), an exhibition at the Seymour Art Gallery (North Vancouver) in 2016 consisted of a series of forty-two primary-coloured blown glass balloons, lit from within and hung from the ceiling with a different image sandblasted on each balloon. In creating the series Forstenzer was inspired by the dark subtext of many popular fairy tales, realizing “how many cultures have used fear as a crucial storytelling device to shape children’s behaviour. These popular stories often serve as cautionary tales rife with terrifying figures and characters created to threaten kids with terrible consequences...if they don’t follow the rules.” Grouped into seven themes, Monsters, Witches, Bogeymen, Legends, Villains, Ghosts and Clowns, an accompanying publication by Forstenzer retells the tales in a more humorous light.



**Figure 2.** Hope Forstenzer, *Troubled Sleep*, 2017. Blown and sandblasted glass with silver leaf, 11 x 9 x 4 in. [View Source](#)

The sculpture *Troubled Sleep* (2017) (fig. 2) similarly plays with the border between comfort and anxiety, placing images of a face, twisted with anguish, onto the shape of a pillow—itsself a normally soft, safe surface rendered in a material that has hardened into something cold and glassy. Forstenzer explains: “This is meant not to alienate but to resonate; these emotions, that we often work so hard to hide, are at the centre of what makes us human beings, and my goal for anything I make is to create a bridge between the person and the object. A safe space, for a moment, to go where we don’t normally want to send ourselves. Or to let the piece go there for you.”





**Figure 3a.** Hope Forstenzer, Installation view of *The Dream of Flight*, 2021. PoMoArts, Port Moody. [View Source](#)

Forstenzer's 2021 solo exhibition *The Dream of Flight*, held at PoMoArts (Port Moody, British Columbia), was a turn to the subject of flying, explored through many images of wings—some inspired by earthly winged creatures, and others by the fictional wings that appear in mythology from a wide range of sources, drawn from ancient Norse, Greek, Mayan, and Egyptian stories (fig. 3a). Each wing piece displayed Forstenzer's engagement with a multiplicity of techniques, including sandblasting, hot sculpting, glass cane fusing, and cutting. Introducing the exhibition were the words: "Wings, and their ability to lift their owners into the sky, are a source of tremendous human fantasy and jealousy. In every part of our history, we revere creatures who can fly, and we imbue our religious practices with winged angels, birds, and icons. Flying is freedom, flying is joy, flying is magical, flying is escape, and flying is always just outside of the human body's experience."



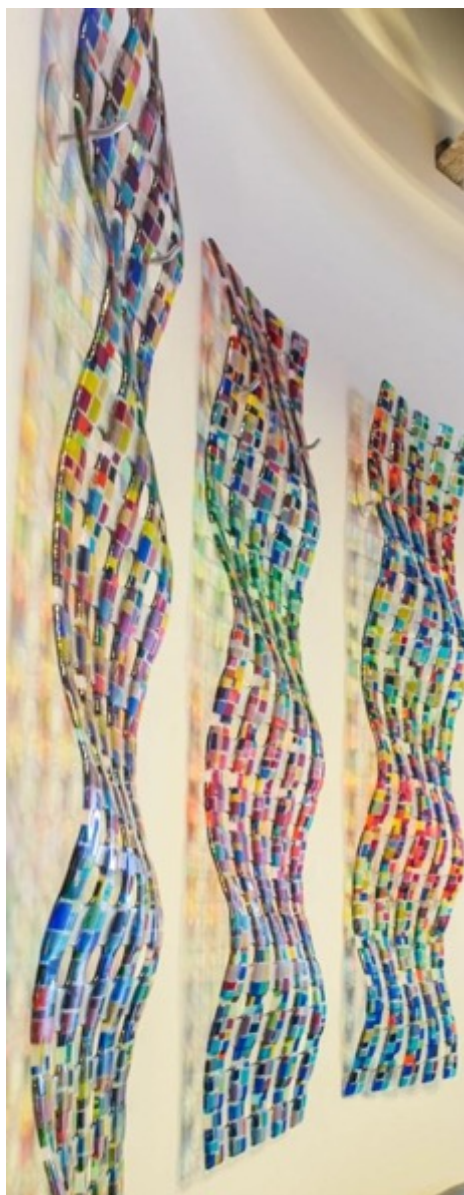
**Figure 3b.** Hope Forstenzer, *Out of the Ashes – The Phoenix*, 2021. Blown and copper foiled glass with lead edging, 28 x 36 in. [View Source](#)

*Out of the Ashes – The Phoenix* (2021) (fig. 3b), for example, combines blown glass with copper foil-stained glass to create each warm-toned, loosely feather-shaped panel. A former instructor at Emily Carr University of Art and Design, Forstenzer is now a full-time sculptor and teaches at the Terminal City Glass Co-op, the first of its kind in Canada. (SW)

## RENATO FOTI

Kitchener, Ontario-based artist, Renato Foti is known for his glass and mixed-media sculptures. After studying Engineering and Fine Arts, he pursued a career as a professional engineer while maintaining a parallel art practice focused mainly on painting. Describing himself as a perpetual “builder of things,” Foti began experimenting with mixed-media sculpture and glass casting over thirty years ago, after discovering a love of sculpture during his travels. He subsequently founded Trio Design Glassware, merging his technical expertise and artistic sensibility to create glass works characterized by a bold use of colour and contemporary designs emphasizing balance. “My current work focuses on fused and slumped glass wall sculptures that can be hung in a variety of

venues as well as sculptural pieces both functional and not. These large-scale wall creations are composed of fused glass made out of a variety of colour segments, forming a strong sense of balance and harmony,” he explains.



**Figure 1a.** Renato Foti, *Triptic Retro Mesh #1* series, n.d.  
Fused glass, 50.8 cm x 152.5 cm. [View Source](#)

In his *Triptic Retro Mesh #1* series (fig. 1a), for example, Foti fuses coloured glass into long, waving bands that visualize his interpretation of human experience. He describes this series, stating that the many coloured lines composing the bands “reflect the thousands of experiences and memories” that make up a

singular human life. These works adorn private residences and commercial establishments, with many pieces custom-built on commission to suit their intended locations.



Figure 1b. Renato Foti, *Rainbow and Bright Colours*, n.d. Fused glass, 76 x 167.5 cm. [View Source](#)

*Triptic Retro Mesh #1* (fig. 1b), for example, hangs in the lobby of a Toronto law office. Foti later expanded upon this first series of *Retro Mesh* works to create *Retro Mesh Series #2*, resulting in works such as *Rainbow and Bright Colours* (fig. 1b), a large piece composed of tiny, striped glass panels crisscrossing in rippling waves, demonstrating his ever-increasing experimentation with size and complexity.



Figure 2. Renato Foti, *Retro Style Bowl/Vessel*, n.d. Fused glass, 61 cm diameter. [View Source](#)



Foti also creates decorative tableware, such as the centrepiece *Retro Style Bowl/Vessel* (fig. 2), which translates the blocked square patterns of his wall hangings into a functional vessel form.



**Figure 3.** Renato Foti, *Tania*, 2015. Fibreglass, paint, epoxy, fused glass, cast, glass, metal, dimensions unknown. [View Source](#)

Foti has also created the *Mannequin* series of nude figurative sculptures adorned with vibrant painted lines and glass beads, as exemplified by *Tania* (2015) (fig. 3). This life-size bust features a transparent head reminiscent of the expressionless faces of retail mannequins. The contrast between the inanimate qualities of this mannequin and its boldly decorated body results in a complex and thought-provoking piece. Works from Foti's *Mannequin* series, including *Tania*, were displayed in the 2023 Canadian Sculpture Centre exhibition, hosted in Toronto, Ontario's Distillery District. Foti is an active member of the Canadian glass art community, having served on the Board of Directors for organizations such as Craft Ontario, the Glass Art Association of Canada, and as President of the Kitchener Waterloo Society of Artists. (SW)

## DAVID FRIGON-LAVOIE

Montreal-based craftsman, David Frigon-Lavoie, has been creating decorative and sculptural glassworks in his Bedford-Quebec workshop for the past decade. He first discovered glassblowing while studying at Cégep du Vieux Montréal. "Ça a changé ma vie de jouer avec le feu dans l'atelier de verre (It changed my life to play with fire in the glass workshop)," he says, "Ça m'a passionné tout de suite (I was passionate about it right away)." He proceeded to learn the artform at Montreal, Quebec's Espace Verre and under notable artists, including Patrick Primeau. His early sculptural work, such as his *Water Tower* series, takes inspiration from Montreal's disused buildings, particularly, the obsolete water towers that still dot the city's skyline. These structures, explains the artist, appear throughout Montreal as "an architectural imprint left behind by an industry that prefers technological progress."



**Figure 1.** David Frigon-Lavoie, *Château d'eau vert*, 2019. Blown glass, engraving, metal, dimensions unknown. [View Source](#)

*Château d'eau vert* (2019) (fig. 1), like Frigon-Lavoie's other water tower sculptures, integrates metal with blown glass, a material reference to past industrial eras. In more recent works, he has continued to explore the urban environment—most notably the working-class history of Montreal's Saint-Henri neighbourhood—in the form of vases.



**Figure 2a.** David Frigon-Lavoie, *Canal Lachine* series, 2021. Blown glass, engraving, dimensions variable. Photo credit: Martin Creuzot. [View Source](#)

The spherical forms that comprise his *Canal Lachine* series (2021) (fig. 2a) are adorned with silhouettes of the abandoned industrial structures and construction equipment that line the increasingly gentrified shores of the Lachine Canal. Frigon-Lavoie creates these works with the ancient, Italian technique of *incalmo*, a method of hot-grafting two colours of glass together before blowing the resulting piece again to create distinctly coloured sections. He then engraves into the glass surface, revealing the contrastingly coloured layer underneath.





**Figure 2b.** David Frigon-Lavoie, *Canal Lachine 4*, 2021. Blown glass, engraving, 30 x 25.5 x 25.5 cm. Photo credit: Martin Creuzot. [View Source](#)

To create *Canal Lachine 4* (2020) (fig. 2b), for example, the artist engraved into the vase's light-yellow surface, revealing water towers and factory structures in the negative space of the royal blue that makes up the bulk of the vessel's body. Since 2021, Frigon-Lavoie has shared a workshop with fellow glassblower Catherine Labonté, in the former Bedford sewing machine needle factory, where he works with an assistant, Dorothée Bouliane.



**Figure 3.** David Frigon-Lavoie, *Bol paysage conifère 1*, 2022. Blown glass, engraving, 66.04 x 66.04 x 33.02 cm. [View Source](#)

Many of his recent pieces integrate naturalistic imagery, such as the *incalmo* tree line in *Bol paysage conifère 1* (2022) (fig. 3). Frigon-Lavoie also creates and sells functional glassware, under the studio name DFL Verre. He has taught glassblowing at Espace Verre since 2020. (SW)

## IRENE FROLIC

In 1948, Irene Frolic arrived in Canada at the age of seven, having survived the Holocaust. A Jewish child from Stanisławów, Poland (now Ukraine), Frolic considers her survival and subsequent life in Canada nothing short of a miracle. After pursuing an education and career, and eventually, having a family of her own, Frolic would encounter glass-making for the first time at the age of forty. In the forty years since this encounter, Frolic has been deeply involved in the Studio Glass movement, maintaining a studio practice in Toronto, Ontario. She has created and exhibited numerous sculptural works and multimedia installations, contributed to the development of kiln-cast glass, conducted workshops, and served as the President of the Glass Art Association of Canada. Her childhood experiences during the Holocaust have profoundly

influenced her art, particularly her cast glass sculptures that often depict the abstracted human form. These works examine the complexities of human existence while exploring the poetic potential of glass as a medium to express the ephemeral nature of human life. Curator and writer, Gloria Hickey describes Frolic's evocative approach to her medium, writing: "It is true that Irene Frolic's sculptures are made from cast glass, but her real raw material is emotion. Emotion determines the form and character of the human heads she is best known for. Modelling first in clay, Frolic prefers not to use tools. She uses her fingers — to smooth brows, pinch noses and caress cheeks from the responsive clay. Her fingers coax out form and pass on emotion in the alert flare of a nostril, the sleeping tranquillity of sleeping lips, the introspective curve of a neck." Frolic describes herself as having "never been a 'clean' glass artist," interested less in glass's clear and light-conductive qualities and more interested in the visceral aspects of glass, the messiness of the medium when in its liquid form, and the way a buried piece will crack, discolour, and collect debris and grime in its crevices.



**Figure 1.** Irene Frolic, work from *Thrice Born* series, n.d. Glass, clay, and sand, dimensions unknown. [View Source](#)

She also experiments extensively with combining glass and other materials, often mixing it with clay or metal, as seen in her *Thrice Born* series (fig. 1), which were, as their title suggests, kiln-fired three times. With each firing, Frolic covered the faces with a new layer of sand which would stick, more and more, to the surface, covering it with patina-like texture and what seemed to be the layered dust and soil of history. This muted palette of blues and browns is typical of the artist's early works.



**Figure 2.** Irene Frolic, *Ruby*, 2016. Cast crystal glass, 47 x 30 x 20 cm. Photo credit: Overstreet Media Productions. [View Source](#)

It was only later that Frolic began to experiment with casting crystal and simultaneously integrating colour into her busts, as seen in *Ruby* (2016) (fig. 2), cast in red glass. This sculpture was shown in the 2018 exhibition *Then, Now and Next* at the Clay & Glass Gallery (curated by Sheila McMath, Waterloo, Ontario) in celebration of the Gallery's twenty-fifth anniversary.



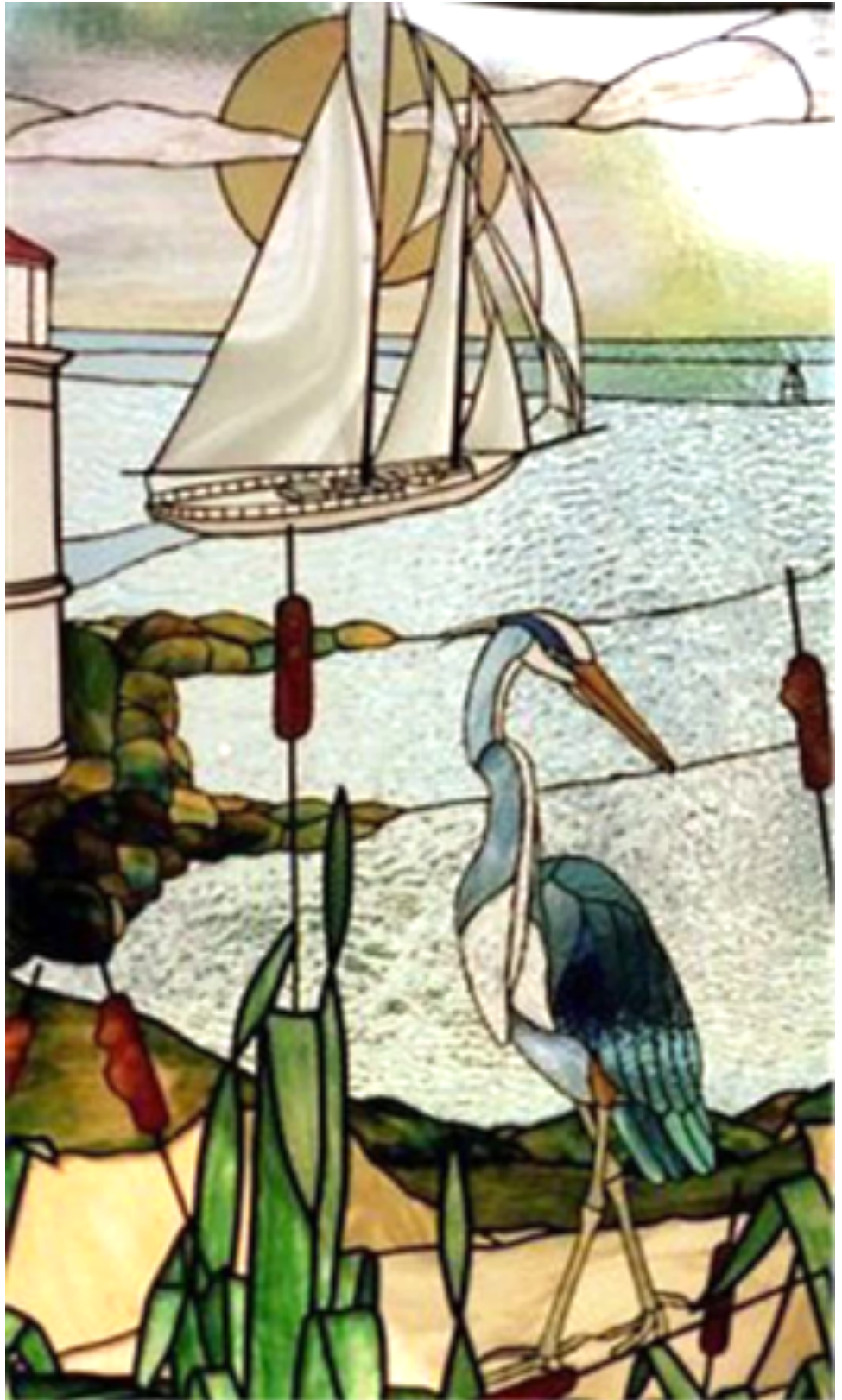


**Figure 3.** Irene Frolic, *She Loves Us Still: Water*, n.d. Kiln cast plate glass, 48 cm x 43 cm x 23 cm. [View Source](#)

Frolic was one of two artists included in this celebratory exhibition who had also exhibited in the Gallery's inaugural exhibition twenty-five years prior. In her more recent work, such as *She Loves Us Still: Water* (fig. 3), Frolic has been using the abstracted human form to explore humanity's treatment of nature and each other. She says that this interest "goes back to my beginnings and how close I came to be extinguished...I am full of anguish about the way we treat each other today." In this work, she expresses such distress in tandem with her gratitude for the love and protection that she believes that nature—despite human indifference or mistreatment—continues to provide us. (SS)

## LARRY GARDNER

Amherstburg, Ontario-based stained glass artist Larry Gardner has been creating custom glass works for over two decades. Previously interested in woodworking, Gardner took up glass after attending a course with his wife in 1996. After honing his skills, he opened his business, Stained Glass Artistry, where he designs and creates custom stained-glass pieces for doors and windows in residential homes, commercial spaces, and religious houses of worship. He has called working with stained glass “a lost art,” explaining that he has observed “a lot of hobbyists but not very many people who do it for a living ... I’m just tickled pink that I can do this on a regular basis.” Gardner’s creations are collaborative projects, shaped by the visions of his clients and the specific dimensions and settings of the windows and doors where his pieces will be installed. He explains that his stained glass can serve both decorative and functional roles, stating, “Stained glass windows provide light and privacy, the artwork can add to the decorating elements or can become the focal point of the setting.”



**Figure 1.** Larry Gardner, *Heron, Boat and Lighthouse Scene*, n.d. Stained glass, dimensions 48" x 22". [View Source](#)

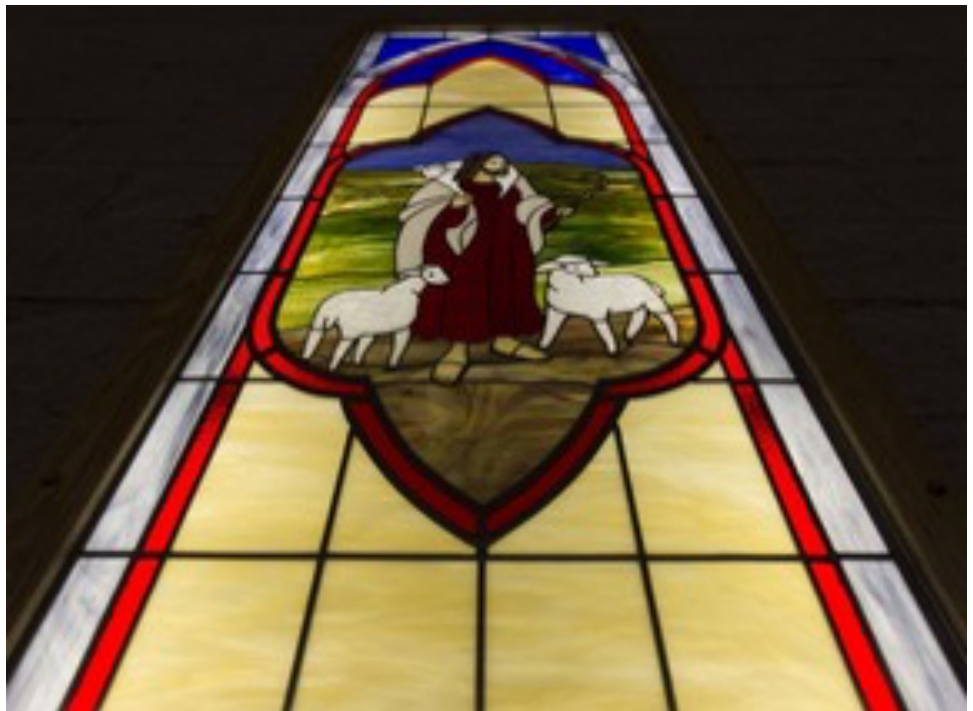
For example, his *Heron, Boat and Lighthouse Scene* (fig. 1) was created for a beachfront home, where its frosted and coloured glass obfuscates what would otherwise be a view onto a neighbouring property. Gardner enjoys creating a diverse range of imagery in glass, from detailed figurative works—such as *Heron, Boat and Lighthouse Scene*—to abstract and geometric designs that foreground colour, texture, and intricate linework.



**Figure 2.** Larry Gardner, *Contemporary artwork entryway*, n.d. Stained glass, dimensions unknown. [View Source](#)



His design for an entryway (fig. 2), for example, employs a muted palette with fluid graphic lines and variously textured glass elements to add art, beauty, and privacy to the space. In 2015, he was commissioned to create stained-glass panels to adorn the Good Shepherd Lutheran Church in his hometown of Amherstburg. The chapel of the Church lacks windows, requiring Gardner to find a creative solution to introduce light and colour to the space. He designed eight backlit stained-glass panels that mimic the appearance of windows.



**Figure 3a.** Larry Gardner, one of eight stained glass windows at the Good Shepherd Lutheran Church in Amherstburg, Ontario, 2015. Stained glass, 90" x 25". Photo credit: Dax Melmer. [View Source](#)





**Figure 3b.** Larry Gardner, one of eight stained glass windows at the Good Shepherd Lutheran Church in Amherstburg, 2015. Stained glass, 90" x 25". [View Source](#)



**Figure 3c.** Larry Gardner, one of eight stained glass windows at the Good Shepherd Lutheran Church in Amherstburg, 2015. Stained glass, 90" x 25". [View Source](#)

These panels depict scenes from the life of Christ (figs. 3a and 3b), as well as imagery significant to Lutheranism, most notably a portrait of Martin Luther nailing his ninety-five theses to the door of Wittenberg's Castle Church (fig. 3c). Gardner has created commissions for other Ontario churches, including St. Andrew's Anglican Church in LaSalle (Ontario) and Mount Beulah Church in Amherstburg. He also restores and repairs stained glass, including ecclesiastical church windows. (ORO)

## JOHN AND LAURA GILROY

John and Laura Gilroy have been creating and restoring stained glass for over thirty years. Born and raised in England, the Gilroys met at the beginning of their artistic careers. Laura Gilroy's interest in the medium developed at a young age; her father was an apprentice at a glass studio and she began assisting him in creating leaded windows in her youth. At the age of eighteen, she started an intensive apprenticeship in what was then England's oldest studio, James Clark & Eaton, founded in 1788. There she met a fellow apprentice, John Gilroy. After marrying and completing their apprenticeships, the couple opened their own studio, Gilroy Stained Glass, in 1999. They moved to Vancouver, British Columbia in 2005, where they are now based. Together, they design and fabricate custom stained-glass windows and pieces for homes, businesses, and religious settings, with the belief that "stained glass influences the architectural setting in a way no other art form can; casting hues of colour with changeable nuances and providing a new dimension each time it is viewed." The Gilroys design each window in collaboration with their clients, resulting in an oeuvre that ranges from highly figurative to abstract.



**Figure 1a.** John and Laura Gilroy, *East Window*, 2010. St. John the Apostle Church. Stained glass window, dimensions unknown. Photo credit: Gilroy Stained Glass. [View Source](#)



**Figure 1b.** John and Laura Gilroy, detail of *East Window*, 2010. St. John the Apostle Church. Stained glass window, dimensions unknown. Photo credit: Gilroy Stained Glass. [View Source](#)

In 2010, they completed a nearly 300-square-foot window at St. John the Apostle Catholic Church in Vancouver (figs. 1a and 1b), depicting the resurrection of Christ. The artists describe designing this monumental piece to suit the church's built environment and the movement of light in the space, stating: "The Risen Christ is depicted in the upper section of the window and is given focal prominence by calculated use of line and colour to bathe the figure in the light that flows from the base to the top of the window, indicating Christ's descent to the dead and ascension to heaven." The Gilroys largely eschew modern technology, honouring the long history of their medium and their traditional training.



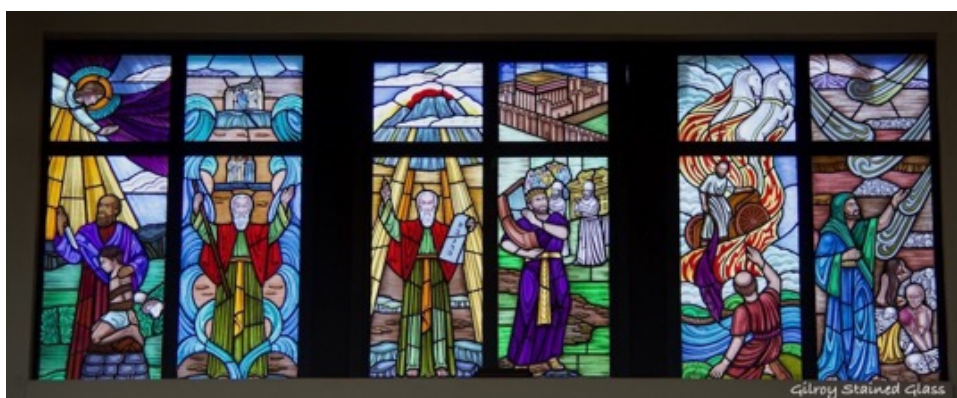


**Figure 2.** John and Laura Gilroy, *Celtic Window*, 2014. Stained glass window, 152.5 x 289.5 cm. Photo credit: Gilroy Stained Glass. [View Source](#)

From their largest ecclesiastic windows to residential commissions—such as *Celtic Window* (2014) (fig. 2)—the artists



complete each stage of their process by hand, in accordance with techniques that have been used since the Middle Ages. Laura Gilroy, as the primary designer, draws the preparatory sketches, watercolour designs, and full-sized scale black-and-white drawings, called cartoons, in pencil and India ink for each window. John Gilroy then uses the cartoon as a guide during the glass cutting and painting stages. They never use airbrushing, opting instead for the labour and time-intensive process of painting by hand, creating what they call "complex depth of tonal values and contrast of light and shade which emphasize the inherent jewel-like quality of antique mouth blown glass." Using brushes and the point of a needle, the artists work in the negative, removing paint from the glass to produce details, in what they call "a reverse pointillism."



**Figure 3a.** John and Laura Gilroy, *Old Testament Windows*, 2023. St Joseph's Catholic Church. Stained glass windows, dimensions unknown. [View Source](#)



**Figure 3b.** John and Laura Gilroy, detail of *Old Testament Windows*, 2023. St Joseph's Catholic Church. Stained glass windows, dimensions unknown. Photo credit: Gilroy Stained Glass. [View Source](#)



**Figure 3c.** John and Laura Gilroy, detail of *Old Testament windows: The Vision of the Valley of Dry Bones*, 2023. St Joseph's Catholic Church. Stained glass windows, dimensions unknown. Photo credit: Gilroy Stained Glass. [View Source](#)

A series of twelve windows depicting scenes from the Old Testament (figs. 3a and 3b), installed by the couple at St. Joseph's Catholic Church in Langley, British Columbia, exhibits such careful detailing (fig. 3c). The Gilroys have completed commissions for clients across Canada as well as internationally and have supplied watercolour designs and cartoons to studios across North America. They also have extensive experience restoring historic stained glass. (ORO)

## CÉDRIC GINART

Born in France, Cédric Ginart discovered glassblowing while studying at Lycée Dorian in Paris. Fascinated by the art form, Ginart decided to shift his studies from Biochemistry to Scientific Glassblowing. Now based in Ange-Gardien, Quebec, Ginart designs and builds specialized custom glassware for scientific research, teaching, healthcare, and industrial needs. He also maintains an artistic practice that combines his scientific knowledge and creativity, as he explains in his artist's statement: "I want my creations to be full of poetry and mystery, to speak about the



world surrounding us, a rich world, full of thrills, in which art and science come together." He describes his art as "steampunk," inspired by imaginative combinations of mechanical engineering and Victorian aesthetics.



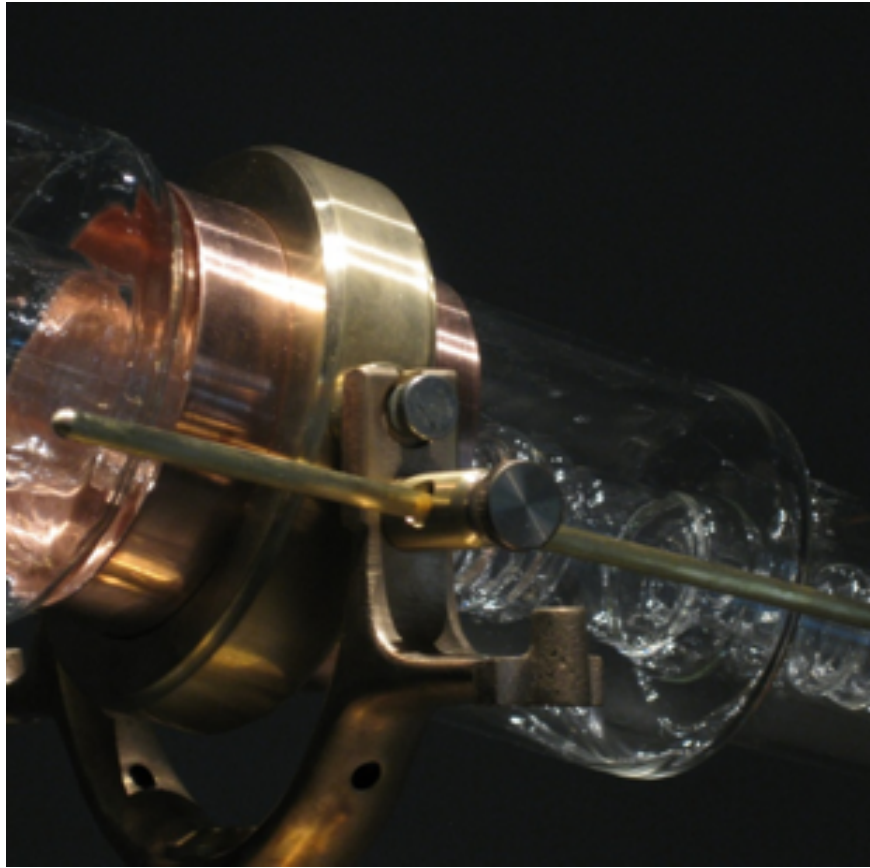
**Figure 1.** Cédric Ginart, *Équilibre*, 2012. Blown glass, dimensions unknown. [View Source](#)

*Équilibre* (2012) (fig. 1), for example, reflects his thematic concern with engineering and his precise approach to glass. This sculpture, composed of functional wine glasses intricately stacked together, creates an illusion of chaos and imminent collapse that Gil McElroy says "can only resolve in the solution of shards." Despite this tension, the glasses remain suspended, demonstrating Ginart's delicate mastery of balance and weight distribution.



**Figure 2a.** Cédric Ginart, *Distilloscope*, 2014. Borosilicate glass, copper, bronze, oak, dimensions unknown. [View Source](#)





**Figure 2b.** Cédric Ginart, detail of *Distilloscope*, 2014. Borosilicate glass, copper, bronze, oak, dimensions unknown. [View Source](#)

His sculpture, *Distilloscope* (2014) (figs. 2a and 2b), takes the shape of a telescope containing an alembic—a tool used in the process of distilling liquid—pointing to the artist’s unique integration of scientific processes and glasswork. Ginart often collaborates with his partner, fellow glass artist Karina Guévin, known for her vibrant and playful aesthetic. Together, they combine their artistic styles with traditional Venetian glassblowing techniques to create intricate vessels and sculptures inspired by world literature and children’s stories. In 2020, the pair exhibited their collaborative works at the Galerie/Atelier du CERFAV (Vannes-le-Châtel, France) in an exhibition entitled *Promenons-nous dans les bois... (Into the Woods...)*.



**Figure 3a.** Cédric Ginart and Karina Guevin, *Les carrousels de Grimm*, n.d. Blown glass, dimensions unknown. [View Source](#)



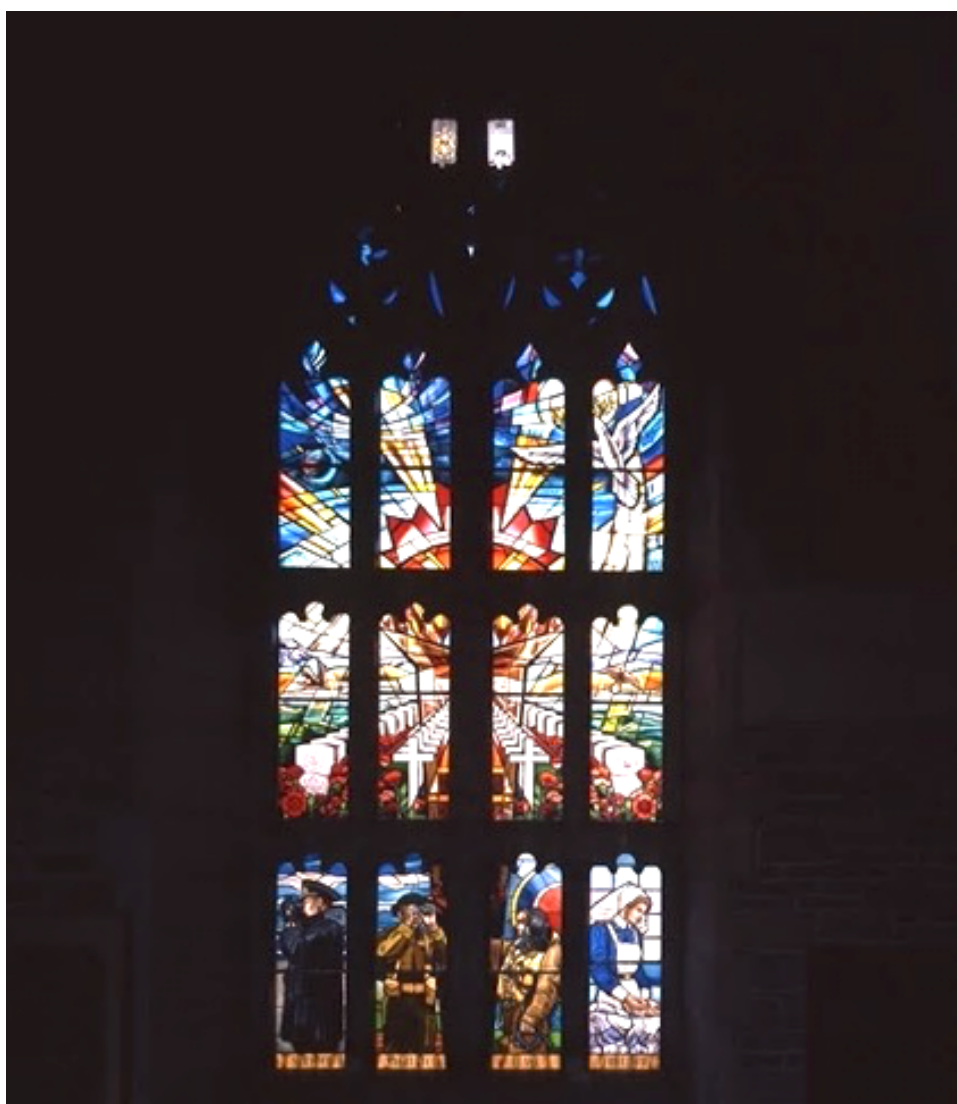
**Figure 3b.** Cédric Ginart and Karina Guevin, detail of *Les carrousels de Grimm*, n.d. Blown glass, dimensions unknown. [View Source](#)

The exhibited works took inspiration from fairy tales and fables, as seen in the detailed Venetian animals of *Les carrousels de Grimm* (figs. 3a and b). Ginart and Guévin share their flameworking expertise through workshops worldwide, with Ginart also teaching torch glassblowing at Espace Verre in Montreal, Quebec. Additionally, Ginart currently serves as the glass welding technician for the Chemistry Department at Université de Montréal. (SW)

## CHRISTOPHER GOODMAN AND ANGELA ZISSOFF

Christopher Goodman and Angela Zissoff are glass artists based in Kelowna, British Columbia. Goodman comes from a creative lineage; his father, Russell Goodman, was one of Canada's leading stained-glass artists in the mid- to late-twentieth century. At fifteen, Goodman began working with his father in his Scarborough, Ontario studio, assisting him on a window for St. Patrick's Cathedral in Thunder Bay, Ontario. This window, the largest stained-glass piece in Canada at the time, marked the start of Goodman's career in the art form. Zissoff also hails from a family of artists and her mother, Mary Jane Zissoff, is an accomplished stained-glass artist in

her own right. A connection between the two families brought Goodman and Zissoff together in the 1980s, eventually leading to their marriage in 1988. Following their wedding, Zissoff began apprenticing under her father-in-law. In the 1990s, the couple relocated the family studio to Parry Sound, Ontario, where they raised their family and created stained-glass pieces that adorn buildings across the region. They later moved to Prescott, Ontario, before finally settling in Kelowna in 2004. Detailed and expressive, the couple's work is characterized by its vibrant colour palette. Goodman and Zissoff's portfolio includes stand-alone fused and painted glass pieces and large-scale commissioned windows.



**Figure 1a.** Russell Goodman, Christopher Goodman, and Angela Zissoff, *Memorial Window*, 1995. Stained glass window, dimensions unknown. Photo credit: Robert McIntyre. Memorial Tower, University of Toronto. [View Source](#)

One of their notable commissions came in 1995 from the University of Toronto Alumni Association, who commissioned the couple to create a monumental stained-glass window for the campus's Soldier's Tower as a memorial for members of the University who served in the World Wars (fig. 1a). Composed of twelve large panels of hand-blown antique glass, the window's symbolism is based on John McCrae's poem *In Flanders Fields*.



**Figure 1b.** Russell Goodman, Christopher Goodman, and Angela Zissoff, detail of *Memorial Window*, 1995. Stained glass window, dimensions unknown. Memorial Tower, University of Toronto. [View Source](#)

In the centre of the window, bright red poppies grow out of a graveyard beneath a flaming torch (fig. 1b). A radiant maple leaf rises out of the flames, illuminating the multi-coloured sky above it and representing the emergence of Canada as a nation in the wake of the World Wars.





**Figure 1c.** Christopher Goodman and Angela Zissoff, detail of *Staircase of Honour*, 2005. (Left): A radio operator at work in the Royal Canadian Air Force; (centre): a private soldier pays tribute to the fallen; (right), a member of the Canadian Women's Army Corps sits at the wheel of a vehicle. Stained glass window, dimensions unknown. Memorial Tower, University of Toronto. [View Source.](#)

In 2005, the couple returned to the Soldier's Tower to install eight new windows for the interior staircase, depicting the men and women who contributed to Canada's wartime efforts (fig. 1c).



**Figure 2a.** Christopher Goodman and Angela Zisoff, *The Diamond Jubilee Stained Glass Window*, 2012. Antique mouth-blown and machine-made glass, dimensions unknown. [View Source](#)

Their vivid approach to colour is further exemplified by their *Diamond Jubilee Window* (fig. 2a), installed in 2012 above the Senate entrance to the Centre Block on Parliament Hill in Ottawa, Ontario.



**Figure 2b.** Christopher Goodman and Angela Zissoff, detail of *The Diamond Jubilee Stained Glass Window*, 2012. Antique mouth-blown and machine-made glass, dimensions unknown. [View Source](#)

This gift from the Senate to Queen Elizabeth II in celebration of her sixty-year reign comprises two thirteen-foot-tall lancet windows bearing the detailed portraits of Queen Victoria and Queen Elizabeth II respectively (fig. 2b). Over 500 pieces of antique mouth-blown and machine-made glass in bright red, purple, green, and blue compose the background of each window, casting the Senate foyer in beautifully coloured light. A publication of the Senate describes the significance of this palette, stating: “The red at the bottom represents the Senate... and the passion of Canada’s nationhood. Above, concentric arcs of blue-greens and blues, the colours of the sky and ocean, symbolize the elevated, the rational



and the enduring. The metaphor is continued with dark blue glass flecked with yellow at the top of the lancets, representing the night sky and its stars." Throughout their careers, Goodman and Zissoff have installed numerous ecclesiastical windows in churches, giving them a deep understanding of Christian iconography and stained-glass history. Goodman has taught classes on stained glass iconography at the Ottawa School of Theology and Spirituality.



**Figure 3a.** Christopher Goodman and Angela Zissoff, *Sorrowful Mysteries of the Rosary*, 2020-2021. Our Lady of Lourdes Church. Stained glass, dimensions unknown. [View Source.](#)





**Figure 3b.** Christopher Goodman and Angela Zissoff, *Glorious Mysteries of the Rosary*, 2020-2021. Our Lady of Lourdes Church. Stained glass, dimensions unknown. [View Source.](#)

Recently, they completed a series of twenty windows for Our Lady of Lourdes Church in Kelowna (2020-2021) (figs. 3a and 3b). These windows depict the Mysteries of the Rosary, pivotal events from the lives of Mary and Jesus that structure the Rosary Prayer in the Catholic tradition. Goodman and Zissoff evoke the Mysteries with symbolic imagery against beautiful, abstract backgrounds. The couple continues to create large commissions for buildings across Canada, as well as glass panels and jewellery, sold through Goodman Zissoff Glass Studio. (ORO)

## MATHIEU GRODET

Mathieu Grodet is a glassblower, flame worker, and illustrator born in Orleans, France, now residing in Killaloe, Ontario. He started his artistic studies in illustration, but in 1999, he discovered the medium of glass and was instantly fascinated by the ancient art form. He quickly pursued training in studios across Europe, where he learned the traditional methods of manipulating glass. These skills form the technical foundation of his practice, which sits at the intersection

between form and function and probes, as he says, "contradiction, power, duality and the absurdity of life."



**Figure 1.** Mathieu Grodet, *Circle*, 2011. Blown and etched glass, 25 x 11.5cm. [View Source](#)

His early career focused on creating thin Venetian-style goblets, as exemplified by *Circle* (2011) (fig. 1). Although this piece takes its basic form from eighteenth- and nineteenth-century glassworks, and draws from the engraving traditions of Jacobite glassware dating from the century before, Grodet's approach is far from traditional. Unlike most Jacobite glassware, *Circle* eschews royalist imagery, instead featuring engravings that symbolize the cycle of

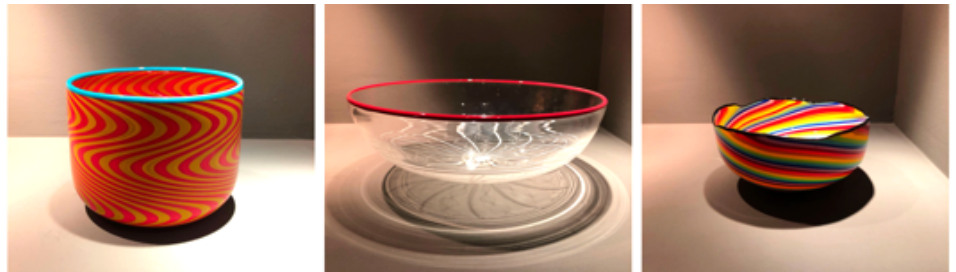
birth, maturity, and death drawn from various classical myths and stories. With all his work, Grodet aims to bring the history of glass together with the present, creating art that bridges, as he states, "yesterday and tomorrow." He continues: "I create small tales, sceneries and anecdotes to talk about our common thread, our common history with a critical view on social, political, and cultural issues." Grodet's etched work often reflects contemporary issues in society and incorporates themes of propaganda, historical revolutionaries, world literature, and political corruption, all with a touch of humour.



**Figure 2.** Mathieu Grodet, *Never and Ever*, 2019. Blown and etched glass, dimensions unknown. [View Source](#)

Grodet also uses enamel methods of painting on various glass shapes to illustrate his social commentary in vivid colours. In his series of dual-stemmed enamelled goblets, including *Never and Ever* (2019) (fig. 2), he pushes the boundaries of the traditional goblet form, adding extra components to create carnivalesque assemblages that comment on genetic modification. He paints these goblets in a style that harkens back to Classical Greece, thereby bridging ancient mythology with modern scientific concerns. *Never and Ever* was made in residence at the Tacoma

Museum of Glass (Washington), during one of Grodet's many in-house demonstrations of his process. In addition to glassblowing, Grodet integrates flameworking and murrine techniques into his practice.



**Figure 3a.** Mathieu Grodet, *Wig Wag Bowl* series, n.d. Blown glass, dimensions variable. [View Source](#)

He recently revisited traditional Venetian techniques to create his *Wig Wag Bowl* series (fig. 3a) of playfully coloured and patterned vessel forms that are also functional.



**Figure 3b.** Mathieu Grodet, *Wig Wag Bowl II*, n.d. Blown glass, 9.6 x 15.9 x 14.6 cm. [View Source](#)



*Wig Wag Bowl II* (fig. 3b), reminiscent of Pop Art with its cartoonish squiggles and vibrant colours, showcases Grodet's ability to blend traditional craftsmanship with contemporary aesthetics. (SW)

## KARINA GUÉVIN

Karina Guévin is a glassblower and flameworker based outside of Montreal, Quebec. Guévin discovered glasswork while studying at UQTR (Université du Québec à Trois-Rivières), where her exploration of mixed-media sculptures ignited a passion for working with glass. Her pursuit led her to Montreal's Espace Verre, where she honed her skills in glassblowing. Her globally recognized technical abilities lead her to travel the world to teach flameworking techniques alongside her partner and glass artist Cédric Ginart. She has also lent her talents as a teaching assistant to the esteemed glass artist Laura Donefer. Her practice encompasses wearable pieces, characterized by intricate forms composed of multiple smaller elements, as well as highly detailed flamework sculpture. She refers to her wearable works as ornamental body sculptures on which "detail is worked to excess and where colours glide on the glass like paint on a canvas."



**Figure 1.** Karina Guévin, *Cerise*, 2011. Flameworked Moretti glass and hand-blown glass, 56 x 25 x 25 cm. Musée national des beaux-arts du Québec. [View Source](#)

Guévin often creates custom hand-blown vases to accompany her wearable creations, on which the jewellery can be displayed when not worn, as seen in *Cerise* (2011) (fig. 1). Each vase's design draws inspiration from the human form and features smooth curves and a muted colour palette, creating a striking contrast with the neckpiece. *Cerise* was added to the Musée national des beaux-arts du Québec's decorative arts collection and appeared in the museum's 2013 exhibition *Kaléidoscope: Variations sur le verre* (curated by Paul Bourassa, Quebec City). Guévin describes her

work as a “[celebration] of femininity, sensuality and happiness,” manifesting in whimsical shapes fashioned from molten glass. Many of her works are inspired by popular legends, children’s literature, and fairy tales, resulting in ornate pieces that seem to emerge from a dreamlike realm. Collaborating frequently with her partner Cédric Ginart, they find inspiration in diverse sources, as they explain: “Our works draw their inspiration from the world’s literary heritage, and illustrating timeless tales allows our works to cross cultural, demographic, geographical and temporal boundaries.” Together, they employ traditional Venetian glassworking methods to craft intricate detail that enriches their pictorial storytelling.



**Figure 2a.** Karina Guévin and Cédric Ginart, *Hey Diddle*, 2018. Glass, 68.5 x 15.25 x 12.7 cm. [View Source](#)





**Figure 2b.** Karina Guévin and Cédric Ginart, detail of *Hey Diddle*, 2018. Glass, 68.5 x 15.25 x 12.7 cm. [View Source](#)



**Figure 2c.** Karina Guévin and Cédric Ginart, detail of *Hey Diddle*, 2018. Glass, 68.5 x 15.25 x 12.7 cm. [View Source](#)

In *Hey Diddle* (2018) (figs. 2a, 2b and 2c), for example, they adorned a vessel with animals inspired by the Mother Goose nursery rhyme, merging Guévin's visually rich and playful aesthetic with Ginart's scientific approach to glassblowing.



**Figure 3a.** Karina Guévin, *Nanoq*, 2022. Borosilicate glass, 60 x 42 x 27 cm. [View](#)  
[Source](#)





**Figure 3b.** Karina Guévin, detail of *Nanoq*, 2022. Borosilicate glass, 60 x 42 x 27 cm. [View Source](#)





Figure 3c. Karina Guévin, detail of *Nanoq*, 2022. Borosilicate glass, 60 x 42 x 27 cm.  
[View Source](#)

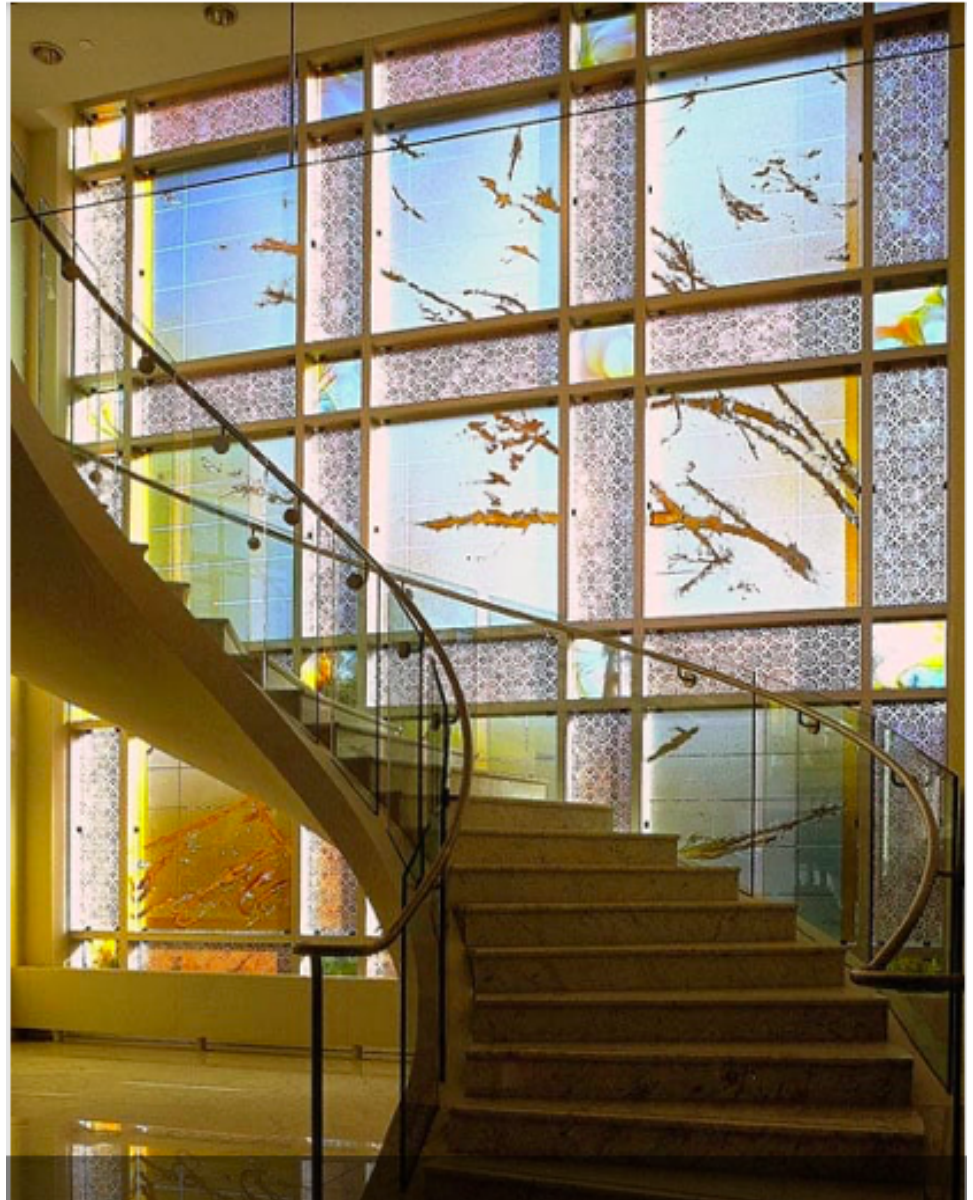
Guévin's individual sculpture practice concentrates more specifically on flameworking, as seen in her 2022 sculpture, *Nanoq* (figs. 3a, 3b, and 3c). Flameworking is a type of glasswork that uses a torch to melt glass, which is then formed by blowing and shaping with tools and hand movements. This sculpture portrays a polar bear standing atop a lush pile of flowers and plants, surrounded by a flock of birds carrying a chalice. Inspired by Inuit mythology, this piece portrays the hunting deity Nanoq (or Nanook), the mighty figure who determines if hunters will be successful in finding and

hunting bears. The composition showcases Guévin's unique visual language in which she intertwines diverse stories that resonate across cultures and geographies. Guévin shared her knowledge as a flameworking teacher at Espace Verre and currently teaches at the Corning Museum of Glass (Corning, New York), the Pilchuck Glass School (Nijiima, Japan), the Pittsburgh Glass Center (Pittsburgh, Pennsylvania) and various private studios around the world. (MEC)

## SARAH HALL

Sarah Hall is an acclaimed Canadian glass artist, educator, and writer who resides in Prince Edward County, Ontario. Her large-scale designs can be found in cathedrals, synagogues, schools, government buildings, and private residences worldwide. She was first introduced to stained glass at the age of nine. At the time, her father served as the Chairman of the Building Committee for the family's church in her hometown of Dundas, Ontario. "I fell in love with colour and light," she says of that time spent in the church. It was then that she decided that she would "make windows" as her life's work. Beginning her studies in stained glass at Sheridan College (Oakville, Ontario), Hall proceeded to study architectural glass in the UK at the Swansea College of Art in Wales and at The City & Guilds of London Institute. She then worked with renowned glass artist Lawrence Lee (1909-2011) during his time as glass master at the Royal College of Art (London, England). She also learned Middle Eastern glasswork techniques in Jerusalem, such as gold-leaf application. She established her own studio in 1980, specializing in contemporary art glass and mosaics. She shared studio space with other notable Canadian glass artists at this time, including Robert Jekyll, Steven Brathwaite, Karl Schantz, and Andrew Kuntz, along with photographers Robert Burley and Andre Beneteau. She continued to expand her knowledge of glasswork in this period, learning methods such as reverse-painted glass, sandblasting, glass etching, mosaic, appliqué, screen printing, and fused glass. She also developed a signature style of building designs "through layering colour and imagery," as she says. Hall also began working with other glass studios, increasingly

fabricating her work in larger facilities in Europe, such as Glasmalerei Peters Studios (Paderborn, Germany), enabling her to work on a monumental scale. In 2019, Sarah received the Order of Canada for her innovative technologies and environmental contributions to architectural glass.



**Figure 1a.** Sarah Hall, *The Sea of Kuwait*, 2003. Antique glass, airbrushed enamels with gold and copper leaf, 793 x 610 cm. Embassy of Kuwait, Ottawa. [View Source](#)





Figure 1b. Sarah Hall, detail of *The Sea of Kuwait*, 2003. [View Source](#)

In 2003, she was commissioned to create a large installation for the foyer of the Embassy of Kuwait in Ottawa, Ontario. This piece, titled *The Sea of Kuwait* (2003) (figs. 1a and 1b), is comprised of sandblasted, air-brushed, and screen-printed antique glass with gold and copper leaf accents, demonstrating the artist's penchant for weaving together ancient and modern techniques, as well as historic references and contemporary designs. In the early 2000s, Hall began incorporating photovoltaic technology into her glass, pioneering the development of environmentally friendly art glass.





**Figure 2.** Sarah Hall, *Science of Light*, 2009. Twelve panels of airbrushed and hand painted glass with embedded solar cells and laminated dichroic grid, and a solar LED fixture, 60 x 182 cm each. [View Source](#)

Developing techniques to embed solar cells into glass, Hall now creates art that can convert solar power into light, as seen in the LED fixtures of *Science of Light* (2009) (fig. 2) at Grass Valley Elementary School in Camus, Washington.



**Figure 3a.** Sarah Hall, *Lux Gloria*, 2011. Airbrushed glass panels with embedded solar cells and laminated dichroic glass, 1128 x 365 cm each. [View Source](#)



**Figure 3b.** Sarah Hall, detail of *Lux Gloria*, 2011. Airbrushed glass panels with embedded solar cells and laminated dichroic glass, 1128 x 365 cm each. [View Source](#)

On a much larger scale, Hall embedded the south façade windows of the Cathedral of the Holy Family in Saskatoon, Saskatchewan (2011) (figs. 3a and 3b) with thousands of solar cells that provide the cathedral, as well as Saskatoon's electrical grid, with power. This use of glass marks a historic shift for the art form, enabling the medium to create electric light. Hall's interest in making glass art that responds to environmental issues has also led to her creation of bird-friendly glass in hopes of fighting the worldwide problem of bird injuries and deaths caused by collisions with glass buildings. Hall has published numerous articles and has authored or co-authored five books on glass. She also taught the art and history of stained glass at Regis College at the University of Toronto. In 2017, Sheridan College created the Sarah Hall Glass Library, preserving hundreds of samples of Hall's glass as an ongoing resource for students and scholars studying glass techniques and experimentation. In 2019, Sarah received the Order of Canada for her innovative technologies and environmental contributions to architectural glass. (ORO)

## NEIL HANSCOMB AND GISELA RUEHE

Neil Hanscomb and Gisela Ruehe, a husband-and-wife duo based in Elora, Ontario, founded Hanscomb Glass Studio in 1983. Hanscomb, born in Leicester, England, immigrated to Canada during his childhood. After spending time in both countries in his youth and initially pursuing a woodworking apprenticeship, he discovered his passion for glass. Ruehe, hailing from Münster, Germany, crossed paths with Hanscomb during a gap year in Canada, and in 1984, she immigrated to join him in their creative endeavours. Over the past four decades, their studio and shop have grown to specialise in stained, fused, and leaded glass window design and glass giftware. Hanscomb leads the design and creation of the studio's windows. His work is recognized for its signature contemporary style, inspired by the artist's studies at the Pilchuck Glass School (Stanwood, Washington) and the Banff Centre for the Arts (Alberta), particularly under the guidance of renowned German artist Johannes Schreiter. A profile of Hanscomb on the Elora Fergus Arts Council website describes this influence: "Schreiter's use of analogy, of large spaces against concentrated forms and of expressive, non-functional lead lines has opened for Neil a powerful range of visual and lyric expression in glass." Ruehe, an accomplished flameworker, lends her expertise to crafting Hanscomb Glass ornaments and decorative objects while managing the studio's day-to-day operations.



**Figure 1.** Hanscomb Glass Studio, *Chapel of Trillium Lutheran Church*, 1996. Stained glass window, dimensions unknown. [View Source](#)



Their partnership has resulted in an extensive portfolio of commissions, including a notable installation in the University of Guelph's MacNaughton Science Building in 1989 and several ecclesiastical works, such as the windows for the chapel of Trillium Lutheran Church in Waterloo, Ontario, in 1996 (fig. 1). In the late 1990s, the duo closed their store for a period to launch a line of wholesale, environmentally friendly products crafted from recycled glassware. Their commitment to sustainability continues to be apparent in their innovative use of repurposed glass.



**Figure 2.** Hanscomb Glass Studio, *Bottle Wind Chimes*, n.d. Repurposed glass, dimensions unknown. [View Source](#)

They often transform post-consumer glass into unique works of art, as seen in their *Bottle Wind Chimes* (fig. 2). In the early 2000s, Hanscomb's approach to stained glass continued to evolve, shifting increasingly towards minimalism with a focus on texture and light over colour.



**Figure 3a.** Hanscomb Glass Studio, *Stained Glass Window*, 2002. Stained glass, dimensions unknown. [View Source](#)



**Figure 3a.** Hanscomb Glass Studio, detail of *Stained-Glass Window*, 2002. Stained glass, dimensions unknown. [View Source](#)

His current windows and decorative hangings—which he calls “panels” and “portals”—are characterised by their minimal palette, organic designs, expressive wire overlays, and rough cast glass elements, as seen in his 2022 custom window (figs. 3a and 3b). Blending mouth-blown and repurposed glass in various textures, as well as traditional stained-glass techniques with contemporary abstraction, Hanscomb’s works are a harmonious fusion of past and present. He is also dedicated to heritage stained-glass restoration and preservation. Hanscomb and Ruehe have travelled abroad extensively, their travels serving as a source of inspiration and enriching their creative practices with new perspectives and ideas. (HRC)



## LUTZ HAUFSCHILD

Lutz Haufschild is a sculptor, painter, and glass artist internationally recognized for integrating art and architecture. Born in Breslau, Germany, Haufschild paid for his university studies in the arts by making stained glass windows for private homes. He graduated from the Advanced Institute of Art and Technology in Hannover, Germany, with an MFA (equivalent) degree. He immigrated to Canada in the 1960s after graduation, continuing his work in glass in his new country. Today, Haufschild lives and works in Vancouver, British Columbia. In 1980, he received a major commission to create windows for Westminster Abbey Church in Mission, British Columbia. He was awarded the Saidye Bronfman Award for Excellence in the Crafts in 1985. Haufschild is a member of the Royal Canadian Academy (RCA).

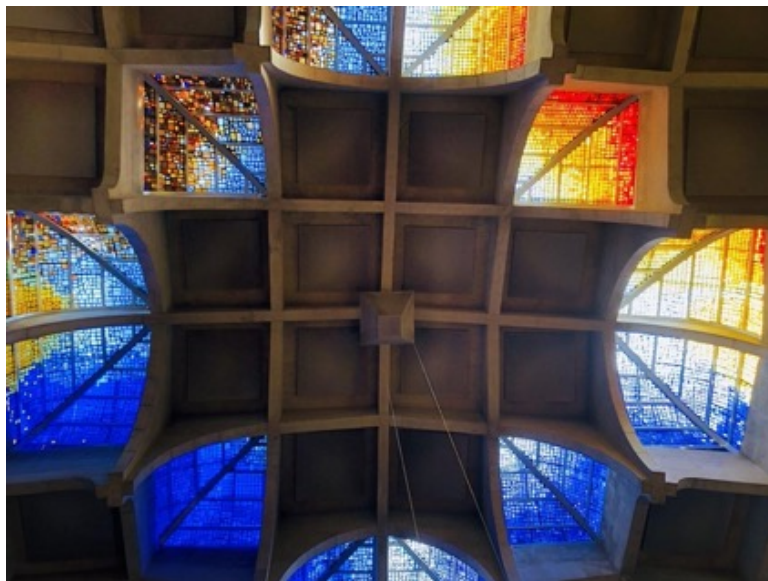


**Figure 1a.** Lutz Haufschild, *Four Elements*, 1980-81. Sixty-four windows, cast glass set in concrete relief, 730 x 122 cm each. Westminster Abbey Church, Mission. [View Source](#)





**Figure 1b.** Lutz Haufschild, *Four Elements*, 1980-81. Sixty-four windows, cast glass set in concrete relief, 730 x 122 cm each. Westminster Abbey Church, Mission. [View Source](#)



**Figure 1c.** Lutz Haufschild, *Four Elements*, 1980-81. Sixty-four windows, cast glass set in concrete relief, 730 x 122 cm each. Westminster Abbey Church, Mission. [View Source](#)

The resulting works, titled *Four Elements* (1980-1981) (figs. 1a, 1b, and 1c), interpret the elements in vibrant dalle de verre glass. This monumental project played a crucial role in launching Haufschild's

career. He has completed over 200 stained glass and sculptural projects, as well as thirty-five ecclesiastical commissions worldwide.



**Figure 2a.** Lutz Haufschild, *Light in Equipoise*, n.d. Bevels laminated to float glass, dimensions unknown. [View Source](#)



**Figure 2b.** Lutz Haufschild, *Light in Equipoise*, n.d. Bevels laminated to float glass, dimensions unknown. [View Source](#)





**Figure 2c.** Lutz Haufschild, detail of *Light in Equipoise*, n.d. Bevels laminated to float glass, dimensions unknown. [View Source](#)

Haufschild is known for collaborating with clients and architects to integrate glass art into built environments, as demonstrated by his *Light in Equipoise* installation for a private home in Ottawa, Ontario. (figs. 2a, 2b, and 2c). The artist describes the bevelled glass curtains he created for this residence, writing that *Light in Equipoise* "separates the spacious sky-lit foyer from the living areas of this distinctive residence. More than 8500 bevels, laminated to both sides of tempered glass panels, offer an elegant introduction to the home. When closed, the glass veil provides privacy; but when guests are being entertained, the centre slides first outwards and then sideways, allowing guests to move freely between the different areas." Whether opened or closed, the panels allow natural light to stream into the home, reflecting the artist's belief that light is his "true medium."



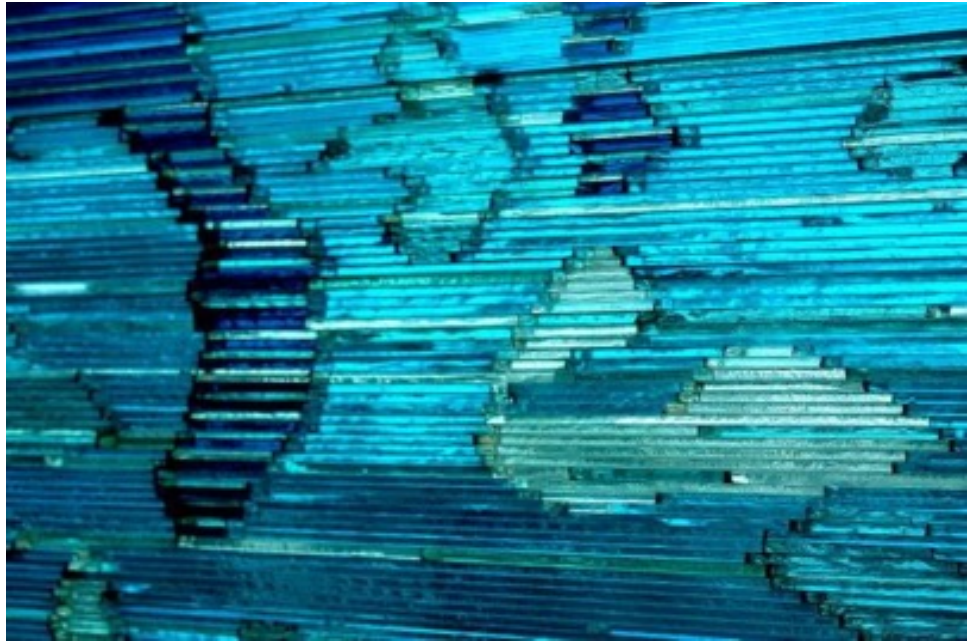
**Figure 3a.** Lutz Haufschild, *The Great Wave*, 1996. Layers of tinted float glass, 10 x 40 m. Vancouver International Airport. [View Source](#)

Haufschild's 1996 commission, *Great Wave*, greets visitors at the Vancouver International Airport (fig. 3a).



**Figure 3b.** Lutz Haufschild, detail of *The Great Wave*, 1996. Layers of tinted float glass, 10 x 40 m. Vancouver International Airport. [View Source](#)





**Figure 3c.** Lutz Haufschild, detail of *The Great Wave*, 1996. Layers of tinted float glass, 10 x 40 m. Vancouver International Airport. [View Source](#)

The artist cut and assembled thousands of 2.5 cm wide strips of float glass in various tints to create the effect of rolling waves along a forty-meter-long wall (figs. 3b and 3c). The resulting variation in colours produced an undulating effect that reflects the weather and light conditions, changing throughout the day and with the transitions of the seasons. Outside his studio, Haufschild promotes sculpture and stained glass by giving lectures and publishing or editing articles on these topics. He has served on several arts governing boards, including the Canadian Craft Museum (Vancouver), Artists in Stained Glass, and the Institute for Stained Glass in Canada. His extensive travels have greatly inspired his creative practice. (HRC)

## ROBERT HELD

Robert Held, hailed as the “Grandfather” of Canadian glassblowing, is based in Parksville, British Columbia. Born and raised in a creative family in Santa Ana, California, he initially trained as a painter and ceramicist. In the late 1960s, Held immigrated to Canada, drawn by the opportunity to lead the Ceramics Department at Sheridan College in Oakville, Ontario. His practice

and subsequent career reoriented in 1968 upon his discovery of glassmaking while attending the Penland School of Craft in North Carolina. Held returned to Sheridan and established Canada's first college-level hot glass program in 1969, pioneering glass art education in the country while simultaneously developing his own studio practice. He was fascinated by the fluidity of glass and its ability to fuse his favourite qualities of painting and ceramics. He explains, "Glassblowing allows me to explore both painterly concerns and my fascination with surface decoration while continuing to challenge the other physical and creative skills required to take the vessel shape in ever new directions."



**Figure 1.** Robert Held, *Vase-Haiku Moment*, n.d. Glass blown vase, 21.5 x 14 x 33 cm. National Winner for the BMO 1st Art! Competition. [View Source](#)

He has created a wide range of glass objects in forms derived from pottery with richly decorated surfaces, as seen in *Vase-Haiku Moment* (fig. 1). In 1977, Held left Sheridan to open his own studio,

Skookum Art Glass, in Calgary, Alberta. Subsequently, he relocated to Vancouver, British Columbia in 1987, establishing Robert Held Art Glass in Kitsilano. Converting a former Boeing Company building into a studio and gallery space, Held hired a number of glass artists and gallery professionals, becoming Canada's largest glass studio at that time. His studio produced a myriad of glass vessels, decorative objects, and jewellery, often inspired by the natural world and historical glassmaking techniques.



**Figure 2a.** Robert Held, *California Poppy, Heart Paperweight Small*, n.d. Blown glass, 5 x 6.35 cm approx. [View Source](#)



**Figure 2b.** Robert Held, *Flower Bouquet, Heart Paperweight Small*, n.d. Blown glass, 5 x 6.35 cm. [View Source](#)

His glass giftware was sold wholesale to shops worldwide, most recognisably his glass heart paperweights (figs. 2a and 2b), of which he estimates having made approximately 1.5 million during his career. Alongside giftware, Held also created bespoke art pieces, site-specific installations, and works for exhibitions.



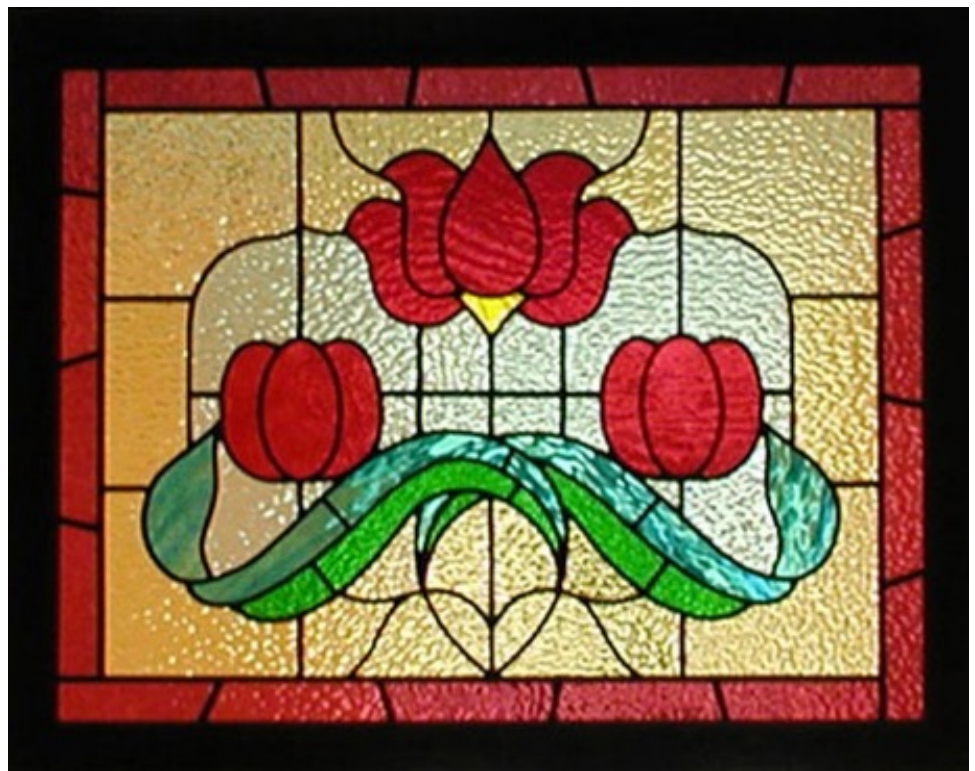


**Figure 3.** Robert Held, prototype for *The Northern Lights*, 2002. Bowl in blown glass with 24K gold, dimensions unknown. The Royal Collection. [View Source](#)

In 2002, he was commissioned to create *The Northern Lights* (fig. 3), a dichroic glass bowl adorned with 24K gold maple leaves, presented to Queen Elizabeth II in honour of her Golden Jubilee. After thirty-seven years of work in Vancouver, Held moved to Parksville in 2013, where he downsized his production. His new home brought fresh collaborations and sources of inspiration. Retiring in September 2023, Held has left an indelible mark on the Canadian studio glass movement and fine craft education, influencing a generation of glass workers. In his retirement, he plans to continue creating art and experimenting with new media. "Now, after over fifty years of blowing glass, I still love the act of creating art from this molten mass of sand with my own breath," says Held. "Hopefully, breathing life and beauty into each piece." (HF)

## BEV HEWITT

Stained glass artist Bev Hewitt lives and works in Stratford, Ontario. Hewitt was born in Chester, England, and served in the British Army for many years as a telecommunications technician. While serving overseas, he met his wife, a Canadian, leading him later to immigrate to Canada. Looking for a hobby, Hewitt began taking stained glass classes, eventually studying and apprenticing under Scotty Giffen at Fanshawe College (London, Ontario). He developed his skills as a hobbyist for over a decade before opening his own business, Gemini Art Glass. Today, Hewitt designs and constructs custom windows, stand-alone glass pieces, and lampshades in a variety of stained-glass styles, ranging, as he says, "from traditional Victorian style leaded windows, to intricate floral pieces... from geometric designs following Islamic Art to abstract pieces with a wealth of textures and colours."



**Figure 1.** Bev Hewitt, *Victorian Design 2*, n.d. Leaded stained glass, dimensions unknown. [View Source](#)

His *Victorian Design 2* window (fig. 1), for example, reflects leaded windows from the Victorian period, featuring symmetrical, simplified red flowers with gently curling leaves.



**Figure 2.** Bev Hewitt, *Group of Seven 1*, n.d. Leaded stained glass, dimensions unknown. [View Source](#)

Hewitt has also interpreted the landscapes of the Group of Seven into glassworks, creating stained glass windows that highlight Canada's natural beauty and art history, as seen in *Group of Seven 1* (fig. 2). He primarily creates commissions for domestic settings but has also been a member of the Art in the Park Stratford Association for several years, where he displays and sells his work alongside other artists during the summer season.





**Figure 3.** Bev Hewitt, *Phillip Hewitt Memorial Window*, n.d. Leaded stained glass, dimensions unknown. [View Source](#)

Hewitt's window, the *Phillip Hewitt Memorial Window* (fig. 3), created after the loss of his father, hangs in the Chapel of Rest in Chester, U.K. The window features a bouquet of symbolic wildflowers—poppies, wild daffodils, and forget-me-nots. Hewitt teaches introductory stained-glass classes. His practice also encompasses repair and restoration work; he says he gets "a great deal of satisfaction in returning a broken piece to its former glory." (HF)



## JOHN HIGHLEY

John Highley is a glass artist and designer based in Hamilton, Ontario. He has collaborated with artist Scott Culp for over twenty years, producing a diverse range of stained-glass designs and mosaic pieces under their business, Group of 2 Glass. After training at Abbey Stained Glass in Burlington, Ontario, Highley began his career crafting windowpanes with traditional copper foil glass techniques. He later shifted to working primarily in glass mosaic, exploring the medium's ability to portray intricate designs in glass. Highley's mosaics span a spectrum of sizes, from small decorative works to public installations, in a vibrant colour palette. A longstanding member of the artists-run collective, Artistic Group of Glass (AGOG), Highley collaborates with fellow artists Siobhan Lynch, Teresa Seaton, John Storey, and Joe Speck, contributing to a vision of promoting glass art.

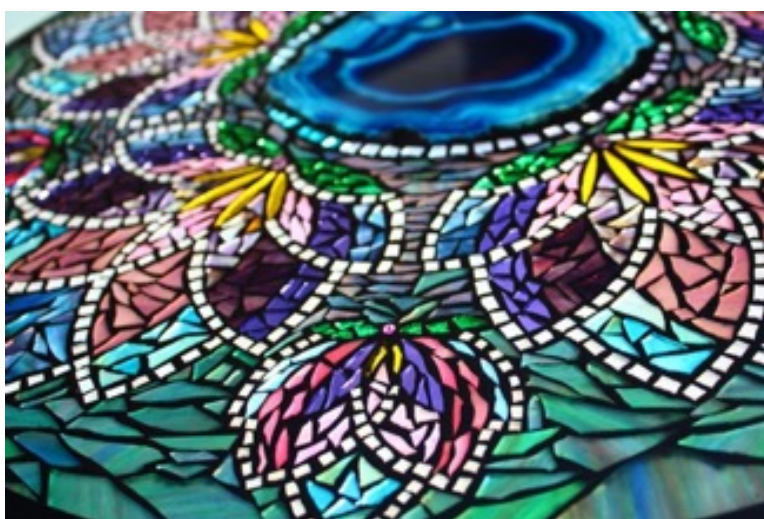


**Figure 1.** John Highley, Siobhan Lynch, Teresa Seaton, and Joe Speck, *Confluence*, 2014. Stained glass, copper foiling, mosaic, kiln glass, dimensions unknown. [View Source](#)

In 2014, the collective unveiled *Confluence* (fig. 1), a sculptural work that merges each artist's individual style and techniques. The piece comprises five stacked glass disks, each created by a different artist around the theme of water. Highley's contribution, *Disk 2*, captures the fluidity and movement of water in a swirling blue-green mosaic. In 2022, AGOG's *Rose Window: Revisited and Reimagined* exhibition was displayed at the Canadian Clay and Glass Gallery in Waterloo, Ontario. This exhibition featured over thirty works that reimagine the Gothic rose window in contemporary terms and various glass approaches.



**Figure 2a.** John Highley, *Monet's Pond*, 2019. Glass mosaic, dimensions unknown. Photo credit: Scott Culp. [View Source](#)



**Figure 2b.** John Highley, detail of *Monet's Pond*, 2019. Glass mosaic, dimensions unknown. Photo credit: Scott Culp. [View Source](#)

In *Monet's Pond* (2019) (figs. 2a and 2b), Highley uses the shape of the rose window to explore the colours and themes found in Claude Monet's famous landscape paintings.



**Figure 2c.** John Highley, Siobhan Lynch, Teresa Seaton, and Joe Speck, *Hope Grows*, 2020. Glass with oak frame, 135 x 135 x 7.65 cm. [View Source](#)

AGOG's artists worked together to design and fabricate *For Hope Grows* (2020) (fig. 2c) for their *Rose Window* exhibition. This window, divided into six equally sized, petal-shaped panels, features colourful imagery of flora and fauna, celebrating nature and the passage of time through the seasons.





**Figure 3a.** John Highley, *Monarch Dance*, 2023. Glass mosaic, dimensions unknown. [View Source](#)



**Figure 3b.** John Highley, detail of *Monarch Dance*, 2023. Glass mosaic, dimensions unknown. [View Source](#)



**Figure 3c.** John Highley, *Monarch Dance*, 2023. Installation view. Glass mosaic, dimensions unknown. Sculpture Trail, Burlington. [View Source](#)

Outside of this group exhibition, Highley remains interested in creating circular mosaics, primarily in the form of glass mandalas. His contribution to the Burlington Artist's Walk in 2023, a mandala titled *Monarch Dance* (figs. 3a, 3b, and 3c), was displayed publicly on the city's waterfront "Sculpture Trail," encouraging appreciation for biodiversity. In a profile of the artists of AGOG, author and potter Bethany Scott describes Highley's time-consuming and meditative practice of building glass mandalas, writing: "Highley's work is a chromatic journey ... A master-class in patience, John trusts that every piece will eventually come together in the end. His is the craft of being present." (SS)

## GUY HOLLINGTON

Vancouver, British Columbia-based glassblower Guy Hollington came to glass almost by accident. As he explains, an offhand comment about glass art from a friend, "led to an introductory six-week course that then morphed into a passion for the blown glass medium." He went on to study glassblowing, refining his technique over the past decade. "For me," Hollington writes, "glass is a medium that incorporates both pre-planning and spontaneity. As most works are completed within a single session it is important to understand how I want to blend the color with the fluidity of the glass towards its final form. But, at the same time, allow the medium to push back and suggest new directions and possibilities." Hollington creates his studio pieces in partnership with fellow glassblower Jeff Lowe, whom Hollington assists in turn. Their multi-year creative relationship has resulted in an intuitive sense of one another's needs and workflows. Hollington's glassworks, almost always functional, are crafted with their eventual homes in mind. "I want my finished pieces to become part of everyday living for the collector," he says. "Something that they can find soothing, reflective, and that will provide utility." Hollington often creates vases characterized by their shape: a hollowed body with a bulbous base which narrows at the tip into a diagonal opening.



**Figure 1.** Guy Hollington, *Feathered Multicolour*, n.d. 36.8 x 20.3 x 7.6 cm. [View Source](#)

*Feathered Multicolour* (fig. 1) is an example of Hollington's distinctive vase shape and his experimental use of swirling colour. He often sandblasts his vessels with imagery. This process involves cutting pieces of resist material by hand and meticulously placing them on the glass object to achieve the desired pattern. The small pieces of resist block the sandblaster, leaving a permanently etched relief pattern in the glass after it is passed over with the machine.





**Figure 2.** Guy Hollington, *Vines*, 2022. Handblown glass and sandblasted design, 30.5 x 21.6 x 7.6 cm. [View Source](#)

The delicate leaves adorning *Vines* (2022) (fig. 2) are a characteristic example of Hollington's detailed sandblasted surface designs. This piece was part of a collection displayed at the Avenue Gallery (Victoria, British Columbia), in August 2022, where Hollington also sells his work.



**Figure 3.** Guy Hollington, *Sky Blue Pendant Light Incalmo with Frosted Raindrops*, n.d. Glass, approx. 24 x 12.7 cm. [View Source](#)

Hollington also creates handblown and sandblasted pendant lights as functional pieces for the home, as seen in *Sky Blue Pendant Light Incalmo with Frosted Raindrops* (fig. 3). (SW)

## ALEXI HUNTER

Alexi Hunter has been blowing glass at Kingston Glass Studio & Gallery in Kingston, Ontario, which he owns with his studio partner and spouse, Mariel Waddell, since 2006. Hunter and Waddell's work is deeply informed by their partnership—they have been working together since 2003, creating individual and collaborative functional and decorative pieces. Both Hunter and Waddell draw inspiration from nature—the flora and fauna surrounding his family's Ontario farm for Hunter, and the tropical beauty of her Trinidadian home for Waddell.



**Figure 1a.** Alexi Hunter, *New and Used – Large Tourmaline*, n.d. Blown glass and metal, dimensions unknown. [View Source](#)



**Figure 1b.** Alexi Hunter, *New and Used – Large Tourmaline*, n.d. Blown glass and metal, dimensions unknown. [View Source](#)

One piece that draws explicitly from Hunter's memories of his rural childhood is *New and Used – Large Tourmaline* (figs. 1a and 1b), a glass vase punctured across its middle by rusting metal rods. This metal element, the artist explains, is a nod to "the natural decay of metal artefacts such as rusting old machinery and tools." Hunter explains that he is drawn to glassblowing "because it combines mental creativity with the physical nature of working hot glass into simple forms and then altering them with a variety of details. This artistic duality is often reflected in my work where I unite different materials in a harmonious way."

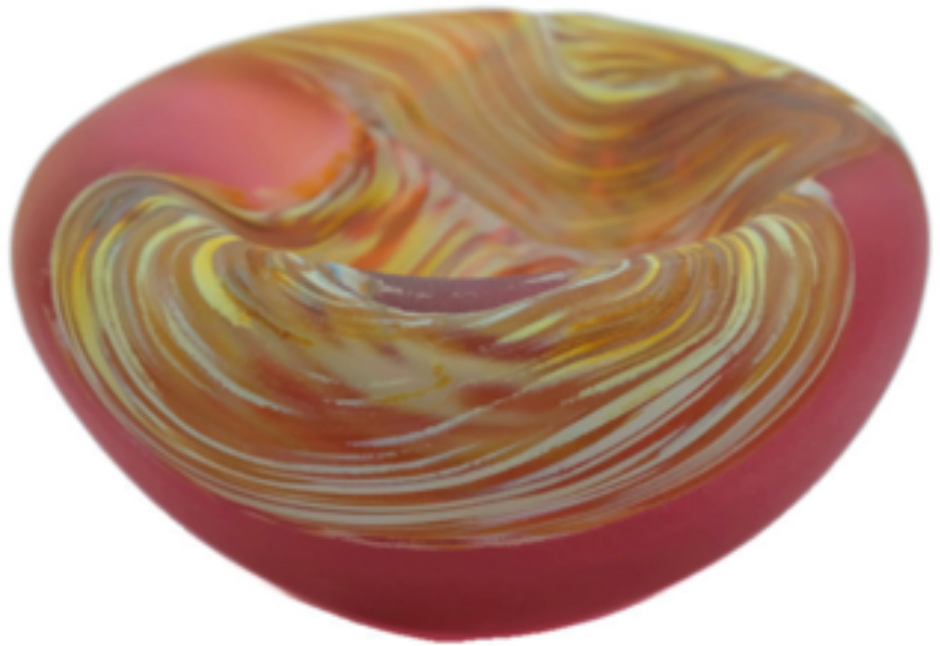




**Figure 2.** Alexi Hunter, *Flava Vases*, n.d. Blown glass, dimensions variable.

[View Source](#)

His *Flava Vases* series (fig. 2), with their curved bases and pointed, flared lips, reflect Hunter's interest in simple, organic forms. He alters the frosted blues and greens of these vessels with bright splashes of contrasting oranges that seem to ripple out from singular points. In describing this series, Sharon Harrison writes that Hunter's glassblowing is "both sculptural and technical as his pieces focus on line accented by bright flecks of colour."



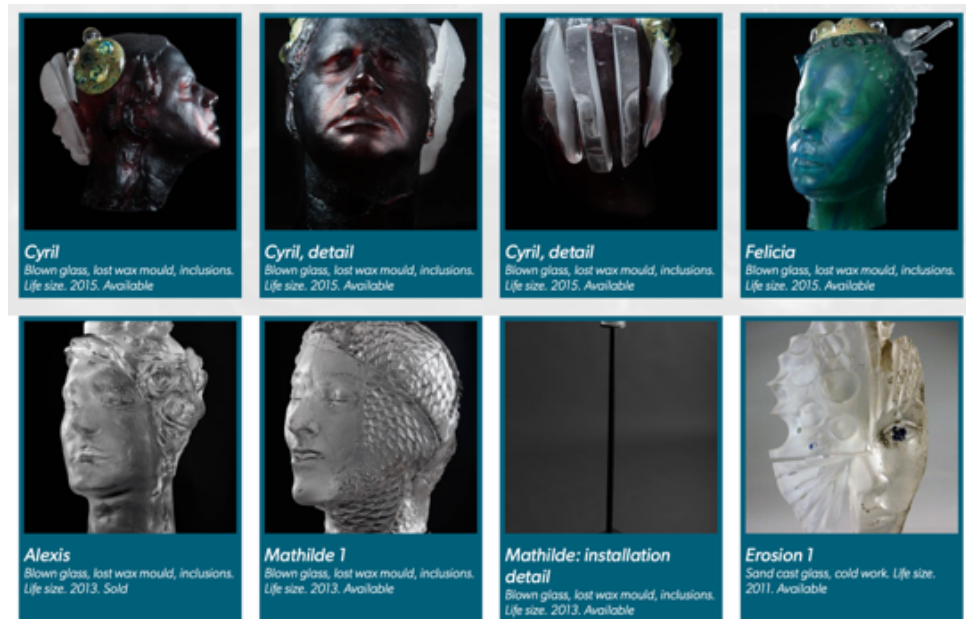
**Figure 3.** Alexi Hunter, *Small Sunk Root Bowl*, n.d. Blown glass, 19 x 7.6 cm.

[View Source](#)

In his *Small Sunk Root Bowl* (fig. 3), warm-toned pinks are offset by curving, yellow-white lines, that recall the winding roots of a tree, as well as the repetitions of concentric tree rings. Waddell and Hunter teach classes and host events and exhibitions at Kingston Glass Studio & Gallery regularly. One such event, titled *Holiday Handcasting* in December 2016, featured many of Hunter's vases and bowls alongside a selection of the pair's glass tree ornaments. (SW)

## ALEXANDRE HUPÉ

Alexandre Hupé creates functional glassware, large-scale LED installations, and complex sculptures in blown, solid, and sand-casted glass. He travels regularly, having lived in Quebec, Ontario, and British Columbia in recent years. Many of Hupé's works examine the ways in which human beings, in his own words, "are shaped by their environment."



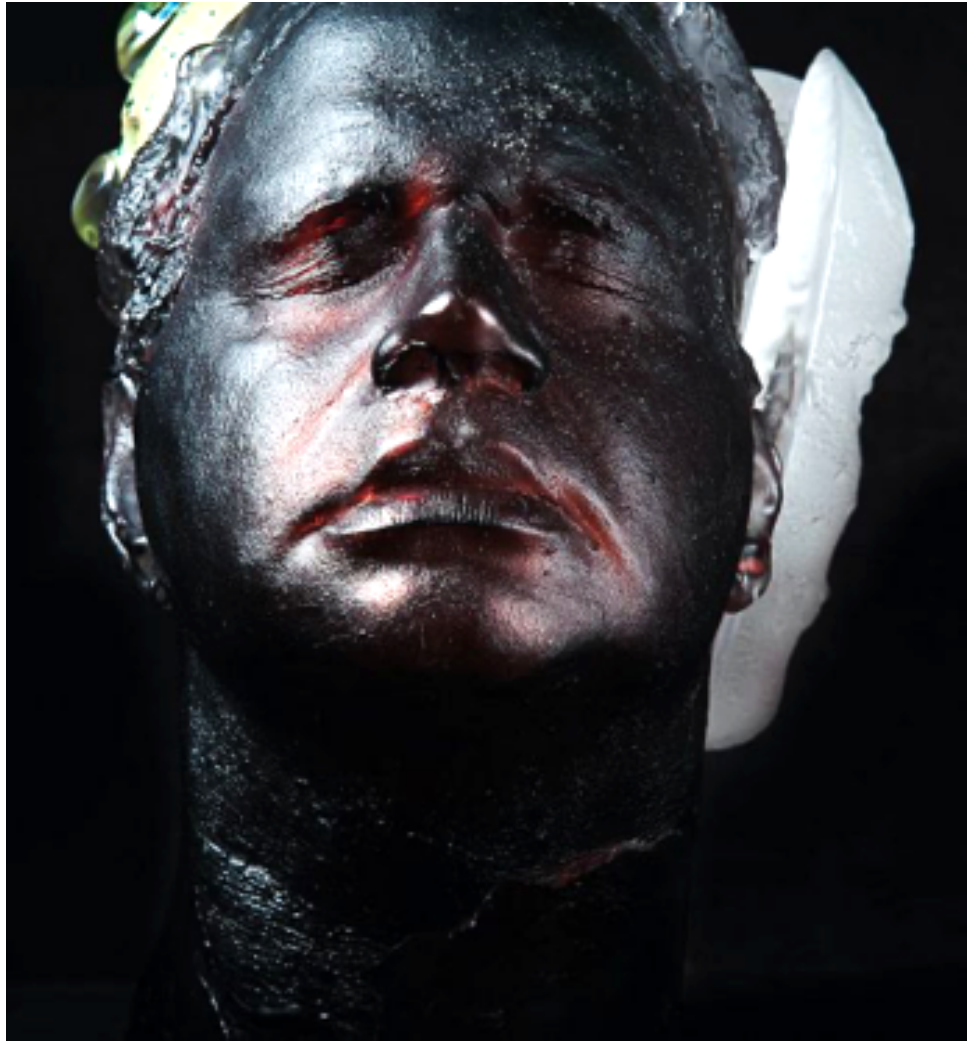
**Figure 1a.** Alexandre Hupé, *Census Project*, 2011-2015. Blown glass, dimensions vary. [View Source](#)

This creative interest is apparent in his early sculptural series, *Census Project* (2011-2015) (fig. 1a), composed of life-sized human heads, each titled with common names, such as *Cyril*, *Felicia*, *Alexis* or *Mathilde*. Formed with moulded glass and adorned with unusual glass objects that the artist views as representations of the figure's environment, each head is entirely unique.



**Figure 1b.** Alexandre Hupé, *Cyril*, 2015. Blown glass, lost wax mould, inclusions, dimensions unknown. [View Source](#)





**Figure 1c.** Alexandre Hupé, *Cyril*, 2015. Cyril, 2014, 11 x 12 x 12 in. Blown glass, lost wax mould, inclusions, dimensions unknown. [View Source](#)

The deep reddish-brown face of *Cyril* (2015) (figs. 1b and 1c), for example, appears pained. The figure bears a second clear glass face or mask on the back of its head, while accumulations made of varying coloured and textured glass seem to adhere to its temples like barnacles on a ship. Cyril was included in the exhibition *Voices* (Canadian Clay and Gallery, Waterloo, September 24, 2022, until January 15, 2023). Hupé's exploration of how people are shaped by their surroundings is also informed by his relationship with nature, fostered through outdoor hobbies such as rock climbing, reforestation, tree planting, and cross-Canadian travel.



**Figure 2a.** Alexandre Hupé, installation view of *Tigra Lumina*, n.d. Solid glass, LED lights, dimensions vary. [View Source](#)



**Figure 2b.** Alexandre Hupé, detail of *Tigra Lumina*, n.d. Solid glass, LED lights, dimensions vary. [View Source](#)

He places many of his larger-scale light installations in natural settings, as seen in his *Tigra Lumina* series (figs. 2a and 2b). Hupé

connects the light-refracting optical rods that comprise *Tiga Lumina* to LED mapping applications, allowing him to change the colour and saturation digitally and, by extension, to stage outdoor light shows.



**Figure 3.** Alexandre Hupé, *Flower of Life*, n.d. Wood, glass, LED lights, 40.5 x 35 cm.  
[View Source](#)

Hupé has translated this technology to a domestic scale in his series of handcrafted glass LED lamps, *Flower of Life* (fig. 3), which are also connected to a customizable app. These lamps are set into hexagonal wooden frames that can stand alone or be mounted in custom configurations to decorate whole walls or as patterned, luminous floor tiles. Hupé's installation work was featured in the group exhibition of large-scale sculptural glassworks, *25 Years of Fusion* (curated by Susan Edgerley for Espace Verre, Montreal, Quebec, 2018). He served as Vice President of the Glass Art Association of Canada (GAAC) from 2017-2022. (SW).

## OWEN JOHNSON

Owen Johnson is a Toronto, Ontario-based glass artist and sculptor, originally from Australia's southeastern coast near Melbourne. His

passion for design led him to pursue training as a draftsman. However, it was his discovery of a love for creating art, especially glass objects, that set him on his artistic path. Johnson honed his craft by studying under Australian glass artists Richard Whiteley and Jane Bruce. Johnson's studies took him to London, UK, where he completed a PhD with a research project titled, *Glass, Pattern and Translation: A Practical Exploration of Decorative Idiom and Material Mistranslation using Glass Murrini*. This research has deeply influenced his artistic practice. In 2014, Johnson relocated to Canada, taking on the position of acting studio head for the glass workshop at Sheridan College in Oakville, Ontario. He held this role for two years and continues to teach at Sheridan while also developing his personal art practice. Much of his work begins with the close study and translation of ornamental structures from historical sources, such as Moorish plasterwork or the Kashmiri textile pattern of paisley. Johnson's primary interest in pattern lies in its ability to explore aspects of both the infinite and the finite.





**Figure 1a.** Owen Johnson, *Untitled No. 9 (Paisley Abstraction)*, 2016. Hotworked and fused glass murrine, coldworked with metal brackets, 43.5 x 62.5 x 2.5 cm. [View Source](#)

Johnson's approach involves a deliberate "mistranslation" of these patterns, abstracting them with tools like computer modelling and photomontage, as demonstrated in *Untitled No. 9 (Paisley Abstraction)* (2016) (fig. 1a).



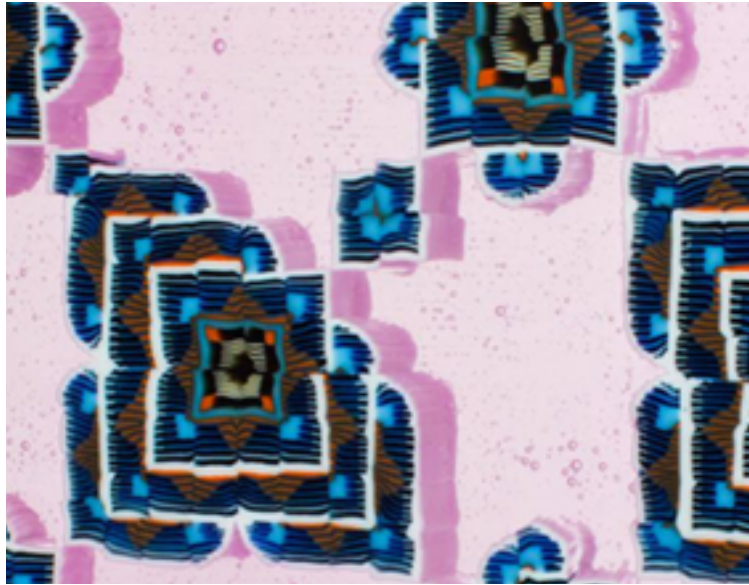
**Figure 1b.** Owen Johnson, detail of *Untitled No. 9 (Paisley Abstraction)*, 2016. Hotworked and fused glass murrine, coldworked with metal brackets, 43.5 x 62.5 x 2.5 cm. [View Source](#)

Here, Johnson's manipulation of the repeating paisley pattern creates a new iterative design that appears to melt and warp, with altered colours (fig. 1b). To make these appropriated and altered patterns, Johnson uses the glass murrine technique, where strips of colour are layered into a loaf-shaped form, stretched into a thin tube, and then cut into small medallions to reveal the intricate design in miniature detail.



**Figure 2a.** Owen Johnson, *Untitled No.9 (Moorish Sonnet)*, 2016. Hot worked and fused glass murrine, coldworked with metal brackets, 32 x 41.5 x 2.5 cm. [View Source](#)





**Figure 2b.** Owen Johnson, detail of *Untitled No.9 (Moorish Sonnet)*, 2016. [View Source](#)

These small medallions can then be arranged and worked into compositions, as seen in *Untitled No. 9 (Moorish Sonnet)* (2016) (fig. 2a), which exemplifies another historical source of inspiration (fig. 2b).





**Figure 3.** Owen Johnson, *The Scent Bottle Opened*, n.d. Cast glass, 17.5 x 11 x 4 in. [View Source](#)

The artist's more recent work incorporates his interest in patterns and colour into voluminous and three-dimensional forms, as seen in the standing piece *The Scent Bottle Opened* (fig. 3), where he uses cast glass to warp richly detailed patterns reminiscent of nineteenth-century textiles. The irregular, twisting form magnifies and multiplies the pink, orange, and green pattern, creating a design that appears to stretch and contract organically and a surface that catches and reflects light in captivating ways. In addition to his glass art, Johnson has also delved into drawing and sound installation, contributing an interactive drum installation and sound library to the Summer Show at Florence Trust (London, UK, curated by Gill Hedley, 2008). (SW)

## JOHN KEPKIEWICZ

John Kepkiewicz is a glass blower based in Hawkesville, Ontario, where he operates Thorn Glass Studio. He describes his journey to becoming a glass artist, writing, "I have been working with glass since 1979.... Fascination with glass began in my late teenage years, when I found myself collecting unusual and even gaudy examples of decorative 19<sup>th</sup>-century glass. Initially drawn by the technical challenge the medium presents, I still enjoy the limitless possibilities that glass has to offer." His work combines traditional glass-blowing techniques with expressionistic aesthetics, aligning with the studio craft movement. He states that he "thrives on the intense focus needed to control the classic, symmetrical bowls, vases, plates, goblets and paperweights," all of which demand mastery in the manipulation of molten glass. For many years, he collaborated with Heather Wood, with whom he originally co-founded Thorn Glass Studio in 1984. Wood, trained as a textile designer, contributed patterns that were then transferred onto Kepkiewicz's glass objects using resists before sandblasting.



**Figure 1a.** John Kepkiewicz and Heather Wood (Thorn Glass Studio), *Man, Leaf & Dog*, 1992. Glass, 24 cm in height. [View Source](#)



**Figure 1b.** John Kepkiewicz and Heather Wood (Thorn Glass Studio), detail of *Man, Leaf & Dog*, 1992. Glass, 24 cm in height. [View Source](#)

This process yielded intricately etched surfaces that showcase designs inspired by nature, such as the vase *Man, Leaf & Dog* (1992) (figs. 1a and 1b). The outcomes of their collaboration were notably exhibited at the Canadian Clay and Glass Gallery (Waterloo, Ontario) in 2004, in the retrospective exhibition *Forms and Surface: A Survey of Thorn Glass 1984-2004*. In his individual practice, Kepkiewicz creates similar vessel forms but diverges in decoration, colours, and finishes.





**Figure 2a.** John Kepkiewicz (Thorn Glass Studio), *Tangled Garden #3*, 2007. Glass, 14 x 31.75 cm. [View Source](#)



**Figure 2b.** John Kepkiewicz (Thorn Glass Studio), *Tangled Garden #7*, n.d. Glass, 14 x 31.75 cm. [View Source](#)

His *Tangled Garden* series—as seen in the vases, *Tangled Garden #3* and *Tangled Garden #7* (figs. 2a and 2b)—highlights the artist's rich and vibrant colour palette. The simple form of the vase serves as a canvas for his expressive use of glass, where patterns drawn from nature take centre stage. Kepkiewicz's passion for gardening greatly influenced this series, as he explains, "[This series] is an interpretation of my own garden; both imagined and real. I live

along the Conestoga River in North Waterloo County. As a metaphor, the garden is a symbol for our all too often complex and messy lives, even as we see great beauty there." His life-long interests in mechanical technologies, motorcycles, and vintage cars also influence his technological approach to glass.



**Figure 3.** John Kepkiewicz (Thorn Glass Studio), *Ocean Vase*, n.d., 15 x 6 in. [View Source](#)

Kepkiewicz continues to create glassworks such as *Ocean Vase*, and to share his mastery of glass blowing with students and apprentices, passing down his skills to the next generation of artists (fig. 3). (MEC)

## BENJAMIN KICKERT

Born and raised in Vancouver, British Columbia, Benjamin Kikkert is a glassblower who calls the city's Granville Island home for his workshop and gallery, Vancouver Studio Glass. Multiple glass artists work within this studio, which is open to the public, allowing visitors a glimpse into fine studio glass production. Kikkert's passion for performance and studio arts led him to glass-blowing, as he explains: "When I'm working in the studio, it's like performing music: every note I hit is recorded permanently in a three-dimensional glass object." Distinguished by its unique textural quality, Kikkert's glasswork draws inspiration from marine artifacts, coastal geographies, and stark landscapes. Challenging conventional assumptions about the appearance of glass, he opts for gritty textures instead of the typical smooth and transparent surfaces, creating pieces that appear as if they had just emerged from the depths of the ocean. He states: "What I find fulfilling is to study a place, examine a culture or history, and allude to it through the small details of the glass objects I make. I want someone to come across a bottle in my shop and think that it came from another time, maybe from a strange land or ocean, or to find barnacle-covered fishing floats, still warm from the furnace, that look like they're 100 years old." Boatyards, derelict wharves, and shipwrecks hold both formal and cultural significance for Kikkert. Using heavily textured hot glass and patinaed materials, he reproduces such maritime imagery, using it as a metaphor to illustrate the impact of human activities on coastal landscapes through industrial development and resource extraction.





**Figure 1.** Benjamin Kikkert, *Unknown title*, n.d. Glass, dimensions unknown. [View Source](#)

The artist aims to represent natural elements such as wind or the sprawl of a creek bed, transforming the experience of being in nature into form, colour, and texture, as seen in this shoreline sculptural piece (fig. 1). Kikkert's creative process is initiated by in-depth studies of landscapes and the people inhabiting them; he often travels to encounter new sites firsthand. In 2017, he was one of thirteen artists invited on different legs of a voyage with the former Coast Guard icebreaker Canada C3, as it journeyed from Toronto, Ontario, through the Northwest Passage and then south to Victoria, British Columbia. The participating artists then created works in response to their experiences, showcased in *Open Channels*, an exhibition curated by Melissa Rombout for the Canada Council of the Arts' Âjagemô art space (Ottawa, Ontario, 2019-2020).



**Figure 2.** Benjamin Kikkert, *Copper River Fracture*, 2019. Blown glass, 45.7 x 56 x 40.6 cm. [View Source](#)

From his journey to the high Arctic, Kikkert was inspired to create his blown glass sculpture, *Copper River Fracture* (2019) (fig. 2), symbolizing the environmental, geological, historical, and cultural factors transforming the Arctic.



**Figure 3a.** Benjamin Kikkert, *Spar buoy off the tide*, 2020. Glass, copper, brass, dimensions unknown. [View Source](#)



Figure 3b. Benjamin Kikkert, detail of *Spar buoy off the tide*, 2020. [View Source](#)

More recently, Kikkert has continued to explore natural environments and how they shape and are shaped by human beings, as seen in his 2020 piece, *Spar buoy off the tide* (figs. 3a and 3b). Additionally, he produces functional wares, displayed and sold at Vancouver Studio Glass. Kikkert served as the president of the Glass Art Association of Canada from 2016 to 2020. In 2019, he showcased his skills as a competitor on the first season of the Netflix series on glass artists, *Blown Away*. (MEC)

## TOAN KLEIN

Toan Klein, a master glassblower, hails from Long Island, New York, 30 miles from Manhattan and currently resides and works in Toronto, Ontario, where he maintains a studio and gallery. He is recognized as a pioneering figure in the Canadian Studio Glass



Movement. Klein's interest in glass began in his youth when he visited Steuben Glass Works in Corning, New York. Later, while studying photography and ceramics at various American universities, he was introduced to glass as an artistic medium within a studio setting. Despite starting his glass art studies at the university level, Klein found the abilities of his teachers, also new to the field, very limited. In 1972 he hitchhiked to Montreal from Ohio at the invitation of Raymond Myers, manager of Lorraine Glass Industries in Montreal, Quebec to see the work environment. He took their offer because Lorraine employed Venetian glassblowers. Maestro Mario Cimarosto, from Murano, took Toan under his wing and tutored him almost daily. At this time, the only other emerging studio glassblower in Quebec was Ronald Lukian. Ronald and Toan are friends to this day. In exchange for photographing Lorraine Glass Industries' productions for the company's catalogues, Klein was granted access to the glassworks facilities after-hours to refine his techniques. He often worked through the night, completing blown glass objects such as vases and sculptural forms before his coworkers arrived at 6:30 a.m. to begin their shifts. Klein played a central role in bringing the ethos of the Studio Glass Movement to Canada. This movement originated in mid-century America as artists shifted from creating mass-produced glass in factory settings to using glass as an artistic medium for crafting unique three-dimensional artworks in small studio environments. A proponent of the Studio Glass Movement and a member of the 1960s counterculture, Klein significantly influenced the glass art scene in Canada.

Following the closure of Lorraine in 1974, Toan set up the first hot glass art studio in Montreal, located on the 10th floor of 10 Ontario St. West, overlooking Place des Arts. His brother Gary later joined the studio, and Gianni Tagliapietra and Mario Verna from Lorraine assisted in executing its designs.



**Figure 1a.** Toan Klein, *Galaxy Glass Sphere*, c.1976. Blown glass and metal colourants, including 24/K gold. 13 x 13 x 13 cm. [View Source](#)



**Figure 1b.** Toan Klein, *Galaxy Glass Paperweight*, c.1976. Blown glass and metal pieces, 13 x 13 x 13 cm. [View Source](#)

One of his notable works from this period is a paperweight resembling the Earth as seen from space, created around 1976 (figs. 1a and 1b). The relatively recent moon landings vistas influenced this work. As well, this piece reflects Klein's deep connection to water, stemming from his upbringing near the ocean. This connection has greatly influenced his relationship with glass as a material. As he explains, "Dipping my pipe in a crucible of 2000° F liquid glass puts me in touch with forces of nature. For an inner-city dweller, this is a powerful, humbling and cherished experience to regularly behold. Like the ocean, liquid glass does not stand still. Currents are always present and learning how it heats and cools is imperative to understanding it." His first solo exhibition was hosted in downtown Montreal by La Guilde Canadienne des Métiers d'art in 1973, and he has continued to display his work in

solo and group exhibitions in the decades since. His significant contribution to the Canadian Studio Glass Movement is acknowledged through multiple public and private acquisitions worldwide. As well, he was one of the founders and a charter member of the Glass Art Association of Canada (GAAC), the national organization promoting art glass.



**Figure 2.** Toan Klein, *Toansmen Vase*, 1976. Musée des maîtres et artisans du Québec. Blown glass, 25 x 25 x 25 cm. [View Source](#)

The *Toansmen Vase* (1976) (fig. 2), for example, is part of the permanent collection at the Musée des métiers d'art du Québec. This spherical vase is decorated with white figures holding hands on a variegated green, mauve, and blue background. This work exemplifies the artist's involvement with the counterculture of the 1970s and its aspirations for a better future. After leaving Montreal for Toronto in the late 1970s, Klein established GATO Glass with his brother Gary. He continues expanding the creative possibilities of glassmaking.





**Figure 3.** Toan Klein, *Cat Fish Vase*, ca. 1980. Royal Ontario Museum. Glass, 18 x 13.4 cm. [View Source](#)

Most significantly, he discovered and mastered a technique of embedding photographs into glass, as exemplified by his iconic *Cat Fish Vase* (1980) (fig. 3). Klein has created many variations of the *Cat Fish Vase*, in various forms and proportions, some of which intentionally distort the cat's image. His ongoing exploration of and visionary approach to glass have solidified his legacy as a pioneering force in the world of contemporary Canadian glass art. (SS)

## ANDREW KUNTZ

Andrew Kuntz is a skilled glassblower based in Georgetown, Ontario, where he is a co-founder and co-operator of Glen Williams Glass Studio, established in 1995. There, he specializes in

creating custom lighting fixtures and one-of-a-kind glassworks that blend functionality with sculptural expression. Kuntz's work is distinguished by its grace, refinement, and vibrant use of colour. When discussing his approach to his material, he states: "I find working with glass meditative, almost therapeutic, I can leave the world behind and focus... [on] the simplicity of form, the drama of rich, intense colour, the joy of challenge, and the challenge of endurance. The piece, when it's over, is not what is made, but how it's made."



**Figure 1.** Andrew Kuntz, *Unknown title*, 2008. Glass, 24" H. [View Source](#)

In 2009, former Prime Minister Stephen Harper presented one of the artist's pieces—a yellow vase adorned with a decorative band along its rim (2008) (fig. 1)—as a gift to Pope Benedict XVI. Nature's perpetual transformations deeply influence Kuntz's aesthetics. He marvels at the parallels between these natural changes and the transformative process of glassblowing, in which the material changes from liquid to solid, stating: "The idea that I can actually control a force of nature while encapsulating vibrant colours in my glass vases and sculptures continues to amaze me."



Figure 2a. Andrew Kuntz, *Ripe*, n.d. Glass, 12 x 10". [View Source](#)



Figure 2b. Andrew Kuntz, detail of *Ripe*, n.d. Glass, 12 x 10". [View Source](#)

Kuntz's work is characterised by a vibrant palette and a skilful play with contrasts, as observed in the vessel *Ripe* (figs. 2a and 2b). Similar to the aforementioned vase, this piece also features a frieze adorned with intricate etched lines, a recurring detail in Kuntz's work that evokes Hellenic designs.





**Figure 3.** Andrew Kuntz, *Raven Lamp*, 2013. Glass, hardware, approximately 53 cm. in height. [View Source](#)

Kuntz also creates functional items such as candle holders, stemware, and lamps, such as *Raven Lamp* (2013) (fig. 3). This lamp features an amphora-like classical form for the body, a common design used by Kuntz. The signature frieze pattern includes a row of ravens on an electrical line, with two ravens positioned on either

side of the body of the lamp, resembling the handles of an amphora. His dedication to the craft extends beyond his studio, as Kuntz has shared his expertise by teaching glassblowing at the Alberta College of Art (Calgary), Haliburton School of the Arts at Fleming College (Haliburton, Ontario), and Sheridan College (Oakville, Ontario). Today, he continues to mentor and guide emerging glass artists, passing on his passion for glassblowing. (MEC)

## CATHERINE LABONTÉ

When Catherine Labonté first encountered glass blowing she immediately saw the potential the medium had to translate two-dimensional designs into three-dimensional form. As a kid, she spent her time sketching Garfield cartoons and soon developed a whole world of illustrated characters of her own, but unlike any other medium, glassmaking allows Labonté to breathe life literally and figuratively into her creations. Her childhood dream of becoming a veterinarian came from the same love of animals that inspires the lively and playful creations that define her body of work. Labonté's art navigates the line between gift shop novelty items and kitsch commentary with thought-provoking bell jar assemblages that possess a whimsical poignance expressed through ironic visual references.



**Figure 1.** Catherine Labonté, *Au menu ce soir* (*On the Menu This Evening*), 2007. Blown glass, cast glass, sandblasted glass. 22.86 x 22.86 x 40.64 cm. Photo credit: Andrew Gene. [View Source](#)

For example, in *Au menu ce soir* (2007) (fig. 1), the octopus seems to roll its eyes while pointing to one of its tentacles raised in a gesture of offering, indicating the source of the tako nigiri sushi that sits atop the jar encasing the creature, along with the maki sushi that spills out of the sculpture's drawer base. Labonté's glass

blowing studio, Cat Designer Verrier, launched in 2002, is located in the Bedford Lofts (Bedford, Eastern Townships, Quebec) a studio space where many local craft artists work and collaborate with one another. In her studio, the weekly work cycle remains consistent as Labonté and her studio assistants work diligently to meet the demand. Every Monday, four or five fifty-pound bags of glass powder are emptied into the glass oven's cavity, where the glass is heated to supply material for the week's creations. Labonté's twenty-six animals are sculpted in glass with painstaking detail; ears, eyes, and other appendages are fused to blown glass bodies in a process that captures the animated personalities and distinctive sense of movement of each creature, great or small.



**Figure 2.** Catherine Labonté, *Weiner Dog*, n.d. Kiln cast glass, blown glass. 22.86 x 8.89 x 13.97 cm. [View Source](#)

One day each week is dedicated to a specific model: a penguin, an octopus, a rabbit, or a *Weiner Dog* (fig. 2). Labonté relies on her studio assistants, such as David Frigon, who has worked with her for many years, to execute the designs. The artists in her studio are able to produce one hundred animals every six hours, and each



work is supplied with a 'birth certificate'. The range of decorative blown glass animals offered by Cat Designer Verrier is intended to make people smile and bring happiness to those who adopt Labonté's creations. "I use glass because of its simple lines, brightness, translucent quality, and colourful nature, as well as the technical challenges it presents. With it, I hope to create objects that evoke laughter and wonder to lift the spirit...With my work, I aim to instil some soul into each glass piece," she says. "I almost want them to be alive." Her work was featured in the 2010 self-titled exhibition held at CREA Gallery (Montreal, Quebec). Additionally, she leads annual glass workshops at the Corning Museum of Glass (Corning, New York), and teaches classes and workshops at the Centre des métiers du verre du Quebec/ Espace VERRE (Montreal, Quebec), a non-profit studio and gallery space dedicated to glass art.



**Figure 3.** Catherine Labonté, *When Pigs Fly*, 2013. Blown glass, kiln cast glass, Image transfer, hand painted, lampworking glass, wood, silver, stainless steel. 15,5 x 9,5 x 11 inc. Photo credit: Catherine Labonté. [View Source](#)

Labonté achieves the meticulous details of her works using a variety of techniques; for instance, *When Pigs Fly* (2013) (fig. 3) uses glass blowing and image transfer to create and decorate the bell jar, while the central figure is crafted using *pâte de verre*, a technique that employs powdered glass and colouring agents to form a paste that is poured into a mould and then melted in a glass furnace.

Additionally, kiln forming is used to achieve the lively shape of the flying pig, who soars on cherubic wings without the goggles needed to see the extraordinary sight of piggies in flight. (NJH)

## CHARLYNNE LAFONTAINE

The work of Ottawa-based artist Charlynn Lafontaine has a distinct anthropological focus, each piece striving to connect the human experience to the biological forms of nature using traditional Venetian glass working methods.



**Figure 1a.** Charlynn Lafontaine, *Choice Edible*, 2016. Blown glass, wire, bronze screen, dimensions unknown. [View Source](#)



**Figure 1b.** Charlynne Lafontaine, detail of *Choice Edible*, 2016. Blown glass, wire, bronze screen, dimensions unknown. [View Source](#)



**Figure 1c.** Charlynne Lafontaine, *Choice Edible* from the Glass Fashion Show, 2016. Blown glass, wire, bronze screen, dimensions unknown. GAS Conference held at the Corning Museum of Glass. Photo credit: Corning Museum of Glass. [View Source](#)

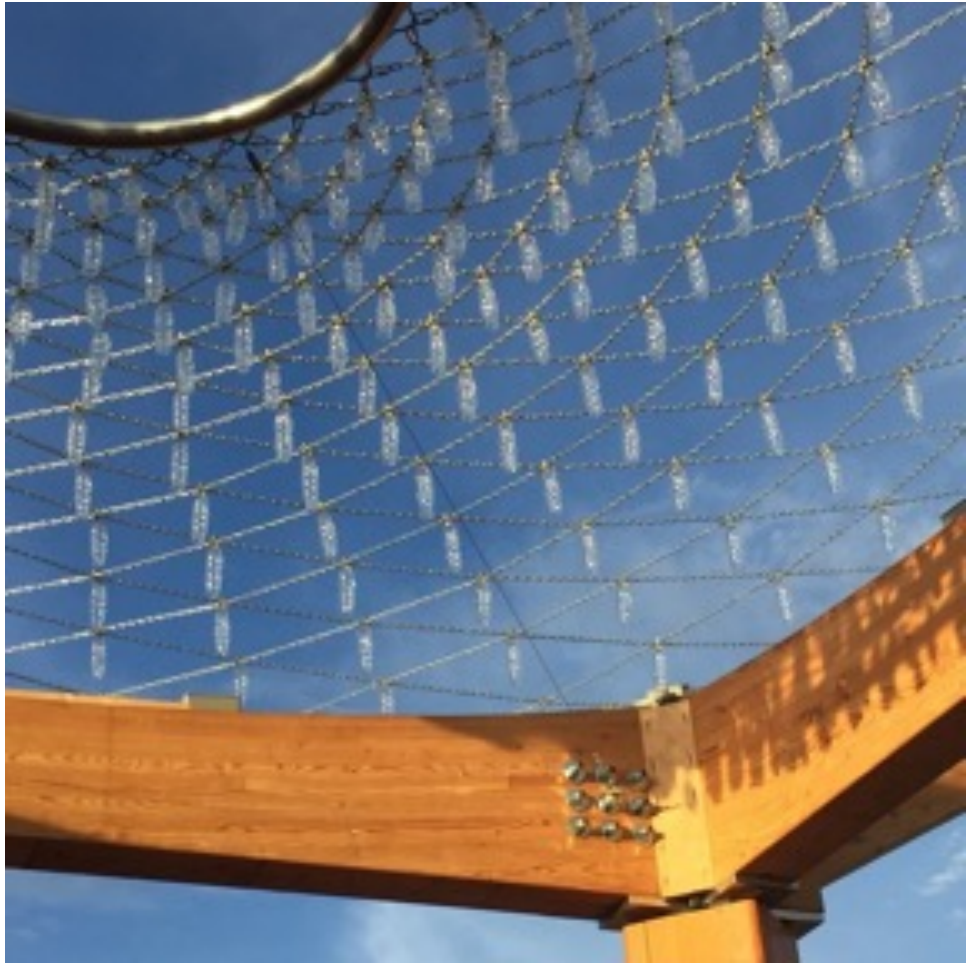
For example, *Choice Edible* (2016) (figs. 1a, 1b, and 1c), featured in the *Glass Fashion Show*, GAS Conference, (organized by Laura Donefer for the Corning Museum of Glass, Corning, New York), is made of eight thousand pieces of individually blown glass connected to bronze mesh with wire. The meticulously



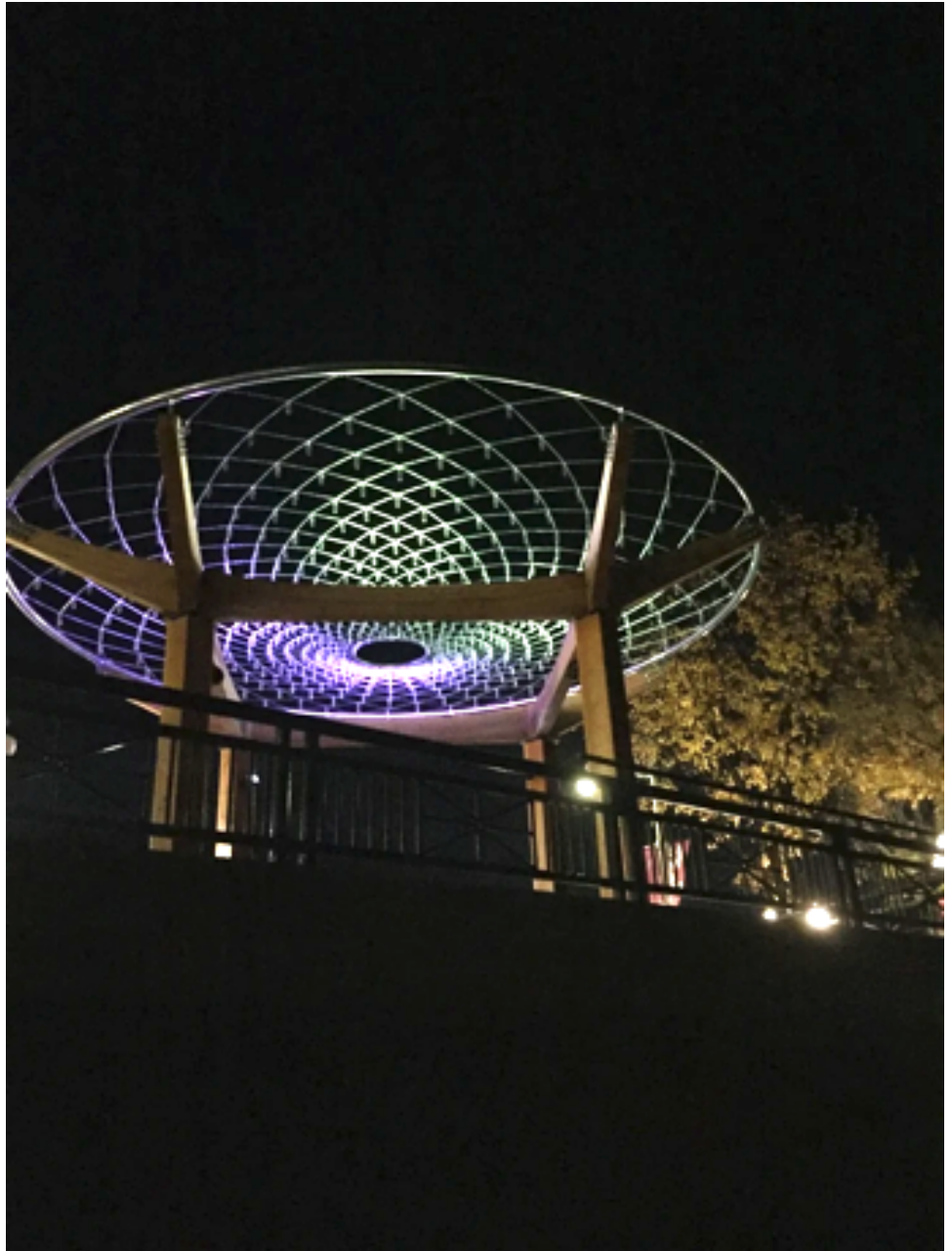
constructed thirty-five-kilogram piece was inspired by an old fur coat from Holt Renfrew that Lafontaine's grandmother used to wear. As Lafontaine deconstructed her grandmother's coat to make a pattern for *Choice Edible*, stamps from trappers, government regulators, and manufacturers who marked the fur pelts used in the jacket's manufacture were revealed, a process that provided a sort of history lesson for Lafontaine who noticed that the jacket's style and its three-quarter length sleeves made it totally impractical for Canadian winters. Approaching her subject conceptually, Lafontaine decided to create a glass version of her grandmother's coat as a critique of the uncomfortable and sometimes unwearable fashions representative of the unattainable societal expectations for women's appearance and behaviour at the time. Each spike of 'fur' was individually made using Asian borosilicate which Lafontaine selected for the lavender glow the material emanates when the pieces are brought together, a characteristic which she uses to represent beauty and femininity.



**Figure 2a.** Charlynn Lafontaine and Manuel Baez, *The Gather-Ring*, 2017. Salvaged wood, blown glass, mixed media, dimensions unknown. [View Source](#)



**Figure 2b.** Charlynn Lafontaine and Manuel Baez, detail of *The Gather-Ring*, 2017. Salvaged wood, blown glass, mixed media, dimensions unknown. [View Source](#)



**Figure 2c.** Charlynn Lafontaine and Manuel Baez, *The Gather-Ring*, 2017. Salvaged wood, blown glass, mixed media, dimensions unknown. [View Source](#)

Lafontaine collaborated with Manuel A. Baez, an architect and associate professor at the Azrieli School of Architecture and Urbanism at Carleton University (Ottawa, Ontario), and local Indigenous groups for the public art project, *The Gather-Ring* (figs. 2a, 2b, and 2c), located along the Ottawa River. This project utilises two symbols deeply rooted in Indigenous traditions: the tree, represented by the circular base and four cedar columns, and the dreamcatcher, symbolised by the canopy of glass pendants spread above, crafted by Lafontaine. To create a space for visitors

to gather and reflect, benches made from preserved and restored fallen logs recovered from the Ottawa River are arranged around the centre of the *Gather-Ring*. At night LED lights illuminate the hand-blown glass bulbs. As a teenager, when Lafontaine's aunt taught her to work with stained glass, she was transfixed by the medium's capacity to transform light, changing its colour and its quality.

Since she first devoted herself to glass art in 1990, she has incorporated numerous techniques into her practice, such as glass blowing, flameworking, and, more recently, glass casting. "My current approach to art includes the study of societies and the biological forms surrounding them. Through observation and research about communities, I think about the biological life forms within that environment and apply this to my work in an abstracted fashion." Lafontaine is currently working on a series exploring what it's like to live in a culture obsessed with physical appearances and the unhealthy physical, emotional, and environmental effects.





**Figure 3a.** Charlynn Lafontaine, *No More Tears*, 2018. Glass and mixed media, dimensions unknown. [View Source](#)



**Figure 3b.** Charlynn Lafontaine, *No More Tears*, 2018. Glass and mixed media, dimensions unknown.  
[View Source](#)



**Figure 3c.** Charlynn Lafontaine, *No More Tears*, 2018. Glass and mixed media, dimensions unknown. [View Source](#)

For example, *No More Tears* (2018) (figs. 3a, 3b, and 3c) transforms a found object used to alter ones' physical appearance, an antique metal hairbrush, with thin glass tendrils that seem to reach and squirm like some microorganism observed under a microscope. Lafontaine spearheaded the establishment of Loretta Studios and Gallery in 2015, a glass focused artists' collective and gallery in Ottawa, and she continues create glass artworks that explore the intersections of art and science. (NJH)

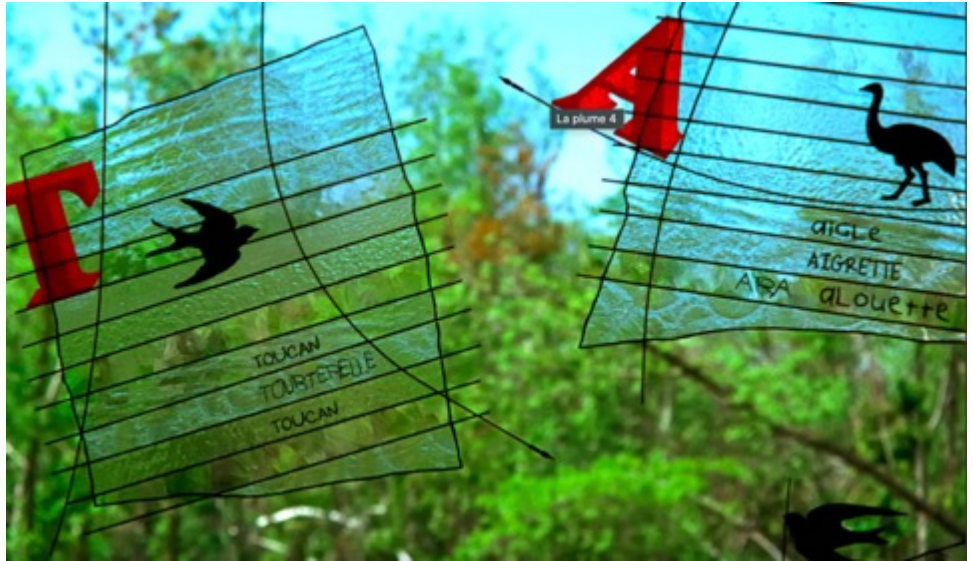
## MICHÈLE LAPOINTE

Michèle Lapointe was born and raised in Montreal, Quebec where she continues to live and work as a glass artist whose public artworks and gallery installations focus on themes around the passage of time, memory, and fragility. She teaches at Centre des métiers du verre du Quebec/ Espace VERRE (Montreal, Quebec), a non-profit glass school, studio and gallery space dedicated to glass art, and she has served on its board of directors. Her public art projects draw inspiration from their proposed surroundings, their location and the people living with and interacting with them.



**Figure 1a.** Michèle Lapointe, exterior view of *L'insoutenable légèreté de la plume*, 1998. Pâte de verre and mixed media, dimensions unknown. Installed at the Kindergarten School, Le Parchemin, Carignan, Quebec. [View Source](#)





**Figure 1b.** Michèle Lapointe, detail of *L'insoutenable légèreté de la plume*, 1998. Glass and mixed media, dimensions unknown. Installed at the Kindergarten School, Le Parchemin, Carignan, Quebec. [View Source](#)

She aims to integrate art and architecture into the natural environment with *L'insoutenable légèreté de la plume* (1998) (figs. 1a and 1b) an intimate and introspective artwork imbued with fleeting memories of childhood that are intended to dissolve the line dividing tangible and intangible reality installed at various points throughout the Le Parchemin Kindergarten School (Carignan, Quebec).





**Figure 2.** Michèle Lapointe, *And If We Heard Her Tale of 'The Many Furred Creatures' (et si sa 'Peau de mille bêtes' nous était contée)* from the *Contes Muets (Voiceless Stories)* series, 2009. Pontil-shaped glass, Russian birch plywood, linen and cotton paper with digital prints, 20 x 45 x 35 cm (each) 260 cm (approx) diameter of entire installation. Montreal Museum of Fine Arts, 2012.179.1-11. Photo credit: René Rioux. [View Source](#)

In 2006 Lapointe began the series *Voiceless Stories (Contes Muets)* that includes the artwork *And If We Heard Her Tale of 'The Many-Furred Creature'* (2009) (fig. 2) which combines imagery from the imaginary world of children's fiction with visual themes of distress and despair. Each of the eleven pieces that comprise the piece are made from glass and molded paper and handmade paper with photo inclusions, the aim of which is to bring attention to the abuse and ill-treatment of children. Lapointe notes, "In my work, I try to express deep personal feelings of distress that I have perceived and had the opportunity to encounter throughout my life, both in adults and children...the distress of children touches me deeply and seems universal to me; it goes beyond the notion of nationality, race, gender, social or economic background." She explains, "[t]he subject of these works, inspired by popular tales, real facts or imaginary stories, is the fragility and vulnerability of beings and glass is omnipresent in this corpus."



**Figure 3a.** Michèle Lapointe, *Put Your Head Where You Think (Mettre la tête où l'on pense)*, 2019. Glass, photographs, photomontage, wood, LED lights, and found objects, dimensions unknown. [View Source](#)

Lapointe's solo exhibition *Put Your Head Where You Think (Mettre la tête où l'on pense)* (2019) (fig. 3a) that travelled across Quebec featured artworks that were visual reinterpretations of the novel by Mario Girard (published pseudonymously by Marie Auger), that tells the story of a homeless street musician's experiences of loneliness and delusion.



**Figure 3b.** Michèle Lapointe, *Put Your Head Where You Think (Mettre la tête où l'on pense 1)*, 2019. Glass, photographs, photomontage, wood, LED lights, and found objects, dimensions unknown. [View Source](#)



**Figure 3c.** Michèle Lapointe, detail of *Put Your Head Where You Think* (*Mettre la tête où l'on pense*), 2019. Glass, photographs, photomontage, wood, LED lights, and found objects, dimensions unknown. [View Source](#)

Composed of thirteen hand-blown glass objects whose deflated shape distorts and deforms the photographic images displayed alongside and beneath each of the pieces creates the unsettling optical effect observed in *Put Your Head Where You Think I* (*Mettre la tête où l'on pense I*) (figs. 3b and 3c). Lapointe takes full advantage of the ambiguous nature of glass, being simultaneously fragile and solid, to create anamorphic optical effects that give a sense of movement to texts and images that seem to disappear, reappear, and shift according to the viewer's point of view, thus allowing for the evocation of feelings of distress, despair, and abandonment triggered by the warped images placed beneath the glass objects. While her public art projects are as diverse in form as they are in location, Lapointe's installation work is intimate and introspective, marked by fleeting memories and unspoken traumas. (NJH)

## CHARLIE LAROUCHE-POTVIN

In 2017, Charlie Larouche-Potvin visited the Centre des Métiers du Verre du Québec/ Espace VERRE, a non-profit studio and gallery space dedicated to glass art in Montreal, Quebec. There, he discovered his passion for glassblowing, which he continues to cultivate through residencies, assistantships and workshops with internationally recognized glass artists, including Tatsumi Komiya of Maison des Verriers (Cap-Chat, Quebec), William Gudenrath (Corning Museum of Art, Corning, New York), Josh Bernbaum (Espace Verre, Montreal, Quebec), and ongoing advanced workshops with Maestro Davide Fuin (Murano, Italy).





**Figure 1a.** Charlie Larouche-Potvin, *Sword Goblet*, 2020. Blown glass, gold leaf, 40 x 15 x 15 cm. Photo credit: Thomas Martin-Creuzot. [View Source](#)



**Figure 1b.** Charlie Larouche-Potvin, detail of *Sword Goblet*, 2020. Blown glass, gold leaf, 40 x 15 x 15 cm. Photo credit: Thomas Martin-Creuzot. [View Source](#)

For Larouche-Potvin, works like *Sword Goblet* (2020) (figs. 1a and 1b) embody all the virtues and whims of the glass medium in a style that aligns more with the aesthetics of the glass-making capital, Murano, Italy, than with anything seen in Quebec, Canada. Larouche-Potvin has a particular fascination with Venetian

glassmaking techniques, regarding the traditional Venetian goblet as the perfect form for engaging in a dialogue with the dynamic and transformative medium of glass. His critical reassessment of traditional Muranese forms has also served as fertile ground for imaginative exploration. As he explains, "The technical precision of these functional works necessitates my perfection of proportion, construction, and balance, while their fanciful adornments allow me to explore the aesthetic worlds of the supernatural films, books, and games that have always fascinated me."



**Figure 2a.** Charlie Larouche-Potvin, *Vestiges d'un empire flamboyant*, 2022. Glass, dimensions unknown. [View Source](#)



**Figure 2b.** Charlie Larouche-Potvin, *Vestiges d'un empire flamboyant*, 2022, (detail). Glass, dimensions unknown. [View Source](#)





**Figure 2c.** Charlie Larouche-Potvin, *Vestiges d'un empire flamboyant*, 2022. Glass, dimensions unknown. [View Source](#)

For instance, in *Vestiges d'un empire flamboyant* (2022) (figs. 2a, 2b, and 2c), crafted from blown glass embellished with gold and silver leaf, the irregularities of the dragons entwining around the stems of each striped wine glass inspire novel ways for interacting with the medium. "Each piece," he explains, "reflects the harmony of my collaboration with glass. Their irregularities—in form, proportion, or process—become central to this representation." The contrast between transparent and saturated colours parallels the dichotomy between the fantastic creatures inspired by worlds populated by myth and the sensuality of the functional wine goblet. For Larouche-Potvin an artist must engage fully with their material to learn to know it. In his words, "The glass is alive. By itself, it evolves and transforms. We must take care of it, listen to it and be attentive in its presence. By engaging this relationship with the molten material, I learn about its faults, its qualities and its preferences."



**Figure 3a.** Charlie Larouche-Potvin, *Fables de verre*, 2024. Furnace-worked glass, 55 x 60 x 55 cm. Image credit : Jérémie St-Onge. [View Source](#)



**Figure 3b.** Charlie Larouche-Potvin, *Fables de verre*, 2024, (detail). Furnace-worked glass, 55 x 60 x 55 cm. Image credit : Jérémie St-Onge. [View Source](#)





**Figure 3c.** Charlie Larouche-Potvin, *Fables de verre*, 2024, (detail). Furnace-worked glass, 55 x 60 x 55 cm. Image credit : Jérémie St-Onge. [View Source](#)





**Figure 3d.** Charlie Larouche-Potvin, *Fables de verre*, 2024, (detail). Furnace-worked glass, 55 x 60 x 55 cm. Image credit : Jérémie St-Onge. [View Source](#)

*Fables de verre* (2024) (figs. 3a, 3b, 3c, and 3d) is a triptych of multifunctional vases where contemporary shapes and colors blend with traditional Venetian techniques, exploring the contrasts between transparency and opacity. The work is a delicate composition of decorative elements inspired by the Venetian lexicon. For Larouche-Potvin, the pieces are also narrative, providing a study of traditions and the history of an evolving art and culture, as he describes they are a "representation, both refined and extravagant, of this relationship between the past and the present, of a subtle and complex game oscillating between history and modernity."

Larouche-Potvin has served as Associate-in-Residence at the Jam Factory (Adelaide, Australia), as a visiting artist at Sheridan College (Ontario), as well as at the Chrysler Museum (Norfolk, Virginia). In 2024, he was the recipient of the Canadian Clay and Glass Gallery's RBC Award in Glass as well as the François Houdé Award from the city of Montréal. He is currently the Artist-in-Residence at the Harbourfront Centre in Toronto, where he continues to investigate and reinvent traditional glass-making techniques to, in his words, "simultaneously honor my predecessors and carry our art into the future." (NJH)

## JAMES LAVOIE

James Lavoie uses cold-work techniques associated with stained glass as well as hot-work methods such as glass blowing and casting to achieve the colour, composition, texture, and density characteristic of his artwork.



**Figure 1a.** James Lavoie, installation view of *Pear Expression*, 2009. *Unity and Diversity*, Cheongju International Craft Biennale 2009. Kiln-formed glass, gold leaf, metal, 16.5 x 64 x 8.5 cm. Alberta Foundation for the Arts, 2009.096.001.

a-e. [View Source](#)



**Figure 1b.** James Lavoie, *Pyrus equuszebra* from the series *Pear Expression*, 2009. Kiln-formed glass, metal, 16.5 x 10 x 8.5 cm. [View Source](#)

While he began his artistic career drawing and working in clay, he has been working in glass since 1978. He has developed a keen sense of three-dimensionality as well as a passion for warm glass, a kiln-firing process Lavoie embraced for its potential to manipulate colour and form. See for example, the vibrant colours and multiple techniques used in the making of the *Pear Expression* series (figs. 1a, 1b and 1c). *Pear Expression* was featured in the exhibition *Unity*

and *Diversity* at The Cheongju International Craft Biennale in 2009. The Latin names of the individual pear sculptures are playful descriptors of, for example, the zebra-like stripes of *Pyrus equuszebra* (fig. 1b) that are used to spoof the academics of nature and nomenclature, as well as poke fun at the pedantic nature of academics.



**Figure 1c.** James Lavoie, *Pyrus virgae* from the series *Pear Expression*, 2009. Kiln-formed glass, metal. 16.5 x 10 x 8.5 cm.

[View Source](#)

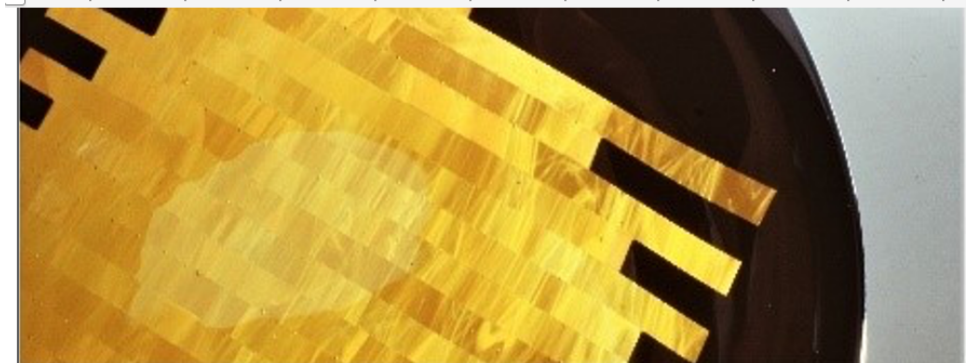
Lavoie lives in Edmonton, Alberta where he opened Studio Vitro, where he currently works. His kiln-formed artwork demonstrates a sophisticated understanding of the technical challenges inherent to



the glass medium as well as an abiding appreciation for attention to detail and classic, simple designs.



**Figure 2a.** James Lavoie, *Marble Bowl*, 2005. Kiln-formed glass. 30 x 30 x 8 cm. [ViewSource](#)



**Figure 2b.** James Lavoie, detail of *Marble Bowl*, 2005. Kiln-formed glass. 30 x 30 x 8 cm. [View Source](#)

*Marble Bowl* (fig. 2a and 2b) is characteristic of Lavoie's work which frequently features geometric and linear designs that seek to enhance the inherent qualities of the glass medium. The design of *Marble Bowl* draws inspiration from Ancient Egypt and Rome, the regions where kiln glass originated between 1500 BCE and 500 CE. "Light is the key to interesting glasswork, and I believe that a piece should look like glass, not ceramic." Lavoie explains, "my technique, and the effects achieved, I believe make my work unique. The use of a particularly uniform type of glass, and an edge-to-edge method of composition let me create works with strong, clean lines in simple but distinctive designs."



**Figure 3.** James Lavoie, *Ex Terra Lucem*, 2019. *Making: A Career in Craft*, Alberta Craft Gallery. Kiln-formed glass, concrete, 9 x 9 x 18 cm. [View Source](#)

*Ex Terra Lucem*, 2019 (fig. 3) is the result of years of thought and experimentation. It is made of glass and concrete, materials with similar physical compositions but remarkably different physical forms: glass appears light and fragile, while concrete resembles stone. Lavoie subverts the inherent physical qualities of these materials by making glass feel rough and concrete appear smooth. Lavoie allows his imagination to find its own path and does not limit himself to working in glass; he believes in the creative freedom of the artist to explore new concepts, materials, and techniques. (NJH)

## ITO LAÏLA LE FRANÇOIS

Born and raised in Quebec City, multimedia artist Ito Laïla Le François now resides in the Bas-St-Laurent region of Quebec, living and working in Saint-Narcisse-de-Rimouski. Her creative practice draws inspiration from her home's proximity to nature. Long walks in wild places, where she can witness the variations in the seasons, as well as the changes caused by human activity and encroachment, are foundational to her work. "Je désire renforcer l'idée saine et simple que nous sommes la nature (I want to

reinforce the healthy and simple idea that we are nature)," says Le François. "Pour ce faire, je m'exhorte à vivre le territoire, à m'en imprégner. Là où la nature sauvage subit la pression de l'industrie, je vais à la manière d'une pèlerine (To do this, I challenge myself to live on the land, to immerse myself in it. Areas where wilderness is under threat from industry, I visit like a pilgrim)." Le François' art emerges from this deep reverence for the land.



**Figure 1.** Ito Laila Le François, *L'élégance de Charles*, 2015. Glass, ceramic, felt, fur, steel, 86.5 x 76 x 45.5 cm. [View Source](#)

Her sculptures and installations probe the boundaries between human and animal, sublimity and abjection, beauty and ugliness, and life and death, as seen in *L'élégance de Charles* (2015) (fig. 1). This striking and somewhat disturbing piece depicts the carcass of a hybrid, decaying animal, pointing to Le François' penchant for creating sculptures that combine animal and human anatomy with surreal and real components. Her engagement with a variety of media, including glass, metal, ceramic, leather, hides, bones, wood, and other found and organic materials, is also evident in her work, as well as her mastery of multiple craft-based art forms. She describes her process of creating her hybrid multimedia sculptures, writing: "Landscape, bones, muscles and rivers become muddled; I sunder, accumulate, duplicate and distort figures to give them

might. Listening to intuition, I sculpt natural matters for their symbolic meaning.”



**Figure 2a.** Ito Laïla Le François, *Je vais manger vos enfants*, 2015. Clay, glass, wood, fur, epoxy, 160 x 152.5 x 124.5 cm. [View Source](#)

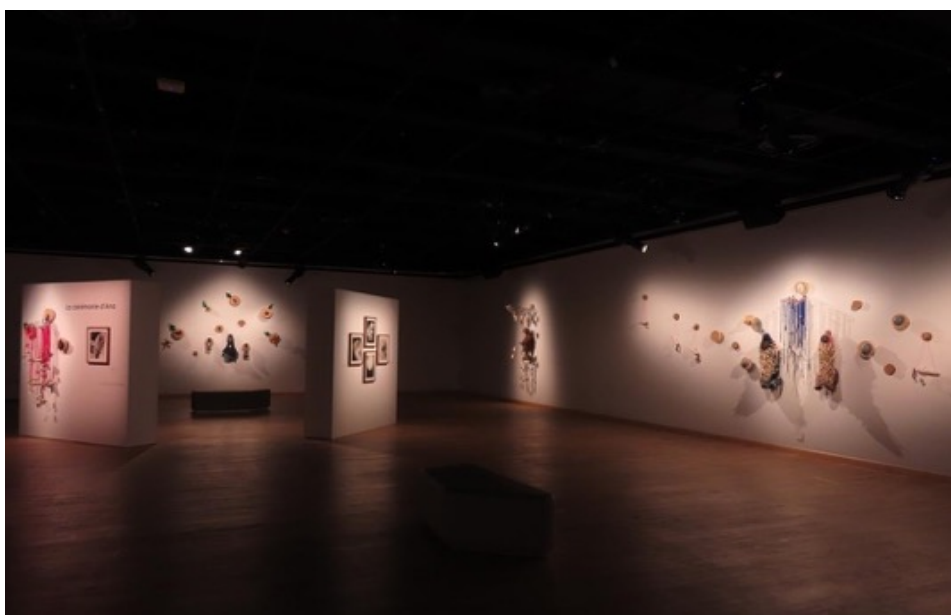
The weaving together of organic and fabricated materials is echoed in her humanoid sculpture, *Je vais manger vos enfants* (2015) (fig. 2a), where a misshapen female torso with a horned head stands atop four massive insect-like legs above her blown glass eggs.





**Figure 2b.** Ito Laïla Le François, Installation view of *Je vais manger vos enfants* from *Règne le souffle*, 2015. Clay, glass, wood, fur, epoxy. 160 x 152.5 x 124.5 cm., Le Centre d'exposition Raymond-Lasnier, Trois-Rivières, 2020. Photo credit: Olivier Croteau. [View Source](#)

This sculpture was included in a solo exhibition of the artist's work, *Règne le souffle*, at Galerie MATERIA (Quebec City, 2018; travelling) (fig. 2b).



**Figure 3a.** Ito Laïla Le François, installation view of *La mère, mer amertume*, 2024. Maison de la culture Mercier, Montreal, 2024. [View Source](#)

In 2024, Le François presented a new body of work inspired by coastal environments at Maison de la culture Mercier (Montreal, Quebec), titled *La mère, mer amertume* (fig. 3a). This introspective exhibition showcased several figurative mixed media sculptures, primarily focusing on the female form and exploring the connections between the body and the land.



**Figure 3b.** Ito Laila Le François, *Hiérophanie Archère*, 2023. Mixed media, dimensions unknown. Photo credit: Laurie Cardinal. [View Source](#)



**Figure 3c.** Ito Laila Le François, *Hiérophanie Archère*, 2023. Mixed media, dimensions unknown. Photo credit: Laurie Cardinal. [View Source](#)

Her hanging sculpture, *Hiérophanie Archère* (2023) (figs. 3b and 3c), evokes ecclesiastic statues of the Virgin Mary and aquatic animals, revealing the artist's desire to make visible the holiness of the natural world. Le François has participated in solo and group exhibitions across Canada, France, and Norway. She is represented by Walnut Contemporary Gallery in Toronto, Ontario. (ORO)

## SIOBHAN LYNCH

Stained glass artist, Siobhan Lynch lives and works in Hamilton, Ontario. Over fifteen years ago, Lynch transformed her stained-glass hobby into a full-time pursuit by establishing Siobhan Lynch Glass (formerly SiO2 Creations), the studio where she dedicates herself to her craft full-time. Lynch makes ready-made pieces and custom commissions, each infused with her distinctive style. Movement and light play central roles in her work. "Light dances through her glass," Lynch's website says. It continues: "The desire to define and capture the dance and evoke individual moods and movement through this art form is the driving force in her design work." To create her commissioned pieces, Lynch works closely with her clients to bring their visions to life. For example, *Northern*

*Ontario with Cats*, Lynch's clients asked for a set of windows inspired by the Group of Seven painter AJ Casson, featuring their two cats.



**Figure 1a.** Siobhan Lynch, installation view of *Northern Ontario with Cats*, 2011. Stained glass, (2) 76 x 81 cm. [View Source](#)



**Figure 1b.** Siobhan Lynch, detail of *Northern Ontario with Cats*, 2011. Stained glass, (2) 76 x 81 cm. [View Source](#)



The artist depicts the cats in a landscape reminiscent of Georgian Bay, stretching across the two windows in warm, organic tones and marbled, water-like textures (figs. 1a and 1b). Drawing inspiration from her Irish heritage, Lynch often integrates Celtic knots and symbolism into her designs. As she explains, the integration of Irish symbols and flowing interweaving lines, represent “continuity, balance and interaction,” for her.



**Figure 2.** Siobhan Lynch, *Entwined Cranes*, 2011. Stained glass window, 48 x 64 cm. [View Source](#)

*Entwined Cranes*, for example, features two stylized cranes, twisted together and around a Celtic knot in a symmetrical composition (fig. 2). The artist explains that this work was inspired by the *Book of Kells* and one of her trips to Ireland. As one of the founding members of the artist-run collective, Artistic Group of Glass (AGOG), Lynch regularly collaborated with fellow glass artists John Highley, Teresa Seaton, John Storey, Joe Speck, and John Martin, contributing to a shared vision of promoting glass art. In 2022, AGOG's *Rose Window: Revisited and Reimagined* exhibition was displayed at the Canadian Clay and Glass Gallery in Waterloo, Ontario. This exhibition featured over thirty works that reimagine the Gothic rose window in contemporary terms and various glass approaches.



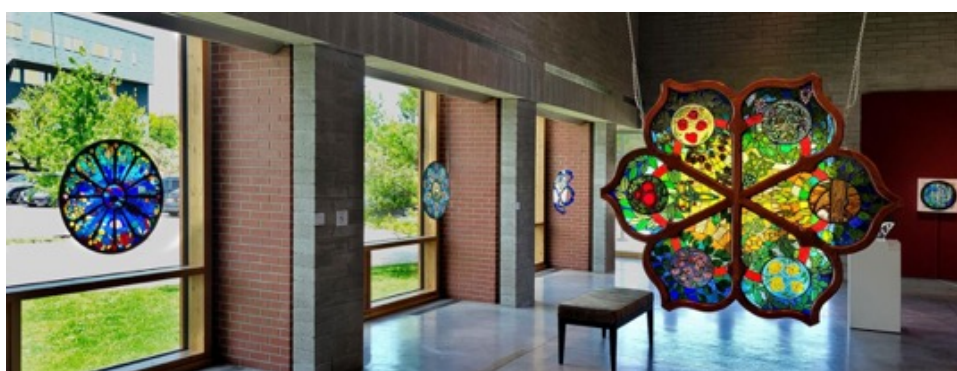
**Figure 3a.** Siobhan Lynch, *Perpetual Motion*, 2020. Stained glass, 56 cm diameter.  
[View Source](#)



One of Lynch's pieces created for the *Rose Window* exhibition, *Perpetual Motion* (2020) (fig. 3a), combines her characteristic colourful Irish-inspired designs with the classical shape of the rose window.



**Figure 3b.** John Highley, Siobhan Lynch, Teresa Seaton, and Joe Speck, *Hope Grows*, 2020. Glass with oak frame, 135 x 135 x 7.65 cm. [View Source](#)



**Figure 3c.** John Highley, Siobhan Lynch, Teresa Seaton, and Joe Speck, installation view of *Hope Grows* from *Rose Window: Revisited and Reimagined*, 2020. Glass with oak frame. 135 x 135 x 7.65 cm. The Canadian Clay and Glass Gallery, Waterloo, 2022. [View Source](#)

The artists of AGOG worked together to design and fabricate a large work, *For Hope Grows* (2020) (figs. 3b and 3c), as the centrepiece of their exhibition. This window is divided into six equally sized petal-shaped panels depicting natural imagery and celebrating the seasons and the passage of time. Lynch's Celtic knots weave throughout the panels, uniting them. Members of AGOG continue to work together on collaborative glass art projects. Beyond her studio practice, Lynch shares her craft through teaching workshops, including in her own studio space and at the Dundas Valley School of Art. (HF)

## LOU LYNN

Lou Lynn, an artist and sculptor, lives and works in Winlaw, British Columbia, a small rural community in the Slocan Valley. She pursued part-time art studies in Alberta, Hawaii, and Oregon, before starting to work in stained glass in the 1980s. She later attended Pilchuck Glass School in Stanwood, Washington, an experience she credits with broadening her ideas of what could be done with glass. Over the ensuing decades, Lynn has delved into the sculptural potential of glass, often intertwining it with cast metal in innovative ways. In combining these disparate materials, the artist seeks to provoke a dialogue between them and, as she says, "explore the tension that exists between strength and fragility." With the keen eye of an anthropological observer, Lynn views her practice as "an investigation of the archaeology of daily life." Throughout the 1990s, she began creating invented hand tools in glass and bronze. Finding inspiration in her personal collection of tools—primarily the relics of specialized trades found at flea markets and yard sales—she created the series, *Implements and Objects* (2004-ongoing). Here, she reimagines obsolete tools, infusing them with whimsical vitality through a myriad of technical processes, including sand-casting and lost-wax methods, blown glass, and flame work.





**Figure 1a.** Lou Lynn, *Tracing Wheel*, n.d. Glass and bronze, 38 x 51 x 18 cm. Photo credit: Jane Dwyer. [View Source](#)

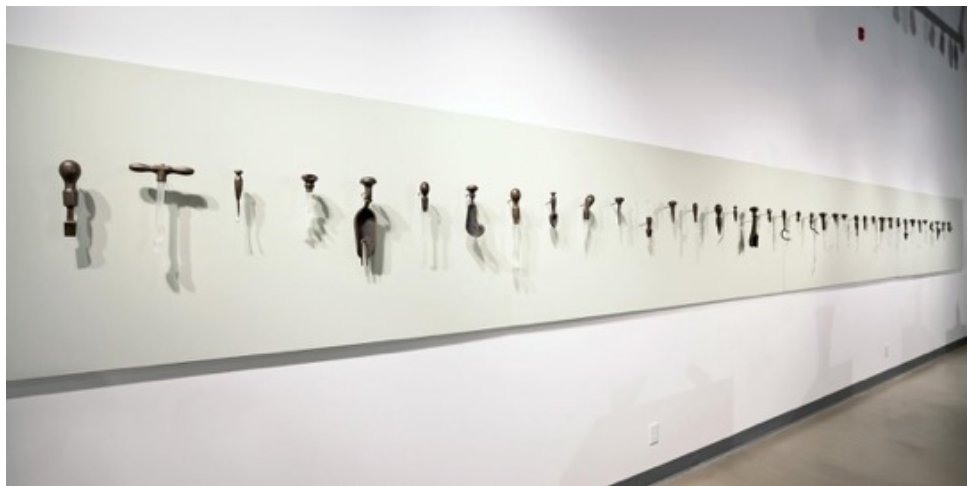


**Figure 1b.** Lou Lynn, detail of *Tracing Wheel*, n.d. Glass and bronze, 38 x 51 x 18 cm. Photo credit: Jane Dwyer. [View Source](#)

The resulting works, such as *Tracing Wheel* (figs. 1a and 1b), are exaggerated in scale and offer, the artist explains, “impractical solutions for imagined tasks.” This tension between utility and inutility asks audiences to consider the tools and trades lost to time and mechanization, as well as the skills necessary to use them.



**Figure 2a.** Lou Lynn, *Tools as Artifacts*, 2008-2010. Glass and bronze, dimensions variable. Photo credit: Jane Dwyer. [View Source](#)



**Figure 2b.** Lou Lynn, installation view of *Tools as Artifacts*, 2008-2010. Glass and bronze, dimensions variable. [View Source](#)

In *Tools as Artifacts* (2008-2010) (figs. 2a and 2b), Lynn similarly creates sculptures that imply a purpose, with forms suggestive of

cutting, digging, and carving. Their transparent glass components and unusual configurations, however, render these tools markedly impractical. Works from *Tools as Artifacts* and *Implements and Objects* were displayed in a mid-career retrospective, *Retroactive*, at Touchstones Nelson Museum of Art and History in 2008 (curated by Helen Sebelius, Nelson, British Columbia; travelling). In a more recent series titled *Buttons and Fasteners*, Lynn recreates vintage bake-lite buttons from the 1930s and 1940s in cast bronze and glass.



**Figure 3a.** Lou Lynn, detail of *Fasteners*, 2014. Bronze and steel, dimensions variable. [View Source](#)

Through oversized renditions—such as in the fifty-five wall-mounted buttons in *Fasteners* (2014) (figs. 3a)—she challenges perceptions of domesticity, reinterpreting the everyday into art objects of questionable usefulness.



**Figure 3b.** Lou Lynn, installation view of *Out of the Ordinary*, 2014. Bronze and steel, dimensions variable. Photo credit: Jane Dwyer. [View Source](#)



**Figure 3c.** Lou Lynn, installation view of *Out of the Ordinary*, 2014. Touchstones Museum of Art & History, Nelson, 2016. [View Source](#)

Lynn's tools were displayed together in an exhibition titled *Out of the Ordinary* in 2014, at Quebec City's Centre Materia (travelling) (figs. 3b and 3c). In his review of the exhibition, artist Bruno Andres noted that "by performing a series of distortions and creating ambiguous objects of contemplation based on the formal



vocabulary of functionality, Lou Lynn brings familiar objects out of the ordinary and into the extraordinary."

Outside of her studio practice, Lynn taught design and professional practice at Kootenay School of the Arts College (Nelson, British Columbia) from 1994 to 2007 and as a visiting instructor at numerous institutions across Canada and worldwide. Her experience teaching prompted her to write three guides to craft marketing : *Make it to Market: Marketing Opportunities for Craft* (1999), *Marketing Pacific Northwest Coast Native Arts & Crafts* (2001), and *Marketing Guide for Fine Contemporary Craft in the U.S.* (2002). She has also contributed to the fine craft community as a board member and President of the BC Craft Council, a board member of the Glass Art Association of Canada, and as a provincial representative for the Canadian Craft Federation. (SS)

## TANYA LYONS

Tanya Lyons, based in Killaloe, Ontario, in the Ottawa Valley, is an artist who specializes in sculptural works, installations, and wearable art in flameworked glass. Approaching glass as a medium for exploration, Lyons draws inspiration from her changing experiences and questions as she moves through the world, often in conversation with nature. "I have always been a gatherer, collecting and taking in, objects, moments and memories," she says. "As I move through life I take traces with me, from the places I walk and the people I meet." She describes encountering glass art at a glass blowing demonstration at the Killaloe Craft and Community Fair in her youth as serendipitous, stating: "When I unexpectedly entered into glass, I discovered a material that had a life of its own, rich with qualities and full of endless possibilities to reflect life." Fascinated by the strength of the material, she pursued training in art glass, studying at Sheridan College (Oakville, Ontario), the University of Art and Design Helsinki (Helsinki, Finland), the Atlin Centre of the Arts (Atlin, British Columbia), and the Toyama Institute of Glass Art (Toyama, Japan). The influence of her diverse educational background and extensive

travels is tangible in Lyons' approach to her craft. She often incorporates found objects into her glasswork, using them as a means of encapsulating specific landscapes, memories, emotions, or encounters. The inclusion of these elements adds colour and texture to her clear glass pieces while imbuing them with a sense of familiarity that anchors her work in the natural world.



**Figure 1.** Tanya Lyons, *Into the Forest*, 2006. Frameworked glass, chokecherry branches, copper thread. 122 x 82 x 176 cm. Collection of le Musée national des beaux-arts du Québec. [View Source.](#)

One notable piece, *Into the Forest* (2006) (fig. 1), exemplifies Lyons' integration of glass and found elements, as well as her thematic exploration of transience and rootedness. Constructed using chokecherry branches and flameworked glass leaves, this abstracted life-sized dress form symbolizes her connection to her home community. The piece, created while the artist was living away in Quebec, is a reflection on identity and place, serving as an homage to the forests of the Ottawa Valley that hold personal significance for Lyons. She wired the branches together and as they dried, the structure twisted slightly, evolving in its bound state to turn, as if walking towards the forests that were calling her home. Continuing to explore themes of identity and the environment, Lyons created a series of metal mesh kimonos adorned with glass and natural elements, as well as recycled textiles. Inspired by her time living in Japan, Lyons writes: "Japanese have traditionally used their Kimonos to express different aspects about the wearer. I found this idea very interesting as well as being drawn to the simple but very striking form, making them a perfect canvas to express thoughts and conceptual landscapes."



**Figure 2.** Tanya Lyons, *Sway*, 2019. Flameworked glass, stainless mesh, Manitoba maple, and lace. 137 x 105 x 16 cm. Cover of *Fusion*, 2023. [View Source](#)

Her 2019 kimono, *Sway*, was displayed on the cover of the Fall 2023 issue of *Fusion Magazine* (fig. 2). In her recent series of cloaks and dresses, Lyons expands her exploration of clothing, incorporating coloured glass into her practice for the first time in twenty-five years.



**Figure 3a.** Tanya Lyons, *Cloak 1*, *Cloak 2*, *Cloak 3*, and *Cloak 4*, 2022. Flameworked and upcycled glass, stainless mesh and mixed materials, dimensions variable. [View Source](#)



**Figure 3b.** Tanya Lyons, detail of *Cloak 3*, 2022. Flameworked and upcycled glass, stainless mesh and mixed materials, dimensions variable. [View Source](#)

The resulting works—including *Cloak 1*, *Cloak 2*, *Cloak 3*, and *Cloak 4* (2022) (figs. 3a and 3b)—use coloured glass to symbolize the passage of time, the changing seasons, and the life cycles of birth and death.





**Figure 3c.** Tanya Lyons, installation view of *Cloak 1, Cloak 2, Cloak 3, and Cloak 4* from *Transforming with Glass*, 2022. Flameworked and upcycled glass, stainless mesh and mixed materials, dimensions variable. Sandra Ainsley Gallery, 2023.

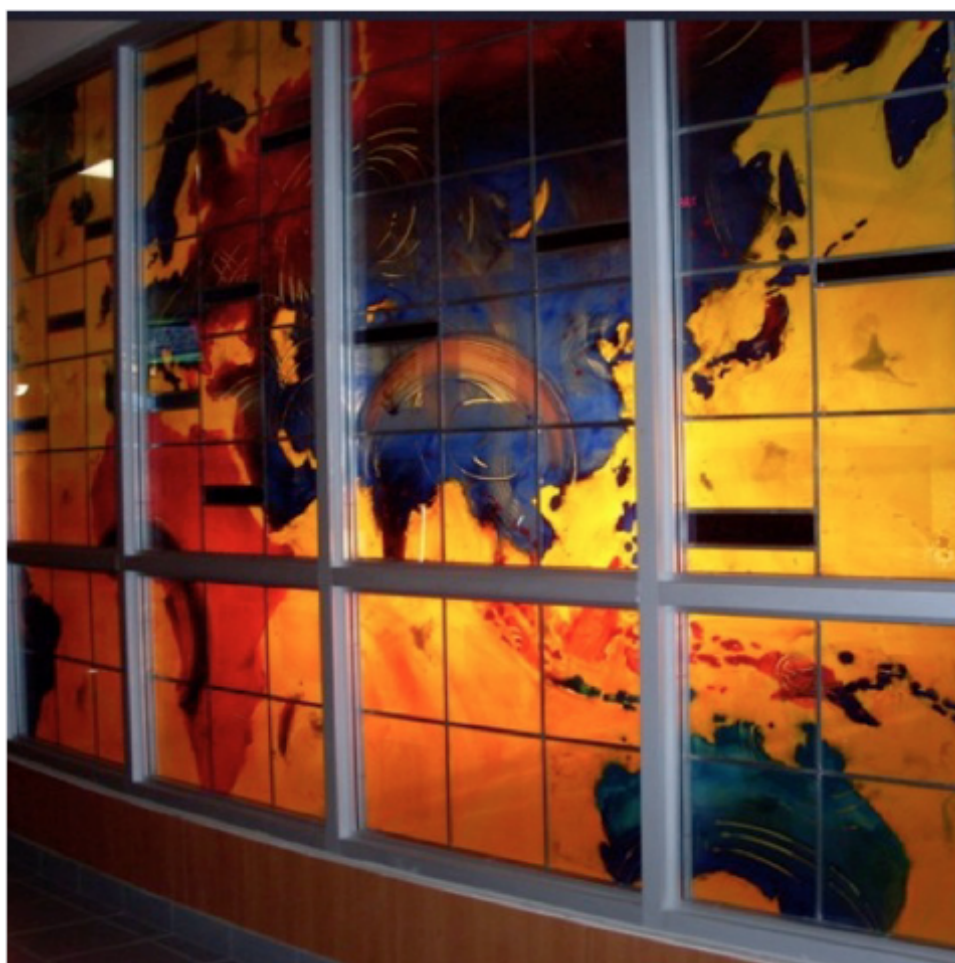
[View Source](#)

These pieces were displayed in a solo exhibition titled *Transforming with Glass* at the Sandra Ainsley Gallery in 2023 (Toronto, Ontario) (fig. 3c). Continuing to push the boundaries of glass, Lyons remains dedicated to creating sculptural and decorative works, as well as garments and jewelry. Lyons presently teaches at the Haliburton School of Art and Design of Fleming College in Haliburton, Ontario. Prior to this, she served for many years as the volunteer coordinator for the Madawaska Valley Studio Tour, taught at Sheridan College, and was a resident artist at the Harbourfront Centre in Toronto. (HF)

## BRENDA MALKINSON

Based in Calgary, Alberta, Brenda Malkinson is a multidisciplinary artist working in contemporary stained glass, painting, and woodblock printmaking. Malkinson graduated from the Alberta College of Art and Design in 1975. That same year, she moved to Edmonton for a one-year contract at the Royal Alberta Museum, where a colleague first introduced her to stained glass. The passion she developed for the art form, coupled with her pursuit of

experimental techniques, led to commissions from friends and coworkers, and she honed her craft through hands-on experience, initially working out of her small apartment. "I actually didn't know how [to make stained glass]," she admits, "I just learned by doing." Malkinson persevered, eventually establishing a studio, retail gallery, and wholesale space around 1978. Navigating the predominantly male-dominated arts scene of the era posed challenges for Malkinson, particularly in the realm of craft-based art forms. "There were very few people working with stained glass, so it really wasn't recognized in the arts field," she reflects. Undeterred, Malkinson continued to teach herself the craft, developing distinctive stained-glass techniques in which she paints on coloured glass with traditional materials in expressionistic, contemporary ways.



**Figure 1a.** Brenda Malkinson, *No Borders*, 2011. Stains, enamels, plate glass, and zinc came, dimensions unknown. St. Francis Xavier High School, Edmonton, Alberta. [View Source](#)



**Figure 1b.** Brenda Malkinson, detail of *No Borders*, 2011. Stains, enamels, plate glass, and zinc came, dimensions unknown. St. Francis Xavier High School, Edmonton. [View Source](#)

This unique approach to stained glass is evident in *No Borders* (2011) (figs. 1a and 1b), a commission for St. Francis Xavier High School (Edmonton). This work depicts the world map in dynamic undulations of colour reminiscent of ocean waves or flickering flames, showcasing Malkinson's painterly application of vitrified stains and enamels to plate glass. While the delineations between land and water remain discernible, Malkinson's staining creates fluid, organic spaces that blur the boundaries between ocean and shoreline. Influenced by Barnett Newman's essay *The Sublime is Now*, Malkinson's practice embraces abstraction as a means of evoking the sublime. "I aim to create images that leave traces and balance on the edge of recognition," she explains.

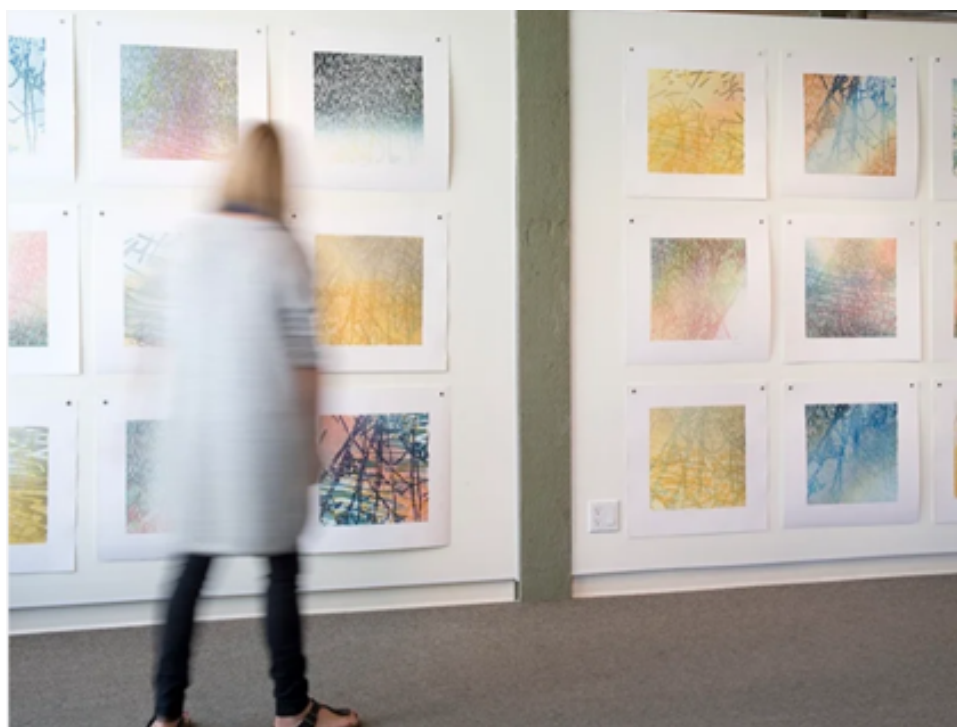




**Figure 2.** Brenda Malkinson, *Stand Tall (Day)*, 2020. Stained glass, handmade rolled glass, hand painted vitrified enamels, zinc frame, oak base. 46 x 25.5 cm.  
[View Source](#)



This pursuit of the ineffable also finds expression in her sculptural glass pieces, such as *Stand Tall (Day)* (2020), which melds stained glass joining techniques with figurative and abstract painting to offer non-traditional interpretations of the medium (fig. 2). More recently, her practice has expanded into woodblock printing; she apprenticed in 2010 with a master printmaker in Edmonton. She draws a direct connection between stained glass and woodcuts, noting that “that’s how woodcut is done, is very similar to how I do the glass—in layers of transparencies.” Indeed, there is a similar feeling to her glasswork in her prints, in their expressive use of colour and abstracted organic imagery.

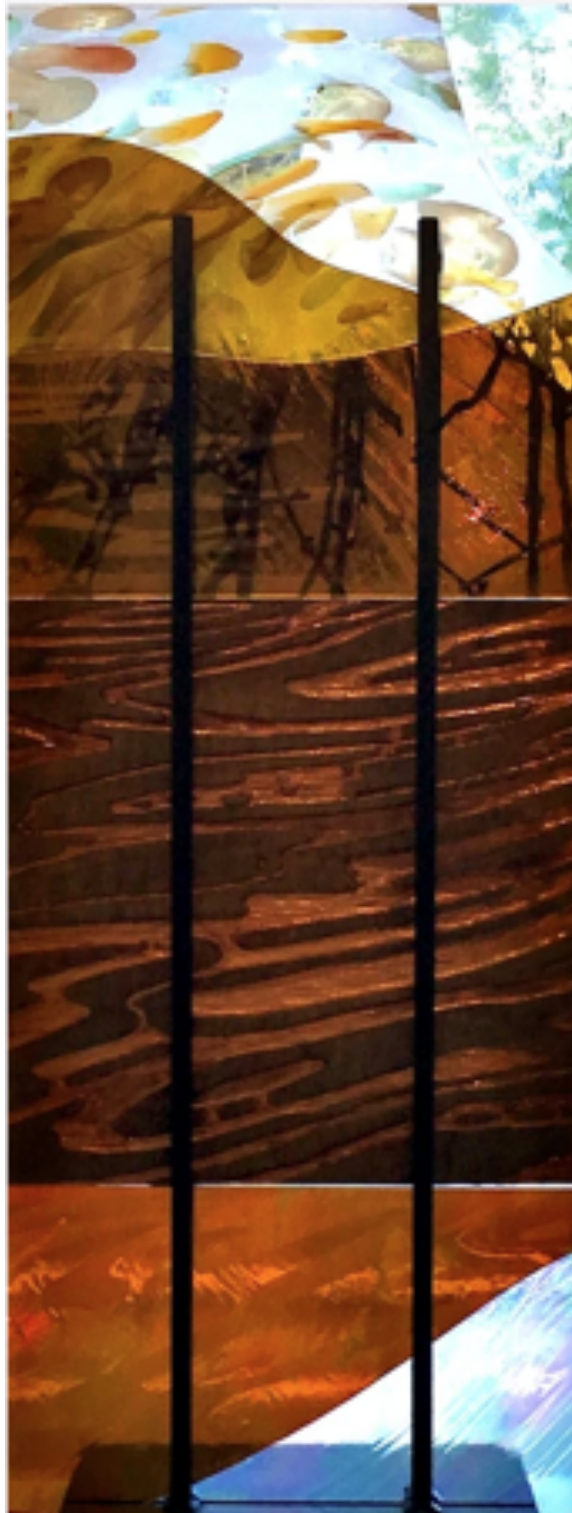


**Figure 3a.** Brenda Malkinson, installation view of *The Surface of Things, Chasing Light*, 2018. Alberta Craft Council Discovery Gallery, Edmonton, 2018. [View Source](#)



**Figure 3b.** Brenda Malkinson, installation view of *The Surface of Things, Chasing Light*, 2018. Alberta Craft Council Discovery Gallery, Edmonton, 2018. [View Source](#)

In 2018, Malkinson displayed a body of her prints alongside sculptural work combining glass and the woodblocks themselves in an exhibition titled *The Surface of Things, Chasing Light* at the Alberta Craft Council Discovery Gallery (Edmonton) (figs. 3a and 3b).



**Figure 3c.** Brenda Malkinson, *June Sixteenth 3:42 pm*, n.d. Wood block Baltic birch print plates, layered glass panels with hand-painted vitrified enamels and stains and steel base. 130 x 40 cm.

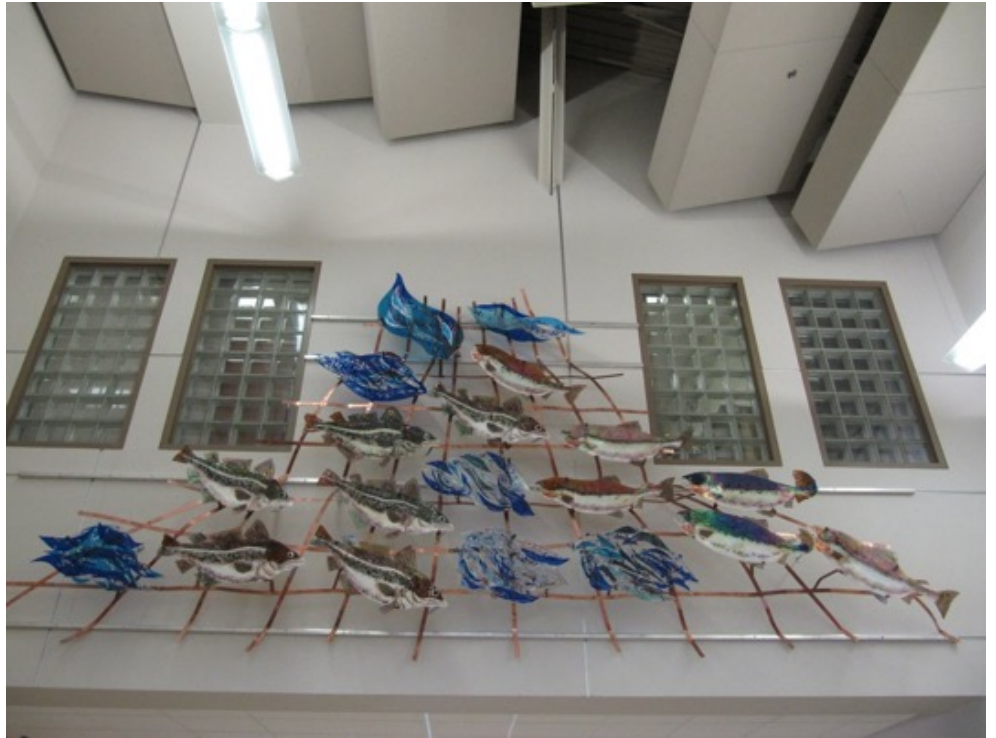
These sculptures, such as *June Sixteenth 3:42 pm* (fig. 3c), explore the changing surfaces caused by the interplay of wind and light on Buffalo Lake in central Alberta. Malkinson, who has stayed in

Alberta her entire career, places importance on building a thriving arts community in the province. She taught Art and Design at the University of Alberta for twenty-three years, as well as workshops at Red Deer Polytechnique (Red Deer, Alberta) and through community organizations and non-profits for over forty-five years. She was a founding member of the Alberta Craft Council, later serving on its Board of Directors as well as the Board of the Society of Northern Alberta Print Artists. Malkinson is also a mentor for many emerging artists. (HF)

## URVE MANUEL

Long before Urve Manuel first took a stained-glass class at a high school in British Columbia, she had an appreciation for materials and craft: not only is her mother a fibre artist, but she also sewed and knitted Manuel's childhood clothing. Manuel's Estonian grandfather's farming and fishing practices engendered a deep respect for human relationships with the land and sea that have informed her kiln glass practice. Based in Rocky Harbour, Newfoundland, where she has lived for the past two decades, Manuel takes inspiration from the landscapes and stories of her surroundings in Gros Morne National Park and beyond.





**Figure 1.** Urve Manuel, *Coming and Going*, 2021. Kiln-formed glass, glass enamel, copper and aluminum bar, mounting hardware, dimensions unknown. Deer Lake Airport, Deer Lake. [View Source](#)

She often creates kiln-formed fish and installations of schools of fish swimming along metal currents such as *Coming and Going* (2021) (fig. 1).



**Figure 2.** Urve Manuel, *Ephemeral Joys: Childhood Memories*, 2021. Leaded glass panels, wood frame, metal structure, wooden sleigh, metal hitch, dimensions unknown. [View Source](#)

In 2021, Manuel created a vibrantly coloured, full-sized ice-fishing shack made of stained glass that she has personally set up on paths to be encountered by snowshoers and hikers, titled *Ephemeral Joys: Childhood Memories* (fig. 2). This shack is modelled after the one that her grandfather used to pull out onto the ice each winter and reflects, in the artist's own words, "magical memories from childhood." This work was exhibited at The Rooms in September 2022 (St. John's, Newfoundland, curated by Bruno Vinhas). Manuel wishes for viewers of her work to vicariously experience what it means to her to be surrounded by beauty: "In my work, I try to bring or show people the joy that I find, or the appreciation of the wild countries, animals, plants, all that kind of thing," she says.



**Figure 3.** Urve Manuel, *Suncatchers*, 2022. Blue and yellow glass, dimensions unknown. Photo credit: Troy Turner/CBC. [View Source](#)

In 2022, in response to the Russian invasion of Ukraine, Manuel began working with a group of volunteers to create blue and yellow glass sun catchers, which she sold to fundraise for charities in Ukraine (fig. 3). As of May 2022, these efforts had raised about \$46,000 for various non-profits. (SS)

## QAVAVAU MANUMIE

Inuk artist Qavavau Manumie is well known for his printmaking, drawing, and more recently, his stained glass. Born in Brandon, Manitoba, where his mother was hospitalized for treatment of tuberculosis, Manumie returned to his family in Kinngait (Cape Dorset), Nunavut, as a young child, where he has resided ever since. Discovering his talent for drawing in his teens, Manumie started an ongoing illustration practice, primarily using ink and coloured pencil. In the 1980s, he joined the West Baffin Eskimo Co-operative's Kinngait Studios, first as a printmaker and later as a contributing artist to the studio's annual print collection. Manumie's illustrations, as well as his lithograph and stonecut prints, are intricate, whimsical, and thematically layered, often portraying scenes of daily life in the polar region, Arctic wildlife, and the ongoing impact of climate change on Northern communities. "I like to draw animals, and images of people, sometimes combined," he

says. "I enjoy the animals and the land, and I take what I see there to my drawings." He blends depictions of the realities of life in Kinngait with elements of surrealism and Inuit mythology, as the National Gallery of Canada explains: "Manumie's work has been described as fluctuating between two extremes; highly narrative and abstract." Manumie's drawings and prints are consistently populated with the *Inurlaat*, mythical small people believed to inhabit the Arctic, stories of which were passed down to the artist by his father.



**Figure 1.** Qavavau Manumie, *Untitled (Bird and Figure)*, n.d. Graphite, coloured pencil, and ink, 58.5 x 76 cm. [View Source](#)

*Untitled (Bird and Figure)* (fig. 1), for example, portrays an Inurlaat hunter riding a large bird with a harness, carrying bags of hunting tools—an image that exemplifies the fusion of naturalism and imagination in Manumie's work. His figures frequently interact with tools, from ulus to nets, "offering a humorous insight into human-object relations and how such tools dominate daily life," as noted by *Inuit Art Quarterly*. Manumie's practice expanded to incorporate glass after 2004 when stained glass was introduced to



Kinngait Studios. He embraced this medium, collaborating with Sattler's Stained Glass Studio in West LaHave, Nova Scotia.



**Figure 2.** Qavavau Manumie, *Fish*, 2007. Glass wood and wire. 47 x 69 cm. [View Source](#)

His graphic use of linework and colour—a throughline between his prints and drawings—translates seamlessly to leaded and stained glass, as seen in *Fish* (2007) (fig. 2), his hanging piece centring four fish fanning out into a dynamic spiral. Working only in white and blue glass, Manumie creates gradations of colour in this piece that conjure the sense of light filtering through water. In 2019, Canada Goose commissioned Manumie to create stained glass windows for their Milan store.



**Figure 3a.** Qavavau Manumie, *Dreams of a Natural World*, 2019. Artepoli glass, 444.5 x 219 cm. Photo credit: NAMARA. Canada Goose Retail Art Collection, Milan, Italy. [View Source](#)



**Figure 3b.** Qavavau Manumie, detail of *Dreams of a Natural World*, 2019. Photo credit: NAMARA. [View Source](#)



**Figure 3c.** Qavavau Manumie, detail of *Dreams of a Natural World*, 2019. Photo credit: NAMARA. [View Source](#)

The resulting work, titled *Dreams of a Natural World* (2019) (figs. 3a, 3b, and 3c), feature his Inuralaat characters amidst marine life and hunting tools. *Dreams of a Natural World* seems to offer a distillation of his wider practice: each of the elements—humans, animals, plants, and tools—are presented as not only interconnected but with equal vitality and importance. This work invites viewers to contemplate the relationship between human

beings and nature, prompting reflection on our role within the ecosystem—a theme echoed by Canada Goose’s statement on Manumie’s artwork, reading: “What is more dreamlike and strange than a world in which human figures are integrated within their environment, not as observers or destroyers but as elements, like rain or wind?” (HF)

## TARA MARSH

Glass artist Tara Marsh’s childhood in rural Ontario instilled a love of nature that has deeply influenced her glassmaking practice. Her work reflects the natural world, drawing inspiration from organic forms and the vivid palette of her surroundings. Marsh started glassblowing in 2001 while studying at Sheridan College (Oakville, Ontario), specializing in hand blown and flame-worked glass. Following her graduation, she settled in the town of Halton Hills, Ontario, where she joined Glen Williams Glass, a cooperative glass studio. Marsh has spoken about the importance of sharing a studio space in her practice, explaining that “it gives me the opportunity to work with and be inspired by people from similar and diverse disciplines. I also enjoy helping to educate the visitors to the studio through frequent live demonstrations of glassblowing.” She values the opportunity to draw inspiration from fellow glass artists, members of the public, and the natural world.



**Figure 1a.** Tara Marsh, *Rainbow of Curly Vases*, n.d. Blown glass, dimensions unknown. [View Source](#)



Her series of vases, *Rainbow of Curly Vases*, points to this connection with nature, strongly resembling tulips' form and vibrant colours (fig. 1). Much of Marsh's work is functional, with pieces ranging from vessels and perfume bottles to bowls.



**Figure 2.** Tara Marsh, *Untitled Green Bowl*, n.d. Blown glass, dimensions unknown.  
[View Source](#)

Her green frosted glass bowl exemplifies both the utility and aesthetic appeal of her works (fig. 2).



**Figure 3.** Tara Marsh, *Large Flowers Oranges and Yellows*, n.d. Blown glass and copper, dimensions unknown. [View Source](#)

Other works are purely ornamental, such as her glass jewellery, wall-mounted decorative works, and her garden ornaments, such as *Large Flowers Oranges and Yellows* (fig. 3). These ornaments take the shape of flowers, whimsically reaching upwards toward the sun, both directly mirroring and enhancing their surroundings. Marsh has also created a number of glass-based awards and corporate gifts, with commissions from Sheridan College, the University of Waterloo, the Ontario Ministry of Finance, and the

Town of Oakville, amongst others. Marsh is interested in the versatility and multifaceted nature of glasswork, writing that “working with glass is a science, you never stop discovering the intricate characteristics of glass. In spite of being better able to understand and control it, the art pieces are often unique and unpredictable.” (HF)

## SALLY McCUBBIN

Sally McCubbin is a multidisciplinary artist, glass blower, and designer based in Prince Edward County, Ontario. Born and raised in Toronto, Ontario, she first encountered glass art at a glass blowing demonstration in her adolescence and was immediately transfixed by the dramatic beauty of the material in its molten state. Formally honing her craft at Sheridan College (Oakville, Ontario), and later delving into Digital Design at George Brown College (Toronto), McCubbin approaches her artistic pursuits with a distinctive design-centric perspective. Her creative process emphasizes innovation and problem-solving. She thrives on the challenges posed by the inherent constraints of working with glass, using them as catalysts for inspired solutions. In 2008, McCubbin co-founded TIMID Glass Toronto with Aaron Oussoren, aiming to create functional pieces for the home that unite industrial techniques with traditional craftsmanship. Their commitment to pushing the boundaries of glass art gained widespread recognition when McCubbin’s designs were selected for public art installations above the Toronto Transit Commission’s streetcar shelters along St. Clair Avenue (Toronto).



**Figure 1a.** Sally McCubbin and Aaron Oussoren, *One Among Many*, 2010. Glass. 1300 x 90 x 2 cm. [View Source](#)



**Figure 1b.** Sally McCubbin and Aaron Oussoren, partial view of *One Among Many*, 2010. Glass. 1300 x 90 x 2 cm. [View Source](#)





**Figure 1c.** Sally McCubbin and Aaron Oussoren, *Record of a Landscape*, 2010. Glass. 1300 x 90 x 2 cm. [View Source](#)

The resulting works, *One Among Many* (2010) (figs. 1a and 1b)—a collaboration with Oussoren—and *Record of a Landscape* (2010) (fig. 1c), comprise eight three-metre panels of colourful glass and depict various forms of transit and people moving through the city. These stylized vehicles and linear figures are intended to evoke the feelings of freedom and anonymity that can result from moving through a bustling urban environment. Imagery relating to natural resource depletion regularly resurfaces in McCubbin's work. Her 2011 series, *Commodification: An Album Quilt* (fig. 2a), for example, draws inspiration from the mid-nineteenth-century tradition of album quilting to offer poignant reflections on Canada's relationship with resource extraction. Album quilts unite individually designed fabric pieces into decorative blankets to create a wider visual narrative.



**Figure 2a.** Sally McCubbin, *Commodification: An Album Quilt*, 2011. Glass, brass, enamel, and lustre. 74 x 74 cm (group). [View Source](#)



**Figure 2b.** Sally McCubbin, *Clear Cut Forestry* from *Commodification: An Album Quilt*, 2011. Glass, brass, enamel, and lustre. 19 x 19 x 3 cm. [View Source](#)



**Figure 2c.** Sally McCubbin, *Corn Syrup Farming* from *Commodification: An Album Quilt* series, 2011. Glass, brass, enamel, and lustre. 19 x 19 x 3 cm. [View Source](#)

Similarly, each of McCubbin's circular glassworks in this series—including *Clear Cut Forestry* and *Corn Syrup Farming* (figs. 2a, 2b and 2c)—depict what the artist calls “commodified changes” to nature, functioning together in a grid as a pictorial record of the pressing environmental issues of our time. McCubbin's series *Great Canadian Exports* (2012) also delves into the complexities of Canada's resource-driven economy. She describes this project as, “A series of large, precious and literally fragile glass objects in the abstracted forms of our valued natural capital.”



**Figure 3a.** Sally McCubbin, *Precious Timber*, 2012. Glass. 60 x 60 x 70 cm (group).





Figure 3b. Sally McCubbin, detail of *Precious Timber*, 2012. [View Source](#)

*Precious Timber* (2012) (figs. 3a and 3b), for example, symbolizes Canada's boreal forests in long tapered forms in green glass that evoke the shape of trees, highlighting their beauty, value, and vulnerability. "The more familiar I become with the backwoods and small communities of our northern regions the more I've learned about our country's dependency on our natural resources," McCubbin explains. "Earth resources sustain the Canadian economy, but this wealth comes with risk. In this monolithic glass sculpture, I'm presenting these commodities distilled down to what they are: fragile, beautiful, and precious." McCubbin has shared her expertise by teaching glassblowing at the Pilchuck Glass School

(Stanwood, Washington), Glazen Huis (Lommel, Belgium), and Bild-Werk (Frauenau, Germany), as well as Sheridan College from 2009 to 2019. In recent years, she has shifted her practice increasingly toward the digital space, applying her design-centric and solution-driven ethos as a web designer and digital strategist. She is embarking on an architectural glass business that reuses discarded float glass in combination with coloured graphics for residential windows and walls. See her project portfolio. She currently works as Digital and Design Solutions Manager for Craft Ontario. (NJH)

## MONTSERRAT DURAN MUNTADAS

Montserrat Duran Muntadas is a Catalan artist working in glass and textile sculptures. Captivated by the malleable quality of glass, she pursued studies in glass art at the Centro Nacional del Vidrio in Real Fábrica de Cristales de La Granja de San Ildefonso, Spain. Reflecting on her fascination with this medium, she remarks, "I was completely fascinated by this material that reflects the many contrasting character traits of humankind." In 2012, Muntadas immigrated to Canada and established a studio in Montreal, Quebec. Her practice merges glassmaking with conceptual art, resulting in complex and sometimes otherworldly sculptures and installations that draw from her personal experiences and feminist perspectives. One of Muntadas' notable series, *My Beautiful Children and Other Anomalies* (2016-ongoing), draws inspiration from her diagnosis of a uterine malformation during adolescence, a condition that can cause infertility.



**Figure 1a.** Montserrat Duran Muntadas, *My Beautiful Fetus Stories* (*Mes belles histoires de foetus*), 2016. Lampworked and blown glass, fabric. 90 x 90 x 30 cm. Photo credit: René Rioux. Collection of the City of Montreal. [View Source](#)



**Figure 1b.** Montserrat Duran Muntadas, detail of *My Beautiful Fetus Stories* (*Mes belles histoires de foetus*), 2016. Lampworked and blown glass, fabric. 90 x 90 x 30 cm. Photo credit: René Rioux. Collection of the City of Montreal. [View Source](#)

Exploring themes of motherhood and femininity, the sculptures in this series, such as *My Beautiful Fetus Stories* (figs. 1a and 1b), comprise blown-glass containers filled with vibrant floral fabrics, symbolizing the children she will never bear. Despite their irregular shapes and peculiar appendages, these sculptures are colourful and beautiful, prompting viewers to contemplate social norms that conflate deformities with ugliness and womanhood with motherhood. In creating such beautiful and strange works, Muntadas explains, "I am exploring physical and psychological anomalies while reflecting on the female condition and one's obligation of experiencing motherhood to be considered a real and complete woman ." In her equally personal series, *The Weight of the Non-Existent* (2019 and ongoing ), Muntadas incorporates white fabrics into her glassworks to examine themes of emptiness, loss, and abandonment.





**Figure 2a.** Montserrat Duran Muntadas, *Innocence*, 2018. Blown glass, gossamer embroidered fabric, dimensions unknown. Collection of the City of Montreal. Photo credit: Monserrat Duran Muntadas. [View Source](#)



**Figure 2b.** Montserrat Duran Muntadas, detail of *Innocence*, 2018. Blown glass, gossamer embroidered fabric, dimensions unknown. Collection of the City of Montreal. Photo credit: Monserrat Duran Muntadas. [View Source](#)

She fills the hollow sculptural form of *Innocence* (2018) (figs. 2a and 2b), for example, with gossamer embroidered fabric, thereby examining ways to overcome the void left by absence and bereavement.



**Figure 2c.** Montserrat Duran Muntadas, installation view of *Mes beaux enfants et autres anomalies*, 2021. Centre d'exposition Lethbridge, Saint Laurent. Photo credit: Centre d'exposition Lethbridge. [View Source](#)

Muntadas has displayed her works from both series in several exhibitions, including in a 2021 solo exhibition, *Mes beaux enfants*

*et autres anomalies*, at the Centre d'exposition Lethbridge (Saint Laurent, Quebec) (fig. 2c).



**Figure 3a.** Montserrat Duran Muntadas, installation view of *The Woman with 1000 Hearts*, 2021-2022. Blown glass, crochet, rocking chair, dimensions unknown. Biennale Internationale du Lin de Portneuf, Deschambault-Grondines, 2021. [View Source](#)



**Figure 3b.** Montserrat Duran Muntadas, detail of *The Woman with 1000 Hearts*, 2021-2022. Blown glass, crochet, rocking chair, dimensions unknown. [View Source](#)



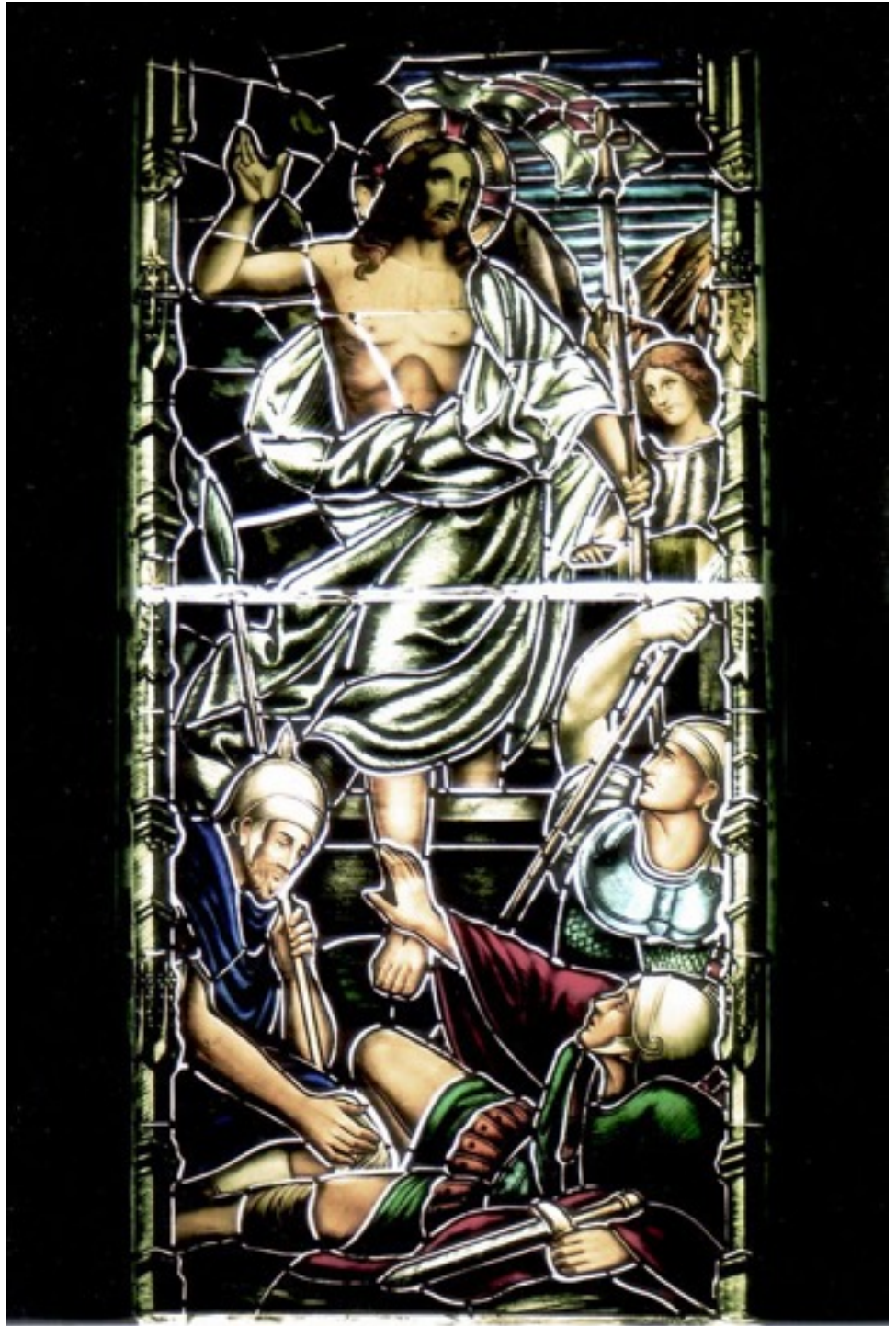
**Figure 3c.** Montserrat Duran Muntada, detail of *The Woman with 1000 Hearts*, 2021-2022. Blown glass, crochet, rocking chair, dimensions unknown. [View Source](#)

More recently, she created *The Woman with 1000 Hearts* (2021-2022) (figs. 3a, 3b, and 3c), a testament to her interest in collaboration and community engagement. Featured in the Biennale Internationale du Lin de Portneuf in 2021 (Deschambault-Grondines, Quebec), this installation piece pays homage to Muntadas' grandmother, who passed away in isolation during the COVID-19 pandemic. Comprising a rocking chair surrounded by over eighty blown glass hearts suspended by crocheted fabric, stitched by nearly forty volunteers, the artwork serves as a poignant tribute to the artist's beloved grandmother while inviting viewers to reflect on themes of grief, mourning, and resilience. Taking nearly eight hours to assemble, *The Woman with 1000 Hearts* allowed Muntadas to reassess the devastating loss of her grandmother. Muntadas continues to create work that probes the intersections between material culture, feminism, and her lived experiences, provoking thought and dialogue, while teaching glass making at Centre des métiers du verre du Quebec/Espace Verre in Montreal. (NJH)



## SUE OBATA

Sue Obata is a glass artist based in Toronto, Ontario, specializing in the design and fabrication of contemporary and traditional stained glass. After studying Creative Art at Sheridan College in Oakville, Ontario, she spent eight years mastering traditional figurative glass painting before founding Obata Studios in 1981 with her husband, Stan Marusic. Obata has created windows for a variety of public spaces, private residences, and houses of worship across Ontario, British Columbia, Alberta, Saskatchewan, Nova Scotia, and internationally from Trinidad to Germany. Obata frequently collaborates with Norbert Sattler of Sattler's Stained Glass Studio in LaHave, Nova Scotia. Notably, Obata and Sattler have undertaken several restoration projects, including the windows at St. John's Anglican Church in Lunenburg, Nova Scotia. After a fire engulfed the building in 2001, salvaged pieces of the broken windows were brought to Sattler's studio. Robert Hirtle of the World Monuments Fund described the reassembly process as "a giant jigsaw puzzle." Restoring the windows, created by various artists across different periods and using singular techniques, posed a challenge for Obata. With great effort, she successfully recreated the unique styles of paint application to restore or recreate the damaged stained glass.



**Figure 1.** Sattler's Stained Glass Studio and Sue Obata, *Restored Window*, 2003. Stained glass, dimensions unknown. St. John's Anglican Church in Lunenburg. [View Source](#)

The completed works highlight her talent as a glass painter and her ability to create and reproduce traditional ecclesiastic window designs (fig. 1). In addition to traditional designs, Obata also creates contemporary and abstract windows. "I can design

traditional or modern," she says, but "I prefer to do more modern work because it's newer and more contemporary. I like contemporary designs as opposed to replicating the past." In 2006, Sattler and Obata were commissioned to create windows for St. Leo the Great Catholic Church in Brooklin, Ontario.



**Figure 2a.** Sattler's Stained Glass Studio and Sue Obata, *Sacrament Windows*, 2006. Stained glass windows, dimensions unknown. St. Leo the Great Catholic Church, Brooklin. [View Source](#)



**Figure 2b.** Sattler's Stained Glass Studio and Sue Obata, *The Annunciation*, 2006. Stained glass windows. 300 cm diameter. St. Leo the Great Catholic Church, Brooklin. [View Source](#)





**Figure 2c.** Sattler's Stained Glass Studio and Sue Obata, *Eternal Life*, 2006. Stained glass windows. 300 cm diameter. St. Leo the Great Catholic Church, Brooklin. [View Source](#)



**Figure 3.** Sue Obata, *Untitled*, 2010. Antique etched and painted glass. 50 x 63 cm.  
[View Source](#)

The resulting works, including *Sacrament Windows* (fig. 2a), *The Annunciation* (fig. 2b), and *Eternal Life* (fig. 2c), reveal her contemporary approach to the art form. Obata's standalone pieces incorporate painting, etching, and silk-screening techniques on glass, resulting in colourful glassworks decorated with expressive brushstrokes, as seen in *Untitled* (fig. 3). Her work has been exhibited at the Centre International du Vitrail (Chartres, France), the Canadian Clay & Glass Gallery (Waterloo, Ontario), the Ontario Crafts Council Gallery (Toronto), and the Mary Black Gallery (Halifax, Nova Scotia). (ORO)

## MARKIAN OLYNYK

Markian Olynyk is an artist based in Vancouver, British Columbia, known for his custom architectural glass installations, sculptures, and paintings. A self-taught glass artist, Olynyk has been working with the medium since 1977 when he saw a friend building a Tiffany lamp. After this encounter, his artist's statement explains, "his life changed – his journey of glass exploration had begun." Olynyk quickly started designing and fabricating glass for commercial buildings, private residences, places of worship, and public spaces, developing unique techniques to create expressive glassworks that integrate seamlessly into their environments. His skill has been recognized through several large-scale commissions, such as installations at the Victoria International Airport in 1989 and the Vancouver International Airport in 1995. Today, Olynyk's work can be found across Canada, the USA, the UAE, and Hong Kong. One of his notable works includes a commemorative window laid by Prince Charles and Princess Diana during Vancouver's Expo '86.



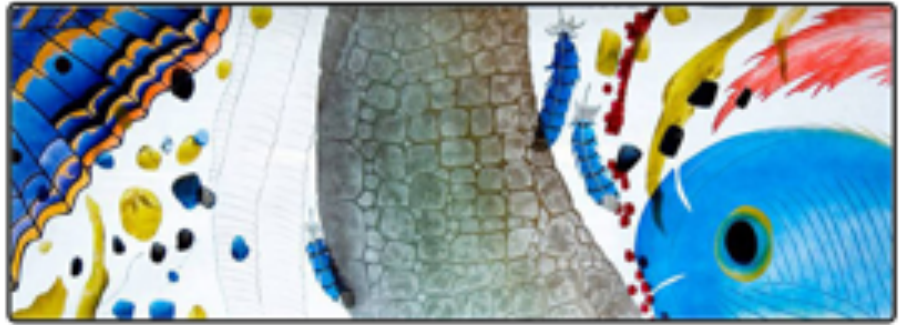
Fire - detail



Water - detail

**Figure 1a.** Markian Olynyk, details of *Fire* and *Water* from the *Contemplation* series, 2006. Glass panels, dimensions unknown. Thomas G. Carpenter Library, The University of North Florida, Jacksonville, Florida. [View Source](#)





Fauna - detail



Flora - detail



Earth - detail

**Figure 1b.** Markian Olynyk, details of *Fauna*, *Flora*, and *Earth* from the *Contemplation* series, 2006. Glass panels, dimensions unknown. Thomas G. Carpenter Library, The University of North Florida, Jacksonville, Florida. [View Source](#)



**Figure 1c.** Markian Olynyk, installation view of *Fire* (from the *Contemplation* series), 2006. Glass panels, dimensions unknown. Thomas G. Carpenter Library, University of North Florida, Jacksonville, Florida. [View Source](#)

Olynyk's *Contemplation* series (2006) (figs. 1a, 1b, and 1c) for the University of North Florida Library comprises a suite of stained-glass panels designed to evoke quiet contemplation and a connection to nature. These five windows explore elements of water, fire, earth, flora, and fauna through layered, abstract designs that catch the light in unique ways.



**Figure 2.** Markian Olynyk, *Helliwell Toccata*, n.d. Glass screens. 61 x 198 cm. [View Source](#)

Olynyk has also created standing sculptural glassworks, such as his vibrant *Helliwell Toccata* (fig. 2), in which multicoloured, organic shapes and textures dance across three glass screen segments. A narrative quality can be found throughout his glass oeuvre, showcasing as he says, his love for “[creating] pieces with a story.”





**Figure 3.** Markian Olynyk, *Grey with Rectangle 8.14*, n.d. Mixed media on wood panel, dimensions unknown. [View Source](#)

In recent years, Olynyk has found himself more inclined toward making multimedia and painted works, such as *Grey with Rectangle 8.14* (fig. 3). He says his paintings “come from a different place. They are created with no site in mind... expressive works of composition, colour and texture.” Olynyk’s work in both glass and painting points to his interest in experimentation, colour, and artistic expression. (ORO)

## AARON OUSSOREN

Vancouver, British Columbia-based artist Aaron Oussoren’s oeuvre encompasses functional glassware, public installations, and conceptual sculptures. Oussoren graduated from Sheridan’s Craft + Design program: Glass (2008), was a full-time artist in residence



in the craft + design studios at Harbourfront Centre (2008-2012) and completed a Master of Design at Emily Carr University (2016).



**Figure 1.** Aaron Oussoren. *Fence Study #3*, 2009. Blown glass with screen printed decals. 51 x 71 cm. Permanent Collection, Glazenhuis, Belgium. [View Source](#)

Oussoren's work explores and pushes the material properties of glass, resulting in refined pieces such as *Fence Study #3* (2009) (fig.1).



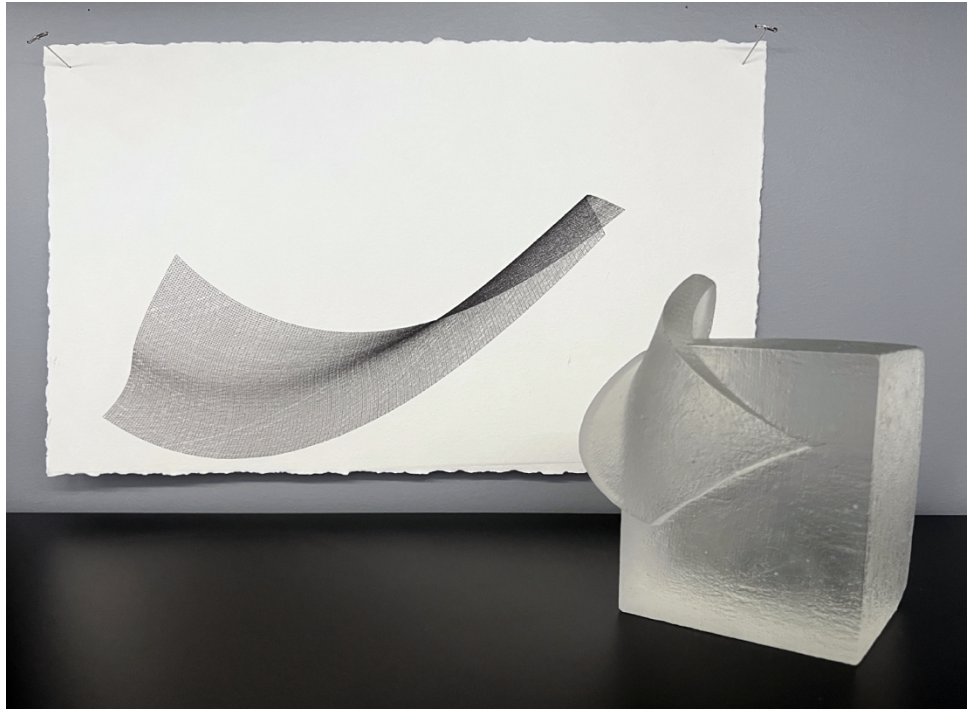
**Figure 2.** Aaron Oussoren. *Give & Take*, 2008. Cut and Slumped glass. 120 x 12 cm. Permanent Collection, Canadian Clay and Glass Gallery.

Using glass techniques including glassblowing, kiln casting, fusing and slumping, Oussoren explores the connections between emergent technologies like virtual reality, 3D printing, and these traditional art glass methods. His creative process, as in *Give & Take*, 2008, (Fig 2), emphasizes problem-solving and innovation. He explains, "Every project begins with questions - sometimes abstract, sometimes material. These questions are explored through objects, to encourage a new perspective in the viewer."



**Figure 3.** Sally McCubbin and Aaron Oussoren, *One Among Many*, 2010. Glass. 1300 x 90 x 2 cm. [View Source](#)

Collaboration is a key aspect of Oussoren's practice. In 2008, he co-founded TIMID Glass with fellow glass artist Sally McCubbin, creating functional glassware that merges industrial techniques with traditional craftsmanship, and the pair have also collaborated on public art installations such as *One Among Many* (2010), including a commission for the Toronto Transit Commission.



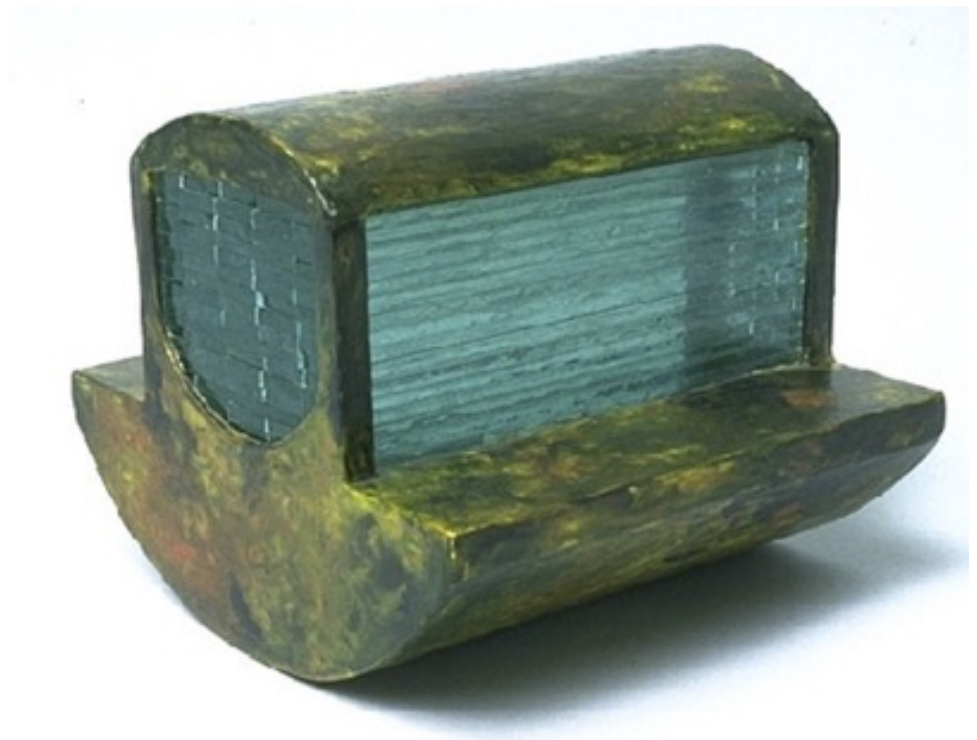
**Figure 4.** Aaron Oussoren, *Drift*, 2018. Cast Glass, Machine drawing. 12 x 12 x 14 cm.

Oussoren's collaborative approach continues through his current work at the Material Matters Research Centre at Emily Carr University where he works on applied research projects related to craft and design. This research has resulted in his contributing to and presenting academic papers such as *Collaborative Making in Craft + Virtual Reality* (Paris, 2018) and *The Mark of the Maker* (Nottingham, 2016), giving him the opportunity to connect with the international Craft + Design community. This work, as in *Drift* (2018) explores using 3D-printed moulds for glass casting, presenting an alternative to the traditional lost wax technique (Fig. 4). Presently, Oussoren is a sessional instructor in the Faculty of Design and Dynamic Media at Emily Carr University of Art and Design (Vancouver), as well as working as an affiliated researcher with the Material Matters Research Centre. Continuing to work at the

forefront of glass design, Oussoren explores the confluence of digital manufacturing and traditional glassmaking. (NJH)

## CAROLE PILON

Sculptor Carole Pilon has been working with glass for over thirty-five years. Pilon's work is distinguished by her use of glass in combination with other materials.



**Figure 1.** Carole Pilon, *Tonelle d'eau*, 1989. Wood, resin, encaustic, and pigment. 17.3 x 20.8 x 20.8 cm. Collection of the Musée national des beaux-arts du Québec.

[View Source](#)

Her sculptures often incorporate elements that seem incompatible—leaded glass crystal, concrete, metal, and wood and paper pulp—as seen in her early work, *Tonelle d'eau* (1989) (fig. 1). In combining such unexpected materials, Pilon aims to explore the adaptive capabilities of nature, and the alliances, similarities, and differences between the human and plant kingdoms.





**Figure 2a.** Carole Pilon, *Les corps étrangers VIII*, 2007. Crystal, paper pulp, and pigments. 101 x 13 x 17 cm. Collection of the Musée national des beaux-arts du Québec. [View Source](#)



**Figure 2b.** Carole Pilon, detail of *Les corps étrangers VIII*, 2007. Crystal, paper pulp, and pigments. 101 x 13 x 17 cm. Collection of the Musée national des beaux-arts du Québec. [View Source](#)

*Les corps étrangers VIII* (2007) (figs. 2a and 2b), from the *Les corps étrangers* series, for example, visualizes a meeting of vegetal and human bodies. This union of human bodies and vegetation raises questions about the symbiosis between humankind and nature, the strange and resilient ways that bodies respond and adapt to hostile conditions, and the precariousness of the equilibrium between human beings and nature. Pilon states: "The sense of the word equilibrium induces among other things the idea of a pendulum, of just proportion between two opposing elements. Strength and

fragility represent, for me, two important poles that form the basis of this state of balance."



**Figure 3a.** Carole Pilon, *Pied nu*, n.d. Cast crystal, paper pulp, resin, oil colour, 11 x 62 x 24 cm. [View Source](#)



**Figure 3b.** Carole Pilon, detail of *Pied nu*, n.d. Cast crystal, paper pulp, resin, oil colour. 11 x 62 x 24 cm. [View Source](#)



**Figure 3c.** Carole Pilon, detail of *Pied nu*, n.d. Cast crystal, paper pulp, resin, oil colour. 11 x 62 x 24 cm. [View Source](#)

Pilon examined the adaptations of vegetal and animal bodies further, as well as the inevitable transformations that take place when they interact with outside elements, with works such as *Pied nu* (figs. 3a, 3b, and 3c), featured in her 2017 solo exhibition *Corps modulés* at Galerie Espace VERRE (Montreal, Quebec). From her studio in Longueuil, Quebec, near her hometown of Montreal, Pilon continues to push the limits of glass by contrasting it with other natural materials to explore the essential similarities between the animal and vegetal worlds, metamorphosis, and the passage of time. (NJH)

## STEPHEN PON

French-born glass artist Stephen Pon lives and works in Lavaltrie, Quebec. After honing his craft at Montreal, Quebec's Espace VERRE, Pon established his studio in 2000. His dedication to mastering his medium, coupled with the originality of his artistic vision, has resulted in a constantly evolving body of work. Pon has created several large outdoor installations that combine steel, glass, and natural and artificial light.





**Figure 1a.** Stephen Pon, *Eclats de nature*, 2017. Pâte de verre and stainless steel, dimensions unknown. Place Lucille-Teasdale, Ville de Terrebonne. [View Source](#)



**Figure 1b.** Stephen Pon, *Eclats de nature*, 2017. Pâte de verre and stainless steel, dimensions unknown. Place Lucille-Teasdale, Ville de Terrebonne. [View Source](#)



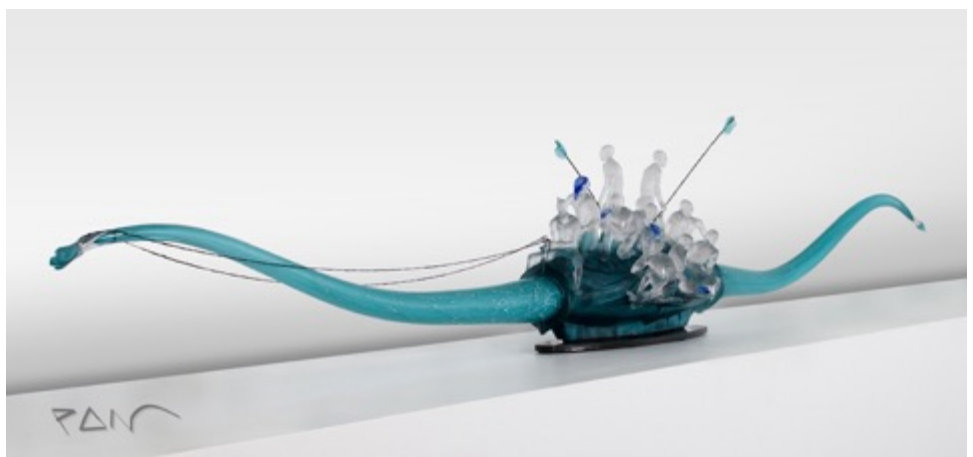
**Figure 1c.** Stephen Pon, detail of *Eclats de nature*, 2017. Pâte de verre and stainless steel, dimensions unknown. Place Lucille-Teasdale, Ville de Terrebonne. [View Source](#)

Notable among these is *Eclats de nature* (2017) (figs. 1a, 1b, and 1c), installed in Place Lucille-Teasdale in Ville de Terrebonne, Quebec. Pon designed four steel pillars resembling tree trunks and adorned them with sixty glass leaf sculptures in various colours, from which more than a dozen birds perch. "La luminosité de l'œuvre provient des nombreux éléments en verre qui viennent ajouter couleurs et transparence... celle-ci donne naissance à de sublimes effets lumineux donnant ainsi vie à la sculpture de jour comme de nuit (The luminosity of the work comes from the many glass elements that add colour and transparency... giving rise to sublime lighting effects, bringing the sculpture to life day and night)," writes Pon. He is also known for his surrealist glass

sculptures inspired by dreams and the movement of water, many of which are populated by ship-bound figures. Pon explains his interest in depicting mythology and travel, stating: "From my very first works to my most recent, I express a vision of movement and the journey of life. Like a winding stream, fate takes us to unsuspected places in a dreamlike universe where man and the symbols that surround him hold great significance. Sailing on the seas of fate, man makes his way."



**Figure 2a.** Stephen Pon, *Odyssey*, n.d. Pâte de verre, blown glass, and engraved glass. 43 x 307 x 38 cm. Photo credit: Fabienne Carbonneau. [View Source](#)



**Figure 2b.** Stephen Pon, *Odyssey*, n.d. Pâte de verre, blown glass, and engraved glass. 43 x 307 x 38 cm. [View Source](#)





**Figure 2c.** Stephen Pon, detail of *Odyssey*, n.d. Pâte de verre, blown glass, and engraved glass. 443 x 307 x 38 cm. [View Source](#)

Pon's *Odyssey* (figs. 2a, 2b, and 2c), from the *Navires and Gondoles* series, for example, depicts figures on an otherworldly journey. These expressive glass figures sail on the back of a supernaturally large snake as it crosses the shell of a turtle. Pon summarizes the symbolism of this work, stating: "Le serpent est la représentation de notre vaste connaissance traversant de plein fouet une tortue symbolisant le monde, dont seulement l'humain pourra prendre les rênes (The snake is the representation of our vast knowledge running headlong into a turtle symbolizing the world, whose reins only humans can take)." He combines two techniques in this sculpture, pâte de verre and glassblowing, resulting in a unique mix of transparent, translucent, and coloured effects that add a unique dimension to his narrative piece.



**Figure 3a.** Stephen Pon, *Orion*, 2020 (recto). Kiln cast glass. 40.6 x 53.3 x 10.2 cm.  
[View Source](#)



**Figure 3b.** Stephen Pon, *Orion*, 2020 (verso). Kiln cast glass. 40.6 x 53.3 x 10.2 cm.  
[View Source](#)



Figure 3c. Stephen Pon, detail of *Orion*, 2020. Kiln cast glass. 40.6 x 53.3 x 10.2 cm. [View Source](#)

In *Orion* (2020) (figs. 3a, 3b, and 3c), from the *Constellation* series, Pon continues his exploration of mythology and navigation, referencing the stars and the meanings that people have derived from them across history. The faces of the sailing figures in this work reveal varied emotions, perhaps indicating the challenges of navigating stormy seas, and, by extension, life. Today, Pon continues pushing the boundaries of glassmaking, creating figurative sculptures both in the form of mythic sailing scenes and more recently, glass columns. (NJH)

## PATRICK PRIMEAU

Glass-blower Patrick Primeau lives and works in Frelighsburg, Quebec, in the Eastern Townships. Primeau first encountered glass art at the age of twenty-three during a visit to a glass studio. This experience ignited his imagination and inspired him to try the craft himself. "The first time you try glass-blowing is really exciting — if you're not afraid of the heat or getting burned," says Primeau. Enthralled by the physicality of the art form and the creative potential of molten glass, Primeau enrolled in Montreal's Espace

VERRE technical program. After completing his education, Primeau led glassblowing workshops across Canada and the United States and worked at the Centre International de Recherche sur les arts Verriers (CIRVA) in Marseilles, France. Upon returning to Montreal in 2004, he co-founded Welmo Glass Studio with his partner, Caroline Ouellette. Together, they create functional and decorative wares, such as vases, urns, paperweights, and sculptures. Primeau is known for his organic, flowing forms crafted using traditional Venetian techniques. As a scuba diver, he draws inspiration from the shapes and colours he observes underwater and the meditative experience of diving. Primeau's website explains that when conceiving a blown glass object, "he deconstructs the source of inspiration to keep only the essential."





**Figure 1.** Patrick Primeau, *Untitled Vase*, 2006. Blown glass, reticello, battuto, incalmo. 56 x 36.5 x 18.5 cm. Collection of Musée des beaux-arts de Montréal. [View Source](#)

This approach results in abstract forms inspired by marine life and nature, exemplified by *Untitled Vase* (2006) (fig. 1).



**Figure 2a.** Patrick Primeau, untitled vases from *Cactacéa* series, n.d. Blown glass, incalmo, dimensions variable. Collection of Le musée national des beaux-arts du Québec. [View Source](#)

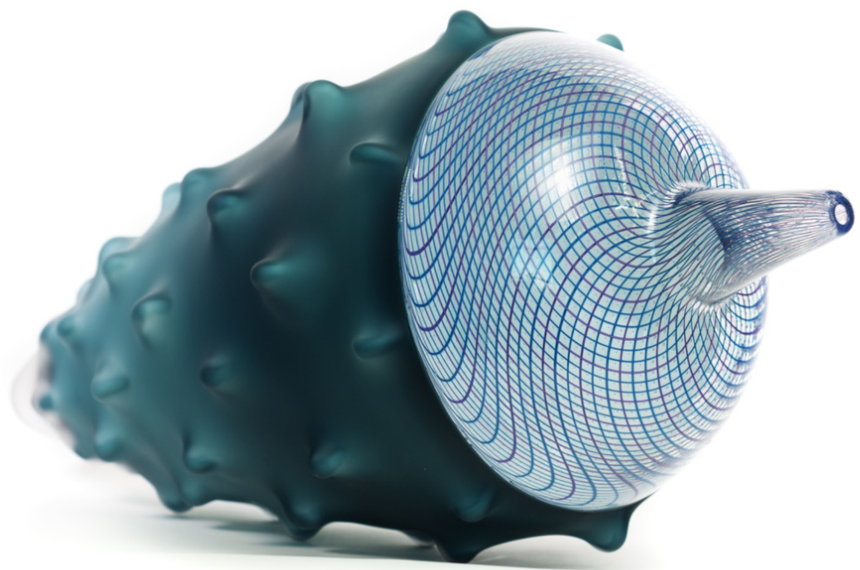
Primeau has also created a collection of vases with protrusions inspired by cacti, titled *Cactacéa* series (fig. 2a). He employed incalmo—a glassblowing technique used to fuse two or more blown glass elements together—to create the vessels’ dual-tones.



**Figure 2b.** Patrick Primeau, *Untitled* from the *Cactacéa* series, 2009. Blown glass, incalmo, 90 x 23 cm. Collection of Musée national des beaux-arts du Québec. [View Source](#)

The Musée national des beaux-arts du Québec (Quebec, Quebec) holds several works from this series in their collection, including *Untitled* from the *Cactacéa* series (2009) (fig. 2b). Primeau is

deeply interested in both the process of glassblowing and the finished object, resulting in, as he explains, a “silent exercise of comprehension between artist and material.” He also states: “For me, glass is a medium to express freedom... The material’s malleability allows me to create organic shapes. The constant tension between my technical abilities and the desired shape propels my work to another level, which leads me to explore new venues.”



**Figure 3a.** Patrick Primeau, from the *Janolus* series, n.d. Blown and sandblasted glass, 30.48h x 55.88w x 30.48d cm. [View Source](#)

Primeau’s recent work explores the reticello technique, a type of blown glass created with canes arranged in a crisscross pattern to form a fine net, as demonstrated in his intricate *Janolus* series (fig. 3). In 2019, Primeau was one of ten gaffers selected to compete in the first season of Netflix’s glassblowing competition, *Blown Away*. (MEC)



## SUSAN RANKIN

Apsley, Ontario-based sculptor, Susan Rankin is well-known for creating glass art that is inspired by the natural world. Originally from Moose Jaw, Saskatchewan, Rankin began her career in glass by designing and fabricating stained glass windows. After witnessing glassblowing for the first time in the early 1980s, she remembers being “wowed.” Rankin soon travelled to the Pilchuck Glass School (Stanwood, Washington) and later Sheridan College (Toronto, Ontario) to learn the craft. As an avid gardener, Rankin explores the flora and fauna of her gardens through her contemporary blown glass vessels, sculptural works, tableware and jewellery.



**Figure 1.** Susan Rankin, *Blue with Blue Flowers* from the *Spring Flowers* series, 2016. Hand blown and solid worked glass, sandblasted surface, 30.5 x 15.25 x 13 cm.  
[View Source](#)

*Blue with Blue Flowers* (2016) (fig. 1) is one of many examples of her floral works. The vase and the sculpted glass flowers adorning its surface have voluptuous lines, capturing the beauty of blooming flowers while referencing classical vessel forms. Rankin aims to

accurately depict nature in her work, creating bent and wilted petals, as well as flowers that have not fully opened. "They are flowers that are in the moment," she says. "They have gestures. They're not perfect and they're not all the same." She shapes each flower meticulously, individually pinching each petal before assembling them. Rankin enjoys "over-decorating" her vessels with many flowers, mimicking the lushness of a garden in full bloom. More recently, she has been creating a new body of tall outdoor sculptural works, the *Garden Grove* series, that continues her interest in the abundance of gardens, while playing with scale and abstraction. She describes this shift in her practice and the resulting sculptures—composed of multiple metal rods decorated with circular, colourful glass elements that evoke leaves or petals — writing: "I have worked with scale to create a presence; they demand that observers engage with them in a more physical and direct way. Using numerous columns to define a space, I incorporate light through the multiple transparent or opaque glass elements."



**Figure 2a.** Susan Rankin, *Standing Grove in Blues and Greens*, 2020. Blown glass, steel, 246.4 x 61 x 121.9 cm. [View Source](#)





**Figure 2b.** Susan Rankin, details of *Standing Grove in Blues and Greens*, 2020. Blown glass, steel, 246.4 x 61 x 121.9 cm. [View Source](#)

*Standing Grove in Blues and Greens* (2020) (figs. 2a and 2b), for example, adds colour to the surrounding environment in unexpected ways and invites physical interaction.



**Figure 3a.** Susan Rankin, *Yellow Shard (recto)*, n.d. Blown glass, dimensions unknown. [View Source](#)



**Figure 3b.** Susan Rankin, *Yellow Shard* (verso), n.d. Blown glass, dimensions unknown. [View Source](#)

Rankin's move away from representation is further demonstrated in her latest series of *Shard Vessels*, as seen in *Yellow Shard* (figs. 3a and 3b). These blown glass vessels were created by fusing transparent and translucent shards of glass in various shades and glass threads, as well as thread drawing, showcasing the artist's continuous experimentation with glass. According to Rankin, "the resulting pieces have a history/story built into the surface, which encompass the optic qualities of glass and light." Outside of her studio practice, Rankin taught at Fleming College's Haliburton School of the Arts (Haliburton, Ontario) until her retirement in 2022. (MEC)

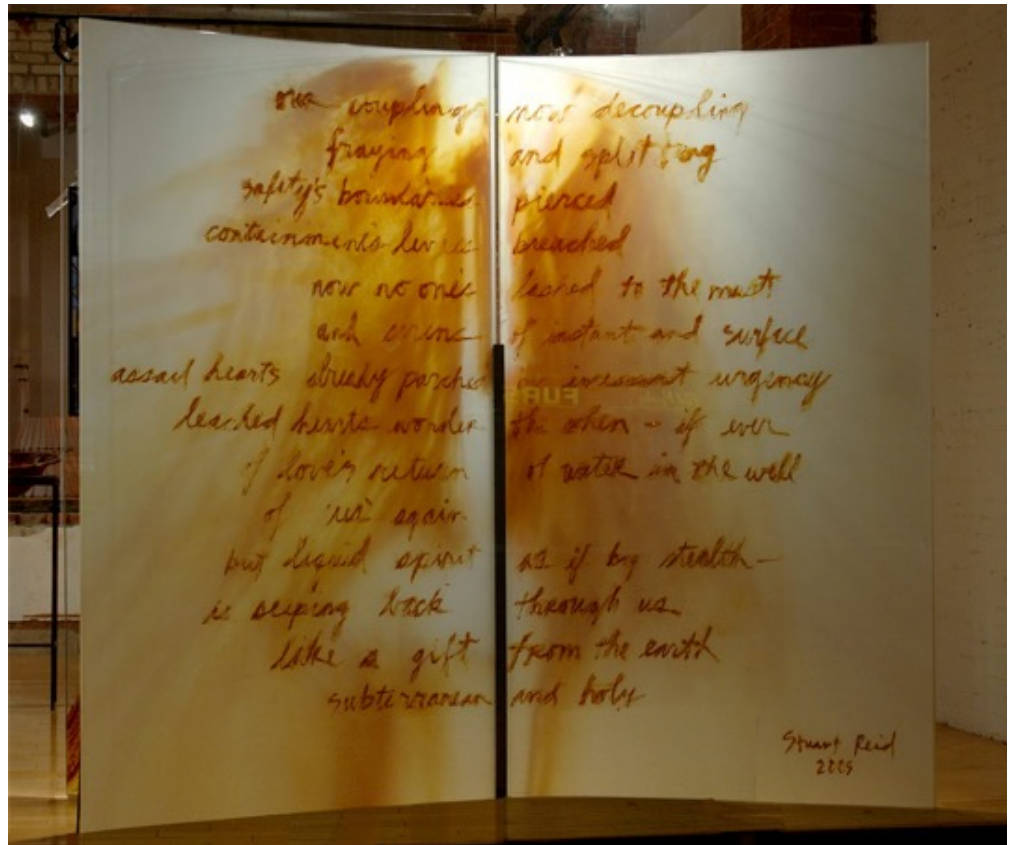
## STUART M REID

Stuart M. Reid is a multi-disciplinary artist, architectural designer and educator based in Toronto, Ontario. Born in London, Ontario, Reid is the great-nephew of George Agnew Reid, Canadian artist, educator and founder/first principal of the Ontario College of Art. Following his studies at BealArt in London (with Herb Arris and Paterson Ewen), Reid's teachers at University of Guelph Fine Art (1970-74) included Greg Curnoe, John Elderfield and Walter Bachinski. He attended Edinburgh Arts '73, studying with Joseph Beuys, Taddeus Kantor, Reichard Demarco, and went on to post-graduate studies in stained glass at Burleighfield House, Buckinghamshire, England (1974-76) with renown British glass master Patrick Reyntiens. There he also worked as Reyntiens Studio Manager, and assistant for an international workshop with Ludwig Schaffrath, an influential German glass master designer and educator. Reid earned a Master of Architecture degree from UCLA in 1985. His travels, throughout Europe and the UK visiting art and architecture of diverse eras deeply influenced his work, as has his love of music, and ongoing creative partnership with his wife and fellow artist and academic, Doreen Balabanoff. His work, as his artist's biography states, "explores the beauty and tragedy of memory, dream, and the interconnecting and ruptured duality of our daily life and being."





**Figure 1a.** Stuart M Reid, *Our Coupling*, 2006. Painted glass panels, 2.5 × 0.75 × 3 metres. [View Source](#)



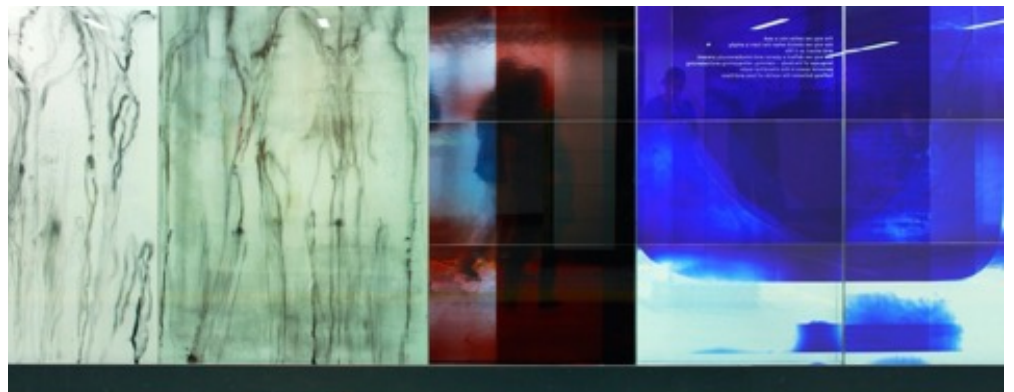
**Figure 1b.** Stuart M Reid, *Our Coupling* (back), 2006. Painted glass panels, 2.5 × 0.75 × 3 metres. [View Source](#)



**Figure 1c.** Stuart M Reid, installation view of *Our Coupling* (back) from *Stumbling Home from Banff*, 2006. Painted glass panels, 2.5 × 0.75 × 3 metres. The Canadian Clay & Glass Gallery, Waterloo, 2007. [View Source](#)

Many of his pieces are gestural and include figurative and textual elements, as seen in the standing sculptural glasswork, *Our*

*Coupling* (2006) (figs. 1a and 1b) displayed as part of his solo exhibition *Stumbling Home from Banff* in 2007 (The Canadian Clay & Glass Gallery, Waterloo, Ontario) (fig. 1c). On one face of this work, Reid marks the surface of the glass with a pair of larger-than-life male and female figures, with extracts of his writings on the other. Curator Virginia Eichorn describes Reid as “a visual diarist,” collaging past and present within *Stumbling Home from Banff* by integrating segments of his journals and poetry in his glasswork. Reid is best known for his large commissioned works in architectural glass. Major public commissions include *The Calling of St. James* triptych for the narthex of Toronto’s St. James Cathedral (1997), *Dance of Venus* (1998) at the Mississauga Living Arts Centre, *Homage to Mozart* (2001) at the Salzburg Congress in Salzburg, Austria, and a series of *louvre*s at the Bloorview Kids Rehab in Toronto (2006). In 2008, Reid won an international competition to create a permanent art installation for the Toronto Transit Commission’s new subway platform at Union Station. The artist spent many hours riding the subway, observing his fellow passengers, sketching what he saw, and writing poems and stream-of-consciousness text about his experiences in transit.



**Figure 2a.** Stuart M Reid, *Zones of Immersion*, 2015. Silver-stained, enamelled, engraved and laminated glass panels, 2 × 150 metres. Union Station, Toronto.

[View Source](#)





**Figure 2b.** Stuart M Reid, *Zones of Immersion*, 2015. Silver-stained, enamelled, engraved and laminated glass panels, 2 × 150 metres. Union Station, Toronto. [View Source](#)



**Figure 2c.** Stuart M Reid, *Zones of Immersion*, 2015. Silver-stained, enamelled, engraved and laminated glass panels, 2 × 150 metres. Union Station, Toronto. [View Source](#)

He reworked the images and text into 167 glass panels, resulting in a 150-metre-long glass mural, *Zones of Immersion* (2015) (figs. 2a,



2b, and 2c). *Canadian Architect* describes Reid's process of creating this large-scale work: "Every piece of the mural was worked on by hand but was made with a variety of processes that range from historic 13th-century stained glass techniques to 21st-century digital printing and laminating. The piece is a technical achievement, with masterful acid-etching and sandblasting, laminated panels designed to withstand wind loads in the subway tunnel and protective nano-coating to ward off the sooty brake dust from the trains." More recently, Reid completed a commission of fourteen painted glass panels for the Mary Lake Augustinian Monastery's Rosary Path in King City, Ontario.



**Figure 3a.** Stuart M Reid, *Mary's Way of the Cross*, 2017. Fourteen silver stained, enamelled, engraved, and laminated glass panels, 1.2 × 2 metres each. Rosary Path, King City. [View Source](#)



**Figure 3b.** Stuart M Reid, *Mary's Way of the Cross*, 2017 Fourteen silver stained, enamelled, engraved, and laminated glass panels, 1.2 × 2 metres each. Rosary Path, King City. [View Source](#)



**Figure 3c.** Stuart M Reid, detail of *Mary's Way of the Cross*, 2017. Fourteen silver stained, enamelled, engraved, and laminated glass panels, 1.2 × 2 metres each. Rosary Path, King City. [View Source](#)

Titled *Mary's Way of the Cross* (2017) (figs. 3a, 3b, and 3c), these panels depict each station of the cross—a series of images portraying the events preceding and following the Crucifixion, traditionally used to facilitate prayer in the Roman Catholic tradition. They are embedded in the ground next to wooden crosses at various points along the trail, inviting visitors to contemplate the Passion of Christ as they walk the 1.5-kilometre Rosary Path. Reid maintains a multidisciplinary practice in drawing, painting, and architectural design. He is Professor Emeritus at OCAD University in Toronto, where he taught Environmental Design from 1988 to 2021. Since his retirement, Reid has enjoyed spending more time in his studio in Huron County near Bayfield, Ontario. (ORO)

## JULIA REIMER

Julia Reimer is a glass artist based in Black Diamond, Alberta. When she encountered glass blowing in art school, she knew she had found the right medium to express her creative vision. "I was always drawn to the muted luminescence of river ice on bright days in winter. So when I had a chance to combine the essence of light, colour and movement with a material, it was a perfect fit," she says. She first pursued training in her craft at the Alberta College of Art and Design (now the Alberta University of the Arts, Calgary), before travelling to the United States, Scotland, Spain, France,

Hungary, and Australia where she acquired knowledge of traditional glassmaking techniques. After returning to Alberta, she opened Firebrand Glass Studio with her husband and fellow glass artist, Tyler Rock. The pair often collaborate on large-scale public installations, including *Transect*, a glass sculpture on Edmonton, Alberta's Capital Boulevard (2017) and *Wayfinding Sculpture*, a work composed of several blown glass fish for the Royal Tyrell Museum (Drumheller, Alberta, 2019), while also maintaining individual studio practices. Reimer's work is characterized by meticulous craftsmanship, simplicity of form, and a luminous colour palette inspired by her childhood in the foothills of the Rocky Mountains in southern Alberta. "That's where I acquired an appreciation for the crisp prairie light, and the undulating hills and grasslands carved by wind and water that influence my artistic vision," she says. For Reimer, the transparency and radiance of glass make it the ideal material to explore Alberta's natural beauty: the rolling hills, the expansive grasslands, and the mountains.



**Figure 1.** Julia Reimer, *Watergauge*, 2009. Glass, steel, 7.4 x 135.2 x 9.1 cm. Collection of the Alberta Foundation for the Arts. [View Source](#)

In *Watergauge* (2009) (fig. 1), for example, she depicts a bundle of reeds or prairie grasses, evoking the plant life that surrounded her childhood home. In 2009, Reimer travelled to Japan, where she researched the influence of Japanese design and culture on craft in the West. She researched the Mingei Movement and vessel design at the Japan Traditional Craft Center, The National Museum of Modern Art (Tokyo), and with glass artist Masahiro Sasaki.





**Figure 2.** Julia Reimer, *Window Vases*, n.d. Private collection of the Emperor and Empress of Japan. Blown glass vessels, dimensions unknown. [View Source](#)

Upon returning to Canada, she was commissioned by the office of the Prime Minister to create a gift for the Emperor and Empress of Japan, resulting in *Window Vases* (fig. 2).



**Figure 3a.** Julia Reimer, *Gossamer* series, 2017. Blown glass vessels, dimensions variable. Photo credit: Galla Theodosis. [View Source](#)

In her more recent *Gossamer* series (2017) (fig. 3a), Reimer has been wrapping delicate translucent strands of glass around vessel forms, creating a luminous effect and delicate patterning. Her strands are reminiscent of the silk that spiders use to move through the air.



**Figure 3b.** Julia Reimer, *Gossamer Vase Medium Cerulean Blue*, 2021. Blown glass. 28.6 x 12.7 x 12.7 cm. [View Source](#)



**Figure 3c.** Julia Reimer, installation view of *Gossamer* series from *Fire & Form: Masters of Clay and Glass*, dates variable. Blown glass vessels, dimensions variable. Oeno Gallery, Bloomfield, 2021. [View Source](#)

Several works from this collection, including *Gossamer Vase Medium Cerulean Blue* (2021) (fig. 3b) were showcased in the 2021 exhibition *Fire and Form: Masters of Clay and Glass* at Oeno Gallery (Bloomfield, Ontario) (fig. 3c). (MEC)

## DONALD ROBERTSON

Donald Robertson was born and raised in Montreal, Quebec. From his earliest memories, he enjoyed creating and tinkering with toys and objects for himself and his friends. This experimentation developed into a drawing practice, leading Robertson to study Creative Arts at Cégep. After graduation, he began a diversified career in the arts, including as a mould-making technician at Dawson College (Montreal). While studying modelling and bronze casting at the Belles Artes school and lithography at the Instituto Allende in San Miguel de Allende, Mexico in 1984, Robertson was first exposed to the sculptural potential of glass. Returning to Canada, he pursued a formal glassmaking education at Sheridan College (Oakville, Ontario). He also studied glassmaking abroad, notably at the Pilchuck Glass School (Stanwood, Washington), and with glass masters in France, the Czech Republic, England, and Japan. Today, he maintains a studio practice in Val Morin, Quebec,

and is internationally renowned for his use of lost wax casting and pâte de verre techniques. The process of lost wax casting involves creating a mold around a wax model, which is then removed to create a cavity for molten glass, resulting in a completed, sculptural glass piece. *Pâte de verre*, involves pressing glass powders and a binding agent into a mould, which is then fired, causing the glass to melt and fuse, taking the form of the mould. Robertson combines both these techniques with other glassmaking methods to create sculptures that reference history and mythology, exploring the links between the material and the spiritual realms.



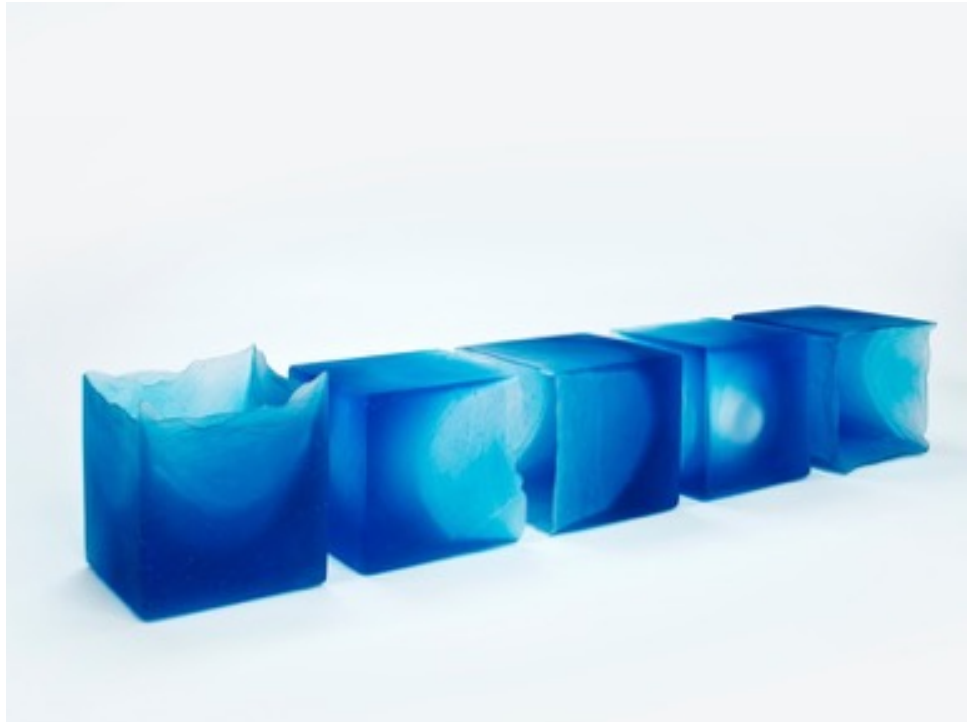
**Figure 1a.** Donald Robertson, *Blue Spira*, 2002. Lost wax cast pâte de verre, wood base, 45.7 x 40.5 x 24 cm. [View Source](#)



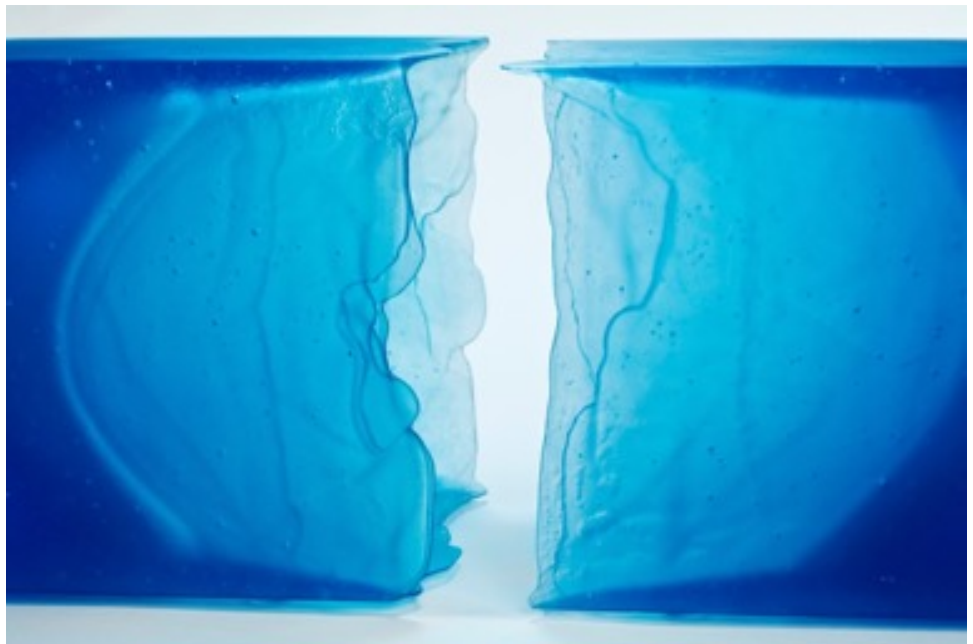


**Figure 1b.** Donald Robertson, *Blue Spira*, 2002. Lost wax cast pâte de verre, wood base, 45.7 x 40.5 x 24 cm. [View Source](#)

In *Blue Spira* (2002) (figs. 1a and 1b) from his *Carapace Series*, Robertson presents an iridescent pâte de verre seashell, expressing, as he explains, "the cycles of nature that always return, but never to the same place. The spiral both expands outward and contracts inward, connecting past, present, and future."



**Figure 2a.** Donald Robertson, *Ripple*, 2009. Crystal, 18 x 91 x 18 cm. [View Source](#)



**Figure 2b.** Donald Robertson, detail of *Ripple*, 2009. Crystal, 18 x 91 x 18 cm. [View Source](#)

His sculptural ensemble *Ripple* (2009) (figs. 2a and 2b) explores the passage of time through the symbolism of a wave. Robertson describes his subject matter in *Ripple* as “ripples in time,” or “the way a small action can extend far beyond its source or intention.”



**Figure 2c.** Donald Robertson, installation view of *Ripple* from *Glass Factor: Luminaries in the Canadian Art Glass Scene*, 2009. Crystal, 18 x 91 x 18 cm. The Canadian Clay & Glass Gallery, Waterloo, 2010-2011. [View Source](#)

This work was included in the exhibition *Glass Factor: Luminaries in the Canadian Art Glass Scene* at the Canadian Clay & Glass Gallery (curated by Christian Bernard Singer, Waterloo, Ontario, 2010-2011) (fig. 2c). Robertson's most well-known work is his *Warrior Series*, an ongoing collection initiated in 1988, consisting of cast glass helmets. Inspired by ancient forged bronze Corinthian helmets, these sculptural works reflect the artist's interest in ancient civilizations. Although originally designed for protection, Robertson's helmets are delicate and fragile. He explains: "This contradiction of form and function articulates the tragic paradox of man's nature to put his greatest efforts of science and creativity into devices of war and destruction. This work highlights the illusion inherent in this strategy."



**Figure 3a.** Donald Robertson, *Casque sombre avec chevaux*, 2011.  
Cast crystal, 35.7 x 18.3 x 32.5 cm. [View Source](#)





**Figure 3b.** Donald Robertson, *Casque sombre avec chevaux*, 2011. Cast crystal, 35.7 x 18.3 x 32.5 cm. [View Source](#)

Each helmet features frieze-like engravings, depicting mythological iconography, as seen in *Casque sombre avec chevaux* (2011) (figs. 3a and 3b). Outside of his studio practice, Robertson is a principal teacher at Espace VERRE in Montreal, Quebec, where he has taught since 1989. He instructs students in kiln casting and cold working glass, as well as the technical aspects of the medium. In 2014, he received a BFA with Great Distinction, Major Sculpture, from Concordia University. Robertson's commitment to passing on knowledge to the next generation of glass artists has made him a cornerstone in the ongoing development of studio glass in Quebec. (MEC)

## TYLER ROCK

Tyler Rock is a glass artist based in Black Diamond, Alberta. Rock first studied glass art at the Alberta College of Art (now AUArts), graduating in 1989. After graduation, he established the artist co-op Bhava Cool Hot Glass and later opened a studio, Norm's Garage, both in Calgary, Alberta. In 2002, he co-founded Firebrand Glass with his partner and fellow glass artist, Julia Reimer.



**Figure 1a.** Tyler Rock and Julia Reimer, *Transect*, 2017. Stainless steel, laminated glass, cast glass, 228 x 198 x 198 cm. Capital Boulevard, Edmonton. Photo credit: Charles Boulet. [View Source](#)



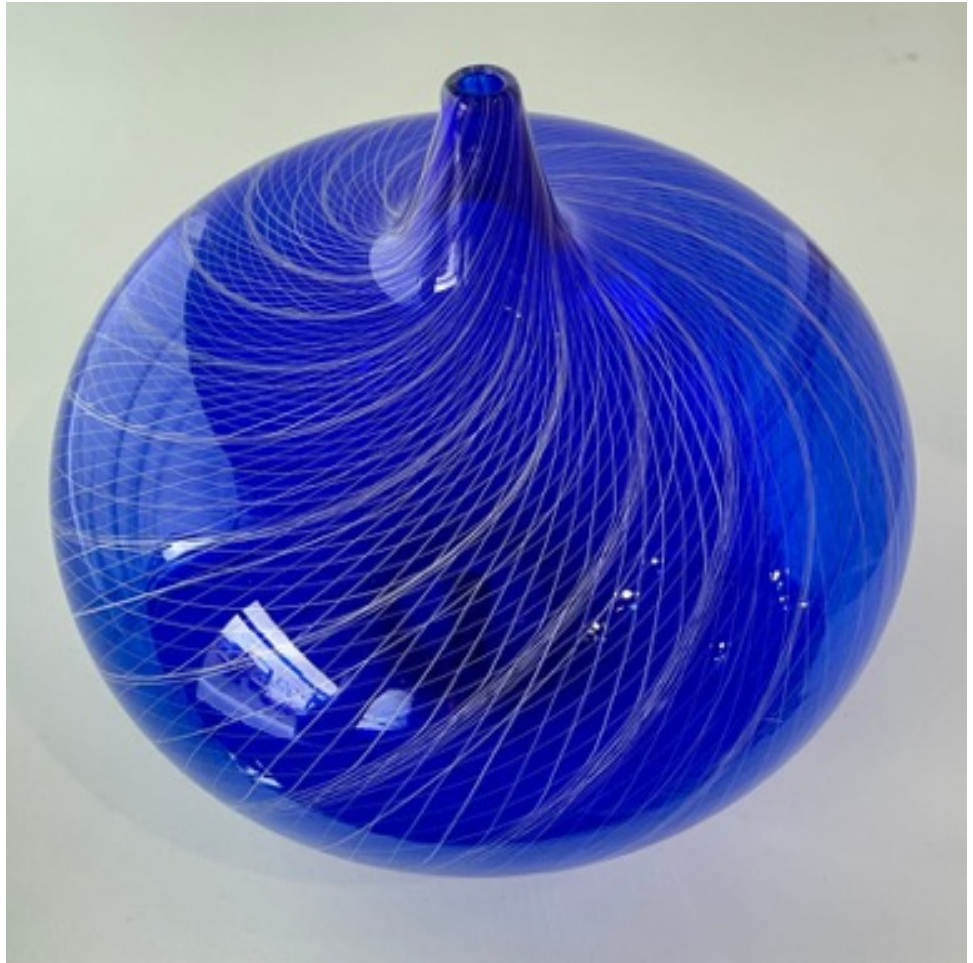
**Figure 1b.** Tyler Rock and Julia Reimer, detail of *Transect*, 2017. Stainless steel, laminated glass, cast glass, 228 x 198 x 198 cm. Capital Boulevard, Edmonton. Photo credit: Charles Boulet. [View Source](#)

They often collaborate on public installations and commissioned works, such as their 2017 sculpture, *Transect* (figs. 1a and 1b). This large-scale glass work was erected on Edmonton, Alberta's Capital Boulevard, across from the provincial legislature building in commemoration of Canada's 150th anniversary. For this piece, Rock and Reimer handcrafted one hundred circular tiles in blue glass, connected with stainless steel rods into the form of a dome symbolizing the interconnectedness of Alberta's diverse people and environment. Upon close inspection, viewers can discern photographic images embossed on each tile, including images of Indigenous and Métis people, the fur trade, iconic Albertan buildings, animal tracks, and native plants. Throughout the day, as the sun changes positions in the sky, this sculpture casts shadows on the surrounding ground, much like a sundial. Reflecting on the work, Rock states: "I enjoy how the sculpture looks instrumental, uses the materiality of glass, and acts like a pseudo time machine."



**Figure 2a.** Tyler Rock, *Filigrano Series Vase – Low*, n.d. Handblown glass, 20.5 x 23 cm. [View Source](#)





**Figure 2b.** Tyler Rock, *Filigrano Series Vase – Low*, n.d. Handblown glass, 20.5 x 23 cm. [View Source](#)

In his solo practice, Rock creates functional glassworks—such as his handblown *Filigrano Series Vase* (figs. 2a and 2b)—as well as ornamental and sculptural pieces. Across his functional and decorative work, Rock enjoys manipulating form, composition, and structure to create objects that interact with light in interesting ways, creating experiences he describes as “open-ended,” “embodied,” and stretching “beyond the object’s tangible presence.” Rock’s more recent work focuses on vessels and the optical and perceptual conditions that can be found through transparent glass.



**Figure 3a.** Tyler Rock, installation view of *NoSa Stacks* series from *Formes & Formulations*, 2022. Blown glass, metal, 223.52 x 35.56 x 35.56 cm. La Guilde, Montreal, 2022-2023. [View Source](#)

His interest in the sculptural possibilities of hollow forms is showcased in his 2022-2023 solo exhibition, *Formes & Formulations* (La Guilde, Montreal, Quebec) (fig. 3a).



**Figure 3b.** Tyler Rock, *NoSa Stacks* series, 2022. Blown glass, metal, 223.52 x 35.56 x 35.56 cm. Photo credit: John Doyle. [View Source](#)



**Figure 3c.** Tyler Rock, detail of *NoSa Stacks* series, 2022. Blown glass, metal, 223.52 x 35.56 x 35.56 cm. Photo credit: John Doyle. [View Source](#)

In *NoSa Stacks* series (2022) (figs. 3b and 3c), Rock presents a series of tall sculptures composed of stacked vessels, interpreting the shores of the northern Saskatchewan lakes. The lightly tinted colour palette evokes the last light of the day when it hits the water at dusk. In addition to his studio practice, Rock has taught workshops and given lectures at various studios and institutions worldwide. Since 1995, he has been an instructor in the Glass Program at the Alberta University of the Arts (Calgary), where he has also served as the Head of the Department. Notably, he has instructed glassblowing in New Zealand and Australia, where he completed a Master's of Visual Arts from the University of South Adelaide in 2013. From 2004 to 2008, Rock also served as President of the Glass Art Association of Canada. (MEC)



## PAULL RODRIGUE

Paull Rodrigue is a glassblower and hot sculptor based in Greensville, Ontario. After graduating from Sheridan College's Glass Program (Oakville, Ontario), he opened Paull Rodrigue Glass—a glassblowing studio and gallery space. As the lead glassblower, Rodrigue continues to manage the studio with a team of dedicated assistants. Rodrigue's works are characterized by layers of fluid colour, often in jewel tones, with transparent accents. He often manipulates these elements into simple yet refined forms using a combination of ancient glassblowing techniques, contemporary design principles, and modern technology. He uses *incalmo*, a traditional Venetian technique that involves fusing different pieces of glass to create ribbons of light and colour. Rodrigue's creative process prioritizes intuition and spontaneity when working with hot glass, as reflected by his signature series of plinth-bound works.



**Figure 1.** Paull Rodrigue, *Incalmo Glass Sculptures*, n.d. Hand blown glass, dimensions variable. [View Source](#)

These pieces, as seen in *Incalmo Glass Sculptures* (fig. 1), often feature spiralling colours in variations of smooth and gestural

shapes that taper toward the top. By manipulating the thickness of glass, Rodrigue enhances its refractive properties, creating optical effects and undulations in his linear colour patterns that vary with each piece. One of Rodrigue's sculptures from this series was presented to Queen Elizabeth II by Ontario Lieutenant Governor Elizabeth Dowdeswell in 2015. "Light and colour play major parts in the refractive qualities in my search for balance and luminescence," says Rodrigue. These preoccupations were reflected in his solo exhibition *Aura: An Exploration in Glass, Colour and Light* at Carnegie Gallery in 2017 (curated by Marla Panko, Dundas, Ontario).



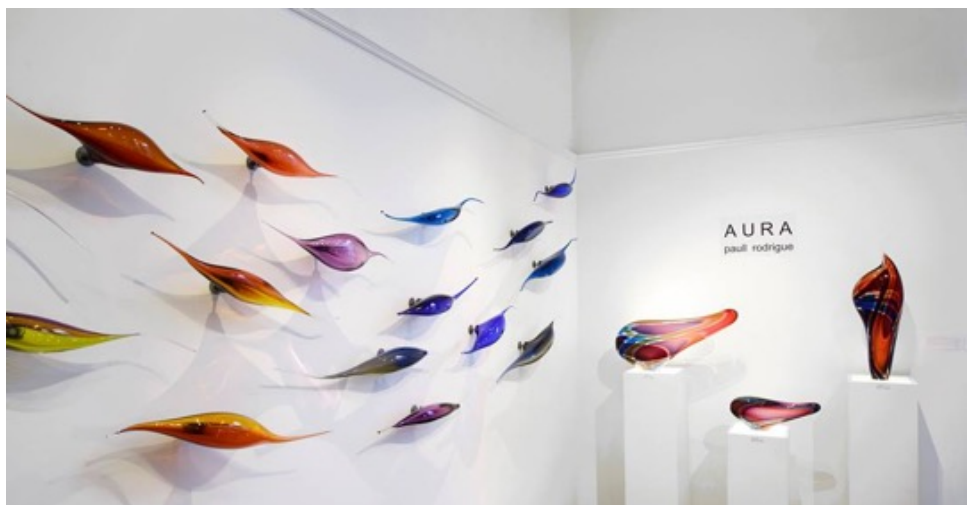
**Figure 2.** Paull Rodrigue, *Magenta*, 2017. Blown glass, Approximately 63.5 cm in height. [View Source](#)

The exhibition displayed various sculptural vessels, including *Magenta* (2017) (fig. 2), a tall, oval-bodied form. Regina Haggio describes this work in her review of the exhibition, writing: "Viewing *Magenta* from one side gives you red, orange, blue and

green loops and arcs in the foreground. But you are also able to see what colours lie in the background through the colours in the foreground. This gets you what Rodrigue calls bonus colours because those in the background are transformed when seen through the foreground ones. Then walk around the work and repeat the process to get more bonus colours."



**Figure 3a.** Paull Rodrigue, installation view of *Migration* from *Aura: An Exploration in Glass, Colour and Light*, 2017. Blown glass wall-mounted sculpture, dimensions variable. Carnegie Gallery, Dundas, 2017. [View Source](#)



**Figure 3b.** Paull Rodrigue, installation view of *Aura: An Exploration in Glass, Colour and Light*. Blown glass sculptures, dimensions variable. Carnegie Gallery, Dundas, 2017. [View Source](#)

In addition to his typical vessels and plinth-bound works, Rodrigue also created wall-mounted installations for *Aura*, as seen in *Migration* (2017) (figs. 3a and 3b). This work consists of numerous individual glass forms that flow together, resembling the organized movements of a flock of birds. Rodrigue has also been

commissioned to create a variety of custom corporate awards and gifts, demonstrating his versatility and the broad appeal of his craftsmanship. (MEC)

## NORBERT SATTLER

Norbert Sattler co-owns Sattler's Stained Glass with his wife, Helga Sattler, on the South Shore of Nova Scotia. Originally from Germany, Sattler began his career over forty years ago with a formal seven-year apprenticeship in stained glass. He refined his craft working for several studios in Germany and Switzerland, culminating in his role as a master at the world-renowned Mayer of Munich. There, he collaborated with several artists and developed a passion for creating contemporary art with them.

In 1980, Norbert and Helga Sattler opened their first studio near Augsburg, Germany. In 1993, the couple immigrated to Canada and built their studio for the second time—this time on the banks of the LaHave River near Bridgewater, Nova Scotia. Sattler's expertise quickly became recognized across North America, particularly after his studio led the restoration of Lunenburg, Nova Scotia's historic St. John's Anglican Church, after a fire in 2001. Salvaging and sorting shards of stained glass from the church's twenty-four shattered windows, Sattler matched them to historical photographs. Artist Sue Obata then recreated the painting and shading techniques unique to each window. After two and a half years of meticulous work, the restored windows were reinstalled (fig. 1). This experience convinced Sattler of the need to document the region's stained-glass heritage, leading him to establish the Maritime Stained Glass Registry in 2004.





**Figure 1.** Norbert Sattler and Sue Obata, *Shattered Window* (left), *Restored Window* (right), 2003. Stained glass, dimensions unknown. St. John's Anglican Church in Lunenburg. [View Source](#)

While restoration provides stability for the studio, Sattler's true passion remains the artistic potential of stained glass. He often assists artists in translating their ideas into the medium. His studio houses an extensive stock of antique, mouthblown glass—more than 800 colours—allowing for rich experimentation. Sattler has collaborated with several renowned artists, including Kenojuak Ashevak, Sarah Hall, Mimi Gellman, Richard Mueller, Wayne Boucher, Don Pentz, Craig Rudaboux, and Sue Obata. In his studio, Sattler puts his knowledge and skills at the artist's disposal. He offers his technical expertise—suggesting various glass techniques

such as sandblasting, etching, screening, and laminating—to help collaborators realize their creative visions. His respect for each artist’s unique approach is evident in the breadth of work he has fabricated, from abstract hanging pieces, such as Wayne Boucher’s *Wings of Blue* (2010) (figs. 2a and 2b), to large ecclesiastical installations like *A Prayer for the Earth* (fig. 3), created with Sue Obata and installed at Holy Family Parish in Amherst, Nova Scotia in 2015.



**Figure 2a.** Wayne Boucher and Norbert Sattler, *Wings of Blue*, 2010. Stained glass, dimensions unknown. [View Source](#)



**Figure 2b.** Wayne Boucher and Norbert Sattler, installation view of *Wings of Blue*, 2010. Stained glass, dimensions unknown. Sattler's Stained Glass Pleasantville. [View Source](#)

The exhibited works, such as Wayne Boucher's *Wings of Blue* (figs. 2a and 2b), are abstract and expressive, challenging the association between stained glass and a bygone era.



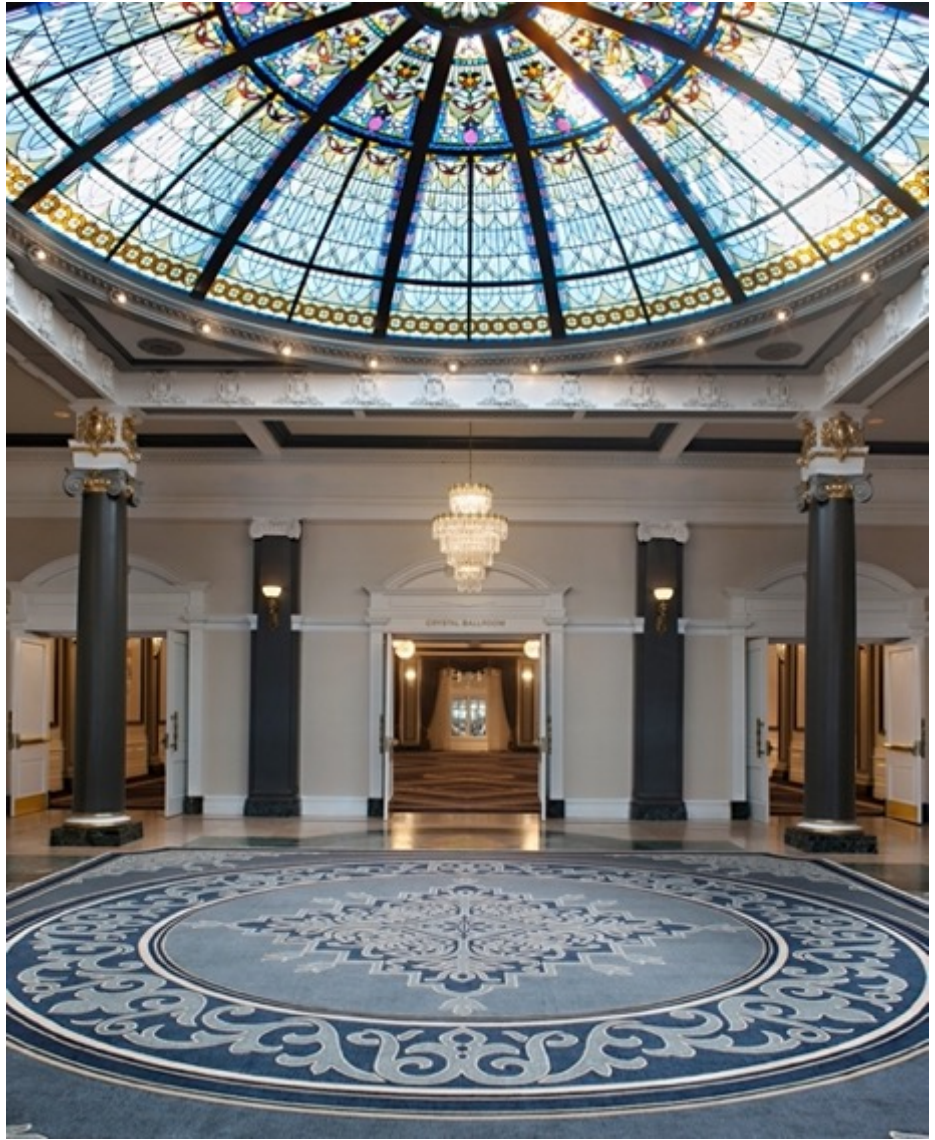
**Figure 3.** Sue Obata and Norbert Sattler, *A Prayer for the Earth*, 2015. Stained glass window, dimensions unknown. Holy Family Parish, Amherst. [View Source](#)

Sattler is determined to establish stained glass as a contemporary art form, as in *A Prayer for the Earth* (2015) (fig. 3). Through his commissions for churches, commercial buildings, and private homes, he not only demonstrates technical excellence but also challenges traditional perceptions of stained glass. As he says, "It still remains an ongoing process to convince people that art glass is more than a repetition of medieval iconography and that it can be contemporary art." Now working alongside his son, junior master craftsman Fabian Sattler, he continues to shape the future of stained glass art in Canada—bridging past and present, tradition and innovation. (SS)

## EDWARD SCHAEFER AND THOMAS MERCER

Edward Schaefer and Thomas Mercer are known far beyond their Victoria, British Columbia home as craftsmen of architectural stained glass. Through Mercer & Schaefer Glass Studio, the artists have designed and fabricated stained glass for residential, commercial, ecclesiastic, and public buildings for over forty years. Schaefer and Mercer are also well-known for their expertise in heritage glass preservation. They have independently and collaboratively restored and reinstalled several historic stained-glass windows across Victoria, including the British Columbia Legislature Buildings, and Craigdarroch Castle. All restoration projects are guided by their philosophy to do, as the artists state, "as little as possible but as much as necessary." Hallmark Heritage Society describes Schaefer and Mercer's extensive contributions to Victoria's historic preservation, writing: "Their services have also included the design, fabrication and installation of the new protective glazing systems which are sympathetic to the exterior presentation of the windows and buildings and safeguard some of Victoria's most notable stained-glass windows against accidents and vandalism."





**Figure 1a.** Mercer & Schaefer Glass Studio, *Palm Court Dome* restoration, 1999. Stained glass dome, dimensions unknown. Fairmount Empress Hotel, Victoria.  
[View Source](#)



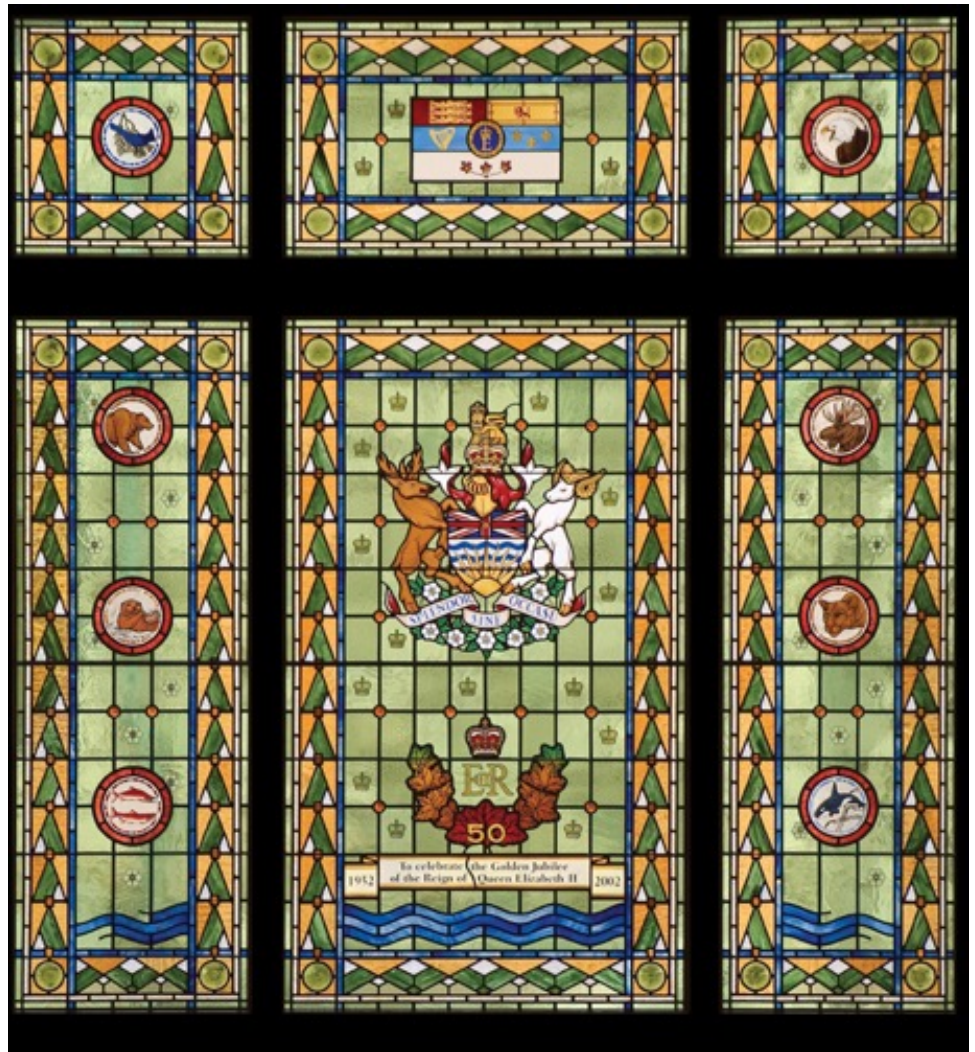
**Figure 1b.** Mercer & Schaefer Glass Studio, *Palm Court Dome* restoration, 1999. Stained glass dome, dimensions unknown. Fairmount Empress Hotel, Victoria.  
[View Source](#)





**Figure 1c.** Mercer & Schaefer Glass Studio, detail of *Palm Court Dome* restoration, 1999. Stained glass dome, dimensions unknown. Fairmount Empress Hotel, Victoria. [View Source](#)

In 1999, Schaefer and Mercer were hired to restore the historic *Palm Court Dome* in Victoria's Fairmount Empress Hotel (figs. 1a, 1b, and 1c). This kaleidoscopic dome had been installed in 1989 to replace the original glass dome as part of a major renovation of the hotel. All too soon it was found to be collapsing under its own weight and Mercer and Schaefer Glass studio was commissioned to remedy that hazardous condition. They removed all of the stained-glass panels, repaired/restored them as necessary, and redesigned the structural and reinforcement systems to better support the weight. In 2002, they were commissioned by the Legislative Assembly of British Columbia to create a window in commemoration of Queen Elizabeth's Golden Jubilee.



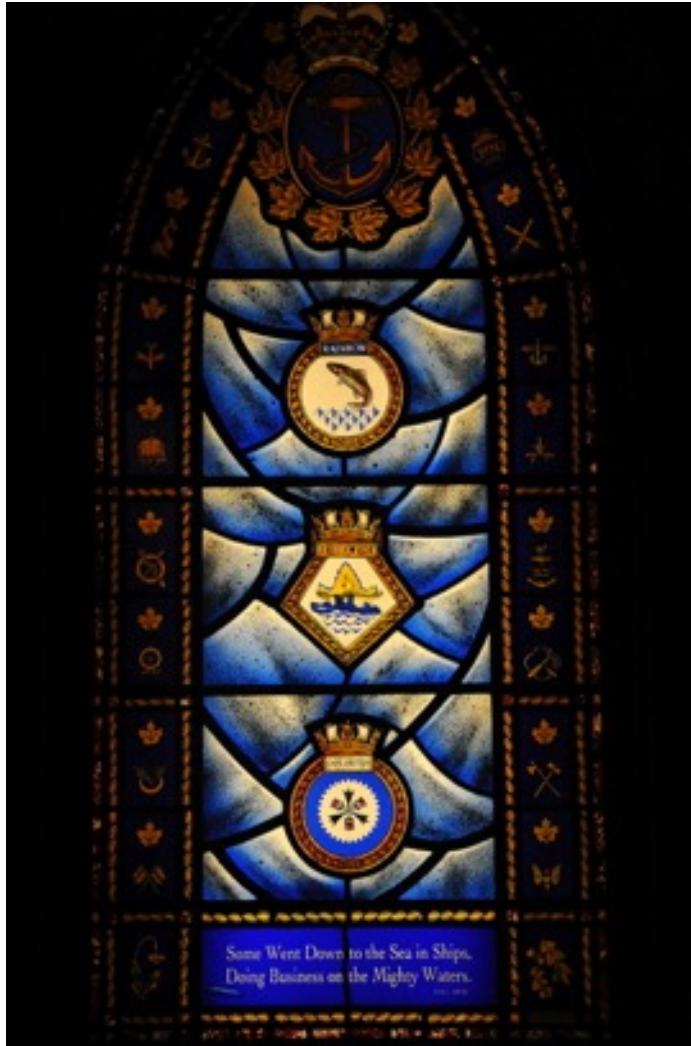
**Figure 2.** Mercer & Schaefer Glass Studio, *Golden Jubilee Window*, 2002. Stained glass window, dimensions unknown. British Columbia Legislature, Victoria. [View Source](#)

The *Queen Elizabeth II Golden Jubilee Window* (fig. 2), is comprised of a primarily green, blue, and yellow palette, reflecting the natural beauty of British Columbia. It features images of the province's wildlife, such as a pacific salmon and Steller's jay. In honour of the Queen, the window bears the Canadian Royal Standard, the monarch's flag. The *Queen Elizabeth II Golden Jubilee Window* was unveiled during the Queen and Duke of Edinburgh's visit to Victoria in 2002. Schaefer and Mercer's craftsmanship was further recognized in 2009 when they were commissioned to create five windows for Vancouver, British Columbia's Christ Church Cathedral, which is among the city's oldest surviving buildings.





**Figure 3a.** Mercer & Schaefer Glass Studio, *Naval Windows*, 2009. Stained glass window, dimensions unknown. Christ Church Cathedral, Vancouver. [View Source](#)



**Figure 3b.** Mercer & Schaefer Glass Studio, *Naval Windows*, 2009. Stained glass window, dimensions unknown. Christ Church Cathedral, Vancouver. [View Source](#)



**Figure 3c.** Mercer & Schaefer Glass Studio, detail of *Naval Windows*, 2009.

These windows included two *Naval Windows* (figs. 3a, 3b, and 3c), which commemorate Newfoundland and British Columbia's naval contributions during the Second World War. Edward Schaefer and Thomas Mercer's meticulous craftsmanship and dedication to stained glass art have left an enduring mark on British Columbia's architectural heritage. Their recent projects include the design, fabrication, and installation of several new stained-glass windows for Christ Church Cathedral and the new departure area at Victoria International Airport, both located in Victoria, BC. They also created new stained-glass windows commemorating the 100th anniversary of the Royal Canadian Navy for St. Peter's/St. Paul's Anglican Church in Esquimalt, Vancouver Island, BC. (SS)

## DOMINIQUE BEAUPRÉ ST. PIERRE

Dominique Beaupré St. Pierre is an artist based in Saint-Jean-Port-Joli, Quebec, working primarily in glass. A few years after studying photography at the Nova Scotia College of Art and Design (Halifax), she shifted to working with glass, which soon became her "matière d'expression: celle qui me fascine, m'inspire et me défie [material for expression: one that fascinates, inspires, and challenges me]." Beaupré St. Pierre uses the material to explore the relationship between human beings and the natural world, particularly examining human interventions in animal and plant life. In 2010, the artist began to hunt wild willow ptarmigan, a type of bird common in northern Quebec.





**Figure 1a.** Dominique Beupré St. Pierre, *Hommage ou inconvenance? No 3*, 2010. Glass, willow ptarmigan skull and feathers, 45 x 16.8 x 16.8 cm. Collection of Musée national des beaux-arts du Québec. Photo credit: Michel Dubreuil. [View Source](#)

Wanting to pay respect to the birds after eating them, Beupré St. Pierre created a series of glass sculptures titled *Hommage ou inconvenance?* (2010) (fig. 1a), integrating the bird's carcass into her works. The resulting sculptures link the hunting experience to



the way we interact with our environment. She hunts with the desire to take responsibility for her actions, saying "Je chasse dans le respect et j'assume. L'animal a eu une vie libre. Il a une chance de se sauver et si je le tue il sera mangé. Le gaspiller est une notion inexistante car ce serait lui manquer de respect" [I hunt with respect and I assume responsibility. The animal had a free life. It has a chance to save itself and if I kill it, it will be eaten. Wasting it is a non-existent concept because it would be to disrespect it.]



**Figure 1b.** Dominique Beupré St. Pierre, detail of *Hommage ou inconvenance? #4*, 2010. Glass, willow Ptarmigans skull and feathers, dimensions unknown. Photo credit: Michel Dubreuil. [View Source](#)

Incorporating the bones, feathers, and skulls of the bird into glass forms (fig. 1b), Beupré St. Pierre aims to draw attention to the gulf between sustenance hunting and current meat production, the tangible links with objects and nature that have disappeared in favour of mass production. She asks, “L’histoire d’un objet n’est-elle pas aussi importante que l’objet lui-même?” [Isn’t the history of an object as important as the object itself?]



**Figure 2a.** Dominique Beupré St. Pierre, installation view of *Ce qu'il y a derrière l'écorce*, 2015. Centre MATERIA, Quebec, 2015. Photo credit: Patrice Laroche. [View Source](#)



**Figure 2b.** Dominique Beupré St. Pierre, installation view of *Ce qu'il y a derrière l'écorce*, 2015. Centre MATERIA, Quebec, 2015. Photo credit: Patrice Laroche. [View Source](#)

Alongside her studies in glasswork, Beupré St. Pierre has studied horticulture at the Montreal Botanical Garden. Her affinity for plant life is reflected in her oeuvre of *sculptures vivantes* (2015) (figs. 2a and 2b), works in which she grafts glass elements to growing plants as she cultivates them. These sculptures evolve at the pace of nature, with Beupré St. Pierre integrating glass into the plant over the course of years. By observing and documenting how the plants grow around or alternatively, wilt with her glass interventions, she examines vegetation's capacity to adapt and asks if glass and plants can coexist harmoniously.





**Figure 2c.** Dominique Beupré St. Pierre, installation view of *Ce qu'il y a derrière l'écorce*, 2015. Centre MATERIA, Quebec, 2015. Photo credit: Patrice Laroche. [View Source](#)

Beupré St. Pierre displayed her *sculptures vivantes* at her solo exhibition, *Ce qu'il y a derrière l'écorce*, at Centre MATERIA (Quebec City, Quebec) in 2015 and at Espace VERRE (Montreal, Quebec) in 2017 (fig. 2c).



**Figure 3a.** Dominique Beupré St. Pierre, *Et si on s'assoyait ensemble?*, 2021. Glass, dimensions vary. [View Source](#)



**Figure 3a.** Dominique Beupré St. Pierre, *Et si on s'assoyait ensemble? No. 1*, 2021. Glass, dimensions unknown. [View Source](#)

More recently, Beupré St. Pierre has been creating a series of glass chairs titled *Et si on s'assoyait ensemble?* (2021) (figs. 3a and 3b) to explore how we can gather as people with different beliefs, values, and backgrounds. She shapes each of her chairs to be entirely unique, with its own personality, just like human beings. As she says: "Même si le fait de s'asseoir ensemble peut parfois être inconfortant, c'est un inconfort qui sera toujours nécessaire afin de créer un respect mutuel [Even if sitting together can sometimes be uncomfortable, it's a discomfort that will always be necessary in order to create mutual respect]." (ORO)

## HELGA SCHLITTER

Mexican-born sculptor Helga Schlitter has lived in Quebec City, Quebec since 1956. Over the course of her artistic career, her practice has encompassed a vast array of media and techniques, including woodcarving, jewellery making, the creation of artist's books, polished and anodized aluminum sculpture, and glass mosaic. Schlitter describes her work across media as "utopian forms of architecture."



**Figure 1a.** Helga Schlitter, *Totem avec des plumes*, 1995. Wood, feathers, pearls, acrylic pigments, 137 x 32 x 9 cm. [View Source](#)

She is known for her totemic sculptures inspired by pre-Columbian Mexican culture, composed of wood and organic matter, such as *Totem avec des plumes* (1995) (fig. 1a).



**Figure 1b.** Helga Schlitter, installation view of *Totem avec des plumes* from *Retour à Aztlán*, 1995. Wood, feathers, pearls, acrylic pigments, 137 x 32 x 9 cm. Galerie des arts visuels, Quebec City, 1995. [View Source](#)

She displayed this work—alongside ten other totems—in an exhibition titled *Retour à Aztlán* at Galerie des arts visuels, Université Laval (Quebec City), in 1995 (fig. 1b). This series explores Schlitter's identity as a German-Mexican living in Canada and her search for a sense of belonging within a new cultural context. In 2000, Schlitter encountered mosaic during an internship in Barcelona, Spain, with artist Jose Goicochea. She has since integrated mosaic into her sculptural practice, seeking to recontextualize the age-old technique which was present in both Europe and the pre-Columbian Americas. She states: "Plus qu'une révélation et un nouveau moyen d'expression, l'utilisation de la mosaïque et de la sculpture sur bois s'avère pour moi un véritable retour aux sources identitaires et historiques (More than a revelation and a new means of expression, the use of mosaic and woodcarving is for me a real return to the roots of my identity and history)." Whereas the Aztecs used obsidian, jade, coral, and mother-of-pearl for their mosaics, Schlitter uses fragments of glass and mirror in reference to the Spaniards who, during the conquest of Mexico, deceitfully traded glassware and mirrors with the Indigenous people in exchange for gold. Her mosaic works treat this history with irony and propose a critical outlook on the colonial



history of Latin America. "Mon travail comporte une part d'ironie historique du fait qu'il s'applique à redonner son lustre et sa préciosité à ces matières pauvres et d'apparence trompeuse, symboles de convoitise (There is an element of historical irony in my work, as it strives to restore the lustre and preciousness of these poor, deceptive materials, symbols of covetousness)," Schlitter says.



**Figure 2a.** Helga Schlitter, *Têtes*, 2017. Wood, mirrored glass, metal, Variable dimensions. [View Source](#)



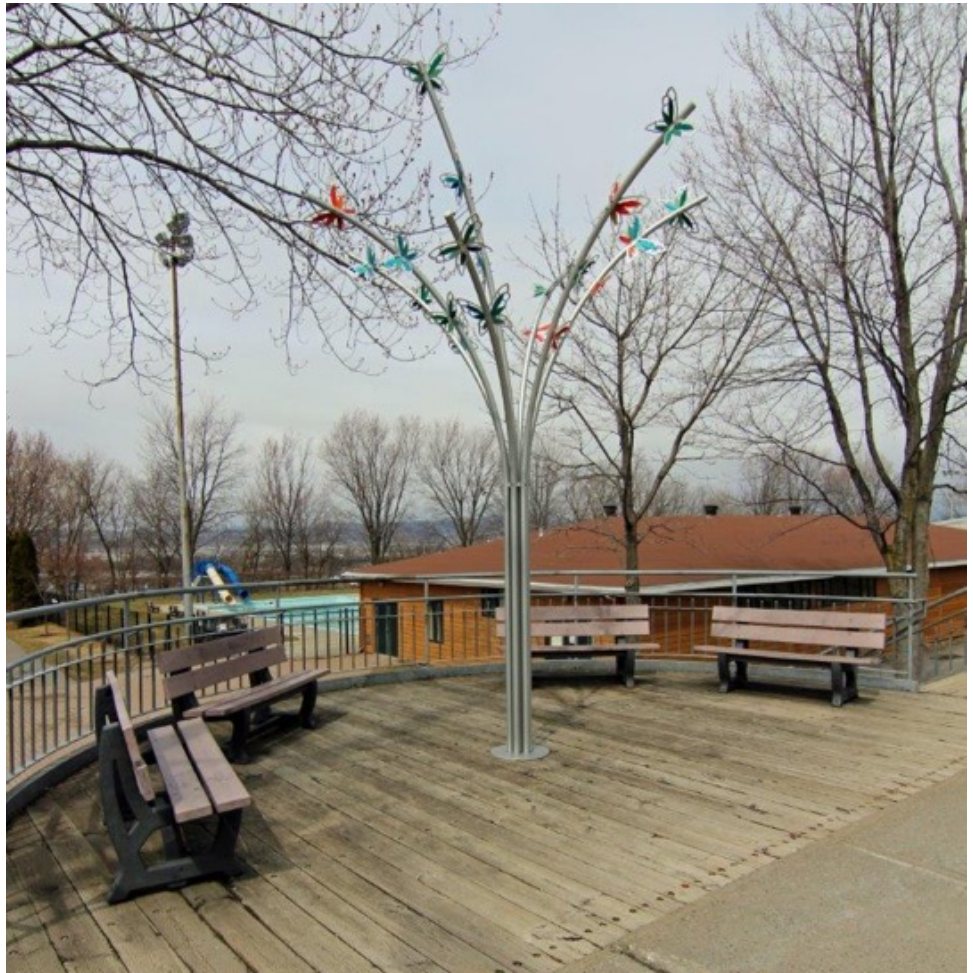
**Figure 2b.** Helga Schlitter, *Têtes*, 2017. Wood, mirrored glass, metal, dimensions unknown. [View Source](#)



**Figure 2c.** Helga Schlitter, installation view of *Têtes* from *Miroitements*, 2017. Wood, mirrored glass, metal, Variable dimensions. Centre socioculturel Gérard-Ouellet, 2017. [View Source](#)

This ironic use of mirrors is apparent in *Têtes* (2017) (figs. 2a, 2b, and 2c), Schlitter's series of figurative animal head sculptures. Created during an artist's residency in Saint-Jean-Port-Joli, Quebec, a village renowned for its long-lasting woodcarving tradition, each

head was carved from a piece of rough wood. Her simplified and abstracted animals are sometimes recognizable and sometimes invented, emerging from the shape of the wood as she works with it. The resulting sculptures are mounted on metal poles, resembling the silhouettes of shadow puppetry.



**Figure 3a.** Helga Schlitter, *L'envolée*, 2015. Brushed aluminium, coloured glass, 4 metres high. Saint-Sacrement Park, Quebec City. [View Source](#)





**Figure 3b.** Helga Schlitter, detail of *L'envolée*, 2015. Brushed aluminium, coloured glass, 4 metres high. Saint-Sacrement Park, Quebec City. [View Source](#)

In addition to her expressive sculptural work, Schlitter has created several monumental public art sculptures, including *L'envolée* (2015) (figs. 3a and 3b) in Quebec City's Saint-Sacrement Park. The sculpture features aluminum rods that resemble a tree's shape and is adorned with glass and metal butterflies poised for flight. The artist aimed to evoke a sense of unity and togetherness, using the butterfly as a symbol of fleeting childhood memories. (MEC)

## TERESA SEATON

After twenty-five years of working as a graphic designer, Teresa Seaton became a full-time stained-glass artist in 2010. She had been creating glass art since 2001 and describes her connection to the medium as profound. "As soon as I built my first sun catcher, I knew glass was my medium of choice," Seaton explains. "The feeling I get from gazing through a piece of beautiful art glass is indescribable." In 2013, Seaton opened Teresa Seaton Studio & Gallery in Burlington, Ontario, where she continues to create distinctive stained-glass objects. Her work is recognizable for its unique layering of multiple glass panels and integration of spun wire. Her subjects vary and include flowers, trees, and landscapes,

often inspired by the Group of Seven. Seaton's ongoing series, *Feathers for the Fallen*, for example, addresses the loss of migrating birds due to human negligence and climate change.



**Figure 1a.** Teresa Seaton and Tomy Bewick, *Feathers for the Fallen*, 2015. Stained glass and spoken word poetry, dimensions unknown. [View Source](#)



**Figure 1b.** Teresa Seaton and Tomy Bewick, detail of *Feathers for the Fallen*, 2015. Stained glass and spoken word poetry, dimensions unknown. [View Source](#)

She collaborated on the first work in this series, *Feathers for the Fallen* (2015) (figs. 1a and 1b) with poet Tomy Bewick.



**Figure 1c.** Still of Teresa Seaton and Tomy Bewick, *Feathers for the Fallen* performed at *No Vacancy*, 2015. Stained glass and spoken word poetry, dimensions unknown. Burlington, 2015. [View Source](#)

Seaton created a sculptural glasswork composed of hanging iridescent feathers, which Bewick contributed with his spoken word poem, performed at public venues including Burlington's *No Vacancy* event in 2015 (fig. 1c). As a founding member of the artist-run collective Artists Group of Glass (AGOG), Seaton works with Siobhan Lynch, John Highley, and Joe Speck to promote glass art. In 2022, AGOG displayed over thirty works reimagining the archetypal rose window in contemporary terms at the Canadian Clay & Glass Gallery (Waterloo, Ontario).



**Figure 2a.** Teresa Seaton, *Autumn Colour*, *Winter Freeze*, *Spring Forsythia*, and *Summer Sunset* (*Four Seasons* series), 2020. Copper foil and tinned copper wire, 61 cm diameter each. [View Source](#)





**Figure 2b.** Teresa Seaton, detail of *Spring Forsythia* (*Four Seasons* series), 2020. Copper foil and tinned copper wire, 61 cm diameter. [View Source](#)

This exhibition, *Rose Window: Revisited and Reimagined*, featured Seaton's series *Four Seasons* (2020), comprised of *Autumn Colour*, *Winter Freeze*, *Spring Forsythia*, and *Summer Sunset* (figs. 2a and

2b). Seaton describes these windows, writing: "Unlike the even geometry of traditional rose windows radiating from the center, I chose to use an odd number of spokes in my windows. My dramatic use of colour and spun wire has created an inspiring collection of windows that speak to the ever-changing colours that Mother Earth blesses us with in each passing stage of birth, life, death, and rejuvenation."



**Figure 2c.** John Highley, Siobhan Lynch, Teresa Seaton, and Joe Speck, *For Hope Grows*, 2020. Glass with oak frame, 135 x 135 x 7.65 cm. [View Source](#)

The artists of AGOG also designed and fabricated *For Hope Grows* (2020) (fig. 2c) in collaboration as a large centrepiece for their exhibition. In April 2024, Seaton contributed several stained-glass pieces to the group exhibition *Susurrations* at Carnegie Gallery (Dundas, Ontario). United by their interest in nature, the exhibiting artists Seaton, Mita Giacomini, Mary Philpott, and Heather Moore created works inspired by birds and their fragility in our warming climate.



**Figure 3.** Teresa Seaton, *Winter Feed, Cedar Waxwing*, n.d. Stained glass, copper foil, and wire, dimensions unknown. Photo credit: Douglas Haggio. [View Source](#)

In *Winter Feed, Cedar Waxwing* (fig. 3), Seaton evokes the flurry of birds in flight in a circular stained-glass piece, with an eponymous waxwing at its center. Seaton is deeply invested in contributing to the artistic community in and around Burlington and serves on several arts administration committees. "I feel it is my duty as an artist living and working in Burlington to help promote and advocate for others doing the same. Arts and culture play a pivotal role in the health of a community," she says. Seaton's connection to the community and the natural environment continues to inform her artistic practice. (SS)



## LAURIE SPIEKER

Glass artist Laurie Spieker has owned and operated Grand River Glassworks in Waterloo, Ontario, since 2007. Spieker's love of stained glass began in her youth, but it was not until her mid-thirties that she enrolled in her first stained glass workshop. Throughout the late 1990s, she continued learning the craft at home, acquiring hand tools and skills in tandem. "That was it," says Spieker. "I began making and selling Christmas ornaments. It was very validating that I could turn this into a business operation." This small beginning grew into imaginative and contemporary stained-glass windows and three-dimensional sculptural pieces. Always learning, Spieker continued her education in glass art with artists Don McClennen, Patty Gray, Peter McGrain, and Michael Dupille. She was one of nine Ontario artists chosen to participate in the first FUSION glass mentorship program at Sheridan College (Oakville, Ontario) with Glass Studio Head Koen Vanderstukken. She became increasingly interested in fused glass, integrating various glass-fusing techniques into her practice. In 2012, The Canadian Clay & Glass Gallery (Waterloo, Ontario) selected Spieker to be the Artist Mentor for a large-scale public art project.





**Figure 1.** Laurie Spieker, *Glass Fourteen*, 2012-2013. Fused glass, kiln-formed murrine cane, metal armature, dimensions unknown. RIM Park, Waterloo. City of Waterloo Public Art Collection. [View Source](#)

For six months, she led fourteen high school students in fabricating a fused glass artwork entitled *Glass Fourteen* (2012-2013) (fig. 1). The completed work, depicting a tree in all four seasons, was permanently installed in RIM Park at the Manulife Financial Sportsplex and entered the City of Waterloo's public art collection in 2013. Spieker's work is often inspired by close studies of nature. As written in her artist's statement: "Creativity stirs within her as she follows the blazes that lead through many natural, rugged and beautiful areas in Ontario and beyond. While stepping on a beckoning path, Laurie seeks the unnoticed and revels in

closely examining the graphic grace and simplicity found in our natural world."

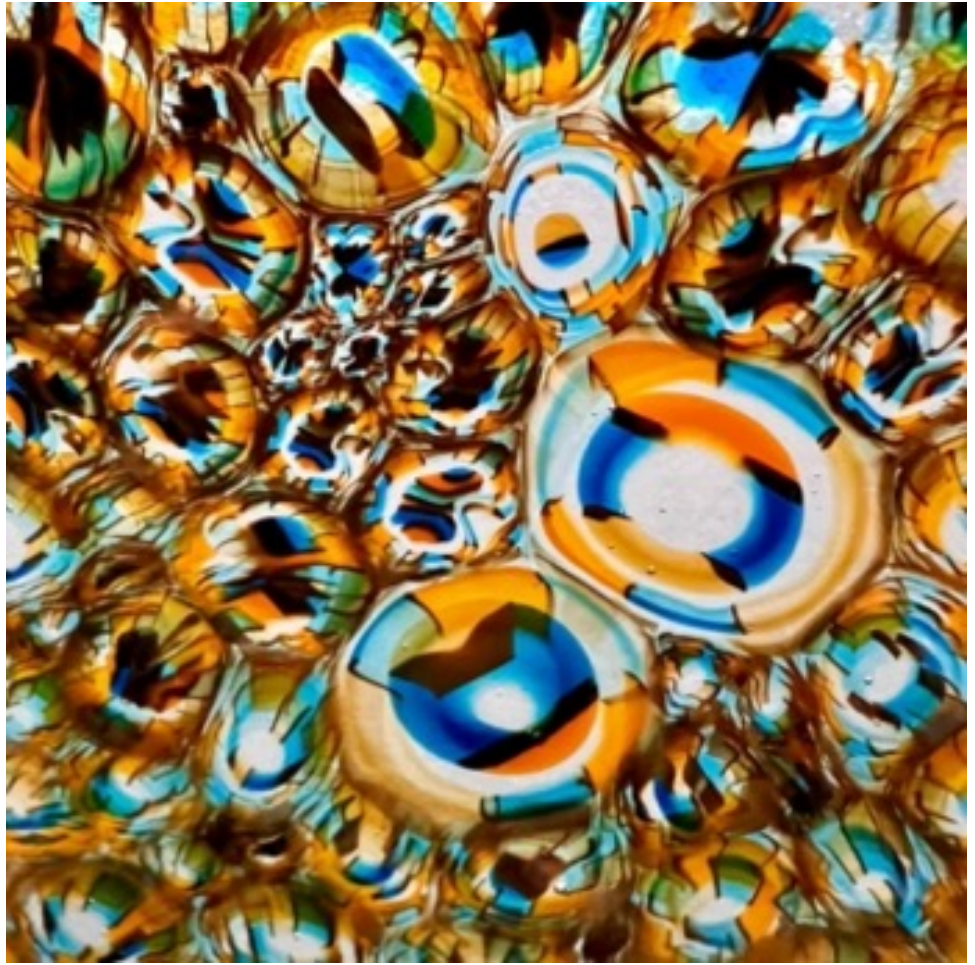


**Figure 2a.** Laurie Spieker, *Murrine Sunflower*, 2015. Fused glass, kiln-formed murrine cane, dimensions unknown. Collection of the Schneider Haus National Historic Site, Kitchener. [View Source](#)





**Figure 2b.** Laurie Spieker, detail of *Murrine Sunflower*, 2015. Fused glass, kiln-formed murrine cane, dimensions unknown. Collection of the Schneider Haus National Historic Site, Kitchener. [View Source](#)



**Figure 2c.** Laurie Spieker, detail of *Murrine Sunflower*, 2015. Fused glass, kiln-formed murrine cane, dimensions unknown. Collection of the Schneider Haus National Historic Site, Kitchener. [View Source](#)

In 2015, Spieker displayed several of her nature-inspired glassworks—including *Murrine Sunflower* (figs. 2a, 2b, and 2c)—in a solo exhibition *Reflections of the Natural World* at The Schneider Haus National Historic Site (Kitchener, Ontario). This exhibition was the culmination of her time as Folk Artist-in-Residence at the historic site and museum.





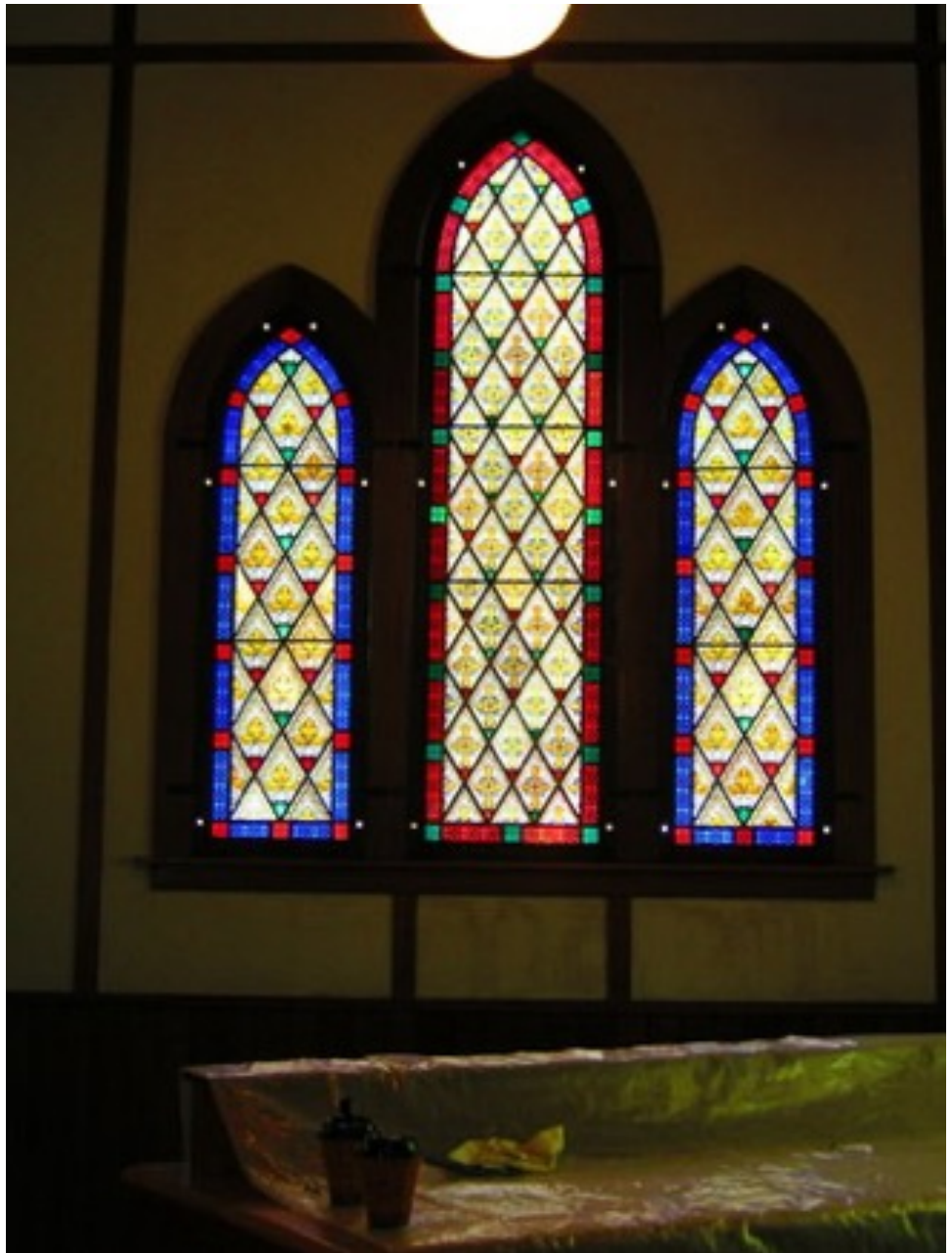
**Figure 3.** Laurie Spieker, *Pandemic Portrait*, n.d. Fused glass, dimensions unknown.  
[View Source](#)

Spieker has continued to experiment with glass, resulting in a varied oeuvre that incorporates a variety of textures, techniques, and colours, as seen, for example, in *Pandemic Portrait* (fig. 3). During the pandemic Spieker studied at Verbeek Glass Studio and online with Tim Carey/Vitreonics, Evelyn Gottschall Baker, Judy

Tuwaletstiwa & Ted Sawyer of Bullseye Glass, and finally with glass maestro Narcissus Quagliata, completing his inaugural online Painting with Glass and Advanced Fusing courses, and 'graduating' from this endeavour in 2024 with the original cohort. In 2025 Laurie will be participating in a second FUSION mentorship, with mentor Peter Flannery, Senior Curator & Collections Manager at the Canadian Clay & Glass Gallery. This mentorship will focus on creating a new body of work while developing a greater personal exploration in her art. Outside of her studio practice, Spieker shares her passion and expertise with her community through workshops offered at Grand River Glassworks. "I love teaching classes and sharing my knowledge with people. It is an unexpected gift," she says. Grand River also sells art glass, as well as kilns, tools, and supplies for stained glass and glass fusing, providing artists across Southwestern Ontario and beyond with the materials needed for their craft. (SS)

## ELIZABETH STEINEBACH

Stained glass artist Elizabeth Steinebach was raised in Toronto, Ontario, as the child of German immigrants. She first encountered stained glass making in the late 1970s while in Grade 13 and was instantly fascinated with the art form, knowing she had found her avenue for artistic expression. "Glass holds the best that light can offer," Steinebach says. She quickly secured a job in a small stained glass store, where she mastered traditional leaded glass techniques, including copper foiling, silver stain, acid etching, and dalle de verre. This foundation led her to work commercially in both wholesale and stained glass studios for years, designing and fabricating commissions for ecclesiastical, private, and public spaces, as well as building glass lamps.



**Figure 1.** Elizabeth Steinebach, *Restoration of Florence Universal Church Alter Window*, n.d. Stained glass windows, dimensions unknown. Florence Universal Church, Pointe Au Baril. [View Source](#)

Steinebach also undertook several restoration and repair projects, including the restoration of the altar window at Florence Universal Church in Pointe Au Baril, Ontario (fig. 1). Steinebach has pursued careers outside of the arts for periods of time, including as a massage therapist and interior designer, but has consistently returned to stained glass work. Today, she creates glass art from her home in Parry Sound, Ontario. In 2008, she donated a five-

metre-tall memorial window to the Seguin Pioneer United Church in Orrville, Ontario.



**Figure 2.** Elizabeth Steinebach, *Rose Memorial Window*, 2008. Leaded glass window, 5 metres tall. Seguin Pioneer United Church, Orrville. [View Source](#)

The *Rose Memorial Window* is dedicated to the memory of her mother Elfrieda Steinebach, who passed away in 2006 (fig. 2). This window sits directly behind the altar, illuminating the sacred space with diffuse red and blue light.





**Figure 3.** Kathy Dalrymple (left) and Elizabeth Steinebach (right) pose with Elizabeth Steinbach, *Cottage Wildlife and Endangered Glass*, 2010. Log Cabin Restaurant, Parry Sound, 2010. [View Source](#)

In 2010, Steinebach presented a solo exhibition at the Log Cabin Restaurant in Parry Sound titled *Cottage Wildlife and Endangered Glass* (fig. 3). This exhibition featured eight stained glass pieces depicting animals native to Parry Sound. Although the animals in these pieces are not currently at risk of extinction, some of the glass used in each piece is endangered. Many glass companies have closed in recent years or no longer import to Canada, limiting stained glass artists' access to their materials. In *Cottage Wildlife and Endangered Glass*, Steinebach highlighted her concern for her craft by using glass under threat, such as a particular amber-coloured glass that was popular thirty years ago but is no longer available in Canada. Steinebach's reverence for the rich history and tradition of glasswork is evident throughout her long career. "Light is and has been a guiding principle in my life," she says. "The spellbinding effect of dappled coloured light, drifting down on the rays of light passing through stained glass windows, always gladdens my heart and soul. It is the primary reason that I became involved with stained glass. An affair of the heart all these years." (HRC)

## CATHY STROKOWSKY

Cathy Strokowsky is a glass sculptor based in her hometown of Montreal, Quebec. Since graduating from Montreal's Espace VERRE in 1999, she has spent over twenty years exploring the broad possibilities of glass. Strokowsky is best known for her multimedia sculptures inspired by the beauty and harmony found in nature. Her pieces often take the form of spherical sculptural bodies adorned with organic appendages that evoke anemones, blossoming chrysanthemums, seedling sprouts, or new plant roots searching for soil.



**Figure 1a.** Cathy Strokowsky, *Blood Thistle*, 2005. Blown and sandblasted glass, flame-worked glass, woven artificial sinew, porcupine quills, 14 x 11.5 cm. Collection of the Montreal Museum of Fine Arts. [View Source](#)



**Figure 1b.** Cathy Strokowsky, *Blood Thistle*, 2005. Blown and sandblasted glass, flame-worked glass, woven artificial sinew, porcupine quills, 14 x 11.5 cm. Collection of the Montreal Museum of Fine Arts. [View Source](#)

In *Blood Thistle* (2005) (figs. 1a and 1b), for example, porcupine quills with red glass accents bloom from the body of the sculpture. Strokowsky often encases her blown glass sculptures with knotted nylon rope and copper wire woven in basket-like frames. This juxtaposition of textures illustrates a central theme of her practice: contrast." Glass is the medium I am using as the main tool for my communication," explains Strokowsky. "Through it, I am able to voice my constant struggle with contrasts: good and evil, lightness and darkness, life and death. These conflicting themes haunt my work and bring out my hidden angels and demons... Glass is a conflict within itself. It can be both liquid and solid. This is why I love working with it."



**Figure 2.** Cathy Strokowsky, *Compassion*, 2011. 20 x 28.5 x 10.7 cm. Photo credit: David Noriega. [View Source](#)

*Compassion* (2011) (fig. 2) exemplifies this harmony in duality: two slightly different glass bulbs mirror each other, leaning in and pulling back. Icicle-like tentacles grow impossibly out of their flower-shaped necks, appearing both liquid and solid, opaque and transparent, melting and frozen. The organic character of these pieces perhaps stems from the artist's process, which often involves spontaneity—making decisions based on the movement of the material, rather than a pre-established notion.





**Figure 3a.** Cathy Strokowsky, *Ruby Flame*, 2020. Glass, nylon cord, copper wire, 40.5 x 16.5 x 16.5 cm. [View Source](#)



**Figure 3b.** Cathy Strokowsky, detail of *Ruby Flame*, 2020. Glass, nylon cord, copper wire, 40.5 x 16.5 x 16.5 cm. [View Source](#)

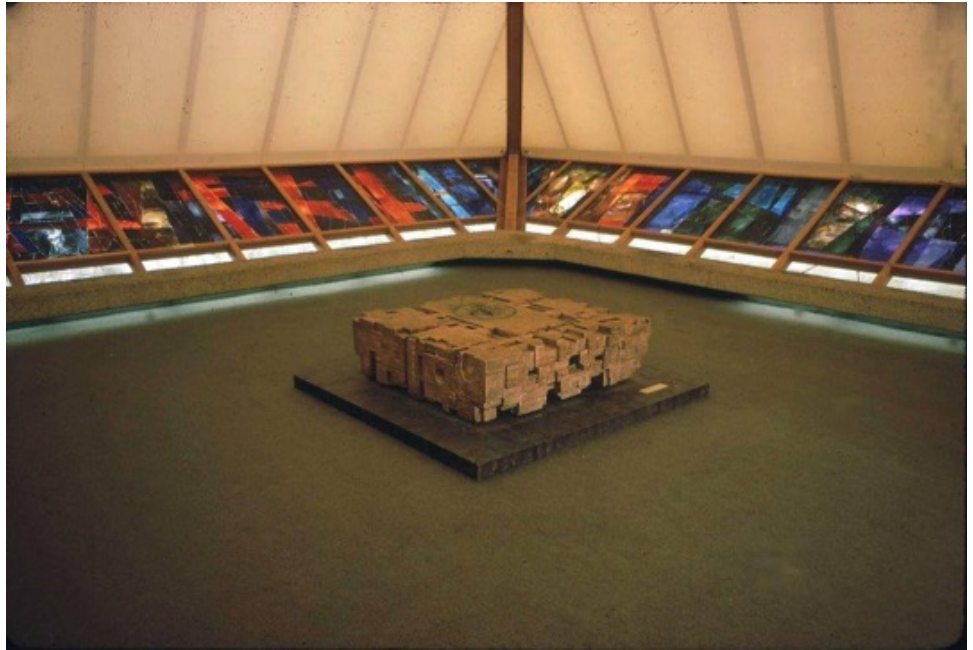
In *Ruby Flame* (2020) (figs. 3a and 3b), one of Strokowsky's pieces displayed in the exhibition *Light on Glass* (La Guilde, Montreal, Quebec, 2020), crimson sparks fly out of an enigmatic glass container. The electric movement of the sparks pulls on, but is balanced by this carefully constructed structure, evoking the relationship between the glassworker and her material, and calling to mind Strokowsky's description of her medium: "Glass itself is a very natural thing; built of sand and fire it is a gift from the centre of the earth." Strokowsky's work has been exhibited in Canada and the United States and is part of the collections of the Montreal Museum of Fine Arts, the Musée National des Beaux-Arts du Québec, Loto-Québec, and the Contemporary Museum of Honolulu. (ORO)

## ERNESTINE TAHEDL

Ernestine Tahedl, an artist based in King City, Ontario, has had a career spanning over sixty years, encompassing a wide array of media and subject matter. Born and educated in Austria, she worked alongside her father, Heinrich Tahedl, a stained-glass artist, on several glass commissions throughout the 1960s. In 1963, she immigrated to Edmonton, Alberta, where she presented her first solo exhibition of paintings. She also completed an exterior terrazzo mural for the Edmonton Post Office, now displayed in front of the Royal Alberta Museum (Edmonton). In 1965, Tahedl was commissioned to create a stained-glass installation for Montreal, Quebec's Expo 67.



**Figure 1a.** Canadian Pavilion, Expo 67 Sanctuary Building, 1967. Montreal. Wood and reinforced plastic, 45' x 45' x 90'. Arthur Erickson & Evans St. Gelais Consulting Architects. [View Source](#)



**Figure 1b.** Ernestine Tahedl, *Sanctuary*, interior view, 1967 (with Elza Mayhew's *Meditation*, 1966). Coloured glass on glass support, about 100 square metres. Canadian Pavilion, Expo 67, Montreal. [View Source](#)



**Figure 1c.** Ernestine Tahedl, detail of *Sanctuary*, 1967. Coloured glass on glass support, about 100 square metres. Canadian Pavilion, Expo 67, Montreal. [View Source](#)

She designed and fabricated forty panes of collaged glass for the perimeter of *Sanctuary*, a nondenominational meditation space housed in a pyramid-shaped building in the Canadian pavilion complex (figs. 1a, 1b and 1c). Comprising around 100 square



metres, Tahedl's *Sanctuary* was a mosaic of warm orange, red, blue, and purple glass. Instead of the usual lead binding, this work was supported by a large transparent glass backing, allowing light to filter through the seams between the fragments. *Sanctuary* married the traditional, often religious use of stained glass to evoke wonder and contemplation with modernist sensibilities, typified by the artist's focus on abstract shapes and expressive colours.



**Figure 2a.** Ernestine Tahedl, *Lantern*, 1968. Cement and glass sculpture. Sherbrooke St., Montreal, 282.5 x 125 x 97 cm. [View Source](#)



**Figure 2b.** Ernestine Tahedl, detail of *Lantern*, 1968. Cement and glass sculpture. Sherbrooke St., Montreal, 282.5 x 125 x 97 cm. [View Source](#)

Tahedl explored the merging of glass art and modernism further with *Lantern* (1968) (figs. 2a and 2b). Purchased by McGill University in 1970 and displayed publicly on Montreal's Sherbrooke Street ever since, *Lantern* is a stained-glass sculpture bound by concrete in four thickly poured panels. These panels are arranged around an electrical light source that originally illuminated the sculpture from within, "allowing," as Michelle Macleod, curator of the McGill Visual Arts Collection, writes, "light to shine outwards through the thick stained-glass windows that punctuate the concrete pillar." Tahedl created these windows in several colours using the *dalle de verre* technique, in which thick, coloured glass slabs are cut and arranged into mosaics and set in concrete, resin, or other supporting materials. Since 1970, Tahedl has continued executing glass commissions for churches, universities, libraries, and other private venues. In 1989, she undertook a restoration of the historic windows in the Christkönigs Church in Klagenfurt, Austria. She has held numerous solo exhibitions of her glass art, paintings, and etchings across Canada, the United States, and Europe, including a retrospective exhibition titled *Ernestine Tahedl Opus 1946-2012* in St. Pölten, Austria in 2012 (NÖ Dokumentationszentrum für Moderne Kunst; travelling).



**Figure 3.** Ernestine Tahedl, *Claudio Monteverdi, Canzonette*, 2017. Acrylic on canvas, 152.4 × 121.9 cm. [View Source](#)

More recently, she has created an extensive body of large-scale abstract paintings inspired by classical compositions, such as *Claudio Monteverdi, Canzonette* (2017) (fig. 3). "The series comes close to a musical experience and was painted and inspired while listening to classical music," Tahedl explains. "These paintings are a more direct, human and spiritual expression without the confinement of the motif or formal restriction... spirituality and serenity are integral to my work." Tahedl continues to paint musically inspired paintings as well as landscapes and is currently working on one of her largest and most complex glass commissions to date, *Glorification II*, for the new Salvation Army Sanctuary in Toronto, Ontario. Through her enduring dedication to her art, Tahedl remains a significant figure in the world of contemporary Canadian glass art and painting. (HF)

## DAVID THAI

David Thai (Choi Kei Hoi) is a Chinese-Canadian glass artist based in Oakville, Ontario. Thai immigrated to Canada from Vietnam in 1985. His career in glass began when he purchased a small collection of Italian glass items second-hand. Thai's appreciation for the art form led him to study glassblowing at Sheridan College (Oakville, Ontario) with American glass artists Michael Schunke and Dick Marques. He further honed his craft as a Glass Studio resident at the Harbourfront Centre in Toronto, Ontario. Many of Thai's pieces draw on his childhood as well as Asian visual culture.





**Figure 1.** David Thai, *Silver Dance*, n.d. Blown glass with silver leaf, 40.6 x 28 x 19 cm. [View Source](#)

For example, *Silver Dance* (fig. 1) evokes the shape, vibrant colours, and swirling designs of ceramic production during the Ming dynasty. This piece is decorated with Japanese silver foil, one of Thai's signature techniques. He explains: "One unique feature of my work is the use of thick Japanese silver foil on the surface of many of the blown forms. On the hot glass surface, it folds and undulates in an imprecise yet predictable manner."



**Figure 2a.** David Thai, *Cerulean Wave Bowl*, n.d. Blown glass with cane work and incalmo, 25.4 x 58.4 x 60.96 cm. [View Source](#)



**Figure 2b.** David Thai, *Cerulean Wave Bowl*, n.d. Blown glass with cane work and incalmo, 25.4 x 58.4 x 60.96 cm. [View Source](#)

The influence of Murano glassblowers, such as Lino Tagliapietra, is also evident in Thai's expressive vessels, such as *Cerulean Wave Bowl* (figs. 2a and 2b). In this bowl, the artist creates rippling, intersecting linework—resembling fishing nets and evoking his childhood memories on the water—with traditional Italian incalmo and cane work techniques adapted for his contemporary forms.



**Figure 3.** David Thai, *Amethyst Bountiful Rondelle*, n.d. Blown glass and steel, 114.3 x 78.74 x 15.24 cm. [View Source](#)

In recent years, Thai has also created several decorative glass rondelles, as seen in *Amethyst Bountiful Rondelle* (fig. 3). Thai co-founded and owned studios in Kingston and Georgetown, Ontario, before opening Oakville Glass Studio in 2019. He returned to



Oakville intentionally, hoping to be close to the Sheridan College glassblowing community as well as to offer mentorship and studio space for recent graduates. Thai describes his studio practice, stating: "Whether I am creating a blown glass vessel or a piece of glass sculpture, my focus is on both the creation of a timeless design with a contemporary style and a high level of technical skill. I aim toward creating objects that beautify their surroundings." (ORO)

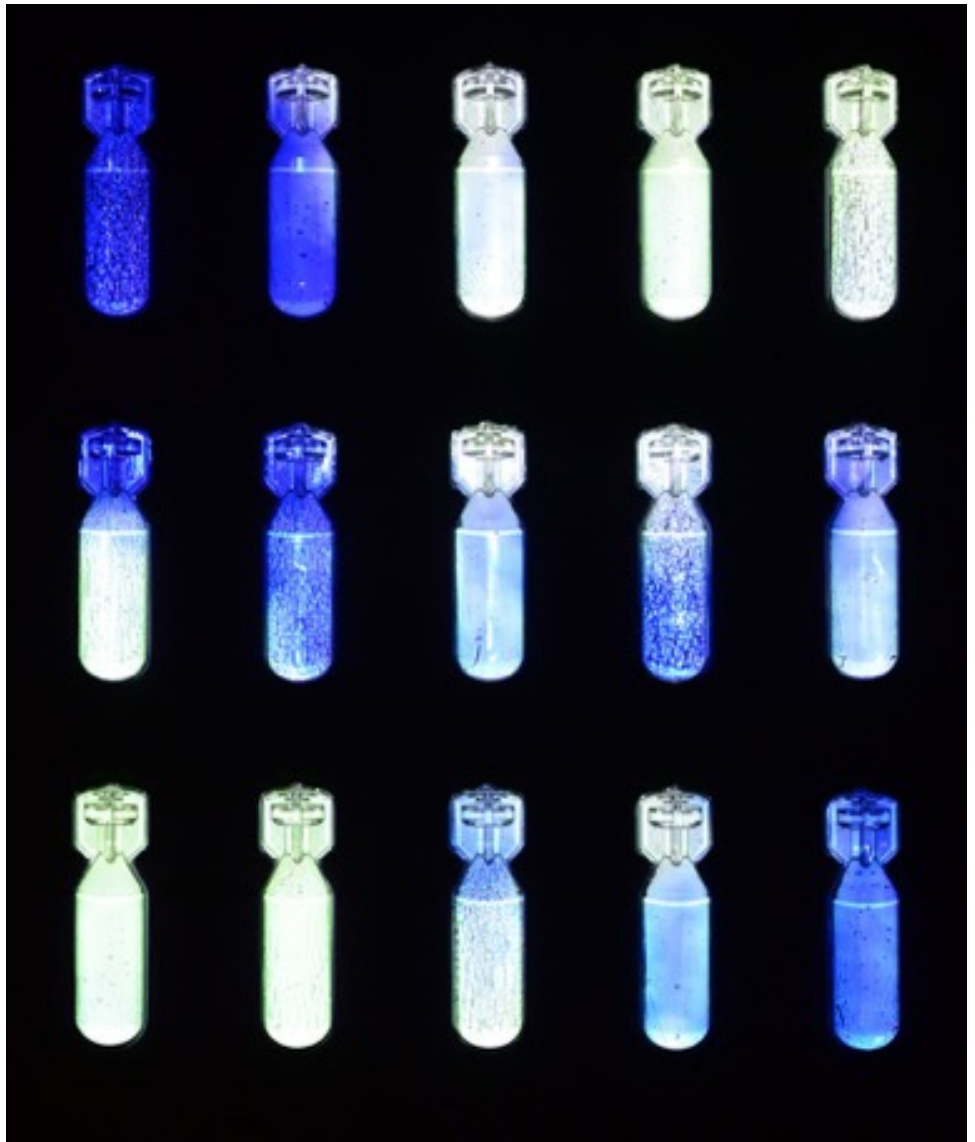
## MARK THOMPSON

Westport, Ontario-based artist Mark Thompson has over forty years of experience in creating painted and sculptural glassworks, as well as restoring and conserving historic stained glass windows. Thompson's career in glass began in the early 1980s when he apprenticed at Solarium Design Group to support himself during his studies at the Ontario College of Art and Design (Toronto, Ontario). Upon graduating, he became the studio's in-house designer and studio manager, leading a team of artists in creating leaded windows and domes for ecclesiastic, commercial, and residential clients. In 1992, he established his own business, Traditional Glassworks, specializing in the design and manufacture of stained-glass windows. Thompson and his employees have also completed extensive conservation and restoration projects, including the Nave windows at St Mary's Cathedral in Kingston, Ontario (1993-1994 and 2010) among several others. In his individual practice, Thompson is known for his studio glass sculptures created with layered glass and kiln casting, as well as his detailed glass painting.



**Figure 1.** Mark Thompson, *Book #5*, 2000. Cast glass, vitreous enamel, sheet lead, and wooden table, 30 x 30 x 30 cm. [View Source](#)

His early sculptural work involved creating glass castings of everyday objects. In *Book #5* (2000) (fig. 1), for example, Thompson encases a book so that it appears to float in formaldehyde or aspic. "The internal images were rendered on successive plates with vitreous enamels that are able to withstand the extremely high casting temperatures," explains Thompson. "The plates were stacked into molds lined with glass frit and cullet. The resulting mass was then slowly heated to the casting range in a way that discouraged distortion of the temporarily liquid drawings/writings within." More recently, he has been exploring the integration of programmable LED lights in his glass work, as well as digital imaging and industrial fabrication processes. In 2014, Thompson was selected to participate in the Canadian Forces Artist Program (CFAP) and was subsequently deployed to Kuwait with Operation IMPACT to document the daily activities of the military. Upon returning to Canada, he produced a series of glass-based artworks related to this experience.



**Figure 2a.** Mark Thompson, *Hard Rain (working title)*, 2017. Cast glass, looped projection, metal brackets, 254 cm x 216 cm x 8 cm. [View Source](#)



**Figure 2b.** Mark Thompson, installation view of *Hard Rain (working title)*, 2017. Cast glass, looped projection, metal brackets, 254 cm x 216 cm x 8 cm. [View Source](#)

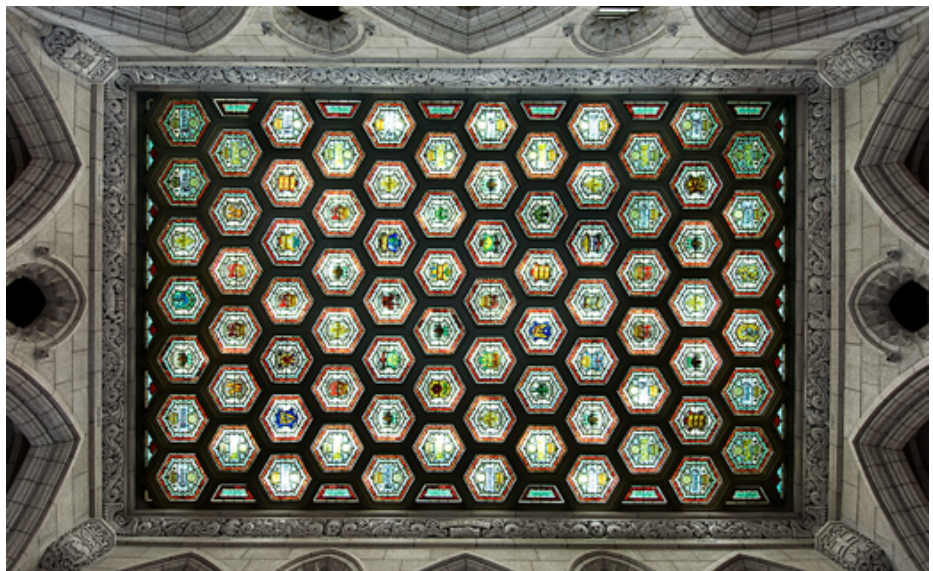
For *Hard Rain* (2017) (figs. 2a and 2b), for example, Thompson created an installation of fifteen cast glass bombs, illuminated by a looped/masked video projection of clouds moving slowly upwards. This body of work was shown at the Canadian War Museum in an exhibition titled *Canadian Forces Artists Program – Group 7* in 2018 (Ottawa, Ontario). Since 2005, Thompson has been commissioned to restore historic stained-glass windows across Canada’s Parliament buildings (Ottawa), including in the Library of Parliament (2005) and the Chamber of the House of Commons (2013-15). Thompson describes his process of working in the House of Commons, writing: “This project combined traditional 800-year-old European studio glass techniques and current museum quality conservation processes with cutting edge digital imaging and fabrication technology as I supplied and installed digitally printed photographic facsimiles as temporary security glazing and to allow the House functions to proceed without



distraction. The 10 mm thick replacement panels were made with kiln-fired ceramic frit on low-iron tempered glass laminated onto low-iron acid-etched glass diffuser panels and installed into the stone reglets with custom laser-welded steel framing members and custom extruded lead/antimony/tin alloy glazing channels."



**Figure 3a.** Traditional Glassworks, *Restoration of Centre Block's Senate Ceiling*, 2022-2023. 105 hand-painted glass panels, 914 cm x 1320 cm. [View Source](#)



**Figure 3b.** Traditional Glassworks, *Restoration of Centre Block's Senate Ceiling*, 2022-2023. 105 hand-painted glass panels, 914 cm x 1320 cm. [View Source](#)



**Figure 3c.** Traditional Glassworks, detail of *Restoration of Centre Block's Senate Ceiling*, 2022-2023. 105 hand-painted glass panels, 914 cm x 1320 cm.

[View Source](#)

Traditional Glassworks returned to Parliament in 2018 to undertake the restoration of all the remaining stained and leaded glasswork as part of the 12-year Centre Block Rehabilitation Project. Of note were the conservation of the Peace Tower's Memorial Chamber Windows and the 105 hand-painted panels comprising the Senate's Foyer ceiling (figs. 3a, 3b and 3c). While he will continue to pursue glass-based contemporary sculpture and painting, Thompson has stated that upon its completion in 2030, the Centre Block Rehabilitation will be his last restoration project before retiring, leaving behind a varied oeuvre that thoughtfully links stained glass, architecture, and contemporary sculpture. (HF)

## IONE THORKELSSON

Rural Manitoba-based artist Ione Thorkelsson is known for her kiln-fired glass sculptures. Thorkelsson first encountered glass art at the Czechoslovakia Pavilion at Expo 67 in Montreal, Quebec. Captivated, she began exploring glass art and took a summer course in glassblowing at Sheridan College (Oakville, Ontario). With the studio glass movement still in its infancy in Canada, Thorkelsson returned to her home in Winnipeg and built a studio near Stony Mountain, Manitoba, where she taught herself the art form through trial and error. She renovated a chicken coop into her first studio, where she made bowls, bottles, vases, and vessels out of scrap window glass. Thorkelsson has described this period as one of joyful experimentation, saying, that she was just a "giddy young enthusiast," captivated by the molten transparency of glass. "My objective at the time was nothing more than to play with this marvelous stuff."



**Figure 1.** Ione Thorkelsson, *Perfume Bottle*, c. 1985. Blown glass, dimensions unknown. [View Source](#)

She moved on to glass batching, creating glass from scratch, and working with coloured glass rods in her next studio—a barn in Graysville, Manitoba—where she continued producing functional blown-glass objects, such as perfume bottles (fig. 1). Many of her works from this period are vividly colourful. “I kind of went colour crazy,” she jokes. In 1993, Thorkelsson began playing with kiln casting, which would eventually become her primary technique. Inspired by early twentieth-century French *pâte de verre* works, Thorkelsson created casts of organic materials, such as plants and animal bones.



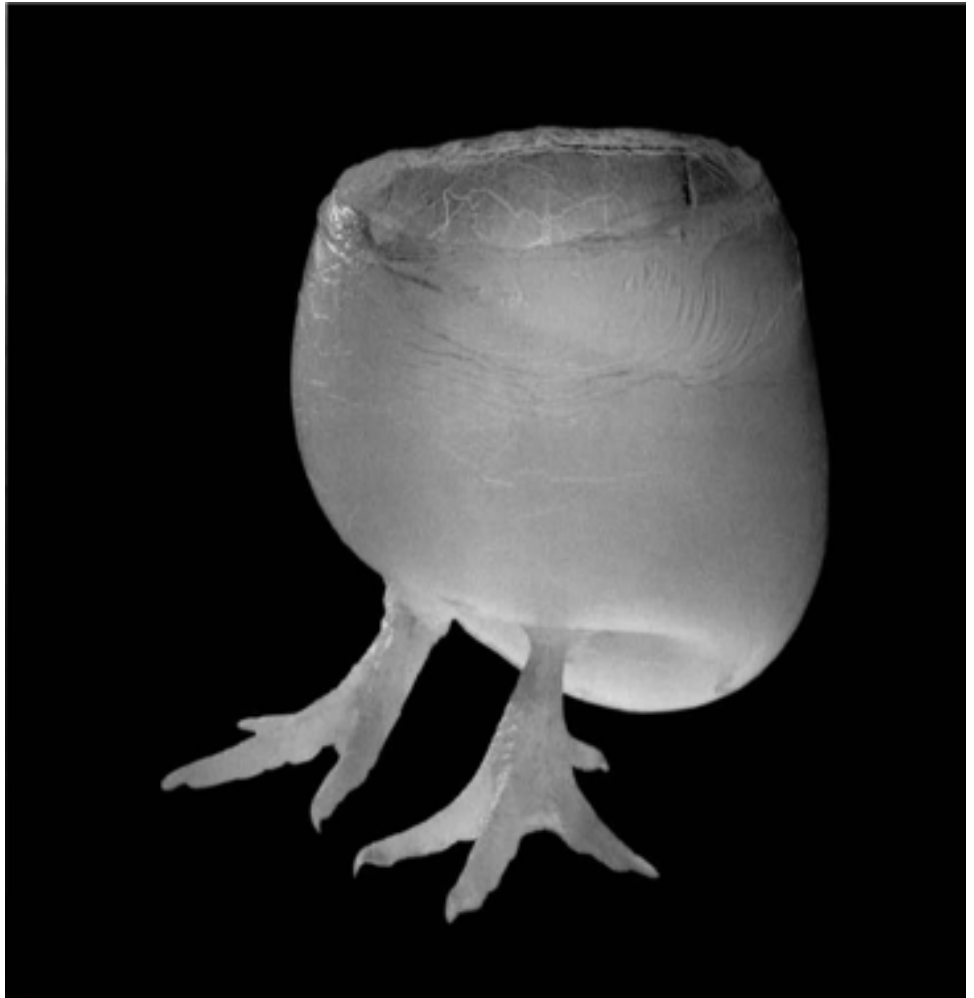
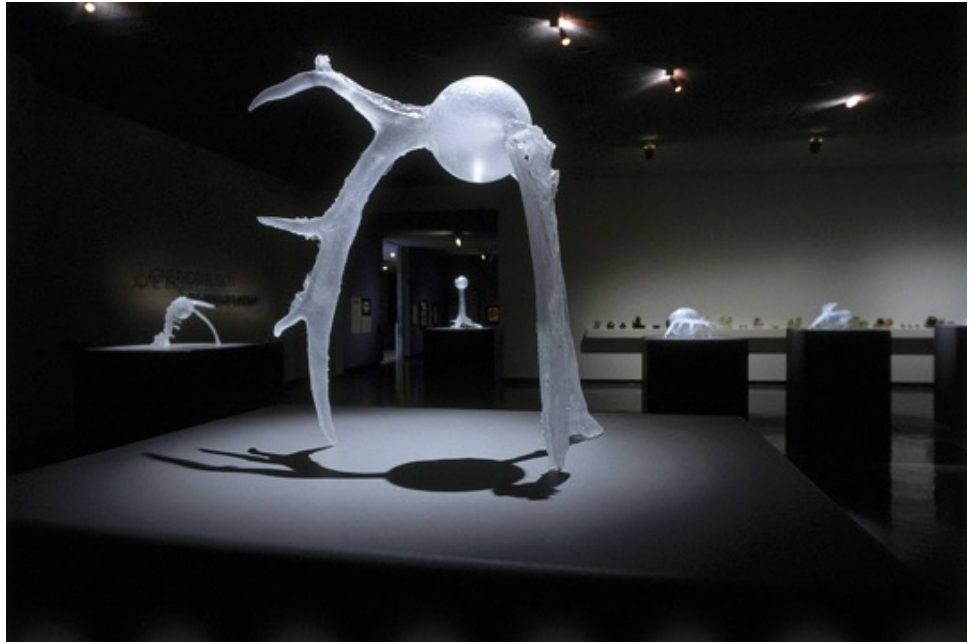


Figure 2a. Ione Thorkelsson, *2 Footed Bowl*, 1993. Glass, 22 x 31.5 cm. [View Source](#)

Thorkelsson started to disassemble these plant and animal parts, fusing them together in unexpected ways, and attaching them to blown glass forms, resulting in a menagerie of strange glass creatures, as seen in *2 Footed Bowl* (1993) (fig. 2a).“ As soon as I added a pair of feet to a sphere, it got up and walked around the room. I was astounded,” she states. “Suddenly, this abstract shape became a character.”



**Figure 2b.** Lone Thorkelsson, installation view of *Unwilling Bestiary*, 1998. Winnipeg Art Gallery, Winnipeg. [View Source](#)

Her 1998 solo show at the Winnipeg Art Gallery, *Unwilling Bestiary* (fig. 2b) displayed ten of these transparent glass characters. Thorkelsson insists that her hybrid creatures are not only “imaginary pseudo-anthropological relics or totems,” but specimens that reveal some of the dark implications of human involvement in the processes of evolution. She has continued pushing the boundaries of blown and cast glass to explore the theme of human intervention in the natural world.



**Figure 3a.** Ione Thorkelsson, installation view of *Synthia's Closet*, 2015. Cast glass, various ephemera, fibre optic cable, PVC tube and LED, dimensions unknown. University of Manitoba's School of Art Gallery, Winnipeg, 2017. Photo credit: Miguel Yetman. [View Source](#)



**Figure 3b.** Ione Thorkelsson, detail of *Synthia's Closet*, 2015. Cast glass, various ephemera, fibre optic cable, PVC tube and LED, dimensions unknown. University of Manitoba's School of Art Gallery, Winnipeg, 2017. [View Source](#)

Her 2017 solo exhibition, *Synthia's Closet* (University of Manitoba's School of Art Gallery, Winnipeg; travelling) (figs. 3a and 3b), responded to advancements in bioengineering and genetic

manipulation—in this case, the creation of a synthetic self-replicating genome in a lab in 2010. The installation, which includes thirty-one suspended glass bulbs filled with what the artist calls “internal landscapes” of bones, feathers, and other objects from animal and plant life, as well as LED lights and dollar store knick-knacks, provides a visual metaphor for the scientific pursuit of synthetic life. The light glass spheres are beautiful and vaguely discomfoting, evoking, in the artist’s words, “relentless human technological overreach (as dark as it is dazzling and shimmering with possibility)” and reminding viewers of the fragility of the natural world and the risks inherent in scientific experimentation. *Synthia’s Closet* balances a strong concept with captivating materiality. Yet Thorkelsson states of her practice: “The glass comes first. All the other notions and inferences come out of the glass... For me the ideas come out of the material, not the other way around.” Thorkelsson’s long career, rooted in constant experimentation, showcases a relentless curiosity and a profound appreciation for the transformative possibilities of her material. In 2010 Thorkelsson was awarded the Governor General’s Award in Visual and Media Arts (Saidye Bronfman Award (ORO))

## STEVEN TIPPIN

Since learning glassblowing at Sheridan College (Oakville, Ontario), Steven Tippin has created glass art with a scientific approach to experimentation. In his early work, Tippin made decorative fused panels to wrap around the face of glass forms. “Somehow,” Tippin writes, “the decoration became more important than the object,” leading him to make flat panels as stand-alone sculptural pieces. These panels have become the artistic surfaces on which Tippin experiments with various glassblowing, kiln forming, and cold working techniques, using gravity, timing, and temperature to create illusions of depth and movement. Murrine is foundational to his practice: he builds his panels by fusing monochromatic selections of murrine—glass cane—in different lengths. “I arrange these murrini into complex patterns and gradients from light to dark on a flat, ceramic shelf to go into the kiln,” he explains.





**Figure 1.** Steven Tippin, *Voronoi*, 2013. Glass on metal stand, 57 x 39 cm x 12.7 cm.  
[View Source](#)

*Voronoi* (2013) (fig. 1) is a result of such experimentation. Named for the Voronoi diagram—a method of dividing a space into regions based on distance to a specific set of points—Tippin created this sculpture by allowing the molten canes to melt and stretch uncontained until they reached other neighbouring pieces of glass.” If you look closely at my work, you can see these faint

boundaries frozen in time,” he says. The panels are displayed on metal stands, which Tippin enjoys tailoring to scaffold each unique glasswork.



**Figure 2a.** Steven Tippin, *About*, 2010. Glass on metal stand, 55.8 x 40.5 x 11.5 cm.  
[View Source](#)

In other works, Tippin combines or layers panels to explore further variations in dimension. *About* (2010) (fig. 2a), for example, places two panels—one gradient gray and the other white—parallel to one another.



**Figure 2b.** Steven Tippin, *About*, 2010. Glass on metal stand, 55.8 x 40.5 x 11.5 cm.  
[View Source](#)

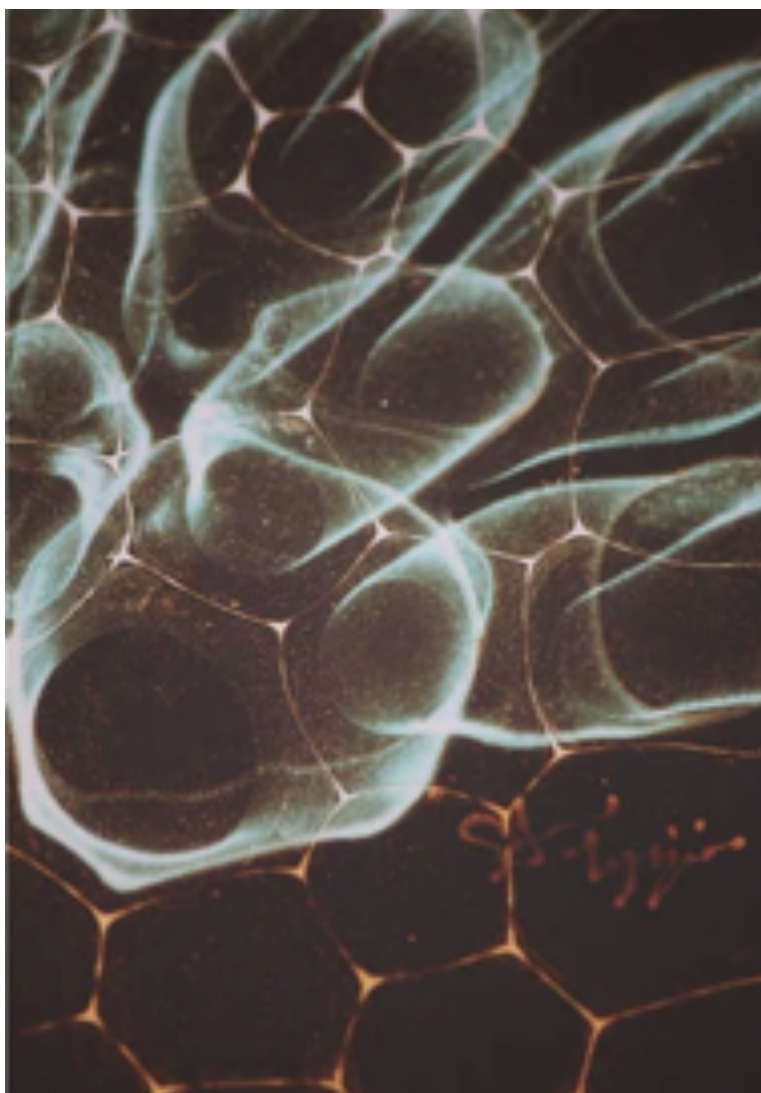
Two pieces of glass protrude from the centre of each as though they are peeling away from the panels and interlace at the work's

core (fig. 2b). As Tippin describes, *About* explores his time as a foreign student studying for his Master's degree at the Rochester Institute of Technology (New York), where despite his proximity to his home in Canada, he felt the cultural alienation of occupying a position "in-between." Tippin completed his studies with a thesis titled, "Fusing Art and Science" (2013), examining the use of scientific theory to produce varying aesthetics in glass art. Inspired by an affinity for analogue photography, Tippin also uses his monochromatic glass panels as tools to create photograms, where the transparent panel is used as a photographic negative.



**Figure 3a.** Steven Tippin, *Voronoi Photogram*, n.d. Framed photogram, 78.75 x 53.3 x 1.9 cm. [View Source](#)





**Figure 3b.** Steven Tippin, detail of *Voronoi Photogram*, n.d.

One photogram is created out of each panel – the photogram for *Voronoi* (figs. 3a and 3b), for example, is the only one of its kind.



**Figure 3c.** Steven Tippin, installation view of *Voronoi Photogram* from *The Artist Project*, n.d. Framed photogram, 78.75 x 53.3 x 1.9 cm. Better Living Centre, Toronto, 2013. [View Source](#)

This *Voronoi* photogram, and the original panel, were displayed alongside other pieces from Tippin's oeuvre in the exhibition titled *The Artist Project*, installed at Better Living Centre, (Toronto, Ontario) 2013 (fig. 3c). Tippin has been a member of the Glass Art Association of Canada (GAAC), including serving as President of the organization from 2013-2016. (SW)

## BRAD TURNER

Toronto, Ontario-based glass artist Brad Turner was raised in Calgary, Alberta. He pursued post-secondary education in his hometown, first studying Kinesiology at the University of Calgary and then attending the Alberta College of Art and Design. While completing his second degree, Turner took a glassblowing elective and found himself captivated by the physicality of the craft, which combined his interests in kinesiology and art. "Working with glass is quite physical, and that was the draw for me—that mix of physicality and creativity," he says. "From the sport aspect, it takes a lot of coordination... it's a constant challenge." After

graduating with a degree in Glass and Design, Turner continued to develop his work through various artist residencies, most notably at The Harbourfront Centre Glass Studio in Toronto, as well as in Belgium and Norway. During these residencies, he honed his glasswork, which is both functional and sculptural, with a strong focus, he says, on "diversity, superb craftsmanship, and conceptual originality."



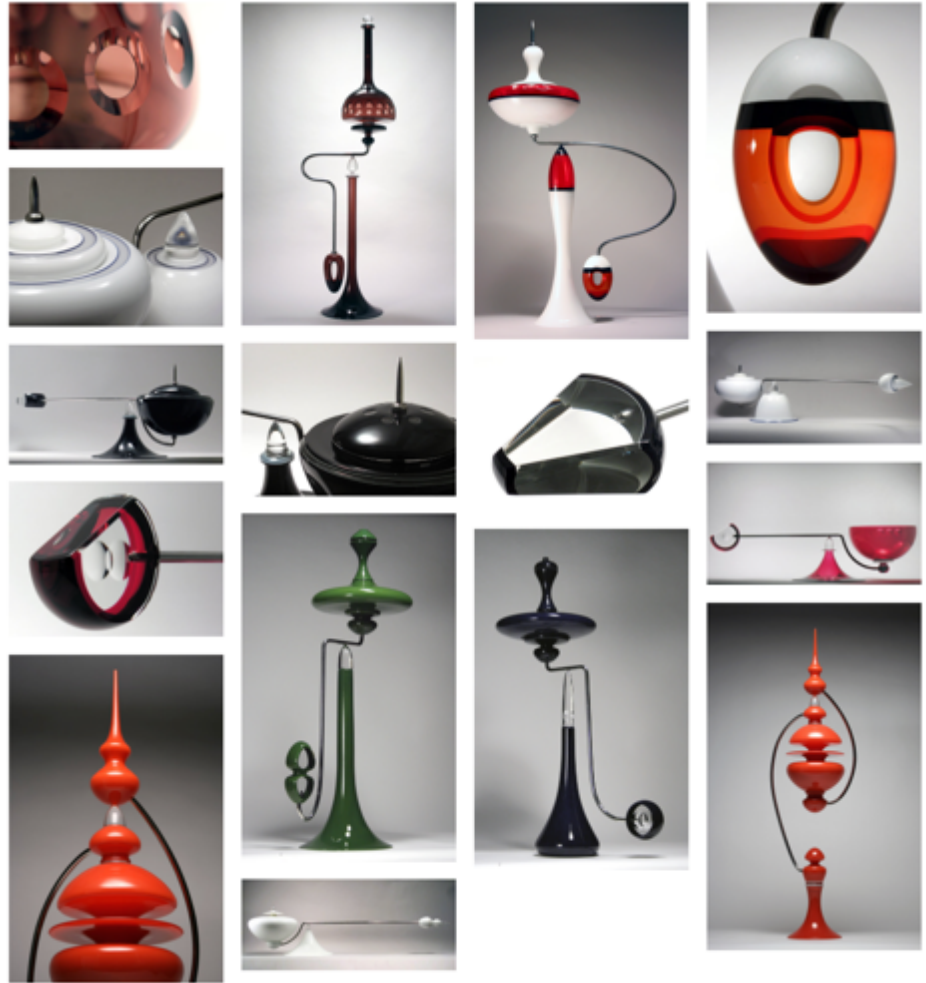
**Figure 1a.** Brad Turner, *Traden Lamp*, n.d. Blown glass, electrical cord, bulb socket, plug, 82 x 42 cm. [View Source](#)



**Figure 1b.** Brad Turner, *Traden Lamp*, n.d. Blown glass, electrical cord, bulb socket, plug, 82 x 42 cm. [View Source](#)

Turner's *Traden Lamp* (figs. 1a and 1b), for example, engages with the inherent capacity of glass to direct and diffuse light while playing with the traditional lamp form. The cord fulfils its functional purpose —directing electrical currents towards the lightbulb— while also serving a sculptural role in this lamp, appearing to dip in and out of its walls, as if the surface is still molten and viscous.





**Figure 2a.** Brad Turner, *Balance* series, n.d. Blown glass with metal, dimensions variable. [View Source](#)

His *Balance* series (fig. 2a) is a more sculptural body of work that eschews functionality, though many pieces resemble tools or specialized technical apparatuses. Turner carefully plans and calibrates these assemblages of blown glass and metal, measuring each one's stability precisely to hinge on a single balancing point.



**Figure 2b.** Brad Turner, *Elevated Balance #4*, n.d. Blown glass with metal, dimensions unknown. [View Source](#)

The central glass spire in *Elevated Balance #4* (fig. 2b), for example, supports a long metal spandrel, elegantly curved, which is counterbalanced by two smooth glass forms attached to either end. Turner completed his MFA in Glass Sculpture at Alfred

University's School of Art and Design in 2013. In 2021, he competed in the second season of the Netflix glassblowing show, *Blown Away*.



**Figure 3.** Brad Turner, *Ribbon*, 2024. Collection of modular handblown glass lighting fixture, dimensions variable. [View Source](#)

More recently, he became Head Glassblower of The Goodman Studio in Toronto, where he created *Ribbon* (2024) (fig. 3), a modular lighting collection inspired by ribbons of thin, coloured blown glass. Turner describes *Ribbon* as “a beautiful nod to a technical process.” He continues: “When hot glass is blown, stretched, and quickly bent, you can achieve these simple shapes, which are an ode to the laborious process. It’s a balance between a lighting fixture and a glass installation, and the thin curvatures in bold colours change their appearance as you walk past them.” Turner’s innovative approach continues to explore the dynamic interplay between physicality and creativity in glass art, revealing the medium’s unique potential in both functional design and sculptural expression. (SW)

## KOEN VANDERSTUKKEN

Born in Antwerp, Belgium, sculptor and glass worker Koen Vanderstukken immigrated to Canada in 2006 to become the studio head of the glass department at Sheridan College (Oakville, Ontario). Before emigrating, Vanderstukken studied Industrial Chemistry from 1985 to 1988 and learned the craft of lampworking with master glassworker Dieter Dornheim during the same period.

He pursued further training in glass art at the State Institute of Art Crafts (Mechelen, Belgium) the International Summer Academy Bild-Werk Frauenau (Germany), the MusVerre Summer Glass University (Sars-Poteries, France), and LUCA School of Arts (Sint-Lucas, Ghent, Belgium) where he received a BFA and MFA. He opened a glass studio in Niel, Belgium in 1990. His research explores the role of glass throughout art and design history, investigating how glass evolved into a contemporary art medium. In 2016, Vanderstukken published *GLASS Virtual, Real* with Black Dog Publishing (London, England), a monograph that art historian William Ganis describes as "one of the few serious attempts to theorize contemporary glass art." Vanderstukken explores similar theoretical questions in his studio practice, grappling with the place of studio glass in contemporary art and revealing fissures between subjective perception and reality.

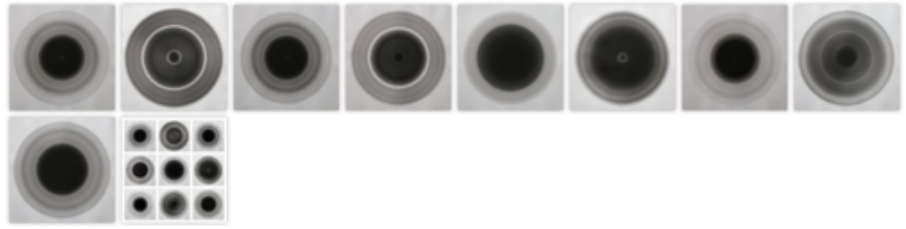




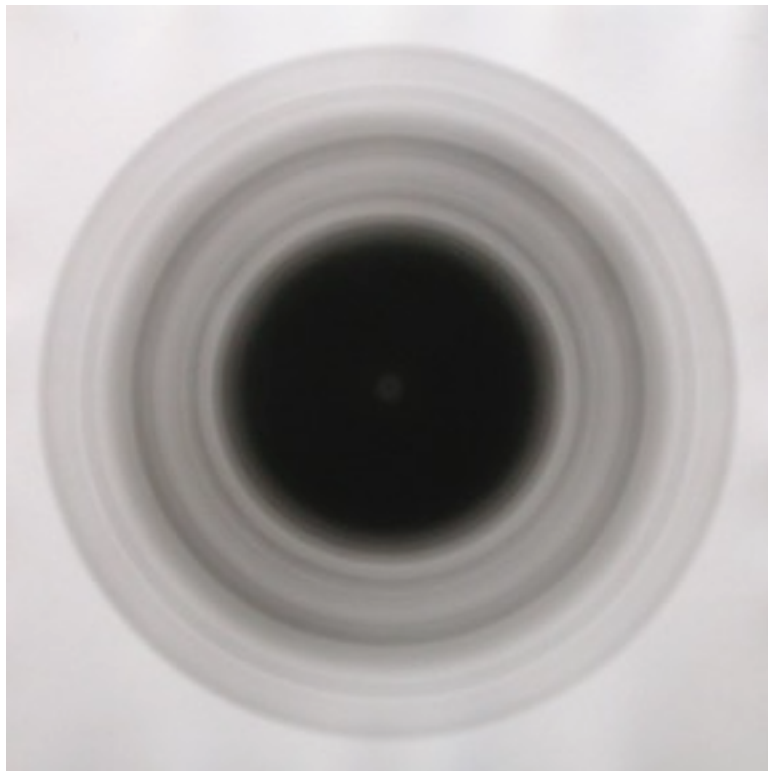
**Figure 1.** Koen Vanderstukken, *RIP*, n.d. Sand-cast glass, 71 cm in height. [View Source](#)

Many of his early cast glass sculptures and wall works evoke prehistoric statues or ancient place markers, playing with the viewer's sense of time, as seen in *RIP* (fig. 1). The textured surface imparts "a feeling of stone or ceramic in their opacity," writes curator Christian Bernard Singer. Yet, what Bernard Singer calls the "seductive glow of glass" remains beneath the fossilized appearance, occasionally visible when light hits the work at a particular angle. In more recent works, Vanderstukken has

continued to challenge preconceptions about glass by exploring the role of glass in photography.

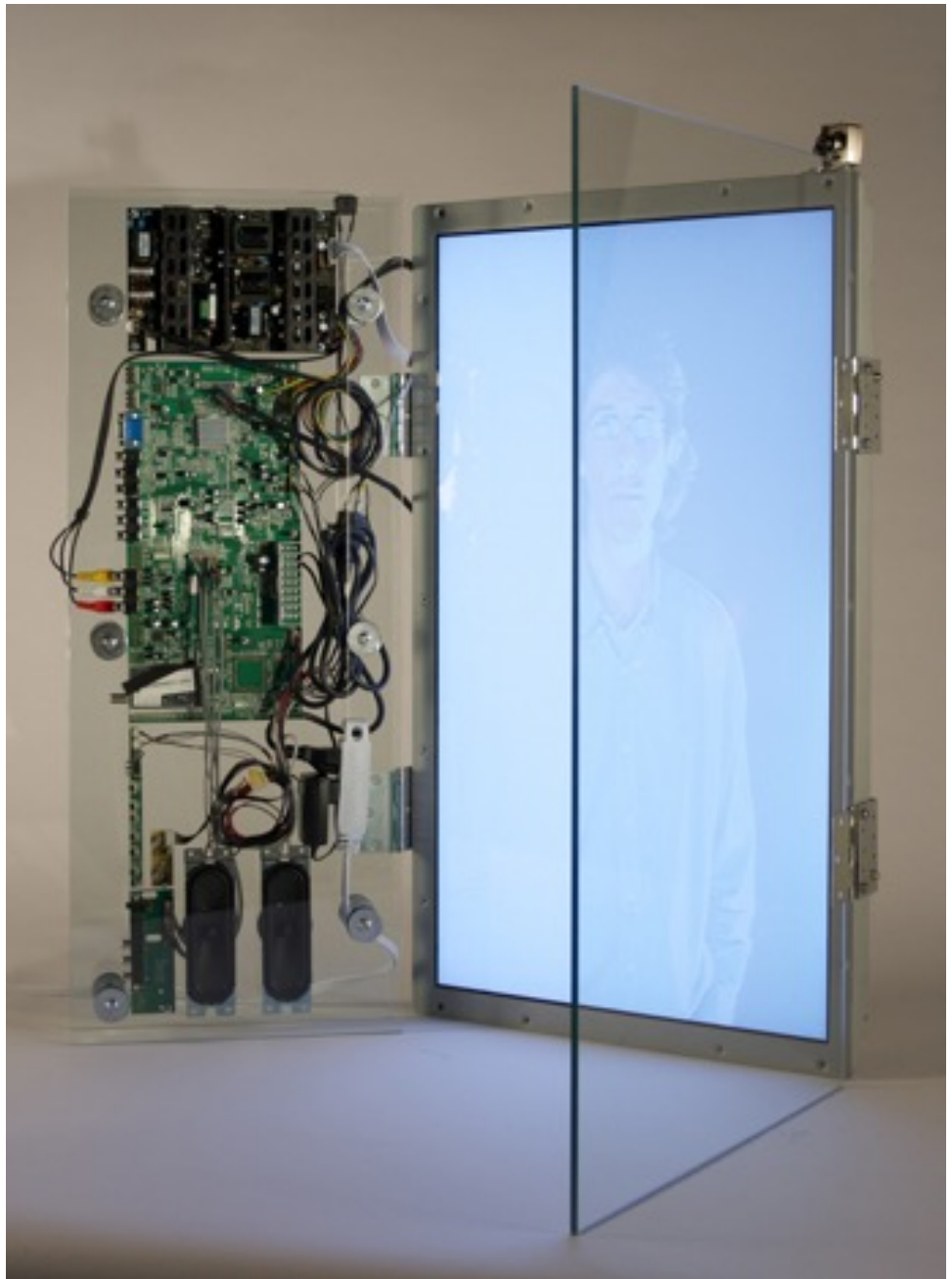


**Figure 2a.** Koen Vanderstukken, *self-portrait* series, n.d. Photographic prints, dimensions variable. [View Source](#)



**Figure 2b.** Koen Vanderstukken, *self portrait*, n.d. Photographic print, 40 x 40 cm. [View Source](#)

He created a series of abstract black and white photographs (fig. 2a), as seen in *self portrait* (fig. 2b), which he describes as “a visual representation consisting of an infinite amount of images of myself.” He created this image by moving the photographic paper instead of exposing it statically.



**Figure 3.** Koen Vanderstukken, *Virtual Reality 10-32-06*, 2010. LCD TV monitor, camera, computer, and float glass. Photo credit: Koen Vanderstukken. [View Source](#)

His interactive sculpture *Virtual Reality 10-32-06* (2010) (fig. 3), also combines glass and technology in unexpected ways, employing a television monitor, camera, and glass to evoke questions about the very concept of reality in our image-saturated age. Exhibited in the Glass Art Association of Canada's *The Last Glass Show* at The Canadian Clay & Glass Gallery (curated by Ryan Legassicke, Waterloo, Ontario, 2013), this work comprises flat pieces of float glass, obfuscating a monitor playing blue-scale

videos. "The viewer either can see right through the monitor, have his or her image reflected through additional angled panes of glass, or is able to activate an additional image by viewing the sculpture through common Polaroid sunglasses," explains Bernard Singer. "Vanderstukken sets up a brilliant scene where viewers become active participants in making distinctions between actual reality, virtual reality, or might question the reality of the image to begin with." As Vanderstukken writes about this piece, "If you let yourself get blinded by the immaterial materiality of glass, you will never get beyond the seduction and deceit of the material. Only when you consider glass as the material component of an immateriality, you will be able to overcome the functionality and the mystery of the material in a fundamental way." Since 2019, Vanderstukken has been a consultant for the Netflix glassblowing competition, *Blown Away*, helping build North America's biggest hot shop. (SW)

## MARIEL JAYNE WADDELL

Trinidad-born artist Mariel Waddell brings memories of her tropical childhood to life through her glasswork. Before settling in Kingston, Ontario, in 2006, she also lived in Barbados and Costa Rica, further inspiring her colourful artwork. In Kingston, she co-owns Kingston Glass Studio & Gallery with her studio partner and spouse, Alexi Hunter. The pair often work collaboratively, completing each other's pieces with an intuitive synchronicity developed over their long-term partnership. They also work with several studio assistants. Both draw inspiration from the natural world—Hunter depicts his family's rural Ontario farm in his glasswork, while Waddell's pieces capture the movement and life of the Caribbean.





**Figure 1a.** Mariel Jayne Waddell, *Ripple Wave Bowls*, n.d. Blown glass, dimensions variable. [View Source](#)

In her series of *Ripple Wave Bowls* (fig. 1a), Waddell transposes the patterns created by water in motion into functional vessels in various bright shades of glass.



**Figure 1b.** Mariel Jayne Waddell, *Large Lime & Aqua Ripple Wave Bowl*, n.d. Blown glass, approximately 25.5 x 10.15 cm. [View Source](#)

The blues and greens of *Large Lime & Aqua Ripple Wave Bowl* (fig. 1b), for example, reflect the vibrant colours of underwater ecosystems.

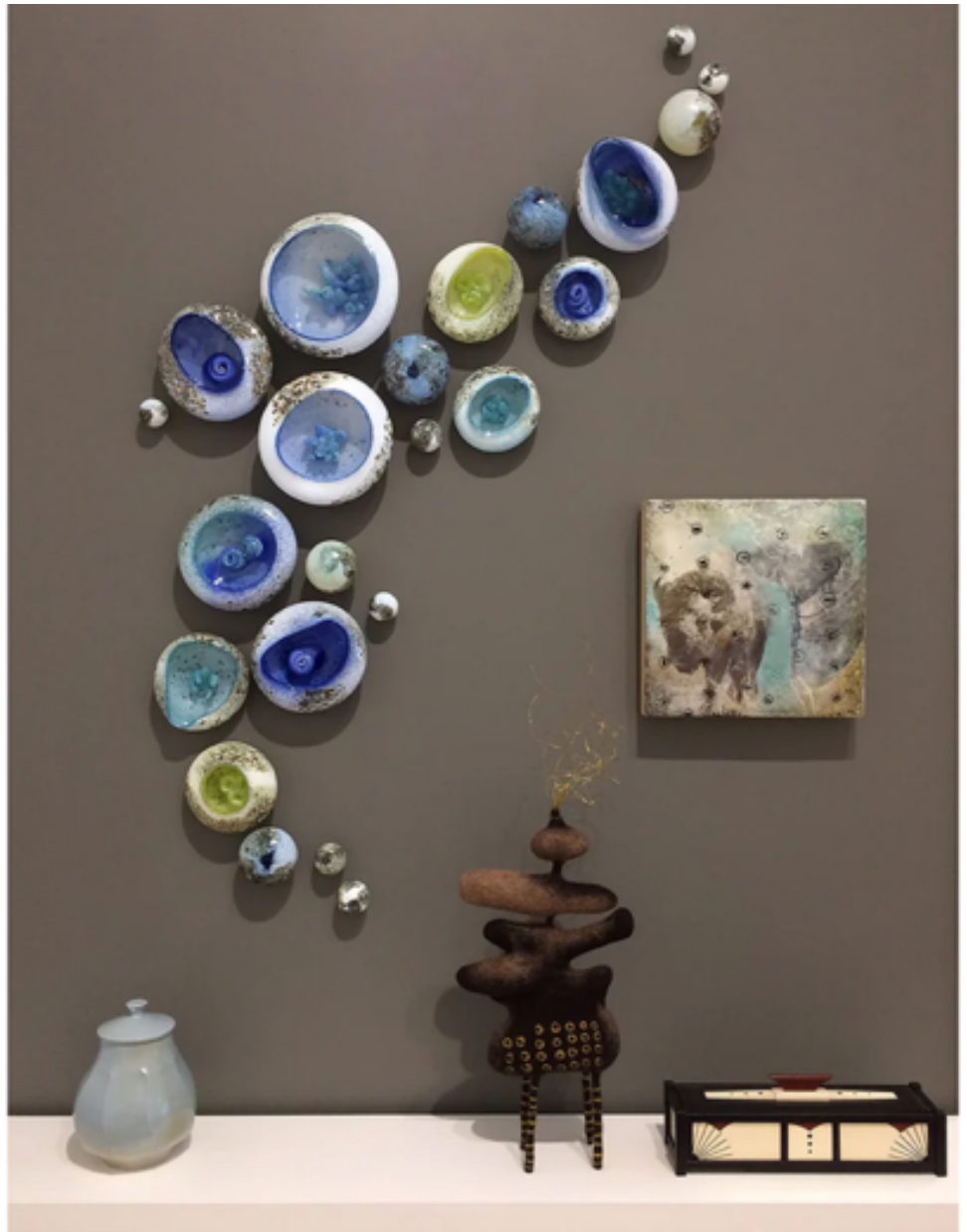


**Figure 2a.** Mariel Waddell Hunter, *Depths of Refraction*, n.d. Blown glass and metal base, dimensions unknown. [View Source](#)



**Figure 2b.** Mariel Waddell Hunter, detail of *Depths of Refraction*, n.d. Blown glass and metal base, dimensions unknown. [View Source](#)

Waddell's piece *Depths of Refraction* (figs. 2a and 2b) takes her watery subject matter into a more abstract realm. She created this textured sculptural piece by applying hot glass in tiny bubble-like circles and curving waves to a molten glass body, sculpting it further by hand at temperatures exceeding 2000 degrees. "By trailing and sculpting molten bits of glass," she explains, "I attempt to capture the beauty and essence of water and life within the ocean. The malleable quality of glass provides the ideal medium for sculptural representations of liquid movement and ocean currents." To emulate ocean life, Waddell says that she researches species of coral and marine invertebrates and "animals that grow in clusters and that demonstrate repetitive patterns and varying textures."



**Figure 3a.** Mariel Waddell Hunter, *Currents of Growth II*, n.d. Blown glass, approximately 104 x 63.5 cm. [View Source](#)





**Figure 3b.** Mariel Waddell Hunter, detail of *Currents of Growth II*, n.d. Blown glass, approximately 104 x 63.5 cm. [View Source](#)

Such patterns are apparent in *Currents of Growth II* (figs. 3a and 3b), a sculpture comprised of several wall-mounted vessels. These forms were inspired by still water and were shaped to “look like organisms, coral and underwater rock formations,” according to the artist. Waddell and Hunter both exhibit their growing bodies of work in Kingston Glass Studio & Gallery and beyond. They also use their studio to host group exhibitions, and events, and teach glassblowing classes. (SW)

## GEORGE WHITNEY

George Whitney, based in London, Ontario, discovered glass art in the late 1990s, after decades of crafting tools from steel and wood. Whitney’s initial encounter with glass—described by him as almost accidental—seemed destined. Reflecting on his connection with the medium, he notes: “Glass is an amazing

material to work with. It can be transparent or opaque. It can reflect both internally and externally... Glass is unlike all other media that can be used for sculpture. The fact that you can see into the heart of the piece and see the form that it is on the other side presents challenges and opportunities." After studying glassmaking techniques in workshops across Canada and the United States, Whitney left his career as a toolmaker in 2008 to pursue glass sculpture full-time. Since then, he has developed a distinctive body of abstract and geometric sculptures, focusing primarily on the exploration of shape. Whitney's block-shaped sculptures are conceptual, existing in their finished form in his mind before he begins creating them. He employs the lost wax method, first creating a wax mould in his desired shape, into which he pours molten glass.



**Figure 1.** George Whitney, *Wedge*, n.d. Kiln cast glass, 43 x 25.5 x 20.3 cm. [View Source](#)

The finished pieces are sometimes left in their original cast form, while others are polished to a bright lustre or given a matte coat. In *Wedge* (fig. 1), highly polished portions of the surface contrast with the roughly textured, rippling edges, creating a striking visual effect.



**Figure 2.** George Whitney, *Reversal*, n.d. Kiln-cast and cold-worked glass, dimensions unknown. [View Source](#)

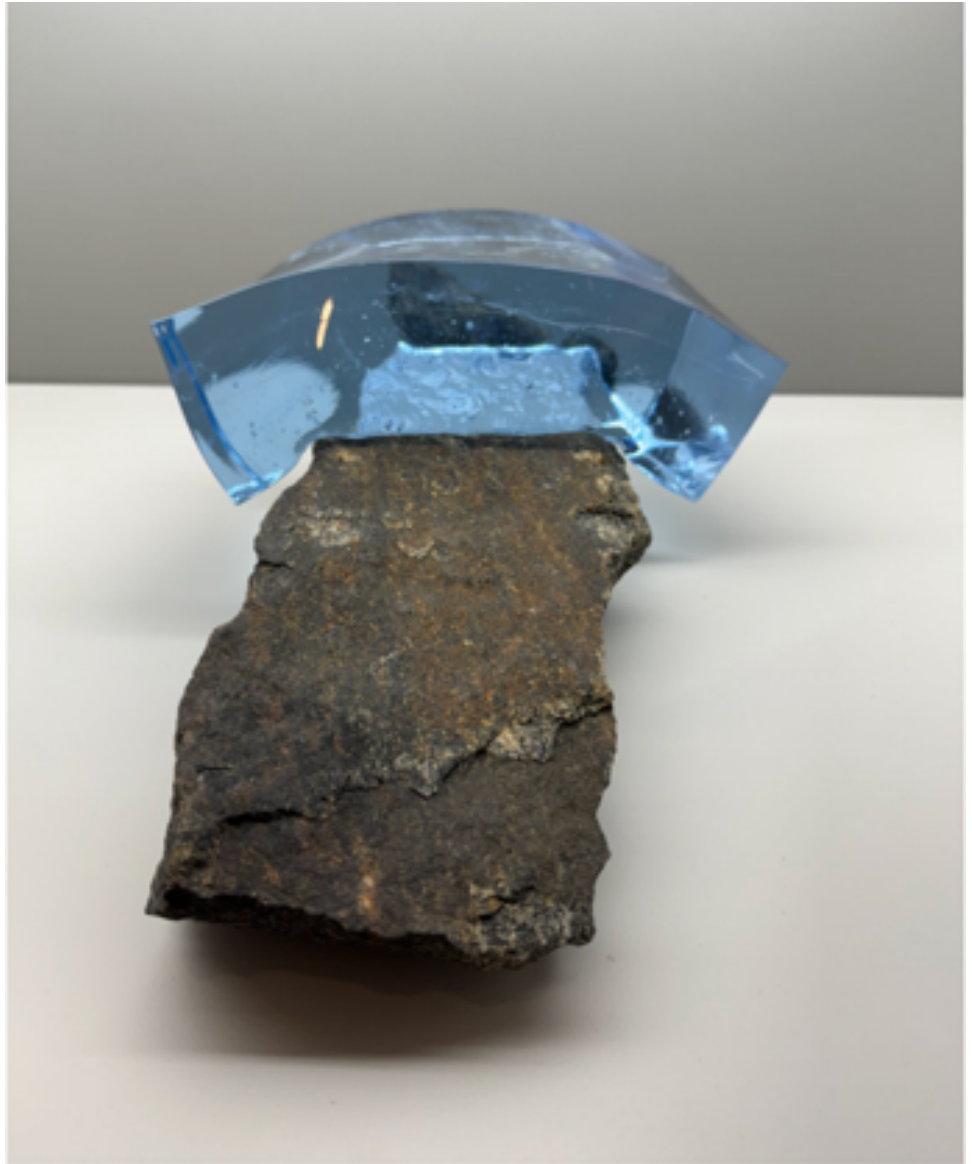
*Reversal* (fig. 2), an emerald-hued cast glass form, was featured in the 2019 exhibition *Shared Consciousness* at Carnegie Gallery (Hamilton, Ontario), alongside sculptures by Jerre Davidson and Cheryl Wilson-Smith. Like Whitney's other works, the



geometrically simple form of *Reversal*—a freestanding block with a diagonally sloped tip—belies an inner complexity. A textured, tubular cavity cuts through the work's centre. Whitney has developed unique methods for creating cavities within his sculptures, including the introduction of ice and icicles into hot wax moulds. This clash of temperature produces dramatic effects in his finished works. Curator Peter Flannery describes this technique, noting: "Ice becomes both inspiration and tool in Whitney's work that is often influenced by the way that clear glass allows interior and exterior forms to be blurred. The icicles used create beautiful textures inside the glass that become the surface the viewer experiences when looking at the piece." By combining smooth glass surfaces with textured interiors, angular lines with organic shapes, and translucency with opacity, Whitney seeks to, in his own words, "create a sculpture that results in a gentle merging of the entities; one working with the other. Line and mass, the interplay of angles and planes, textures and polish all work together, to create effects of light and shadow, and a sense of structural strength and unity."



**Figure 3a.** George Whitney, *Untitled*, n.d. Cast glass and stone., 15 x 405 x 28 cm.  
[View Source](#)



**Figure 3b.** George Whitney, *Untitled*, n.d. Cast glass and stone, 15 x 405 x 28 cm.  
[View Source](#)

In *Untitled* (figs. 3a and 3b), Whitney once again plays with contrasts, juxtaposing his smooth glass form by placing a textured piece of stone beneath it. Whitney continues to experiment with glass casting, creating work that invites a closer examination of the relationships between form, texture, and material, offering viewers a multifaceted experience of glass as a sculptural medium. (SW)

## GABRIELA WILSON

Gabriela Wilson is an artist based in Guelph, Ontario. Born in Santiago, Chile, Wilson left her home country during the military dictatorship. Reflecting on her Chilean upbringing, she notes, "I have been influenced by its strong artisanal culture and political art." In Canada, Wilson began her career in jewellery and gemmology, exploring various techniques such as model making, lost wax casting, and enamelling on copper. Her fascination with molten glass led her to incorporate the material into her jewellery designs and to pursue formal training in glass art at Sheridan College (Oakville, Ontario), the Pilchuck Glass School (Stanwood, Washington), and the Studio at the Corning Museum of Glass (Corning, New York). She also received her BAH in 2024 from the University of Guelph, focusing on sculpture with a minor in Museum Studies. She pursued additional studies in bronze casting and blacksmithing at the Penland School of Craft in Bakersville, North Carolina.



**Figure 1a.** Gabriela Wilson, *Acorn Pendant*, n.d. Sterling silver and glass, dimensions unknown. [View Source](#)





**Figure 1b.** Gabriela Wilson, *Acorn Pendants*, n.d. Electroplated copper, brass, sterling silver, and glass, dimensions unknown. [View Source](#)

Today, Wilson creates metal and kiln-cast glass jewellery, including her *Acorn Pendants* (figs. 1a and 1b), which she sells under her brand, Shiny Monkey Designs.



**Figure 2a.** Gabriela Wilson, *Bowl* from the *Meniscus* series, 2015. Sandcast glass and copper, 15.2 x 15.2 x 7.6 cm. [View Source](#)



**Figure 2b.** Gabriela Wilson, *Bowl* from the *Meniscus* series, 2015. Sandcast glass and copper, 15.2 x 15.2 x 7.6 cm. [View Source](#)

She also uses glass art techniques to create large-scale sculptural works, as seen in *Bowl* (2015) (figs. 2a and 2b), from the *Meniscus* series. Throughout this series, Wilson combined glass and copper. Copper, a material with deep roots in Chilean art, connects her to her cultural heritage, while glass symbolizes the present. By

integrating these materials into single works, Wilson creates narratives that bridge the different stages of her life. "I find contentment in being able to combine both copper and glass, almost like a past and present tension or struggle," she says. Wilson has continued to explore techniques that blend welding and metal fabrication with glass blowing techniques, focusing on minimalistic forms that play with simple lines, volume, and movement.



**Figure 3a.** Gabriela Wilson, *Surge*, 2024. Steel, enamel sculpture, 17.5 x 67.5 cm. [View Source](#)



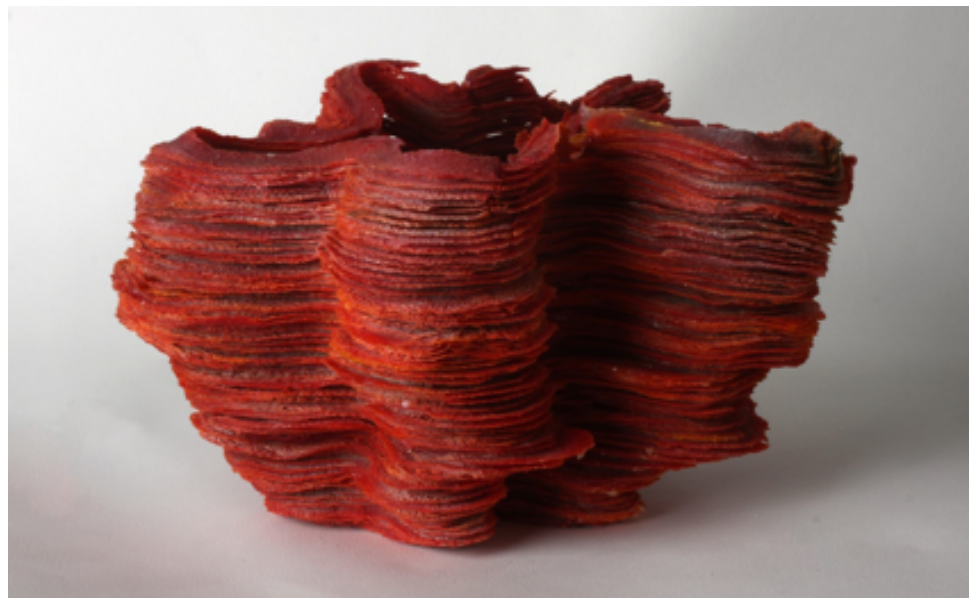
**Figure 3b.** Gabriela Wilson, *Surge*, 2024. Steel, enamel sculpture, 17.5 x 67.5 cm. [View Source](#)

In *Surge* (fig. 3a and 3b), for example, she uses hot-forming (inflation) techniques in the glass hotshop to create two blue steel sculptures that resemble the form of glass vessels and the sheen of a deflating helium balloon. The manipulation of her materials gives these pieces the illusion of weightlessness, concealing the strength of the steel. Wilson's work reflects her ongoing experimentation with glass and metal, resulting in pieces that blend traditional techniques, contemporary forms, and disparate materials. (NJH)



## CHERYL WILSON-SMITH

Glass artist Cheryl Wilson-Smith lives and works in rural Red Lake, Ontario. Her artistic career began with painting and ceramics. Her interest in glass art was sparked when she came across a ceramics magazine featuring kiln-fired glass sculptures. Captivated, she began exploring glass and, in 2005, travelled to Murano, Italy, to study lampworking. She studied at Bullseye Glass in Portland, Oregon, and Espace Verre in Montreal, Quebec. She completed artist residencies in the United States, Norway, Scotland, and Canada, including a year at Ontario's Sheridan College. Drawing from her diverse training and travels, as well as the untouched beauty surrounding her Red Lake home, Wilson-Smith has built a body of sculptural glasswork that explores themes of time, memory, inheritance, and her sense of place within the natural world. "The rocks, lakes and trees around me are a daily reminder that I am only passing through. Those trees were here long before me and will be here long after," she says. "I try to reflect their graceful strength in my work." Wilson-Smith has developed a unique approach to layering glass frit—or powdered glass—through silkscreens.



**Figure 1a.** Cheryl Wilson-Smith, *Dearg Airc Nuadh*, 2015. Pâte de verre sculpture, 17.8 x 25.4 x 30.5 cm. [View Source](#)



**Figure 1b.** Cheryl Wilson-Smith, detail of *Dearg Airc Nuadh*, 2015. Pâte de verre sculpture, 17.8 x 25.4 x 30.5 cm. [View Source](#)



**Figure 1c.** Cheryl Wilson-Smith, detail of *Dearg Airc Nuadh*, 2015. Pâte de verre sculpture, 17.8 x 25.4 x 30.5 cm. [View Source](#)

This innovative method of kiln-casting, which she likens to 3D printing, results in individual layers of glass that are more delicate than paper coming together to create sculptures that are robust and evocative of natural formations, as exemplified by *Dearg Airc Nuadh* (2015) (figs. 1a, 1b, and 1c).



**Figure 2a.** Cheryl Wilson-Smith, installation view of *21 Pillows*, 2018. 10,000 kiln-fired glass rocks, twenty-one linen pillows, dimensions variable. Thunder Bay Art Gallery, Thunder Bay. [View Source](#)



**Figure 2b.** Cheryl Wilson-Smith, detail of *21 Pillows*, 2018. 10,000 kiln-fired glass rocks, twenty-one linen pillows, dimensions variable. [View Source](#)

In 2018, Wilson-Smith used this technique to create *21 Pillows* (figs. 2a and 2b), an installation first exhibited at the Thunder Bay Art Gallery (Thunder Bay, Ontario) from 2018-2019. It was also shown at The Muse in Kenora, Ontario in 2020, and the Studios of Key West, Florida, in 2023. This piece consists of 10,000 handmade glass rocks placed on twenty-one pillows spread across the gallery floor. Viewers were invited to interact with the installation—picking up, feeling the fragility and strength of the glass rocks, and moving them around the space. By encouraging this interaction, Wilson-Smith prompts reflection on how human beings shape the environment, both positively and negatively.



**Figure 2c.** Cheryl Wilson-Smith, installation view of *21 Pillows*, 2018. 10,000 kiln-fired glass rocks, twenty-one linen pillows, dimensions variable. Canadian Clay & Glass Gallery, Waterloo, Ontario. [View Source](#)

The work has toured extensively including to the Ottawa School of Art (Ottawa, Ontario, 2019), the Art Gallery of Sudbury (Sudbury, Ontario, 2020), and the Canadian Clay & Glass Gallery (Waterloo, Ontario, 2021) (fig. 2c). Wilson-Smith continues to expand the scope of her work, creating increasingly complex and large-scale pieces.





**Figure 3a.** Cheryl Wilson-Smith, *A Shift in Perspective*, 2020. Glass and steel, 259.08 × 279.4 × 121.92 cm. Oeno Gallery, Bloomfield. [View Source](#)



**Figure 3b.** Cheryl Wilson-Smith, detail of *A Shift in Perspective*, 2020. Glass and steel, 259.08 × 279.4 × 121.92 cm. Oeno Gallery, Bloomfield. [View Source](#)



**Figure 3c.** Cheryl Wilson-Smith, detail of *A Shift in Perspective*, 2020. Glass and steel, 259.08 × 279.4 × 121.92 cm. Oeno Gallery, Bloomfield. Photo credit: Cheryl Wilson-Smith. [View Source](#)



Her sculpture *A Shift in Perspective* (2020) (figs. 3a, 3b, and 3c), permanently exhibited outside of Oeno Gallery (Bloomfield, Ontario), is comprised of circles of red glass in various sizes and heights mounted on steel rods. The work invites viewers to peer through the circles, encouraging them to observe the natural beauty of the surrounding environment more attentively. "The circle is a guide to allow you to look more carefully...notice what's around you in a more detailed way," says Wilson-Smith. (SS)

## BRIGITTE WOLF

Brigitte Wolf lives in Goderich, Ontario, and has operated Reflections Glass Studio in nearby Lucknow, Ontario, for nearly forty years. Primarily creating stained glass pieces, Wolf often incorporates sandblasting and glass painting, resulting in works that blend traditional techniques with modern designs. She has created several custom windows for private and public spaces, grounded in the knowledge that "the transmission of light is the essential function" of stained glass, as stated on her artist's website. "Her work," her website continues, "probes the mysterious process by which light is transformed into ideas and emotions."



**Figure 1a.** Brigitte Wolf, *In the Watery Realm*, n.d. Stained glass window, dimensions unknown. [View Source](#)



**Figure 1b.** Brigitte Wolf, detail of *In the Watery Realm*, n.d. Stained glass window, dimensions unknown. [View Source](#)

A repeating motif in Wolf's windows is the Celtic knot. *In the Watery Realm* (figs. 1a and 1b), for example, features several sandblasted Celtic symbols, such as salmon and knots, on an abstract blue, white, green, and yellow background. This piece also highlights the artist's fascination with water, especially her connection to Lake Huron, which serves as both a retreat and a source of inspiration. Additionally, Wolf has created glasswork inspired by quilting patterns. She explains her interest in this form of textile art, writing: "Quilting and stained glass have a certain similarity in that both cut and piece material together, but the materials—one hard, the other soft—are very different." After researching traditional and modern quilt designs, Wolf began translating them into stained glass, describing the endless possibilities of geometric patterns and colour as "an area ripe for exploration."





**Figure 2.** Brigitte Wolf, *Autumn Leaves*, n.d. Stained glass window, 61 x 61 cm.  
[View Source](#)

Additionally, Wolf has created glasswork inspired by quilting patterns. She explains her interest in this form of textile art, writing: "Quilting and stained glass have a certain similarity in that both cut and piece material together, but the materials—one hard, the other soft—are very different." After researching traditional and modern quilt designs, Wolf began translating them into stained glass, describing the endless possibilities of geometric patterns and colour as "an area ripe for exploration." The resulting glassworks, such as *Autumn Leaves* (fig. 2), mimic quilt piecing and feature painted glass panels that resemble printed fabric, drawing

a connection between the patterns and colours of quilting and the shifting light that stained glass captures so potently.



**Figure 3.** Brigitte Wolf, *Lone Pine*, n.d. Stained glass window, dimensions unknown.

[View Source](#)

Wolf also explores the interplay of light and glass in her *Trees* series. For this body of work, she begins by photographing trees and using the images to create a photo resist, which she then sandblasts onto either painted or flashed glass. In *Lone Pine* (fig. 3), for example, she applies these techniques to create a striking composition in shades of blue and green, with a pine tree on the Canadian Shield's rocky terrain and surrounded by water. Drawing from diverse sources of inspiration and merging traditional and



modern techniques, Wolf's oeuvre is unified by her exploration of both the physical and symbolic aspects of stained glass. (SS)

## RACHAEL WONG

Rachael Wong is a multidisciplinary artist based in Toronto, Ontario, whose practice spans glass, illustration, digital art, and installation. Wong studied glass art and sculpture at the Alberta College of Art and Design (Calgary, Alberta) and The New York State College of Ceramics at Alfred University (Alfred, New York), and has participated in artist residencies at the Harbourfront Centre in Toronto, Ontario, and the Living Arts Centre in Mississauga, Ontario. Wong describes her work as being "rooted in process," emphasizing that "through process, material reveals and changes context. I explore systems and structure through pattern, form, colour, and space. I am interested in the body in space; in the way an object holds meaning, in the influence of material."

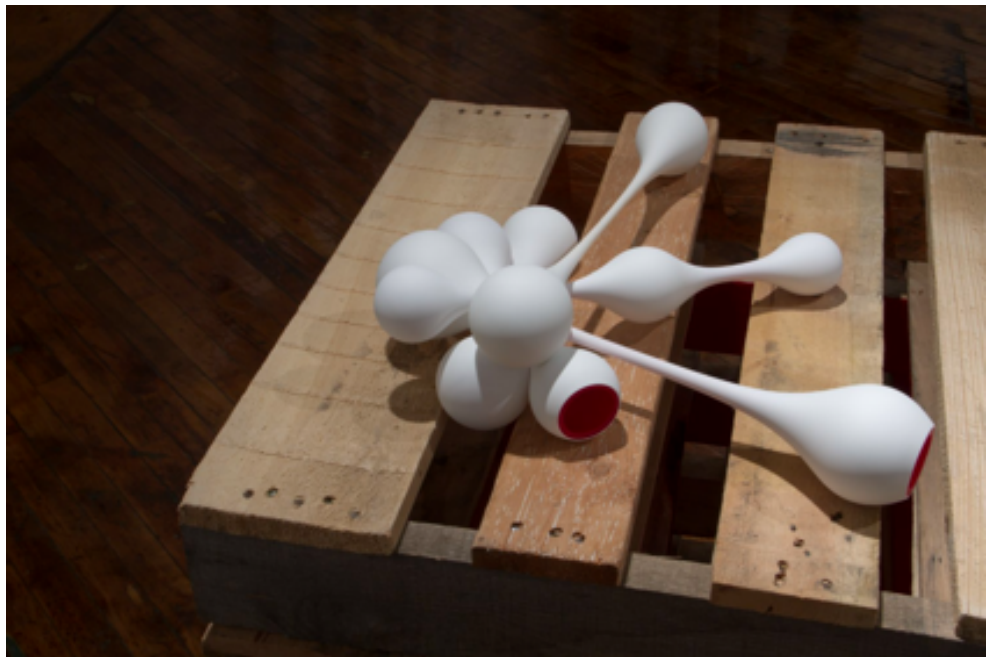


Figure 1. Rachael Wong, *Pile #5*, 2011. Blown glass, 11.5 x 45.75 x 40 cm. [View Source](#)

*Pile #5* (2011) (fig. 1), part of Wong's *Piles* series is a blown glass sculpture with five bulbous appendages balanced precariously.

Incorporating discarded materials from her previous projects, this work reveals the artist's process and invites contemplation on waste and the hidden beauty of unwanted objects.



**Figure 2a.** Rachael Wong, installation view of *Flat Depth*, 2012. Blown glass, paint, 213.36 x 563.88 x 345.44 cm. Stride Gallery, Calgary. [View Source](#)



**Figure 2b.** Rachael Wong, installation view of *Flat Depth*, 2012. Blown glass, paint, 213.36 x 563.88 x 345.44 cm. Stride Gallery, Calgary. [View Source](#)





**Figure 2c.** Rachael Wong, installation view of *Flat Depth*, 2012. Blown glass, paint, 213.36 x 563.88 x 345.44 cm. Stride Gallery, Calgary. [View Source](#)

Her installation, *Flat Depth* (2011) (figs. 2a, 2b, and 2c), was first exhibited in the group exhibition *Making Thinking, Thinking Making* at Toronto's Harbourfront Centre in 2011 and as a solo exhibition at Calgary's Stride Gallery in 2012. The installation combines high-contrast coloured wall paint with organic blown glass forms, creating a perplexing environment that challenges the viewer to engage in a sensory experience intended to both confuse and delight. Stride Gallery describes this installation, writing: "*Flat Depth* challenges sensory receptors, and therefore the cognitive mind, through the deterioration of assumed constants. Wong understands that her viewers meet physiological phenomena with particular expectations: through strategic applications of glass and paint, she creates an imaginary reality where materials react differently with time and space. Globulous blown-glass forms in white, red, and black protrude into space, defying gravity; time appears arrested because, rationally speaking, organic, fluid forms cannot behave this way."



**Figure 3a.** Rachael Wong, installation view of *Keys* (pictured with Rachael Wong, *Pattern and Form 5* and *Pattern and Form 10*), 2016. Water-cut glass, wire, wood, dimensions unknown. Craft Ontario Shop, Toronto. [View Source](#)



**Figure 3b.** Rachael Wong, *Keys*, 2016. Water-cut glass, wire, wood, dimensions unknown. [View Source](#)

Wong enjoys experimentation and uses a variety of glass art techniques, such as water jet cutting, as seen in *Keys* (2016) (figs. 3a and 3b). In this work, she reimagines objects found in domestic spaces using waterjet-cut glass and laser-cut wood, bringing attention to the significance of the everyday objects found around the home. (NJH)

