A New Space in Canadian Art:
Liminality in the Work of Three Glass Artists
Kevin Lockau, Susan Edgerley, and Brad Copping

Cinzia Colella

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A New Space in Canadian Art: Liminality in the Work of Three Glass Artists Kevin Lockau, Susan Edgerley, and Brad Copping

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Through the conceptual framework of liminality this thesis explores the new space that Canadian sculptural glass creates within the art world. The liminal, because it is an in-between space that resides on the periphery of mainstream society, does not follow the rigid rules and regulations normally prescribed by mass/popular culture. Rather, and without being radical, the liminal is an amorphous space in which labels and categorizations cannot exist. What does exist is a constant possibility for hybrids and new systems of understanding to form. Thus, this thesis argues that craft and art can merge to form a new artistic space in which both traditions borrow and learn from each other without dominating the other.

This results in a new type of art exemplified by the work of artists Kevin Lockau, Susan Edgerley, and Brad Copping. By examining the works of these three artists the thesis demonstrates how they use glass, a material normally considered functional and/or decorative to create a liminal space between the art and craft realms in which labels and boundaries are amorphous and in constant deferment. Lockau, Edgerley, and Copping show how glass can be used in extremely versatile and artistic ways to convey complex and abstract ideas dealing with race, gender, ethnicity, death, natural cycles, community, and the creation and importance of place. In the work of these three artists glass is taken outside the realm of the preconceptions of decorativeness and functionality.

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Introduction

Glass is considered by many to be one of the most decorative materials in both the art and craft worlds. It is a seductive substance that invites the senses and piques curiosity. It is difficult not to use words like magical and mysterious in connection with glass. However, as will be shown in this thesis, glass can also be fraught with danger and tension, and the beauty that seems to be intrinsic to it can be easily effaced. It is the still young movement of studio glass that has begun to change the reputation of this diverse and malleable material and focus it in a more artistic and expressive way.

In this thesis I will explore studio glass in relation to the fields of fine art and craft. More specifically, I will examine changes that are taking place within the art world related to a new space that studio crafts, and especially studio glass, are creating within it. Rather than analyzing the old debate of whether or not craft should be considered as important as art, this project will look at the merging of the two fields, resulting in this new space.[1] To do this, I will employ the concept of liminality as a framework from which to examine the works of three artists – Kevin Lockau, Susan Edgerley, and Brad Copping.

Liminality is a term that was coined by anthropologist Victor W. Turner.[2] It refers to an in-between space and it is often described as being located on a threshold.[3] The

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[1] For more information on the debate dealing with art and craft and the transformation of the crafts in the twentieth and twenty-first centuries see: *Obscure Objects of Desire: Reviewing the Crafts in the Twentieth Century*, Tanya Harod, ed. (Great Britain: Crafts Council, 1997); *Exploring Contemporary Craft History, Theory & Critical Writing* (Toronto: Coach House Books and Harbourfront Centre, 2002); *The Persistence of Craft*, Paul Greenhalgh, ed. (London: A & C Black; New Brunswick, N.J.: Rutgers University Press, 2003).

[2] For a more in-depth look at liminality from Turner's anthropological point of view see: Victor W Turner, *The Ritual Process: Structures and Anti-Structure* (Chicago: Aldine Publishing Company, 1969); Victor W. Turner, *Dramas, Fields, and Metaphors: Symbolic Action in Human Society* (Ithaca and London: Cornell University Press, 1974).

[3] Turner, *The Ritual Process*, 95-96.

liminal space is characterized by a lack of societal norms, rules, and guidelines. Perhaps its most important quality is the endless room for new and different possibilities. According to Turner the liminal can be described as: "a fructile chaos, a fertile nothingness, a storehouse of possibilities not by any means a random assemblage but a striving after new forms and structure[4]."

In this thesis, I wish to focus on this aspect of liminality, that which offers the opportunity for new formations and structures to be created. I contend that the three artists to be discussed are, through their work, creating a liminal space between the art and craft worlds. The thesis will also examine glass itself in relation to each artist and how this material is made liminal through their different manipulations. These artists, although normally referred to as "glass artists" and considered to be a part of the craft realm, are also mixed media artists working with glass as well as wood, metal, paper, and stone, though in each instance, their primary material is glass.

The field of craft that Kevin Lockau (b. 1956)[5], Susan Edgerley (b. 1960)[6],

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[4] Victor Turner, "Are There Universals of Performance in Myth, Ritual, and Drama?" *By Means of Performance: Intercultural Studies of Theatre and Ritual*, Richard Schechner and Willa Appel, eds. (Cambridge: Cambridge University Press, 1990) 12.

[5] For more on Kevin Lockau see: Dorota Kozinska, "Glass in a Class of its Own", *The Gazette*, Montreal, Saturday, May 15th 1999; J2; "Contemporary Glass", The Survey of Glass in the World, Vol. 6 (Japan): 30; Kerry Fletcher, "Running Before a Following Sea", *Glass Gazette*, (winter 1991): 11; Elisabeth Wood, "Kevin Lockau: Geographic Realities", *Espace Sculpture*, 4:4 (Summer 1989): 24-25; Christina Pickett, "Art School", *Glass Gazette*, 3:44 (April 2001): 17; Rosalyn J. Morrison, "Kevin Lockau", *New Work* (Winter 1988): 27.

[6] For more information on Susan Edgerley see: Donna Nebenzahl, "Metaphor of Strength, Fragility," "*The Gazette*, Montreal, August 9th, 2004: A4; Dorota Kozinska, "Susan Edgerley, Poetry Encased in Glass", *Vie des Arts*, no. 185 (2001) : 93; Isabelle Riendeau, "Le verre comme métaphore de l'existence", *Vie des Arts*, 42:174 (1999): 32-34; Dorota Kozinska, "Seeds of Glass Sprout with Metal and Wood", *The Gazette*, Montreal, May 16th, 1998: J6; Jean Dumont, "Susan Edgerley: un art du verre", *Parcours, l'informateur des arts*, 1:3 (1995):72; Karen Chambers, "Susan Edgerley and Donald Robertson at Miller Gallery, New York", *Glass Gazette Autumn* (1992): 9; "Entre matière et transparence," *Le Devoir*, Montreal 15-16th October, 1994: D8; Galerie Elena Lee, *Seed Sowers/La semence*, (Montreal: Galerie Elena Lee, 2001); Peterborough Art Gallery, *From the core : October 30, 1998-January 3, 1999, the Art Gallery of Peterborough / Laura Donefer, Susan Edgerley, Irene Frolic* (Ontario: Peterborough Art Gallery, 1998); Catherine Vaudour, *L'Art du verre contemporain*, (Paris: Armand Collin, 1993) 131; Dan Klein, *Contemporary Glass* (New York: Collins Edition, 1989) 198.

and Brad Copping (b. 1961)[7] are a part of refers to the realm of contemporary studio craft. In its broadest sense, craft refers to the mastering of a skill. On this premise one can easily categorize any skilled ability under the wide umbrella of craft. However, of late the world of craft has been mutating, and debates concerning its definition have arisen. Some writers, such as American jeweler and craft theorist Bruce Metcalf, define craft in very definite ways. According to Metcalf there are four identities that make up craft:

> First it must be made substantially by hand. This is the primary root of all craft, the wellspring and reference point for everything else in the field. Additionally, craft is . . . medium-specific: it is always identified with a material and the technologies invented to manipulate it . . . third, craft is defined by use . . . craft is also defined by its past. . . each of the craft disciplines has a multicultural history that is documented mostly by objects . . . a huge body of objects exists as a potential reference library for craftsmen. Thus, craft is a set of limitations arising from tradition.[8]

Following this definition, craft has inherent boundaries, the rigidity of which can preclude craft being discussed in the same manner as art has been discussed, because the two are distinctly different and come from two distinctly different traditions. According to Metcalf, craft should not be considered in the same way as art because it is dissimilar to it. If one follows this point of view craft and art should not be merged into one. This reflects a popular line of reasoning arising from the current debates dealing with the definition of craft.

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[7] For more information on Brad Copping see: Carolyn Prowse-Fainmel, "tombolo: An Exhibition by Brad Copping", *Ontario Craft* (Summer 2004) 14-16; Cinzia Colella, "Entrust – A Commentary in Glass", *Glass Gazette*, 4:54 (October 2003): 10-11; "Originals in Art", Sleeping Giant Productions for Bravo! Television, November 15th, 1998; Jeff Werstiuk, "Brad Copping – Carving a Reputation", *Glass Gazette*, (Fall 1998): 3-5; Susan Edgerley, "Review: 'Commit' – Brad Copping", *The Glass Gazette* (Spring 1996): 15; Dorota Kozinska, "Glass in a Class of its Own", *The Gazette*, Montreal, Saturday, May 15th 1999; J2; "Sunday Arts and Entertainment", Artist Profile, CBC TV, December 27th, 1992.

[8] Bruce Metcalf, "The Myth of Modernism", *American Craft*, 53.1, February/March (1993): 40.

Another way of looking at the situation is to consider the two – craft and art – as being one and the same. This stance is fairly straightforward, seamlessly merging the two camps into one larger one. However, this view can be problematic, for it can result in one field appropriating the other, most often art appropriating craft. This is demonstrated in the recent trend of fine artists returning to craft practices to make their art objects. Artists like Jeff Koons hire craftspeople to make their ideas come to life and intentionally do not give them credit, the justification for this practice being that: "art is really about the idea . . . craftsmanship doesn't create the idea; it realizes the idea."[9] This line of reasoning is based on a stereotype that art is more important because of its intellectualism and closeness to the mind, whereas craft is associated to the hand and the body, seen as the baser part of humans. At a time when studio craft artists are deliberately making non-traditional and non-functional work grounded in ideas and concepts, this view of art and craft seems particularly unfounded.

Another preconception that contemporary craft must overcome is that of being associated with amateur pastimes. The word craft for many people often calls to mind Sunday afternoon hobbies and this affects the reception of craftwork in the public sphere. For this reason, the word craft has undergone some changes and is today often referred to as "fine craft" or "professional craft". These terms serve to elevate the crafts to a more mainstream standard. Yet, according to Sandra Alfoldy author of "Defining Professional Craft", this has proven to have limitations:

> In Canada debate raged over the standards of fine craft, and it became clear that organizers and makers required a term that could further delineate difference. Soon the word professional began to be employed to identify craftspeople . . . who

[9] Ellen B. Cutler, "Sculpture as the Union of Art and Craft", *Sculpture Review*, 53.1 (Spring 2004): 26.

> embodied a new emphasis on craft closely aligned with modern art sensibilities and business acumen.[10]

Thus, "professional" became a common label associated to the craft movement, not only serving to distance craft from a recreational status, but also to solidify its ties to the marketplace: "the perception of craft as a professional enterprise has dramatically increased market demand".[11] This link to the marketplace can also be seen as problematic since it places an economic slant on the craft movement that can also be limiting and that many craft artists would prefer to avoid.

Rather than developing a new term for craft as separate from hobby-craft and fine art, this thesis will be dealing with the co-mingling of art and craft. The resulting new space emerging is not, in this thesis, being examined to inextricably enmesh the two fields, but rather to uphold the distinct histories of each one. Ingrid Bachmann, in her article entitled "New Craft Paradigm" succinctly states the aim of this type of analysis:

> I would like to propose the model of the octopus . . . a creature . . .whose many tentacles allow for numerous possibilities and potentials. The model evokes the possibility of distinct, discrete or autonomous disciplinary and critical practices, but with the potential of interweaving and intertwining many strands, of joining via interlocking fields and disciplines. . . while this may sound to some like an interdisciplinary model, I prefer the term 'transdisciplinary', for an approach that does not dictate a blending of differences but maintains, supports and promotes distinctions, allowing for fertile crossovers and new allegiances.[12]

To explore this new movement and the space it is creating within the art world, the thesis will focus on studio glass and how this particular field is making great strides to connect craft and art. More specifically, I will look at the glass sculptures made by Lockau,

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[10] Sandra Alfoldy, "Defining Professional Craft", *Artichoke*, (Summer 2004): 39.
[11] Alfoldy, "Defining Professional Craft", 43.
[12] Ingrid Bachmann, "New Craft Paradigms", *Exploring Contemporary Craft History, Theory & Critical Writing* (Toronto: Coach House Books and Harbourfront Centre, 2002) 47.

Edgerley, and Copping as examples of the variety of ways in which the joining of craft and art is taking place.

Lockau, a caster and sculptor who uses granite together with glass, deals with issues of the visceral aspects of life such as birth and death and the place of human beings within these life cycles, as well as – in my opinion- raising questions of gender, race, and ethnicity. Edgerley utilizes flame-work and sand-casting techniques in conjunction with paper and copper to deal with issues of cycles, individualism, and community as well as ideas of aestheticism. Lastly, Copping, a sculptor and glassblower is fascinated with themes dealing with the association of humans to place and how those relationships change and at the same time stay the same. This is often reflected in the symbolism that he chooses to employ such as the home, the sphere, and the "X". Copping also reworks ideas of functionality and explores how functional objects can be given deeper meanings, using glass in conjunction with wood and metal. All three artists represent a different aspect of glass and began to learn their craft just as Canadian glass was gaining a more widespread reputation.[13]

Studio glass in Canada is still a relatively young movement, having begun in the late 1960s. Influenced by the contemporary glass movement of the early 1960s taking place in the United States, Robert Held[14], during a visit to a Long Beach, California

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[13] It should be noted at this point that there are many glass studios and schools open across Canada stretching from British Columbia to Nova Scotia. Ontario's Sheridan College and Quebec's Espace Verre are being focused on for the purposes of this thesis because they are the largest schools and the schools with which the artists that will be dealt with in the following chapters were involved. For more information on the glass movement in Canada see: Rosalyn J. Morrison, *Canadian Glassworks 1970-1990* (Ontario: Ontario Crafts Council, 1990). For more information on the glass movement in Quebec see: Martine Garnier, *Le verre sculptural au Québec*, «Les lieux de formations: Le Centre des métiers du verre du Québec/Espace Verre (CMVQ)» (Montreal: Université de Montréal, 2001) http://www.espaceverre.qc.ca/mg/TM-011.htm,

[14] For more on Robert Held see: Rosalyn J. Morrison, *Canadian Glassworks 1970-1990* (Ontario: Ontario Crafts Council, 1990) 6-8, 11-12, 18.

College in 1968, was seduced by the roar of the hot furnaces. He proposed to institute a glass program at the University of Southern California, Los Angeles, but his proposal was rejected. Not discouraged by this failed attempt he took his idea with him and came to Canada where Ontario's Sheridan College administration accepted his course proposals.[15] The first decade of studio glass proved to be an experimental one, where Held and his students explored some very basic ways in which to manipulate glass. It was a time when everyone was addressing technique and chemistry, trying to make the right glass, in the right furnace, at the right temperature.[16] Thus, as Rosalyn J. Morrison writes in her exhibition catalogue *Canadian Glassworks 1970-1990*: "many early pieces owe much of their wonky look not only to the funky nature of crafts at the time, but also to the primitive equipment and raw materials that were being used to produce glass."[17]

By 1975 many of the techniques and procedures had been mastered and major American glass artists were coming to Sheridan to teach workshops. By 1977 however, Held was offered a job in Calgary and left Sheridan. Karl Schantz[18] took his place as the head of the glass department until 1979 when a former student of Sheridan College, Daniel Crichton (1946-2002), became glass master, a position that he held until his untimely death in 2002.[19]

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[15] Rosalyn J. Morrison, *Canadian Glassworks 1970-1990* (Ontario: Ontario Crafts Council, 1990) 4.
[16] For a discussion on the forming of glass studios see: Kathy Filipovic Ashby, "The Adventure Years: A Hot Glass Memoir 1970-1980", *Artichoke*, 16:2 (summer 2004): 8-13.
[17] Morrison, *Canadian Glassworks*, 4.
[18] Rosalyn J. Morrison, *Canadian Glassworks 1970-1990* (Ontario: Ontario Crafts Council, 1990) 5-9, 12, 22.
[19] See: Canadian Museum of Civilization, *Transformation : Prix Saidye Bronfman Award 1977-1996* (Ottawa: Canadian Museum of Civilization, 1998); Diane Hart, "Art and Dance of Glass Blowing", *Toronto Star*, Sunday, February 18th, 1996: C2; Deena Waisberg, "With Matter in Mind: Dan Crichton Explores With Others the Myriad Possibilities of Glass, *Ontario Craft*, 19:4 (Winter 1994):12-15; Stuart Reid, "Daniel Crichton: Guru of Glass", *Fusion Magazine* (Spring 1995): 2-4; Susan Eckenwalder, "Daniel Crichton", *Glass Gazette* (Spring 1992): 4-5; Lyne Crevier, "Une belle exposition du verrier Daniel Crichton", *Le Devoir*, September 22nd,1989: 11; Daniel Crichton, "The Essence of Craftsmanship:

With the basics well-learned and under control, Crichton took the program to new levels, encouraging his students to observe and learn from contemporary trends in glassmaking. He lent the program a new philosophical dimension. His values were "firmly grounded in craft, addressing as he himself put it 'the simple, personal, and authentic.' He [believed] in the values of past craft traditions and [felt] it is the craftperson's responsibility 'to recognize these values as part of an ideological basis for action.'"[20] In 1988, when Sheridan College moved from Mississauga to Oakville, it was Daniel Crichton who designed the new 5000 square foot glass studio to encourage collaborative as well as individual work.[21] Crichton helped Canadian glass artists to develop with his patient and gentle guidance, instilling in each of his students independence and strength, making sure not to stifle their creative energies.

Crichton however, did much more for the Canadian glass movement than simply design a studio – he made it international. By founding the Glass Art Association of Canada, he essentially put Canadian glass on the map.[22] He also established exchange programs with not only the United States, but also Europe, and Australia, always widening the horizon for his students. Moreover, Crichton was an artist with a conscience and he organized two auctions to raise funds for the Canadian Physicians for Aid & Relief (CPAR). His emphasis was always on community: "community is so important to him because he believes the development of the glass field can only be

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Crichton's Remarks", CraftNews, 8:3 (April 1983): n.p.; K. Corey Keeble, "Daniel Crichton: Freeblown Glass", *Ontario Craft* (Winter 1983) 21-22;

[20] Morrison, *Canadian Glassworks*, 5.

[21] Morrison, *Canadian Glassworks*, 6.

[22] For more information on the Canadian Glass Art Association (GAAC) see: Glass Art Association of Canada (GAAC), Home Page, July 4th, 2005.http://www.glassartcanada.ca/.

achieved through collective effort, not individual."[23] Indeed, the three artists in this thesis each exemplify a different type of contribution to the Canadian studio glass community. Crichton's emphasis on this kind of collective effort was also reflected in the glass program that he headed for over twenty years, making sure that the school not only had glass blowing experts but also master sculptors, casters, and engravers. Glass is an extremely versatile medium and he made sure to exploit all aspects of it. The legacy that Daniel Crichton left includes not only his own exquisite work, but artists confident enough to keep sharing their own art with the public.

One of those artists was Quebec's François Houdé (1950-1993) who took a cue from his teacher and founded another glass school, this time in Montreal.[24] With the help of co-founder Ronald Labelle (b. 1942)[25], another Montreal glass artist, Espace Verre or the *Centre des Métiers du Verre du Québec* officially opened its doors in 1988. Having joined itself to the *CEGEP du Vieux-Montréal* the glass option became a three-year program, with each of the three years having a different focus, going from the basics of glass to the basics of business and opening one's own studio. Like the Sheridan College

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[23] Deena Waisberg, "With Matter in Mind Dan Crichton Explores with Others the Myriad Possibilities of Glass", *Ontario Craft*, 19.4, Winter (1994): 15.

[24] For more information on François Houdé see: Rosalyn J. Morrison, "On the Leading Edge", *Ontario Craft* (Fall 1993): 5-8; Eric Dumont, "François Houdé: lauréat du prix Chalmers, une fierté pour les métiers d'art", *Métiers D'Art*, juillet (1993):7-9; *François Houdé: Mémoires Illusoires* (Montreal: Galerie Elena Lee, 1991); Saskatchewan Craft Council, *Beyond the Object* (Saskatchewan: The Saskatchewan Craft Council, n.d.);Annie Paquette, "François Houdé: In Search of Time Lost", *Ontario Craft* (Fall 1988):10-13; Jean Dumont, "Le verre dans la sculpture contemporaine québécoise", *Vie des Arts*, no. 131,(June 1988): 52-55; Ann Duncan, "Beyond Craft: Shattering the Myth About Glass:, *The Gazette*, Montreal, Saturday, November 21st, 1987: C7; Colette Save, "Les vitriers de Montréal", L'atelier, no. 113 (November 1986): 20-23; Allan Pringle, *François Houdé: Glass Work*, (Montreal: Concordia Art Gallery, 1985).

[25] For more information on Ronald Labelle and the founding of Espace Verre see: Martine Garnier, *Le verre sculptural au Québec*, «Les lieux de formations: Le Centre des métiers du verre du Québec / Espace Verre (CMVQ)» (Montreal: Université de Montréal, 2001) http://www.espaceverre.qc.ca/mg/TM-011.htm, n.p.

program, summer workshops were organized and glass masters from around the world came to Montreal to teach their techniques.[26]

Co-founding the school was not the only contribution that Houdé made to the world of Canadian glass. The belief by many that glass is inherently beautiful, decorative, and flawless became a burden for the artist, and according to Allan Pringle, author of *François Houdé: Glass Work*: "he began to call into question the traditional concept of glass as a 'precious, fragile, and beautiful' substance."[27] Houdé began to explore new ways in which to make glass sculptures: "...if this material (glass) is to be used as a means of artistic expression, the facile tricks have to be left out. It is the true essence of the material that has to be sought after. Transparency, breakability, fluidity will have to be understood, felt and used, not served."[28] Houdé went on to do exactly that.

His sculptures always had an element of the broken, the scratched, and the dangerous. When he cast his glass he made sure to keep the scratches that were left behind by tools and the process of making.[29] He would purposely break his vessels and put them back together leaving hazardous points exposed and rearranging them in odd ways through the use of metal wire, screws, glue, wood, and dowels.[30] The vessels became violent and threatening – a far cry from the glittering perfection of traditional glass. Of his process, the artist wrote in a 1980 statement that: "in a way, I was destroying my own preconceptions about art glass: preconceptions that art glass had to be

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[26] Martine Garnier, *Le verre sculptural au Québec*, « Les lieux de formations: Le Centre des métiers du verre du Québec/Espace Verre (CMVQ)» (Montreal: Université de Montréal, 2001) http://www.espaceverre.qc.ca/mg/TM-011.htm, n.p.
[27] Allan Pringle, *François Houdé: Glass Work*, (Montreal: Concordia Art Gallery, 1985) 4.
[28] Pringle, *Glass Work*, 4.
[29] Pringle, *Glass Works*, 5.
[30] Pringle, *Glass Works*, 5.

functional, a vessel, of some sort: or that it had to be decorative. I had to blast away those notions in myself, to get at a purer feeling for the medium."[31] In doing so, he not only shattered his own preconceived notions of what glass should be, but also those of the public. He paved the way for future artists to use the material in more varied ways, and he encouraged study of the many characteristics of glass.

This was no easy feat. Like all crafts, the glass community has had a difficult time gaining an international reputation as an artistic medium. Glass has always had a link to functionality, and it is this connection to the utilitarian that makes it difficult for the public to think of glass as an artistic and expressive medium. According to John Perreault, author of "It's Definitely Global but is it Art?", "art and use are not opposites and do not exclude one another."[32] The craft field, and more specifically the glass field, has had many stigmas to overcome – its relationship to functionality being one of many. In the ensuing chapters the emerging world of Canadian studio glass will be examined in relation to three specific artists – Kevin Lockau, Susan Edgerley, and Brad Copping– in order to continue the discussion begun by pioneering glass artists like Daniel Crichton and François Houdé, and to shed some light on this fast-growing movement that straddles the worlds of art and craft.

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[31] François Houdé, artist statement, September (1980), n.p.
[32] John Perreault, "It's Definitely Global but is it Art?" *Ceramics: Art and Perception*, no. 47 (2002): 76.

Chapter 1

Kevin Lockau. Unions: The Melding of Nations, Materials, and Histories

Seemingly direct because of the use of only two materials (glass and granite) and simple in composition, the works included in the *Mortality and Mystery Series* (2003)[33] created by Canadian sculptor Kevin Lockau are the focus of this chapter. They have been chosen not only because I must limit my selection, but also because Lockau's repertoire is quite large, and I believe they are a good demonstration of his career-long thought process. The sculptures, which are more complex than they appear, often repel viewers because of their limbless and grotesque bodies, but they raise a wealth of interesting issues.

Lockau's pieces explore the more visceral and instinctive sides of existence, looking to natural cycles of life that involve uncontrollable acts like birth, death and reproduction. Thus, in this chapter, my aim is to analyze the ways in which Kevin Lockau manipulates glass in order to represent and mimic what he believes to be human nature. In particular, I will consider a technical facet of glass, namely sand-casting[34], and how it is used by Lockau in his oeuvre. His works are made all the more interesting because they possess a rawness that is far removed from traditional glass practice and demonstrates the many possibilities that glass, as a material, offers to artists. As well, I will explore the recent changes I believe are occurring within the realms of art and craft, and how Kevin Lockau maneuvers within these two fields. More specifically, I will argue that Lockau creates a new, liminal space in between the two traditions of art and craft.

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[33] The *Mortality and Mystery* Series is made up of about twenty sculptures.

[34] For an definition of the sand-casting technique, see Appendix, p.99

Kevin Lockau works with several different materials often related directly to the land such as beaver-chewed wood, in the case of the *Mortality and Mystery* series, the artist makes his pieces primarily using glass and granite stones that he collects from the shores of Lake Superior. The granite is carved to look like female bodies and the glass is sand-cast into the shape of coyote heads, a shape which refers to Lockau's interpretation of the First Nations mythological character the Trickster.

The Trickster is an extremely interesting figure who plays an important role in the belief system of many First Nations groups. According to Tomson Highway, a Cree playwright, the Trickster is at the centre of their story of creation, in the same way that Jesus is at the centre of Christianity.[35] The Trickster is somewhat of a shape shifter and depending on which group is portraying him he can be a raven, a man, or a coyote, to name only a few representations. In the case of Kevin Lockau's works, his presence is signaled to the viewers through the coyote head and sometimes the titles of the pieces.

Lockau makes a conscious decision to gender his sculptures female because, "for me, a man – the female body embodies more mystery than a man's. Also, it has the capacity for regeneration or bringing new life . . . I am describing mystery. The power of nature, the ambivalence of nature, the mystery of nature (life)."[36] As for the appearance of the bodies themselves, Lockau states: "I was after a female form – wide in hip, breasts of a more mature woman – a counterpoint to the media-driven glamorous female body."[37] However, despite these statements written by the artist, I cannot help but feel uneasy when confronted with these works; the stability that is suggested by the wider hips seems

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[35] Allan J. Ryan, *The Trickster Shift Humour and Irony in Contemporary Native Art,* (Vancouver/Toronto: UBC Press; Seattle: University of Washington Press, 1999) 3.
[36] Kevin Lockau, Letter to the author, November 8th, 2004: 3
[37] Lockau, Letter to the author, 3.

to be counteracted by the blatant absence of limbs, as well as the hollows Lockau carves, which are meant to denote vulnerability but are also a marring of the body.[38]

Another troubling aspect of these sculptures is their one-dimensionality. That is, the female bodies of the figures have been created because the artist believes that the body of a woman encapsulates mystery and the capacity for regeneration. Implied in this statement is the idea that women are innately connected to nature. This is evocative of biological determinism in which it is believed that because of their biology women are more directly linked to the land than men are.[39] According to Sherry B. Ortner, author of "Is Female to Nature as Nature is to Culture?":

> . . . Woman's body seems to doom her to mere reproduction of life; the male, in contrast, lacking natural creative functions, must (or has the opportunity to) assert his creativity externally, 'artificially,' through the medium of technology and symbols. In so doing, he creates relatively lasting, eternal, transcendent objects, while the woman creates only perishables – human beings.[40]

The fact that many of Lockau's pieces are depicted breast feeding and all of them are gendered female and are sculpted naked, confines them to maternal and/or reproductive roles, thus possibly preventing them from partaking in the more creative cultural activities that Ortner suggests.

What seems to be implied in the statues is that females are only connected to the world and society through their biology, a position that ecofeminism has problematized.

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[38] Lockau, "Notes on Mortality and Mystery Series," 2003, n. pag.

[39] The argument that women are naturally (i.e. biologically) connected to nature is an old one and goes back to Aristotle's time. It gained more popularity during the nineteenth century and is today known as Biological Determinism which is also related to the concept of Essentialism. For an in-depth analysis of the sex/gender difference, see: Toril Moi, *What is a Woman? And Other Essays* (Oxford and New York: Oxford University Press, 1999).

[40] Sherry B. Ortner, "Is Female to Male as Nature is to Culture?" *Woman, Culture and Society*, Michelle Zimbalist Rosaldo and Louise Lamphere eds. (Stanford: Stanford University Press, 1974) 75.

Ecofeminism, according to Noël Sturgeon, author of *Ecofeminist Natures: Race, Gender, Feminist Theory and Political Action*, is a movement that

> makes connections between environmentalisms and feminisms; more precisely, it articulates the theory that the ideologies that authorize injustices based on gender, race, and class are related to the ideologies that sanction the exploitation and degradations of the environment.[41]

Therefore, ecofeminism conflates the subordination of women with the unjust exploitation of the environment by humans, and especially by patriarchal society.[42] Ecofeminists explain the poor treatment of women and nature by looking to Western dualities: both women and nature have been considered lesser entities because of the dualistic patterns present within Western society.

> For ecofeminists, these divisions are summed up in two crucial hierarchical dualisms: man, the masculine, is prioritized over woman, the feminine, and human society and culture are seen as superior to the world of nature. In these hierarchical relations, woman and nature are thrown into a contingent relationship as the despised and rejected by-products (or precursors) of 'modernity.'[43]

An important change that ecofeminism brings to the theory of essentialism is to show the many different and complex relationships that women have to nature, making sure not to reduce them to bodily links alone. For example, according to feminist theorist Mary Mellor, social ecofeminists view the relationship of women to nature as socially constructed, influenced by the social positions that they hold.[44] Kevin Lockau's viewpoint, which ecofeminism thought would see as socially constructed, can be read as

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[41] Noël Sturgeon, *Ecofeminist Natures: Race, Gender, Feminist Theory and Political Action* (New York and London: Routledge, 1997) 23.

[42] Sturgeon, *Ecofeminist Natures*, 24. Ecofeminism also addresses other issues in which people are discriminated against, such as racism and sexism, to name only two. It should be noted too that ecofeminism is an amorphous concept still being formed today.

[43] Mary Mellor, "Gender and the Environment", *Ecofeminism and Globalization: Exploring Culture, Context, and Religion*, Heather Eaton, Lois Ann Lorentzen eds. (Lanham: Rowman & Littlefield Publishers, Inc., 2003)16.

[44] Mellor, "Gender and the Environment", 17.

an essentialist one in which women are connected to nature not because of their social roles within a given culture, but because of their biology.

The physical appearance of the sculptures is an important aspect of the work that deserves further analysis. Besides being vulnerable, the figures created by Lockau can simultaneously be read as grotesque. The sculptures created by the artist have no limbs, making it look as though they cannot move or react – they have the appearance of complete immobility. As well, the granite stones, although smooth, are the colours of burnt or decaying skin. Coupled with the grainy irregular surface of the heads of the sculptures, and the roughness of the incisions that the artist makes with his tools (fig.1), permanently scarring them, the bodies become misshapen, grotesque parodies of actual female forms confined to their gallery pedestal.

The holes and concave areas carved into the bodies although they clearly denote human vulnerability and weakness can also simultaneously be read as orifices, a further indication of their grotesque qualities. According to Janet Wolff, author of "Reinstating Corporeality Feminism and Body Politics":

> In the civilizing process, the body is increasingly patrolled, the range of acceptable behaviour increasingly carefully and narrowly defined. Emerging from this process of gradual exclusion and privatization of areas of bodily functions is what Bakhtin called the 'classical body.' The classical body has no orifices and engages in no base bodily functions. It is like a classical statue. It is opposed to the 'grotesque body', which has orifices genitals, protuberances.[45]

The statues created by Kevin Lockau do not possess the idealized classical beauty to which Wolff is here referring. In fact, the pieces have been conceived in opposition to the confined and ordered functions of the classical body. In Lockau's piece entitled

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[45] Janet Wolff, "Reinstating Corporeality Feminism and Body politics," in *The Feminism Visual Culture Reader,* ed. Amelia Jones, (London and New York: Routledge Taylor & Francis Group, 2003) 416.

Creation II (fig. 2), a mother is depicted breastfeeding her offspring, alluding to the fact that she has given birth; consequently, we can assume that she has performed base bodily functions and her orifices have been breached.

However, at the same time, the heads of the sculptures denote something different. Made of glass, the heads are most often depicted looking up towards the heavens with alert and thoughtful facial expressions. In *Creation II* the head does not engage with the actions of its body. While the pup is being fed, the head does not look down, causing it to look as though the head and the body are disjointed, existing completely independently from each other: the body existing in the base world of physicality, and the head dwelling in the realm of reason and thought. According to Victoria L Pitts, author of "'Reclaiming' the Female Body: Embodied Identity Work, Resistance and the Grotesque":

> The grotesque body is the eating and drinking body, the body of open orifices, the coarse body which yawns, hiccups, nose blows, flatulates, spits, hawks. The vulgar body juxtaposes itself with the spiritual ethereal one, thus effecting the privileging of the upper body – especially the head – to the sacred.[46]

This separation between head and body is further supported by the fact that Lockau sometimes casts maps inside the heads of the pieces, endowing them with intellectual power, direction, and the control to guide the body. In his work entitled *Birthplace/Mark* (fig. 3), a map[47] has been cast inside the head of the statue, making it look as though the landscape has been transplanted onto the sculpture. The title, *Birthplace/Mark* implies that the birthplace, the land on which this figure was born, has marked it. This can be seen in the "X" (fig. 4) that has been carved onto the side of the body which brings to the

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[46] Victoria L. Pitts, "'Reclaiming' the Female Body: Embodied Identity Work, Resistance and the Grotesque, *Body & Society*, 4.3 (September 1998): 69.

[47] The map that has been included inside *Birthplace/Mark* is a scientifically accurate one.

fore ideas of rootedness, of an "x marks the spot" theme, allowing us to read this figure as the spot which strongly links the body to the earth and nature.

The map on the other hand, is important not only because it merges art and the land, but also mind and the land, since the map has been cast inside the head of the piece (fig. 5). This is also related to ideas of the relationship between culture and the land and how the link between the latter two is not always a harmonious one but one of power that is suggestive of the domination over nature (and women) by patriarchal society.

The artist does not see the map as a negative object. According to Lockau: "we carry a map, topography – dream landscape with us. It is inexplicable. It is also perhaps cultural as landscape is woven into who we are as individuals and also community."[48] Therefore, Lockau believes that each human being carries within them a subconscious map of the land that surrounds him or her. However, the map can also be read from a different point of view. The history of colonialism has had an impact on many landscapes and topographies and the map, while it can be interpreted as a connection to the landscape, can also be interpreted as a tool of domination reminiscent of a time when colonizers claimed lands that were not theirs, renaming and altering them to suit their purposes. Orientation and knowledge of the landscape that the artist endows the heads of his sculptures with is contrasted by the passivity that I believe is demonstrated in the female bodies.

To take a traditional example, this gender split can be clearly observed in Thomas Gainsborough's well-known double-portrait from circa 1750 entitled *Mr. and Mrs. Andrews* (fig. 6). In the painting, it is clear through the confident and relaxed stance of Mr. Andrews that he is the owner of the land, the one who has cultivated and claimed it

[48] Lockau, Letter to the author, 3.

through not only intellect but force – as seen by the rifle that he is holding. His wife, Mrs. Andrews, sits passively with her hands neatly folded in her lap, a decorative accent to her husband who stands tall beside her confidently owning not only the land around him but her as well. This portrait demonstrates how nature and the land have been viewed, since the 18th century, as status symbols to denote the progress and wealth of empires and affluent families alike. According to W. J. T. Mitchell in *Landscape and Power*,

> Empires move outward in space as a way of moving forward in time; the 'prospect' that opens up is not just a spatial scene but a projected future of 'development' and exploitation. And this movement is not confined to the external, foreign fields toward which empire directs itself; it is typically accompanied by a renewed interest in the re-presentation of the home landscape, the 'nature' of the imperial center.[49]

This intellectual connection that the heads of the pieces have to the land as opposed to the more bodily one is reminiscent of colonial attitudes towards landscape in which man tried to control it, tame it, and overpower it. In "Naming the View", Alan Trachtenberg argues that mapping is a way in which the land can be symbolically owned.

> A map is . . . a kind of symbolic picture . . . a map consists not only of symbolic shapes and markers but of *names* . . . a photographic view attaches a possessable image to a place name. A named view is one that has been seen, known, and thereby already possessed . . . the act of mapping and naming was, in the eyes of Indians, an act of trespass, not upon property but on religion, upon the sacred itself. The white man's maps threatened a whole way of life.[50]

Therefore, the map that has been included inside the heads of the pieces that Lockau creates can be interpreted as a sign of control over nature and certain peoples. The gender dichotomy that I see as being present in Lockau's work is part of a longer

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[49] W.J.T. Mitchell, "Imperial Landscape", *Landscape and Power*, W.J.T. Mitchell ed., (Chicago and London: The University of Chicago Press, 1994) 17.

[50] Alan Trachtenberg, "Naming the View", *Reading American Photographs* (New York: The Noonday Press, 1989) 124-5.

tradition of thought in which the male is seen as the one who has possession over the land and the female is the one who is seen as being physically bound to it. This dichotomy reinforces basic gender differences that have been assumed for centuries. According to Linda Nochlin, author of *Women, Art, and Power*, assumptions about women have been made for so long that they have become an unconscious part of our vocabulary:

> Strength and weakness are understood to be the natural corollaries of gender difference . . . assumptions about women's weakness and passivity; her sexual availability for men's needs; her defining domestic and nurturing function; her identity with the realm of nature; her existence as object rather than creator of art; the patent ridiculousness of her attempts to insert herself actively into the realm of history by means of work or engagement in political struggle – all of these notions themselves . . . constitute an ongoing subtext underlying almost all individual images involving women.[51]

If one continues with this line of thought, it follows that males are, contrary to females, strong, active, creative, and intellectual. In the case of Lockau's pieces, the heads seem to fall into the gender stereotypes because of the cerebral attributes described by Nochlin. While their female halves (the bodies), have no choice but to be fixed to a spot, the heads focus their gazes away from onlookers, further reinforcing the objectification of their lower halves.

Moreover, the fact that the bodies are rendered powerless - powerless to move, kick, slap, punch, hug, and just generally physically react to their environment - is extremely disconcerting; they cannot even speak, their mouths are closed; and their heads, although attached to their bodies, do not seem to belong to them, not only because they do not engage with the bodies but also because they seem to be unaware of their bodily actions, they are made of a different material, and their heads are those of coyotes

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[51] Linda Nochlin, "Women, Art, and Power," in *Women, Art and Power and Other Essays*, (New York: Harper and Row, 1987) 2.

– a popular symbol used to represent the Trickster. As a result, the bodies, in their helplessness, become objects, things that can only be looked at or touched. As Janet Wolff suggests, "the devastating implication of this work in general appears to be that women's bodies (particularly the nude, though not just that) *cannot* be portrayed other than through the regimes of representation which produce them as objects."[52]

There is a definite "upper/lower split"[53] present within the sculptures that Lockau has created. The statues that Kevin Lockau sculpts are an example of duality: the embodiment of the rational cultured world versus the natural and instinctual world. This is demonstrated through the bodies, which I have already referred to as being grotesque. I have described them as such because of the qualities of the unbound that they possess, by which I mean that they are naked and carved open for all the world to see, as opposed to being classically controlled and enclosed within a perfect body. The grotesque is not only a fitting descriptive term in relation to the aesthetic of the statues, it is also a term that refers to an area in which liminality plays an important role.

According to Mikhaïl Bakhtin, "l'exagération l'hyperbolisme, la profusion l'excès, sont de l'avis général, les signes caractéristiques les plus marquants du style grotesque."[54] The qualities listed by Bakhtin of exaggeration, hyperbole, profusion, and excess, are qualities that are normally looked upon in a negative way. The grotesque, and the carnivalesque, are inversions of the norms of mainstream societies. They imply a break from accepted modes of life which celebrate privacy, reason, and modesty.

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[52] Wolff, "Reinstating Corporeality," 418.
[53] Pitts, "'Reclaiming' the Body," 69.
[54] Mikhail Bakhtin, *L'oeuvre de François Rabelais et la culture populaire au moyen age et sous la renaissance*, trans., Andrée Robel (France: Éditions Gallimard, 1970) 302.

According to cultural geographer Rob Shields, "the carnivalesque as a ritual inversion of the norms of 'high' culture is underscored by the celebration of the corpulent excesses and flows of the grotesque body and the 'lower bodily strata' as opposed to the controlled, disciplined body of propriety and authority."[55] Thus, the sculptures created by Kevin Lockau, reside in between what Shields refers to as 'high' culture and the world of the grotesque, because they are simultaneously disciplined and undisciplined, causing them to become ambiguous figures - the ambiguity that they possess places them within a liminal space. As well, the most obvious feature of the statues – the fact that they are dog-headed human forms, is also a liminal characteristic making them reminiscent of mythological creatures that are at the same time both human and animal.[56]

This is a critical aspect in liminality, due to the fact that in liminal spaces there are no rules, the possibilities for the creation of new concepts, objects, and spaces are a certainty. This is an important point as it raises issues of hybridity. Hybridity is the merging of any two things – be they human and animal or art and craft. According to historian Susan Broadhurst, "other traits that are central to the liminal are . . . a mixing of popular knowledge with 'elitist' knowledge . . . there is a definite blurring of set boundaries; in other words a certain hybridization is evident."[57]

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[55] Rob Shields, *Places on the Margin: Alternative Geographies of Modernity*, (London and New York: Routledge, 1991) 92.

[56] Victor Turner, "Are There Universals of Performance in Myth, Ritual, and Drama?", *By Means of Performance: Intercultural Studies of Theatre and Ritual*, Richard Schechner and Willa Appel (Cambridge: Cambridge University Press, 1990) 11. Animal-headed humans can be found in several different cultures; most notably in Egyptian mythology wherein these figures escort recently deceased people to the underworld, this position of limbo being another link to liminality. For more on this see: Geraldine Pinch, *Handbook of Egyptian Mythology* (California: ABC-CLIO, 2002) and for illustrations see: Richard Huber, *Treasury of Fantastic and Mythological Creatures: 1087 Renderings from Historic Sources* (New York: Dover Publications, 1981).

[57] Susan Broadhurst, *Liminal Acts: A Critical Overview of Contemporary Performance and Theory* (London and New York: Cassell, 1999) 13.

In the work of Kevin Lockau there are several unions that take place besides that of human body to animal head. In that physical joining of two different species there is also a marriage of two different cultures. The body, and more specifically the nude body - especially the female nude - is a pillar in Western art:

> In one category of European oil painting women were the principal, ever-recurring subject. That category is the nude. In the nudes of European painting we can discover some of the criteria and conventions by which women have been seen and judged as sights.[58]

This has not been the case in non-Western cultures where often times skills associated to the craft realm such as pottery or weaving, have been at the forefront of visual culture, and in which the idea of the genius or "master" has not garnered as central a position:

> . . . Craft is more socialized than the fine arts; it perceives the maker not only as an individual asserting individuality through his or her work but as a member of . . . a community . . . composed of his fellow craftsmen with whom he communicates in friendly rivalry . . . the craftsman is not separate, as the contemporary artist often seems to be, but is completed both personally and professionally by what surrounds him.[59]

A third and most popular art form that is present in many Native American and Aboriginal societies is that of the creations of masks.[60] The coyote heads that symbolize

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[58] John Berger, "Ways of Seeing", *The Feminism and Visual Culture Reader*, Amelia Jones ed. (London and New York: Routledge, 2003) 38. For a more in-depth analysis of the female nude see: Kenneth Clark, *The Nude: A Study of Ideal Art* (London: J. Murray, 1956) and Lynda Nead, *The Female Nude: Art, Obscenity and Sexuality* (London and New York: Routledge, 1992).

[59] Paula Gustafson, "Conceiving a Quilt", *Craft Perception and Practice: A Canadian Discourse*, Paula Gustafson ed. (Vancouver, Ronsdale Press, 2002) 200.

[60] Masks are very present in many North American First Nations societies such as Haida, Kwakiutl, and Iroquois. As well, masks are not confined to North American First Nations societies; they are used by communities all over the world which include groups such as the Sepik people who live in New Guinea. For more information on this see: Eric Kline Silverman's essay entitled "Tourist Art and the Crafting of Identity in the Sepik River (Papua, New Guinea) in *Unpacking Culture: Art and Commodity in Colonial and Postcolonial Worlds,* Ruth B. Phillips and Christopher B. Steiner eds. (Berkeley, Los Angeles, London: California University Press, 1999), pp.51-66. For more information on Northwest Coast and Iroquois communities see: Peter L. Macnair, *Down from the Shimmering Sky: Masks of the Northwest Coast* (Vancouver: Douglas & McIntyre; Seattle: University of Washington Press, 1998), Gary Wyatt,

the Trickster in Kevin Lockau's works play the role of masks in indicating different facades and elements present within people. Hence to return to the previous point, there is a definite blending of Western and non-Western art practices and ideologies present in Kevin Lockau's work.

For instance, the nude body has, for a very long time, made up a large part of the Western visual art world, and it is present in Kevin Lockau's work. However, the belief system of a non-Western society is also evident in the work of this Euro-Canadian artist prominently utilizing First Nations imagery. Clearly, the mythology of those communities plays a central role in Lockau's work, as illustrated by his assertion that: "I am not a Native Indian therefore I cannot make 'Native Art.' I share their spiritualism, their view of nature's and mankind's place in it."[61] While this statement could be construed as a generalization of First Nations cultures, I do not believe that the artist uses First Nations imagery in a condescending fashion; instead I think that the Trickster, for Lockau, is a reflection of humanity. The Trickster embodies good and bad qualities, and although considered divine in many First Nations societies, the Trickster is not a perfect being.

The blending that I referred to above is a complex issue. While I have described the use of different ideologies as a seemingly harmless combination of two different artistic traditions and societies in Lockau's work, the artist's utilization of a mythology/religion other than his own as a Euro-Canadian male can be construed as cultural appropriation, despite his claim to respect and share the views that he associates to some First Nations groups.

Spirit Faces: Contemporary Masks of the Northwest Coast (Vancouver: Douglas & McIntyre, 1994), and William Nelson Fenton, *The False Faces of the Iroquois* (Norman: University of Oklahoma Press, 1987).

[61] Kevin Lockau, Artist Statement, n.d.

The question of cultural appropriation is a murky one at best, and one that calls into question freedom of expression as well as the unfair misuse of cultural property. According to legal theorist Rosemary J. Coombe, "it is possible to be simultaneously supportive of First Nations' struggles for self-representation and uncomfortable with the rhetorical strategies employed by many of those sympathetic to this end."[62] For a culture to be reduced only to spirituality, a closeness to nature, and in this case the figure of the Trickster, is to rob them of being seen as

> fellow members of a multicultural community whose historical experiences have shaped their current political struggles, but as archetypes and characters; not recognized as human beings to be engaged in dialogue, they are reduced to cultural fodder for the Romantic imagination.[63]

Through his prominent use of the Trickster in his series of work, Lockau risks diminishing whole First Nations communities to one spiritual belief or myth and thus depicting those groups in a manner which does not include other aspects of their present lives and histories.[64]

However, as indicated earlier, I do not believe that Kevin Lockau supports the unjust mishandling of cultural heritages. Therefore, perhaps there is a different way of approaching this subject in relation to Kevin Lockau, to find a way to blend two different cultures without overpowering one of them. According to Coombe, "community . . . exists only in its communication, and what is communicated is the articulation of

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[62] Rosemary J. Coombe, *The Cultural Life of Intellectual Properties: Authorship, Appropriation and the Law* (Durham and London: Duke University Press, 1998) 214.
[63] Coombe, *The Cultural Life*, 213.
[64] Lockau does not specify which First Nations groups he is sympathetic to or being inspired by; however, the figure of the Trickster is part of most First Nations societies including Cree, Navajo, Chippewa, Ojibwa, and Mohawk to name a only a few. The Trickster can be portrayed as a raven, man, or woman. For more information on the Trickster and its different origins see: Paul Radin *The Trickster: a Study in American Indian Mythology* (London: Routledge and Kegan Paul, 1956).

difference, not as an identity but as 'an opening to alterity.'"[65] I suggest that Kevin Lockau, through his work forms a space of articulation within which a community open to difference, and the sharing of those differences, can come to exist and one in which society can be more fully and completely represented.[66]

The fact that Lockau appropriates the imagery of another culture is unsettling. However, viewing the artist and his work within the framework of liminality affords a different point of view: for it is within liminal spaces that change can freely occur since "the liminal [is where] boundaries [and] margins are fluid."[67] It is evident that Lockau believes that the figure of the Trickster can help him convey his ideas to his viewers. In fact, the Trickster heads can be likened to a mask - the sign of a different persona. The coyote heads that Lockau makes then, signal the presence of other facets that the artist explores.

The Trickster, because he is such a comedic character can be compared to the court jester or the clown, all three characters living on the periphery of conventional life and being the liaisons between mass culture and the ruling classes – be they divine or not.[68] According to Turner: "these figures representing the poor and the deformed, appear to symbolize moral values . . . against the coercive powers of supreme political rulers."[69] I contend that while the sculptures in the *Mortality and Mystery Series* do reside in a marginal space because of the disharmony present between the heads and the bodies, they

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[65] Coombe, *The Cultural Life*, 291.
[66] For more information on cultural appropriation and as a related topic post-colonialism see the works of Edward Said, *Orientalism* (New York: Pantheon, 1978); Homi K. Bhabha, *The Location of Culture* (London and New York: Routledge, 1994); *Borrowed Power: Essays On Cultural Appropriation*, Bruce Ziff, Pratima V. Rao eds. (New Brunswick, NJ: Rutgers University Press, 1997).
[67] Alice A. Parker, *Liminal visions of Nicole Brossard* (New York: Peter Lang, 1998) 28.
[68] Joseph Epes Brown describes the traditional Native American clown, as the "earthly counterpart of the Trickster." Ryan, *The Trickster Shift,* 10.
[69] Turner, *The Ritual Process*, 110.

also, like all liminal figures, serve as symbols of change. In Ryan's book *The Trickster Shift,* there is a passage in which he discusses ritual clowns of the Pueblo society as bringers of change, I believe and agree with Ryan that the same can be said of the Trickster.[70]

The Trickster can be considered a harbinger of change, and in the case of Kevin Lockau's work, the fact that the sculptures transgress boundaries by being so unapologetically confrontational and grotesque, is a way for the artist to communicate to his public that to harmonize the contained halves of ourselves with the visceral halves of ourselves may be a different way of existing. According to Rosalyn J. Morrison, curator and executive director of the Ontario Crafts Council:

> [Lockau's] primitive imagery produces a gut response before the intellectual possibilities of the work are apparent. This emotional reaction is important to Lockau who manages it through the use of a fundamental visual vocabulary. The sculpture is about our humanness and is concerned directly with our condition and existence in a potentially frightening environment.[71]

Thus, according to Morrison the work is about "our humanness"; for while the bodies are human ones, the heads are animal - dogs, wolves, and coyotes, creatures that are often fierce and dangerous - causing the reflection of ourselves in these pieces to be a rather disturbing one. Like the unbound and transgressive bodies normally associated with the grotesque, the sculptures created by Lockau displace our opinions of ourselves; they are reminders of the instinctual qualities that link people to the natural animal world. Dogs, wolves and coyotes play an important part in Lockau's work and they are recurring symbols. According to the artist we are inherently connected to these creatures, he writes: "dogs – coyotes – wolves, partners with humans, mythological, romanticized,

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[70] Ryan, *The Trickster Shift*, 11.
[71] Rosalyn J. Morrison, "Kevin Lockau," *New Work*, Winter (1988): 27.

feared and loathed. Alter ego, trickster. We become another animal with these pieces. We read their bodies – passive – aggressive – curious – visceral response."[72]

The Trickster is an extremely interesting figure because while he occupies a central position in the belief systems of First Nations culture, he is a flawed spirit who possesses human qualities. Curator Allan J. Ryan writes: "the Trickster is also admired for being a risk taker, rule breaker, boundary tester, and creator transformer;"[73] he is also, according to Ryan, the possessor of some less commendable traits such as "gluttony, deception, narcissism, cruelty, and wanton sexuality."[74] What is interesting about these qualities is not that they are possessed by the Trickster, but that they are possessed by people as well.

Thus, coyotes, wolves, and the Trickster are our alter egos, in the same way that the grotesque is an inversion of modesty and privacy. Dogs, wolves, and coyotes reflect our instinctual and animal sides and are an inversion of our ordered lives. This places the viewers of the works in a liminal space. If the statues are meant to be reflections of the observers, then once faced with the figures we are forced into a liminal space between who we think we are and the other facet of ourselves that the artist believes is strongly present - our instinctual half.

By expressing the idea that he believes coyotes and wolves are people's alter egos, Lockau connects his work to his viewers and gives them a reflection of themselves. By doing so, he invites the observers of the work to take a more intimate look at it and consider it from different and more meaningful levels, indirectly proposing to his public to consider how his works affect them and their identities. Art historian Jayne Wark suggests that "identity is neither self-defined nor projected, but rather interactively

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[72] Lockau, "Notes on Mortality and Mystery Series", n.pag
[73] Ryan, *The Trickster Shift Humour and Irony in Contemporary Native Art*, 6
[74] Ryan, *The Trickster Shift Humour and Irony in Contemporary Native Art*, 6

negotiated."[75] Furthermore, according to Amelia Jones, author of *Body Art/Performing the Subject,* "this new experience of subjectivity [is] embodied rather than transcendental . . . in process rather than reducible to a single, 'universal' image of the self."[76] Consequently, if identity is indeed something that is in process and influenced by and through the interactions that people have with the world outside of themselves, the work of Kevin Lockau can be seen as putting forward a new image for his observers to consider. This causes them to be placed within an ambivalent space, one where they oscillate between who they know they are and the image of an alter ego that Lockau provides through his sculptures. This can be seen in his *Creation II*, where he has carved a human face into the side of the statue's body, conflating the figure and the face into one being (fig. 7).

I would suggest that the opportunity for Kevin Lockau to jolt his viewers and propose a new way of living through his work is possible because he is working within a liminal space. Liminality, because of its lack of boundaries and rules affords people working and living within it the opportunity to be freed from the regiment of everyday life. "Liminality represents a liberation from the regimes of normative practices and performance codes of mundane life because of its interstitial nature."[77] Lockau's work can be seen as liberating as well; by underscoring new ways of seeing ourselves he is shrugging off rigid rules and performance codes that people live by. This can be seen as well in the materials used by the artist, which further help shape the liminality that can be read into the statues.

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[75] Jayne Wark, "Martha Wilson: Not Taking At Face Value", *Camera Obscura*, 15.3 (2000): 20.
[76] Amelia Jones, *Body Art/Performing the Subject* (Minneapolis and London: University of Minnesota Press, 1998) 197.
[77] Shields, *Places on the Margin*, 84.

The granite stones that are used for the bodies are collected from the shores of Lake Superior and Lockau intentionally leaves the natural roundness caused by years of erosion untouched. The granite stone is, unlike the glass, a completely natural material. It is interesting to note that the bodies are female and made of granite reinforcing the stereotypical connection to nature that women are believed to possess. The nakedness of the figures and the fact that some, like *Creation II*, are breastfeeding, further underlines this fact. On the other hand, the coyote heads are made of glass, a material made by humans, pushing them further away from nature and closer to culture.

According to Pitts: "grotesque carnivalesque degrades the body. Degradation is associated with the lower body, and with earth (as opposed to heaven), with death and rebirth . . . the mainstream modern body has privatized the orifices, closed the body's envelope, encouraged the pristine, pure, smooth body."[78] Therefore, the granite, a material of the earth, is used to portray the monstrous body that has been scarred and slit open for the entire world to see.

By contrast, the glass, the man-made material, has been used to create the heads, the enclosed parts of the bodies, which although they have been given a grainy and rough surface, do possess an air of the pristine, having been endowed with alert, wise and thoughtful expressions. As well, the glass, although it has been sand-cast, still retains some of its usual qualities such as its luminosity and transparency. For instance, in *Birthplace/Mark*, the head of the piece is not completely transparent but its ears are; they do not share the same coarse texture as the rest of the head and they are smooth to the touch and catch the light (fig.8).

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[78] Pitts, "'Reclaiming' the Body," 70.

Material plays an important role in Kevin Lockau's work not only because it defines the sculptures themselves, but also because it defines him and makes him a liminal figure in the art world. Having graduated from the Ontario College of Art and Design where he took traditional art history courses, glass never figured into his artistic learning. When asked why he chooses to work in glass he quotes another well-known glass artist, Bertil Vallien[79], who answered the same question as follows: "because of the possibilities for creating a myriad of effects: emotional, visionary, archaeological, mythical; as an expressive medium it's unbeatable."[80] Lockau has no real interest or attachment to the history of glass; unlike Susan Edgerley and Brad Copping, he did not study at a craft school and did not formally learn how to blow glass. As a result, the utilitarian history of glass was never a factor in his knowledge or learning, nor was it ever a factor in the subject matter of his pieces.

Yet, while Lockau may not have been traditionally trained in glass at a glass school, he has been using glass throughout his career and is embedded within the Canadian craft world and more specifically the Canadian studio glass community. He does not engage the history of glass in his choice of subject matter, but indirectly does so through the century-old techniques that he employs, such as sand-casting.

Glass can be quite an ambivalent material; in its liquid state, glass is red-hot, malleable, and dangerous - its heat and colour evoking images of volcanoes and running lava; powerful and destructive. On the other hand, in its solid state it is harmless, cool to the touch, and fragile. It is important to note that at the end of the creative process, Kevin

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[79] Bertil Vallien is a well-known Swedish artist. He is exhibited in Europe, the United States, and Japan. For more on this artist see: Bertil Vallien.com, http://www.bertilvallien.com/, Artlieb.com Sweden AB, September 8th, 2005.

[80] Kevin Lockau, Letter to the author, January 26th, 2005.

Lockau's glass is not pretty, clear, or fragile; it remains associated to the earth. Having been cast in sand, it retains a grainy surface, the sand having been seared into place giving the heads an irregular and blotchy surface, reminiscent of burnt skin and scars. Clearly, glass is here being manipulated in such a way as to further support the earthiness of the works.

According to glass artist and writer Suzanne Frantz, there are three categories in which glass work falls: one is that of the purely utilitarian; another is that which is created as art but takes as its starting point the vessel form; and lastly, that which I believe categorizes Kevin Lockau's works, consists of "sculpture which utilizes glass as one of countless available media selected to fulfill a specific objective."[81] This implies a certain distance between the artist and the material, a quality that is not normally associated to the craft world. According to writer and craft artist Bruce Metcalf, "craft is medium-specific: it is always identified with a material and the technologies invented to manipulate it."[82] In the case of Kevin Lockau, this is somewhat untrue. When looking at his work, the fact that glass is even present in the work is often, at first, not evident since the material and its properties are not specifically highlighted.

Thus, another liminal quality of Lockau's work is the fact that he himself resides in a gray area, a new space that I believe is emerging between craft and art; a space in which the two fields cross over into one another's territories and borrow from each other's practices. Kevin Lockau was trained at an art school and he chooses to use materials associated with the craft world to create his art. He is suspended somewhere between the art world and the craft world. Moreover, Kevin Lockau is not considered a

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[81] Suzanne Frantz, "This Is Not a Minor Art: Contemporary Glass and the Traditions of Art History", *Glass Art Society Journal* (1982-83): 9.
[82] Bruce Metcalf, "Replacing the Myth of Modernism", *American Craft*, 53.1, February/March (1993):40.

part of the mainstream art world because of the materials that he uses; due to the fact that glass is strongly associated to the craft world Lockau is more often categorized as a craft artist, and while this may not be completely inaccurate, it is not completely true either.

Through his work, Kevin Lockau explores the contemporary issues that affect him, but he does so through the use of ancient techniques and art forms, as well as ancient materials like glass and granite. These techniques are important. Glass is an extremely demanding material and years of training are required before one feels comfortable enough to work with it let alone create something out of it. For centuries the aim of all artists and artisans was to technically master their material – this was as true of painting as it was for glass. With the emergence of a new liminal space like that occupied by Lockau this has begun to change.[83]

Furthermore, Lockau forms part of this liminal area because he is also a sculptor. Sculpture has always been somewhat ambivalently placed in relation to the art world. Unlike painting, it has always required much more physical strength, and like glass, it can be a hot, dangerous, and dirty process thus causing sculpture and craft, to be somewhat inextricably bound to one another. However, sculpture has been, for a number of centuries, associated to the art world. What is more, stones, such as marble and granite are not considered craft materials being reminiscent of iconic works dating back to the Renaissance such as Michelangelo's *David* (1501-1504). Thus, the fact that the artist in question is a sculptor who uses materials associated to both the art and craft realms, places him firmly within this liminal space that is emerging.

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[83] Anne McPherson, "On the Dignity of Craft", *Craft Perception and Practice: A Canadian Discourse*, Paula Gustafson, ed. (Vancouver: Ronsdale Press, 2002) 90.

It was during the Renaissance that the concept of the "artist-genius" was born and that the split between art and craft took place. According to curator and craft theorist Anne McPherson, "artists often use the same materials as do craftspeople, the difference being in the direction from which they approach their work."[84] Therefore, the fact that artists approached their work from a more analytical point of view was the major difference that took place in visual culture. Crafts on the other hand, (which included functional and decorative items made of glass, ceramic, textiles, and wood) remained "uncritical". According to McPherson, "craft was brilliant, inventive, astonishingly difficult, and clever – but it was not critical."[85] However, with the emergence of a new liminal space, I believe there is another shift taking place in the current art world demonstrated by artists such as Kevin Lockau who borrow from both traditions to make their work.

Materials have much bearing on how an artist is received and categorized. It must be noted that Kevin Lockau does not give much credence to categories and labels. When asked how he defines himself he answers "maker, - sometimes sculptor."[86] The term "maker" is rather a generic one and one that distances the artist from both the art and craft worlds, avoiding controversies. The term sculptor on the other hand, has quite the opposite effect. According to Moira Vincentelli, author of *Women and Ceramics: Gendered Vessels*, no term that refers to an artist is innocent.[87] In describing himself as both a sculptor and a maker Lockau is firmly positioning himself in two different fields.

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[84] Anne McPherson, "On the Dignity of Craft", *Craft Perception and Practice: A Canadian Discourse*, Paula Gustafson ed. (Vancouver, Ronsdale Press, 2002) 91.
[85] McPherson, "On the Dignity of Craft", 90.
[86] Kevin Lockau, Letter to the artist, January 26th, 2005, 2.
[87] Moira Vincentelli, *Women and Ceramics: Gendered Vessels* (Manchester and New York: Manchester University Press, 2000) 220.

"Sculptor" is a term that is directly related to the field of art and one that negates the seemingly benign impact of a vague word like "maker". Still, the term "maker" also has deeper connotations. According to Vincentelli: "craftsperson, the politically correct version of the ubiquitous craftsman, is also now sometimes replaced by the more neutral 'maker'. It eliminates that problematic word 'craft' which has proved such a battleground for practitioners."[88] However, to use the term "maker" is to preclude a more critical body of work; it is to confine oneself to the realm of the physical: "[grounding] the practice again in the work of the hand rather than the head."[89] In Lockau's case, it is interesting to note that he is slightly ambivalent when describing himself. He is thus not only liminal because he uses materials that are categorized and associated to both the art and craft worlds, but he is also liminal because he fits into neither category neatly.

The liminal is a slightly messy space as well as an extremely exciting one. In Kevin Lockau's work, anyone viewing the sculptures is temporarily placed within this undefined field and forced to ponder the equally indefinable figures simultaneously representing an animal, human, and First Nations deity. Through its raw and straightforward qualities and use of only two materials, the artist's questioning and observation of the world around him is direct. Furthermore, the fact that he is working in a liminal space affords him the freedom to work outside the parameters of the more regimented art and craft fields.

Liminality is not only a fascinating space because it is so liberating, it is made all the more important because the absence of rigid guidelines affords one the opportunity to create and recreate oneself without fear of reprimand or rejection. For an artist, this is

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[88] Vincentelli, *Women and Ceramics*, 220.
[89] Vincentelli, *Women and Ceramics*, 220-1.

especially appealing since it gives him the chance to explore ideas of blending different themes and techniques together without being rigidly labeled. Thus, for an artist like Kevin Lockau, Western and non-Western techniques, craft and art, can be combined to make an idea come to life in truly unique ways.

Chapter 2
Susan Edgerley. The Art of Fusion: When the Intellect meets the Senses

Large, yet ephemeral; fragile, yet strong; the glass worked by Canadian artist Susan Edgerley is a celebration of dualities. Her larger than life installations gently confront viewers with their size and command attention. Using a material that is part of daily life, Susan Edgerley (b. 1960) turns preconceptions around by fully exploiting the expressive qualities of glass through a broad range of techniques and ideas. Her work creates a narrative of growth, birth, death, renewal, and awesome beauty.

In this chapter I will argue that Susan Edgerley, through her work and practice, is creating, like Kevin Lockau, a new space within the art world. Using the concept of liminality, I will examine how Edgerley's work draws on different traditions to create a body of work that is a representation of the ephemeral nature of life. Through a traditional craft practice and material, one that is rooted in the object, Edgerley is able to convey ideas of birth, death, and the cyclical nature of life.

Born in Montreal in 1960, Susan Edgerley became involved in the glass field twenty-five years ago. Today, Edgerley is still learning from her chosen material, constantly experimenting and discovering new ways to work it. Her original intention was not to become an artist, but things changed dramatically when she saw a television documentary where Karl Schantz[90] was blowing glass and she was captivated: "I never saw anything so amazing,"[91] she says of the experience that literally changed her life.

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[90] Karl Shantz was born in Rochester, NY where his explorations of glass first began. In 1974 he came to Canada and he began teaching at Sheridan College in 1975 where he introduced new techniques and the use of new tools. He later became the head of the glass studio at Sheridan College, a post which he held until 1979. Today he is still a prolific glass artist living and working in Ontario. For more information on Karl Shantz see: Rosalyn J. Morrison, *Canadian Glassworks 1970-1990* (Ontario: Ontario Crafts Council, 1990) 5-9, 12, 22.

[91] Susan Edgerley, Personal interview, February 8th, 2005

She entered Sheridan College in 1980 where she began to study the many layers of glass in the most traditional of ways – by blowing it. For three years she was trained as a glassblower, never fully enjoying the experience or being inspired by it. She needed to change paths, to make glass work for her.

Consequently, against her peers' and teachers' advice, she stopped glassblowing and sold all of her equipment.[92] While she may have left the world of glassblowing, she did not leave the world of glass. Instead, she began to sand-cast it, slump it, fuse it, use glass frit, and flame-work it.[93] Moreover, she discovered that different materials had different expressive languages and so she started mixing various materials in with her glass such as copper and other metals, wood, hand-made paper, and found objects. In short, she broke free of glass' long history and tradition of vessel making and turned towards a more fine art oriented mixed-media practice. This is not to imply that she rejects the traditions found in the glass field, she is proud to be a glassmaker; however, while she may feel privileged to be part of that history she also needed to create her own space within this rich background.[94]

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[92] Glass blowing was and still is the most traditional and popular form of working glass. Edgerley was for three years trained as a glass blower at Sheridan College; for her to change paths completely was an unexpected decision. For more on this see: Rosalyn J. Morrison, *Canadian Glassworks: 1970-1990* (Ontario: Ontario Crafts Council, 1990) 15. For a definition of glass-blowing see Appendix, p.99

[93] The process of sand-casting requires the artist to pour molten glass into prepared molds that have sand at the bottom. The look achieved is a heavy one, whereby the glass' translucency is obscured and the surface given a rough and grainy texture. Flame-working is much more delicate work which requires an artist to use a small torch to shape glass into a desired form; the work is much more detailed and the end result is very fragile glass. Glass frit is ground glass which is placed inside a mold and fused together. Susan Edgerley utilizes this technique because the frit, which looks like large grains of salt, are individual but when fused, lose their independence and meld to become a whole. Thus, each technique used results in a different effect. For more information on glass techniques The Corning Museum of Glass has an excellent website that deals with the technical aspect of glass, see: Corning Museum of Glass (2002-2005), http://www.cmog.org/, July 8th, 2005. For a definition of the above-mentioned techniques, see Appendix, p.99.

[94] For more information on the utilitarian history of glass see: Suzanne K. Frantz: "This Is Not a Minor Art: Contemporary Glass and the Traditions of Art History", *Glass Art Society Journal* (1982-83): 7-10: Suzanne K. Frantz, *Contemporary Glass* (New York: Harry N. Abrams Inc. Publishers, 1989).

Edgerley chose to use glass as an expressive medium, one that is able to reflect the tensions found within human life: "I began to explore it as a potential metaphor, using the qualities like the fragility of the glass and its strength. It's like pulling those two tensions; for me, it's very representative of life."[95] Representing life is one of the aims of Edgerley's work. Her sculptures and installations are abstract and open to interpretation. She wants viewers to bring their own experiences to her work in order to underline and create a dialogue between the art and the public.[96]

Like many glass artists, she chooses to work with glass because of its endless possibilities to take on any shape and texture. Furthermore, because for Edgerley glass is a metaphor for life this versatility is extremely important. Her work is also her personal vehicle of communication and carries with it themes and ideas that are important to her. Those themes include issues dealing with community, cycles of life and death, and the traces that people inevitably leave behind.

Apart from using the physical characteristics of glass to give life to her thoughts, glass, for Edgerley, is also a metaphor for life. Its strength, fragility, and ability to take any shape and form are excellent tools for reflecting the large array of emotions and events that happen in a lifetime. Yet, Edgerley's work has an underlying theme of change and transition; dealing mainly with her own personal evolution and life lessons, these works evoke emotional responses from her viewing public. This can be clearly seen in her pieces entitled *Pod*, *Nest/Flight/Bird/Me*, and *My Shield* all from the *Scarecrow Series* (1988-1994).

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[95] Donna Nebenzahl, "Metaphor of Strength, Fragility" *The Gazette*, Monday, August 9th, 2004, A4
[96] Susan Edgerley, Personal interview, February 8th, 2005

Edgerley's *Scarecrows* are life-size structures abstractly formed to resemble humans. Built of glass, metal, found objects, and various other materials such as textiles and wood, the statues are a search for identity, individuality, and safety. At once symbols of protection and fear, scarecrows are often forms that are put together with discarded remnants of a past already lived.[97] They are interesting figures in that they have the ability to be simultaneously constructed of objects from the past but still live in the present; in this they are similar to people who can relive history through their memories and learn to better themselves through the lessons learned in past experiences.

These themes of transition and change can be seen in her work entitled *Pod* from 1994 (fig. 9) which is a part of the *Scarecrow Series*. The piece, which is constructed of glass, steel, and hand-made paper references plant growth. However, because the piece is life-size and because scarecrows resemble humans in size, shape, and construction, *Pod* does not only deal with plant growth, but with growth and change in general. More specifically, the artist makes reference to the relationship between strength and fragility, vulnerability and protection. The glass, which is precariously placed at the top of the structure, is in sharp contrast to the hardness of the metals that make up its body.

Furthermore, the glass, which makes up the pod shape that will metaphorically grow, is the most fragile part of the piece but also the strongest because it is the part of the sculpture with the most potential, the one that will change to become something new. The duality of strength and weakness is one that Edgerley often explores in her work; because glass can be both extremely solid and extremely fragile, it is the ideal material with which to convey ideas about how humanity vacillates between these two poles.

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[97] For another example of an artist who uses the symbol of the scarecrow as protector and reflection of people see: Charles Russell, "Hawkins Bolden", *Raw Vision*, no. 44, Fall (2003): 53.

Through the experiences that people have – of grief, joy, and fear -- they often fluctuate between feeling strong and weak. Ultimately however, I believe that what the work expresses is the fact that when things are at their most frail, the opportunity for growth is at its most powerful. Like a bud on a tree or plant, the pod at the top of this sculpture is not, in reality, the physically sturdiest part of the sculpture but because it is the one that is metaphorically in the stages of growing and transforming it is the most powerful part of the piece. According to Edgerley: "in a metaphoric sense . . . we move toward enlightenment or toward some kind of knowledge."[98]

This is also evident in the sculpture's height of almost 7 feet. The physical confrontation between viewer and statue is a significant one for it further engages the audience and forces them to identify with the scarecrows, thus creating a dialogue between artwork and observer: "our relationship with the artwork, like our relation with another subject, is formed through understanding and responding to the way the other's intentions are manifest."[99] In the case of *Pod* it is the idea of change and development that viewers can relate to. The glass in this piece is on the verge of change but it has not yet transformed; it is liminal in its position of strength, fragility, and being filled with potential, all at the same time. This can be seen in that the glass or the seed/pod form is no longer simply a seed, but has tendrils shooting out from it, implying an impending transformation. In creating the piece to exist between becoming fully altered and its original state as a simple pod, the glass piece is liminal and is an apt metaphor for life.

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[98] Dorota Kozinska, "Seeds of Glass Sprout With Metal and Wood", *The Gazette*, Montreal, Saturday May 16th, J6.

[99] Jonathan Vickery, "Art and the Ethical: Modernism and the Problem of Minimalism", *Art and Thought*, Dana and Margaret Iversen, eds. (Malden: Blackwell Publishing, 2003) 120.

Issues concerning change and transition are inextricably linked to the concept of liminality. Liminality is an in-between space which defies categorization and definition. It is a place ripe with possibilities and free of rules; in short, it is a place of freedom. However, liminality is not as easy to define as this; while it is a place of liberty it is also a space that possesses a more complex side. According to Alice A. Parker author of *Liminal Visions of Nicole Brossard:*

> The transformative process . . . in reading, writing and translation, permits us to . . . [invest in the idea that reality, the one that surrounds us as that of the text can accept an other version, ours]. Moving from one text, one language, one reality to another, she says her writing establishes an 'espace de séduction' [space of seduction that revitalizes] 'l'espace imaginaire' [imaginary space].[100]

Here Parker discusses the writings of Montreal author Nicole Brossard and how the liminal applies to this writer's novels. I believe that like Brossard who moves from one language to another to explore the spaces in between the two systems, Edgerley moves from one visual field to another. By borrowing from both the art of sculpture and craft worlds her work is an example of the space found in between the two. Furthermore, what this passage suggests is that liminality requires a rebirth of sorts; from which a new entity/system/space is born. It is during the time between this metaphorical death and rebirth, that people and concepts are liminal. The liminal time then, is the transformative time. Through her work, Susan Edgerley is able to capture the liminal timeframe. Her pieces, with their inherent tensions and dualities of strong and weak, beautiful and ugly, life and death, capture not the end result of a change but the process of the change itself.

This is also demonstrated in Edgerley's piece entitled *Core* (2001) (fig. 10) made up of sand-cast glass, forged steel, copper, and linen. In it, the artist seems to have

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[100] Alice A. Parker, *Liminal Visions of Nicole Brossard* (New York, Peter Lang, 1998) 165.

captured the moment during which the glass elements, which are reminiscent of seeds, change into plant-like roots. The hanging installation can be likened to a snapshot – the fleeting moment of transformation having been immortalized in the work.

The technique of sand-casting that is utilized to create the installation further reinforces the melancholic aspects of life and death that the artist highlights in her pieces. Sand-casting, a process in which sand is used, has earthy qualities which obscure the clarity and transparency of glass by giving its surface a rough crust-like texture.[101] The reference to the earth that is made through the sand and the technique as a whole is reminiscent of seeds, growth, and renewal; but also of death and the end of a cycle, the end of life.[102]

The technique embodies another important facet of the artist's work: her exploration of the disturbing sides of life. That is, Susan Edgerley's work cultivates a different type of beauty; one which takes into consideration the presence of beauty in what we normally shrink away from, such as death and sadness. This theme is made all the more interesting when one realizes that the artist is examining the more fearful facets of existence by using a material that is normally considered inherently beautiful and decorative.[103] I believe that her examination of the more traumatic aspects of life through

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[101] For more on sand-casting see Appendix, p.99.

[102] For more information on Edgerley's use of seed forms see:Isabelle Riendeau, "Le verre, comme métaphore de l'existence", *Vie des Arts*, 42: 174 (1999) 34. For more information on the symbolism of plant life, see: Griselda Pollock, Roszika Parker, *Old Mistresses: Women, Art and Ideology* (England: Rivers Oram Publishers Limited, 1981) 51-52; Maryanne Cline Horowitz, *Seeds of Virtue and Knowledge* (New Jersey: Princeton University Press, 1998).

[103] For more information on the preconceptions of beauty inherent in glass see: Suzanne K. Frantz, "Sources of Inspiration", *Crafts* no. 153, July/August (1998): 48-51. Suzanne K. Frantz, *Contemporary Glass*, "The 1970s and 1980s: From Glass Craft to Glass Art", Chapter 4, (New York: Harry N. Abrams Inc., Publishers, 1989) 65-180. For more information on how glass is used in contemporary art from being decorative to mundane see: Brett Littman, "Broken Is Not All It's Cracked Up to Be", *Glass*, no. 74, Spring (1999): 48-51; Nancy A. Ruhling, "Glass Acts: Contemporary Glass Artists Shatter the Preconceptions About Their Art Form", *Art and Antiques*, May (2004): 42-49.

the use of glass allows her to form a new space for glass in the art world, as a material that can address all facets of existence. More specifically, by dealing with subject matter that is considered sad and troubling, she pushes glass into an unfamiliar space where the beauty that it is expected to have is subverted and where glass is used as an exploratory tool to help the artist convey her ideas and artistic themes.[104] By connecting the imagery of seed pods to the earth through the technique of sand-casting, Edgerley not only physically obscures her glass, undermining its qualities of clarity and translucency that are normally so much admired, she also further links her work to themes of cycles and renewal.

The idea of growth is taken to a more personal and individual level in her *From the One* series begun in 1994 (figs. 11 and 12). The glass in these wall pieces is almost completely obscured and has a rough grainy texture achieved through the process of sand-casting. Made up of several different elements, the *From the One* pieces are large installations that form different shapes such as diamonds or squares, on the wall. The separate almond-shaped elements, although of the same colour, shape, and size, are all diverse, with some of them containing found objects and pieces of copper and steel that are included during the casting process. This gives each small piece its own identity and individuality while still keeping it a part of the larger whole. The wall installations can be considered a metaphor for communities in general – each is a cohesive whole made up of different individuals that add something distinctive to the group. According to art historian Isabelle Riendeau,

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[104] For more on the idea of subverting preconceived notions of the inherently decorative aspects of glass see: Edward Lucie Smith, "A Talent to Disturb", *Crafts* no. 153, July/August (1998): 40-3; Suzanne K. Frantz, "Sources of Inspiration", *Crafts* no. 153, July/August (1998): 48-51

> The artist treats by repetition and the use of multiples, themes of continuity and the relationship between the individual and the larger community . . . through a process echoing cloning, Susan Edgerley's installations dissociate themselves from this premise through the strength with which each element is treated, strongly emphasizing their original and singular states.[105]

It is interesting that Edgerley, through her work, addresses such issues as repetition and continuity while using a craft material such as glass. Glass is very much connected to factory work and utilitarianism. According to Suzanne K. Frantz, author of *Contemporary Glass,* "beginning in the nineteenth century, when industrialization of the modes of production occurred, the glass craftsman was gradually replaced by the factory worker."[106] Glass had become a medium that could be made through the use of a machine and the artist was no longer required. In factories such as Tiffany or Lalique, the artist was employed but he was always closely associated with industry.[107] It is due to this deep-rooted alliance between glass and the factory-made object that it has struggled to gain a reputation as an artistic medium. Similarly, the idea of repetition is also very much connected to the factory and thus distances glass from art, which prizes uniqueness and one of a kind objects.

However, in Edgerley's case repetition in undermined by making each of the elements in the *From the One* installation individual. Repetition is being used here only in so far as it provides an abstracted image of the similarities that are shared by the members in a community. Furthermore, each unique oval, endowed with its own pattern, and therefore its own characteristics, brings to the installation a sense of wholeness and

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[105] Isabelle Riendeau, "Oeuvre Féconde" / "Fertile Ground", trans. Galerie Elena Lee, *Seed Sowers / La Semence* (Montreal: Galerie Elena Lee, 2001) 29.
[106] Suzanne K. Frantz, *Contemporary Glass* (New York: Harry N. Abrams Inc. Publishers, 1989) 11.
[107] Frantz, *Contemporary Glass*, 14.

completes the picture of a community that forms one entity but is made up of different parts.

In the *From the One* pieces the similarity between each of the ovals is one which connects them all to each other: we are all individuals but share experiences of joy and grief. However, each of the elements is different, signaling individuality and personal experience; each element or pod has a story, the glass simply forming a uniform backdrop for the many inclusions. Some elements look dangerous and discourage one from touching them with their many metal or copper pointy conical shapes covering their surfaces, reminiscent of a treacherous trap (fig. 13). Others, with their thin and brittle copper sheets slicing through them evoke feelings of pain, and while the copper is extremely fragile it is also dangerous since the artist has left sharp edges exposed (fig. 14). Yet the pods retain an unconventional attractiveness in their menacing way. According to Susan Edgerley, beauty can be found as much in death, sadness, and pain, as in birth, joy, and love.[108]

The theme of cycles and coming full circle as well as learning and growing after having experienced different types of situations is most clearly demonstrated in Edgerley's piece entitled *Métamorphoses*, 2001 (fig. 15). The installation is made up of one hundred and eighty nine separate components, each one of which is constructed of red flame-worked glass that is then cocooned within hand-made paper made by the artist. The cocoons and the title of the work simultaneously imply death or the end of a phase, and a new beginning, rebirth, and change. Life does not end when death occurs but must and does inevitably go on. In this installation death and life intermingle with one

[108] Susan Edgerley, Personal interview, February 8th, 2005. For a more in-depth discussion of beauty and its many facets see: "The Intractable Avant-Garde", Chapter 2 by Danto, *The Abuse of Beauty: Aesthetics and the Concept of Art* (Chicago: Open Court, 2003): 39-60.

another, the cocoons symbolizing expiration and conclusions; while on the other hand, the glass, which is red (perhaps referencing blood) by catching and reflecting the light, is a sign of renewal, freshness, and change.[109]

Like her cast pieces, Edgerley's flame-worked installations, while minimal in their aesthetic, are deep in meaning. Constructed of spiral and circular forms, they denote the continuity of life and the way that it constantly renews itself. In her piece entitled *Vau* (2000) (fig. 16), hundreds of flame-worked elements shaped into cocoons make their way around a spiral. Some are wrapped in paper, reinforcing the feeling of safety found within a sheltered space; but the paper is porous and stretched across the points of the glass pieces like translucent skin, referring to the fragility of life, while at the same time, through the symbol of the spiral, also referencing rebirth (fig. 17). According to Isabelle Riendeau,

> L'intérêt pour le temps, le mouvement et les cycles atteint son paroxysme dans . . . *Vau*, qui en Hébreu signifie unité et multiplicité . . . la continuité, la transformation et l'évanescence sont au cœur même de cette installation comme en témoigne la gigantesque spirale composée de centaines de squelettes de verre dont l'ombre se dessine au mur.[110]

There is an inherent tension present in the piece. The fragility of the flame-worked glass that takes on an ephemeral quality when lit is offset by the continuity implied in the spiral shape. The piece is a metaphor for the fragility and fleeting nature of life but at the same time it can be considered a symbol for its cyclical and continuous nature; death, birth, growth, and change being inextricably linked.

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[109] Edgerley is not the only artist to use the cocoon as a symbol of change and transformation. For more on this see: Juan Vicente Aliaga, "Openings: Paco Vacas ", *ArtForum*, vol 33, March (1995): 84-5.
[110] Riendeau, "Le verre, comme métaphore de l'existence", 34.

This aspect of duality is further emphasized when the shadows of the installation are taken into consideration. Depending on the position of the light source the shadows can go from being lovely to ominous with the delicate parts of the wall piece being distorted into insect-like silhouettes. At times, the piece, which gives the impression that it is hovering above the surface of the wall, looks as though it is only made up of shadows, the glass somehow disappearing and its presence being made all the more concrete by its apparent vanishing. Just as the glass becomes a support, a body, for the paper or the skin, the light and shadows bring into relief the tangible existence of the installation. According to Edgerley: "things don't exist on their own, one only knows something in relation to something else."[111]

The belief that people, objects, and ideas only exist in relation to what is outside of themselves is an important characteristic of Edgerley's work, and one that is reflected in the fact that she is a mixed media artist. Through the material language that she creates in her sculptures she is able to form relationships, tensions, and dichotomies. The forgotten strength of glass is often highlighted through the unexpected frailty of metal: "the mixed media aspect of my work has been an essential vocabulary for me since the beginning."[112] The dialogue that she creates between materials is one that she can apply to larger more abstract concepts that preoccupy her. Thus, there is a continuous dialogue not only between materials, but also between dualities, that is present in Edgerley's work: life cannot exist without death, strength cannot exist without weakness, and continuity cannot exist without change.

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[111] Susan Edgerley, Personal interview, February 8th, 2005.
[112] Susan Edgerley, "Additional Thoughts", E-mail to Cinzia Colella, February 17th, 2005.

The artist and the liminal positioning of her work within the art world are further reinforced through the scale of the pieces. The large installation formats that Susan Edgerley chooses for her work are not normally associated with the glass field, but rather with that of art, thus further pushing her materials and work into a liminal space between art and craft. Furthermore, the fact that the artist is using glass – one of the materials that defines the craft field – but in such a way as to suppress the glittering beauty normally associated with this material, is another sign of her breaking from qualities and traditions associated with craft and borrowing instead from fine art practices. Edgerley is here cultivating the unconventional side of beauty and of glass, and by doing so she takes glass in a different direction, making it expressive rather than decorative. Edgerley distances herself and her work from the traditional craft field by making sculptures which are not purely decorative and by not giving them a function.

Many contemporary twentieth century craft works are not necessarily decorative and/or functional, however, these pieces, like Edgerley's, cannot be considered part of the traditional craft realm and are often categorized as art-craft or fine craft. Edgerley intentionally plays with dimension in her pieces, not creating her installations to human scale. According to art historian Whitney Chadwick, "many contemporary women sculptors . . . use materials and work at a scale that defies stereotyped notions about 'women's art.'"[113] What is more, the fact that Edgerley is a glass artist is another way in which she defies what is considered to be typical "women's art." The fact that craft is often associated with women because it is considered to be related to the home and the private sphere is completely reversed: Susan Edgerley works in an artistic medium that

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[113] Whitney Chadwick, *Women, Art, and Society*, Revised Edition (New York: Thames and Hudson, 1996) 397-398.

has historically been dominated by men; it is physically demanding, even dangerous work and women would not have been associated or allowed to work in such a medium.[114] Therefore, while she has never faced gender discrimination in the Canadian glass community, Susan Edgerley is somewhat of an anomaly in the traditional craft world. She is also liminal, not only because she forms part of both the art and craft worlds, but also because she is using a traditional craft material that has no strong associations to ideals of femininity, in the same way, for instance, that textiles do.[115]

It is due to this inability to categorize Edgerley and her work that I believe she is a new type of artist emerging within a new artistic space. Since she works in a medium that is craft-based, she is often categorized as a craftsperson or a glass artist – as opposed to simply being referred to as an artist. She is part of a new generation of artists, [116] because despite the stigma of not being considered or accepted as a more mainstream artist, she is helping to create a new space within the art world; one in which different traditions and histories borrow from one another, creating a space in which hybrids of different types of visual culture are made possible.

By choosing to work with several different materials she breaks with the tradition of craft. Her work is made all the more intriguing when one realizes that it is a unique blend stemming from the two traditions of art and craft, with each one retaining its own independence. Through her work she redefines artistic space and meaning.[117] Her oeuvre, which draws from both the art and craft worlds, does not undermine either field.

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[114] For more information on the link made between women and craft see: Rozsika Parker and Griselda Pollock, "Crafty Women and the Hierarchy of the Arts", Chapter 2, *Old Mistresses: Women, Art and Ideology* (England: River Oram Publishers Limited, 1981): 50-81.
[115] Pollock, Parker, "Crafty Women", 51, 59-81.
[116] Rosalyn J. Morrison, "From the Core", *Donefer, Edgerley Frolic – From the Core* (Ontario: Art Gallery of Peterborough, 1998) 44-45.
[117] Susan Broadhurst, *Liminal Acts: A Critical Overview of Contemporary Performance and Theory* (London and New York: Cassell, 1999) 176.

Rather, Edgerley creates new meanings for them by permeating their boundaries and adding new aspects. Susan Edgerley's work "is not elusive because it is obscure, but rather because it charts new waters, new dimension."[118]

Craft is indeed, as American jeweler and writer Bruce Metcalf states, very much connected to the hand-made object and the past.[119] Susan Edgerley's work detaches itself from this tradition. However, one of the reasons why her work is so indefinable is because while she does distance herself from the traditional craft field, as described by Metcalf, her work is hand-made. On the other hand, her methods are less mainstream (she does not blow glass), her work is not functional, and it is not defined by use. According to curator Rosalyn J. Morrison, in an article that was written for an exhibition showing the work of three glass artists, including Edgerley:

> [The] work overcomes a traditional road block for artists in the glass field . . . they and their work are contextualized by the specificity of their training and education, their reputations as 'artists of medium and the mandate of the gallery.' Because of this categorization, glasswork in Canada has not often broken into mainstream, public galleries and museums. The work . . . exemplifies a growing trend of artists creating in the space between the realms of craftwork, content-driven mixed media sculpture, and installation work.[120]

The phenomenon that Morrison touches upon is a result of the deep-rooted connection of glass to all things functional or factory-made.[121] Glass is very much tied to the making of vessels, and because it has such a long history of utilitarianism it is often

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[118] Parker, *Liminal Visions of Nicole Brossard* (New York: Peter Lang, 1998) 13.
[119] Bruce Metcalf, "The Myth of Modernism", *American Craft*, 53.1, February/March (1993): 40.
[120] Rosalyn J. Morrison, "From the Core", *Donefer, Edgerley, Frolic – From the Core*, (Ontario: The Art Gallery of Peterborough, 1998) 44-45.
[121] Suzanne K. Frantz, "Early Beginnings" Twentieth-Century Precursors", *Contemporary Glass* (New York: Harry N. Abrams Inc. Publishers, 1989): 11-18; Rosalyn J. Morrison, *Canadian Glassworks 1970-1990* (Ontario: Ontario Crafts Council, 1990) 3.

overlooked as a legitimate artistic tool.[122] Because of its many aesthetic qualities and its highly technical nature, critical discussions of glass are often excluded in favour of mechanical jargon.[123] The qualities of glass – its ability to catch the light, glitter, and shine -- occupy the attention to such an extent that ideas and concepts conveyed by the work are often overlooked. According to American philosopher Arthur C. Danto, even glass artists are distracted by the characteristics of glass: "my overall sense with contemporary glass is that glass is its own meaning – that glasswork is about glass and the process of working it . . . in a way, the glass artist is in love with glass."[124] It is the vague yet intrinsically seductive characteristics of glass that often cause viewers to "fall in love" with it and stops them from probing further into the many artistic possibilities that it offers. This is not the case when it comes to Susan Edgerley.

While glass is more often than not at the centre of her work she does not use glass to exploit its many qualities (ability to catch the light, glitter, clarity). Her work is not, as Danto writes, "a means of showing what glass is capable of, what glass can *do*."[125] In fact, in some instances Edgerley almost completely obscures it. A good example of this is the 1984 piece entitled *Les Berceuses* (fig. 18) from the series of the same name. The sand-blasted and kiln-worked glass retains nothing of its traditional glassy characteristics: it is not shiny, glittering, or transparent. It does however, preserve the form of a vessel and is exhibited containing water. The wire that runs through and across it gives the piece the look of a basket, and the small base placed underneath the work suggests

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[122] For information on the link between glass and utilitarianism see: Suzanne K. Frantz, *Contemporary Glass*, "The 1960s: Studio Glassblowing as a Technique for Artists", Chapter 3, (New York: Harry N. Abrams Inc., Publishers, 1989) 45-64

[123] Arthur C. Danto, "Lamps and Vessels: Some thoughts on the Critical Language of Glass", *American Ceramics*, 11.4 (1994):12-13.

[124] Danto, "Lamps and Vessels", 13.

[125] Danto, "Lamps and Vessels", 13

precariousness and imbalance. Yet, despite the presence of instability, the artwork also conveys the feeling of safety; in a cradle a child is safe, in a basket food is protected, the glass in this series is intended to evoke all these associations. Susan Edgerley, although she works with the malleability of glass, is *using* its qualities to help give her thoughts tangibility, rather than highlighting the wonders of its materiality.

While Edgerley's aims are not aligned with traditional craft ideals she does not shun craft. In addition to the materials she uses, other aspects of her work come from a craft background. One major example of this is her idea of transference based on the belief that craft materials, such as glass or clay, demand more of a maker physically. Craft artists often work in very close proximity to their material. In the case of glass, the material is an extension of the artist's body. The process of making when using glass is like a dance between the creator and the matter that she is using. Thus, in the same way that the glass follows the path that the artist has planned for it, the glass maker must also constantly be aware of the independent movements of the hot glass; working with glass is not a process in which the artist dominates, instead there is a clear give and take between maker and material that makes glasswork so special.

It is this involved relationship between the artist and the glass that shifts the artist outside the normal space of creative control and mastery over her material and ideas. The concept of the artist-genius[126] cannot exist within the give and take of the creative process since the glass worker never has full control over her material:

> Human perception, rather than being cerebral and transcendental, is incarnated through, and inseparable from, the body and its senses. Humans perceive the world, then, from a position of reciprocity, not domination: when one touches, one is

[126] For a more critical discussion on the concept of the artist-genius see: Janet Wolff, *The Social Production of Art* (New York, New York University Press, 1993)

> touched in return . . . the craft world has always intermixed process, material, and meaning.[127]

Of her status as a maker Edgerley says: "I do not see my goal to be a 'master' in the traditional craft definition of someone whose aim is to master in depth a technique or process. I would add though that the mastery of your language, visually, is essential and this would be a more accurate definition for me."[128]

Edgerley, during an interview, stated that she would prefer to stay out of the debate between craft and art.[129] When asked how she defines herself she answered that she is a creator, not venturing to use the word "artist" because any term that is employed to describe any sort of maker has established deep-rooted meanings.[130] Thus, to label herself a sculptor is to align herself to the fine art field, and to call herself a craftsperson is to align herself to the craft field. The problem lies in the fact that the use of either of the terms precludes her participation in one of the fields.[131] Therefore, Susan Edgerley does not staunchly align herself to the art or craft worlds or any field, and her work attests to this fact. In this liminal space she has constructed, glass artists are simultaneously creators who have a concept and vision, and craftspeople who, while they have a mastery over their material cannot fully control it. According to Edgerley she has not even scratched the surface of glass: it still, after twenty-five years, fascinates her - "it can always teach me."[132]

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[127] Ullrich, "The Workmanship of Risk", 27.
[128] Edgerley, "Additional Thoughts", E-mail to Cinzia Colella, February 17th, 2005.
[129] Susan Edgerley, Personal interview, February 8th, 2005.
[130] Susan Edgerley, Personal interview, February 8th, 2005.
[131] For more on this see Moira Vincentelli, *Women and Ceramics: Gendered Vessels* (New York: Manchester University Press, 2000) 219-221.
[132] Susan Edgerley, Personal interview, February 8th, 2005.

For Edgerley, to work with glass is to create "a relationship between artist and material."[133] The idea of a relationship not only between artist and material, but also between work and viewer can be seen in her more recent work, in particular the piece entitled *I Hear Your Whisper* from 2003 (fig. 19), a large square installation made up of rows of clear, red-tipped, flame-worked elements that look like branches or tentacles reaching out to one another blindly. The piece is attached to the wall through the use of thin metal hooks that can barely be seen behind the glass and that make the piece look as though it is floating. The title, *I Hear Your Whisper* is intended to refer to the traces that people unconsciously leave of themselves. These marks - someone's breath, the lingering smell of their perfume, a caress, memories - are fragile because they are momentary.

The flame-worked pieces reflect the fragility of these feelings. All of the glass pieces face the same direction, as though an imperceptible breeze has just passed, further reinforcing the theme of intangibility and ethereality. Yet, Edgerley's fascination with the idea of fleetingness is made all the more intriguing because her work is rooted in craft and the material object. In an interview about her installations with Christo, Jeanne-Claude said the following: "we have love and tenderness for our own life because we know it will not last. That quality of love and tenderness, we wish to donate it, endow our work with it as an additional aesthetic quality."[134] Edgerley is also very much interested in this quality. She, as an artist, claims that everyone leaves a mark, because

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[133] Susan Edgerley, Personal interview, February 8th, 2005.
[134] Christo and Jeanne-Claude, Interview with James Pagliasotti. *Eye-Level A Quarterly Journal of Contemporary Visual Culture*, January 4, 2002. Feb 22nd, 2005 http://christojeanneclaude.net/eyeLevel.html

everyone is a mark.[135] For Edgerley, her work is her mark and it is through *it* that she transfers her thoughts to the public.[136] Nevertheless, apart from it being important to the artist, the idea of leaving one's trace on something has normally been associated with craft. Before the Industrial Revolution Western consumers desired goods to be free of the artist's mark;[137] with the advent of the machine this quickly changed, and there was an idealistic return to the hand-made object of high quality.

Today, while machine-made goods are virtually unavoidable, the idealism that was present in the 19th century still lingers. Craft is still, as Metcalf writes:

> An opposition . . . Craft still stands against the anonymity of mass-production and for the personalized object. Craft still stands against ugliness, and on occasion, for beauty. Craft still stands against big-money capitalism and for small-scale entrepreneurship. Craft stands against corporate labour, where most workers are replicable parts in a bureaucracy, and for individual self-determination. Craft stands for the rich potential of the human body at work and against disembodiment in all its forms [138]

While these points are quite idealized they are still important in the contemporary craft world. Crafts, through their history of use and until recently, distance from the museum and gallery pedestal, which makes them not only visual objects but also items that we can touch and feel, also engage with the art-viewing public. According to art historian Polly Ullrich, "the dominance of brainwork over handwork is reflected today in art and cultural theory that privileges language over images and objects."[139] Yet, craft prevails, and I believe that it is due to the fact that craft work is not completely conceptual and that it is, as Metcalf states, an opposition.

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[135] Susan Edgerley, Personal interview, February 8th, 2005.
[136] Susan Edgerley, Personal interview, February 8th, 2005.
[137] Bruce Metcalf, "Replacing the Myth of Modernism", *American Craft*, 53:1, March/April (1993): 40.
[138] Metcalf, "Contemporary Craft: A Brief Overview", 16.
[139] Polly Ullrich, "The Workmanship of Risk: the Re-emergence of Handcraft in Postmodern Art", *New Art Examiner*, 25.7 (1997-1998): 26.

In Edgerley's case, the stark duality between body and mind is blurred. The fact that she is physically active while making her work does not influence her chosen subject matter. The binary opposition of body and mind is one that has been created by society. However, the work of Susan Edgerley, and artists like her are changing this. Their work, rather than being considered in an "either/or" fashion gains by being interpreted as the "seamless fusion of the sensual and the intellectual."[140] This is not to say that craft loses itself in art or vice versa; instead, this points to the new movement where the two borrow from each other to create a new space, a liminal space in which everything is possible.

With Susan Edgerley the fusion of the intellect and the senses is very present. Her work is abstract and the references she makes subtle, thus inviting the observer to come to her/his own conclusions. Furthermore, the fact that her work is rooted in the craft field does not make it any less valuable, but rather more so. Namely, the fact that one can approach it as both craft and art makes it more accessible because "the body is our locus . . . for experiencing the world."[141] The physicality that is present in craft works, and specifically in glass art, helps viewers approach the work in more than one way:

> Craft art has a special magic created by a union of the beautiful, the spiritual, the conceptual . . . through the conjunction of the visual and the tactile. Craft . . . is the art form that demonstrates that an object can be several apparently contradictory things at once.[142]

The fact that a work of art or craft can engage the body is a fascinating one and while it has just been stated that both art and craft objects have the ability to do this, I would say that this attribute tends to be more a characteristic of craft. For example, land art or performance art tends to be ephemeral and so one-sided – in the sense that it is the

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[140] Ullrich, "The Workmanship of Risk," 26
[141] Ullrich, "The Workmanship of Risk," 26
[142] John Perreault, "It's Definitely Global But is it Art?" *Ceramics: Art and Perception*, no. 47 (2002): 78.

artist's body which is engaged in the work and not the viewer's, thus the issues of transference and physicality are not worth examining. Of course, paintings and/or drawings are much more permanent objects that do not disappear after a certain period of time, however, even a painting in which the artist's body is very much implicated in the creative process, does not include the observer - there is a distance between the onlooker viewing the work and the whole physical process of it.

Three-dimensional work is different; sculpture is confrontational in nature. The word is not here being used in a negative sense, however, to look at installations in which the artist is experimenting with scale, such as Edgerley's *Scarecrow Series*, where the pieces are life-size, or her *I Hear Your Whisper*, where they are larger than life-size, viewers looking at the work inevitably become involved with it.

In her article, "The Workmanship of Risk: the Re-emergence of Handcraft in Postmodern Art", Polly Ullrich quotes the potter Marguerite Wildenhain who writes about the process of making and creating: "this intimate correlation of the quick perception of the eye with the inner concept of the heart and mind, and the sensitive training of the hand, this immediate reaction of all the capacities of a human being, will always be the aim of any training of a craftsman."[143] This also points to a major difference between the art and craft worlds – the craft world is still rooted in both materials and objects. Art has the ability to be purely conceptual or temporary – like Christo and Jeanne-Claude's *Gates* (2005) in New York City's Central Park for example; they are only there for a short while and then will be taken away, along with any traces. There is no such happening in the realm of craft where an object can take on a life of its own. According to craft historian Sandra Flood:

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[143] Ullrich, "The Workmanship of Risk", 26.

> The idea of an object living its own independent life is intriguing, yet it must be an idea which occurs at some time to every craftsperson. Chairs, vessels, necklaces, tapestries - like children – are conceived, brought forth, and launched into the world. And like children, objects are not passive in their impact; they come into our lives, changing our habits, provoking emotions, trailing social messages.[144]

Susan Edgerley is a prime example of this intermixing. An expert in the glass field, she has also mastered many other materials, among them wood, metal, and paper. In the same way that process, material, and meaning, each have their own place within the environment of a maker, Edgerley allows her materials to speak to and interact with each other. She also allows different traditions to intermingle in her work. In an art world where labels are still prevalent, Edgerley persists in making work that defies categories. Unafraid to merge and infuse pure craftsmanship with artistic ideals, her work is an attestation to the existence of a new space being formed in the art world; one where art and craft borrow from each other's traditions.

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[144] Sandra Flood, "The Lives of Objects", *Craft Perception and Practice: A Canadian Discourse*, Paula Gustafson ed. (Vancouver: Ronsdale Press, 2002) 99.

Chapter 3
Brad Copping. Hanging in the Balance: Creating the Liminal in Space and Function

A gifted sculptor, Brad Copping[145] can carve and hot-work glass to make it look as though it is still in motion. The curving deep lines used to create the pieces can be described as painterly, while at other times, the more angular harsh lines are more linear and geometric. In his large repertoire of work, Brad Copping is able to exploit the endless versatility of glass. As well as being able to skillfully work a difficult material like glass, the artist has been able to create a uniquely organic artistic language by pairing the glass that he uses with natural materials such as wood, metal, and paper.

Like that of Edgerley, Brad Copping's work reflects his preoccupation with the relationships of people to place and to each other. To explore these themes he repeatedly utilizes important symbols which include the paddle, the canoe, the "X" character, the sphere, water, wells, and the home. Some of these images, such as water, recall travels and journeying; others, like the home, wells, and the "X" evoke images of stasis and permanence.

With glass, Copping mimics the movements of water, fashions vessels, and poses difficult questions dealing with war, peace, violence, community, and the relationships that people have to place and each other. In this chapter, I will argue that Brad Copping, like Kevin Lockau and Susan Edgerley, creates a liminal space for himself by employing craft materials with artistic pursuits in mind - thereby merging the worlds of art and craft.

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[145] Brad Copping was born in Scarborough, Ontario in 1961 and attended Sheridan College from 1987-1990 where he majored in glass. He came to the glass field after he had graduated in business from the University of Waterloo and like many glass artists, was seduced by the malleable material with its limitless possibilities. Brad Copping has instructed several workshops in Canada and abroad, dealing with various glass techniques and he is widely exhibited across Canada with several of his pieces being part of many public and private collections. Artist Curriculum Vitae, at Galerie Elena Lee (2004).

I will also demonstrate how the subject matter of his work can be viewed as residing within a liminal space. Finally, drawing on Arthur Danto's concept of devesselization, I will examine ideas of functionality and how his work enriches and/or subverts the functional aspects of everyday objects. By being both an artist and a craftsperson, and by merging craft and artistic ideals, as well as using craft materials to create objects normally associated to the art world such as installations and sculptures, Brad Copping falls into a gray area, a liminal space between art and craft; one that operates outside and within the mainstream. It is within this liminal space that myths, symbols, rituals, philosophical systems, and art are created, and one in which rules and guidelines do not exist.[146]

Brad Copping's work is one in which the tension between extremes is explored. He examines the connection between people and place but also the ambivalence that people feel towards familiar areas that are a part of their everyday lives. It is because he is able to study such polarities in his work and create a space that is situated between them, that I believe he produces a liminal space for his work. For example, Copping examines how the home, normally considered familiar, comfortable and safe, is not always all of these things. In his piece entitled *Munitions* (2003) (fig. 20) glass shaped like houses sits atop empty missile shells with red paint dripping down their sides. The morbidity of the work raises questions about the safety and security of the home.

Made of thin glass, the houses in *Munitions* are precariously positioned over explosive material, and thus they can shatter at any given moment. And what of the paint? Is it blood? Is it coming from the inside or the outside of the house, where is it

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[146] Susan Broadhurst, *Liminal Acts: A Critical Overview of Contemporary Performance and Theory* (London and New York: Cassell, 1999) 12-13.

more dangerous to be? Houses can sometimes be deceptively quaint and no one really knows what goes on behind closed doors. However, the installation also makes a political commentary. It was created soon after the events of 9/11 and reflects both the atrocities of that day and the atrocities of war in general. It is also a commentary on Canada, Copping's homeland, and its involvement in wars.[147] The artist questions whether or not Canada, normally seen and portrayed as a peacekeeping country, is actually upholding peace.

The houses in Copping's work, because they constantly change meanings for him and vacillate between being positive and negative, are also liminal entities existing somewhere between being a safe haven and an abode filled with fear. The symbol of the home and the fluctuation that it undergoes is a reflection of unstable and spontaneous human emotions; due to constantly changing sensations, human beings also often find themselves within a liminal space, somehow always on the verge of feeling something different or seeing the same thing in a new way based on emotional responses.

Through the imagery of the home Brad Copping explores the ways in which people build private worlds, microcosms of existence within the universe. The house is the ultimate symbol of these private creations. According to Botond Bognar, author of "A Phenomenological Approach to Architecture and its Teaching in the Design Studio": "we build to grasp and concretize the universe; we structure the world into some understandable whole. What we build, most especially our own homes, are miniature

[147] Brad Copping, Telephone Interview, February 8th, 2005.

universes – indeed, microcosms which, in turn, help us understand and remember who we ourselves are."[148]

In *Munitions* this idea of rooting and understanding one's relation to a specific place through the creation of a home is undermined. The home is covered in red paint, referencing blood, and sits on top of an extremely perilous spot. Through this work Copping not only questions the implied safety of homes but also the manipulations of people in relation to place and their creations of private universes in which they mould space to suit them. Is this all just an illusion? According to architectural historian Kimberly Dovey it may be. Dovey states that there are two important events that have been taking place in relation to the "modern environment": the first is that there is a growing number of buildings and objects that are fake (e.g. plastic flowers, staged environments) that are being produced; the second is that there is a search for authenticity: "the argument is that both fakery and the quest for authenticity are symptoms of a deep crisis in modern person-environment relationships and of a mistaken belief that authenticity can be achieved through the manipulation of form."[149] Dovey argues that people are in search of a feeling of connectedness to their environment, and as was seen with Bognar, the home is a way in which people can create their own setting and in turn achieve the feeling of connection they so desire. However, Dovey claims this is a type of performance in which the fake shutters on the windows of a cosy cottage are only artificial reminders of what an authentic home actually is.

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[148] Botond Bognar, "A Phenomenological Approach to Architecture and its Teaching in the Design Studio", *Dwelling, Place and Environment: Towards a Phenomenology of Person and World*, David Seamon and Robert Mugerauer eds. (Dordrecht: Martinus Nijhoff Publishers, 1985) 189.

[149] Kimberly Dovey, "The Quest for Authenticity and the Replication of Environmental Meaning", *Dwelling, Place and Environment: Towards a Phenomenology of Person and World*, David Seamon and Robert Mugerauer eds. (Dordrecht: Martinus Nijhoff Publishers, 1985) 33.

> The search for authenticity stems from a serious disconnectedness in the ecology of person – environment relationships that one might call homelessness. This comes not only from the absence of a place to dwell, but also from having the dwelling experiences that constitute home cut from beneath one's feet by rapid advances in industrialization and technology.[150]

I would suggest that *Munitions* can be seen as a commentary on the inauthenticity of the home space described by Dovey, perhaps not so much due to technological advances as to the uselessness of war and violence.

However, Copping too seems to be in search of an authentic and universal link to place and this can be seen in his sculpture entitled *Digging for Water* (2005) (fig. 21). This piece, unlike *Munitions*, shows the home in a positive light. Made completely of glass, the small piece depicts a triangular shape that represents a house sitting atop what resemble small square sheets of thin paper. In reality those sheets are all made of glass and their waviness imitates the calm movements of water. The house is at the center of it all, it is the core of the whole sculpture, and although Brad Copping has stained the glass to give it a darker colouring, the small structure is above any danger and is holding everything together –a positive depiction of the home and a metaphor for the creation of different types of communities. As well, the water beneath the structure is not a threat because it is tranquil. According to the artist the piece is meant to represent a house sitting over a well and over layers of water. The sheets of glass which represent the layers of water are also representative of loose blank pages – blank to leave open the potential for filling them.[151] The water and the pages, though completely different objects, are meant to represent the same idea – a coming together. It is this idea of sharing and communication that Copping aims to convey to observers of the piece.

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[150] Dovey, "Quest for Authenticity", 47-48.
[151] Brad Copping, Personal interview, April 3rd, 2005.

Also, and in keeping with the idea of communicating, water is another image that the artist uses to support this theme. More specifically, by referring to the well as a source of water, the artist is thinking of different ways in which communities are formed: a group of people that shares the same source of water naturally becomes a community; each individual depends on one another to keep the well and main source of water clean and functioning. In a letter from 2001 Copping quotes author Trevor Herriot to convey the connection that he believes water creates and supports: "the water we share is a visible sign of the interconnectedness of all living things."[152] According to cultural geographer Anne Buttimer, "water symbolism [points] to alternative models of order: models of community life adapted to different cultural, natural, and historical milieux."[153] It is this idea of refocusing the aims of a community that interests Copping; the community that he envisions is one based on similarity and not difference, with water being the common factor. According to Buttimer, "water symbolism beckons us beyond our . . . niches, offering a cleansing of encrustated routines, and suggests some alternative ways of perceiving ourselves and our world."[154]

The theme of new types of communities forming around water is taken further in Copping's large sculpture made of paper and glass, entitled *Wellstone* (2005) (fig. 22). The piece is a large, liquid-like uneven sphere; within the sphere there are several smaller circles made of glass. The glass is barely discernible and when looking into the piece through the large glass spots, all that can be seen is darkness – much like a real well. The

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[152] Brad Copping, Letter to Galerie Elena Lee, 2001. Trevor Herriot is author of *A River in Dry Land* (Canada: Macfarlane, Walter & Ross, 2002)

[153] Anne Buttimer, "Nature, Water Symbols, and the Human Quest for Wholeness, *Dwelling, Place and Environment: Towards a Phenomenology of Person and World*, David Seamon and Robert Mugerauer eds. (Dordrecht: Martinus Nijhoff Publishers, 1985) 275.

[154] Buttimer, "Human Quest for Wholeness", 277.

different glass parts are intended to represent different water sources, and while logically Brad Copping knows that different wells across the countryside, let alone the world, do not come from one main spring, our need for water and our use of it is a common factor that all people share. If we return to *Digging for Water,* the house that sits over the layers of water is the core of the sculpture; the central positioning of the little structure represents the center of the community. Because it is the core of the sculpture it can also be likened to the core of the community, the resource that holds everything together. To take this idea even further and relate it more directly to people, Copping believes that the water that makes up most of the human body also connects us to one another – everyone in the world has their own unique body and identity, but everyone in the world also has a body that is mainly made up of water.[155] Thus, we are connected through that physical similarity.

This idea can be seen even more clearly in his work from 2004 entitled *Ripple* (fig. 23). *Ripple* is an installation that consists of ninety-five drinking glasses that Copping designed, made, and installed along a wall shelf. The piece is almost a performance, because the artist used a different glass each day and all day during the summer, drinking liquids from coffee to tequila in the same glass. He then proceeded to engrave each one with whatever thoughts crossed his mind while he was holding it.[156] As a result, the glass became more than a vessel capable of holding liquid; it became a record of his existence and a link between himself and the rest of the world: everyone drinks. In the Western world, most people use a glass to do so; thus, the piece is not only a record of his existence but it *ripples* out to people that Copping does not know or even

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[155] Brad Copping, Personal interview, April 3rd, 2005.
[156] Brad Copping, Telephone interview, February 8th, 2005.

see. The ritual of drinking that everyone partakes in at some point during a day is the bond. Therefore, the idea of functionality becomes something much more abstract than people simply using a glass to hold water. The artist has here, through the glasses, fused their functionality with more artistic and social aims, thereby placing them in a liminal space where art meets function and where function and natural physical needs are equalizers.

This theme of fusing art and function opens up the possibility for hybrids to be formed. In the case of Copping's work, the glasses are not only drinking glasses anymore, nor are they simply art objects but a hybridized form of both. This does not spell the end of art or craft as they have been known; rather what the liminal allows for is the creation of new definitions. "Liminal [art] indicates an increased potentiality for new artistic creativity rather than an emptiness, and instead of a 'scene of nihilism' indicates a redefinition of 'meaning.'"[157] By uniting two different historical and artistic traditions in his work, Copping shifts the boundaries of art, craft, and function, pushing them closer together to create a larger more comprehensive field of visual and material culture.

Unions take place on several levels in Copping's work. Not only does the artist use craft materials and techniques to make artistic installations and sculptures; he also fuses and distorts traditional ideas of what art and craft are normally considered to be, distorting routine concepts such as functionality. According to Broadhurst:

> All liminal works confront, offend, or unsettle. However, unlike [the] traditional avant-garde . . . the liminal does not set itself up as an opposing structure to dominant ideologies. In fact, it appears at times to be complicit with mainstream trends. Nevertheless, it does display a parodic, questioning, deconstructive mode.[158]

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[157] Broadhurst, *Liminal Acts*, 176.
[158] Broadhurst. *Liminal Acts*, 168

Hence, while Copping clearly toys with ideas of functionality by adding new dimensions to it, his work is not conceived of outside the mainstream framework of art or craft. Rather, because he uses everyday objects that are benignly familiar, his usurping of ideas of functionality is not confrontational in nature. In fact, much of his work is related to or represents certain types of vessels or specific objects. The artist does nothing to subvert their functionality and yet objects that he creates represent much more than a glass or a canoe, they inhabit a space between the functional and non-functional where both terms apply and yet do not apply to the works; there seems to be always a dialogue present between two different poles in Copping's pieces.

In his work entitled *Flow* (2003) (fig. 24), for example, glass has been fashioned to resemble a paddle. The artist has been successful in his representation and the work is almost life-size. Yet, the paddle is made of glass, and it has been carved to mimic the movements of water, its handle is curved and looks like a gnarled tree branch. In short, *Flow* brings together the solidity of a paddle and the intangibility of water and glass; as a result it resides in a liminal space where the function of the object has not been hidden but cannot be employed. Additionally, the title of the sculpture implies not only the flow of water but the flow of life. According to Copping his work is an exploration of: "how we live with each other and with the physical place we find ourselves. While we often think of this balance as being a static state, it cannot be. It must be found in the flow of our lives, the dynamic equilibrium."[159] Therefore, *Flow*, besides being in a liminal space in view of its destabilized functionality, is also liminal because it implies a voyage. Journeys are very much embedded within the theory of liminality and are symbols of a

[159] Brad Copping, "Dig for Water", E-mail to Cinzia Colella, February 8th, 2005.

time during which any rules and routines that have been learned in mainstream everyday life, are suspended.[160]

The fact that glass is Brad Copping's main material of choice to work with is also a critical issue, and one that deserves to be examined more deeply. Glass in itself is a liminal material. It comes to the field of the visual arts with many preconceptions dealing with function and beauty. For centuries it has served to create everyday objects that become banal through routine use. To remove its functional aspect is to change its definition. What is more, glass falls within the category of craft and Copping, as a maker, is a part of both fields – he is a craftsperson who has mastered glass, wood, and metal but he makes art and considers himself an artist.

As explained in Chapter 1, Suzanne Frantz argues that glass work usually fits into one of three categories: the first contains works that are conceived of and meant to be purely functional; the second consists of glass sculpture where glass is used as one of a countless number of media to work and the vessel form is not taken as a starting point; lastly, the third set, which Frantz believes most studio glass pieces fall into, do take the vessel form as a starting point but do so in order to create non-utilitarian art objects.[161]

Several factors allow the works in this last category to go unrecognized as art objects: first, their small scale; second, their emphasis on craftsmanship; third, their characteristics, which are normally associated to the decorative such as the transmission of light, vivid colours, and organic forms; fourth, and most troublesome when it comes to classifying and defining these pieces, their recurrent use of the vessel shape. This quality

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[160] Victor Turner, *The Ritual Process: Structure and Anti-Structure* (Chicago: Aldine Publishing Company, 1969).

[161] Suzanne Frantz, "This Is Not a Minor Art: Contemporary Glass and the Traditions of Art History", *Glass Art Society Journal* (1982-83): 9.

makes it difficult to classify these works because they evoke images of use.[162] According to Frantz, these items "exist in a gray area of the art world where they are either ignored or reviewed as decorative arts because of their medium and form."[163] All of these aspects serve to place Copping in both the fields of art and craft at once and in neither one completely.

Copping is part of all three categories at once. He makes purely functional objects (such as candlesticks, bowls, and vases), thus fitting into the category of a craftsman who has high standards of quality. He also creates sculptural pieces that do not take on the vessel form and where glass is utilized simply for the endless possibilities that it offers makers. Lastly he is a studio glass artist who, while he does not always use the vessel shape, does not completely stray from it.

The idea of functionality is of course inextricably linked to the history of glass. This has been an obstacle for artists working in glass who want to produce artistic objects but whose works are pegged as production or not artistic if they resemble vessels. This has resulted in what American philosopher Arthur Danto calls devesselization, which is the process by which fine artists using craft materials ignore their histories, and one by which craft artists purposely make non-functional work to distance themselves from that history.[164] According to Canadian art historian Robin Metcalfe:

> A contemporary artist can produce objects in clay or wool, but it is only for the traditional visual arts media that the specific expressive history of the medium is understood as a part of art history. An artist working in clay, for example, who

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[162] Frantz, "This Is Not a Minor Art", 9.
[163] Frantz, "This Is Not a Minor Art", 10.
[164] Arthur C. Danto, "Lamps and Vessels" Some Thoughts on the Critical Language of Glass", *American Ceramics*, 11.4 (1994).

> engages the specific history of clay, particularly the history of the vessel, does so at some peril.[165]

There is a perception that an artist will not be taken seriously if the visual work that they create resembles a vessel or engages with the history of a particular craft material. This is reminiscent of stereotypical differentiations between art and craft: craft as functional and not intellectual, art as non-functional but more critical and academic. However, the advantage of working in a liminal space and being a liminal artist allows for the history of the material, the aims of the artist and the work to come together. The erosion of boundaries is an extremely critical part of liminality because it is within the space *between* boundaries that new genres are created. According to Broadhurst:

> Undecidables are important in a theorization of [the] liminal . . . since they help to explain how identity can never be fully established, how new genres are formed and how unstable these formations are. This is because, in any rigorous analysis of an origin, there are found only 'différance', 'supplement', 'margin', 'trace', and so on.[166]

Susan Broadhurst is referring to Jacques Derrida's theory of "différance". According to Derrida, différance is the unknown space between speech and writing, "beyond the tranquil familiarity which links us to one and the other."[167] The idea of différance is an interesting one in relation to the concept of liminality, because the liminal is precisely an in-between space. What is interesting about différance is that it is continually shifting thus avoiding categorization. Like liminality it is an amorphous and unstructured concept with the potential for constant self-recreation: "différance (with an

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[165] Robin Metcalfe, "Writing Craft: An Interdiscursive Approach", *Exploring Contemporary Craft History, Theory, & Critical Writing* (Toronto: Coach House Books and Harbourfront Centre, 2002) 106-107.
[166] Broadhurst, *Liminal Acts*, 51.
[167] Jacques Derrida, excerpts from "Différance," *A Critical and Cultural Theory Reader*, Anthony Easthope & Kate McGowan (Toronto: University of Toronto Press, 1992) 110.

a) [is] the displaced and equivocal passage of one different thing to another, from one term of an opposition to the other. Thus one could reconsider all the pairs of opposites on which philosophy is constructed." [168] By having created a liminal space for himself and his work, Copping is able to slip between more rigidly defined fields (such as art and craft) to form his own brand of visual material/cultural production.

This is further evidenced by the fact that Brad Copping has found a way to marry the history of functionality that glass possesses through his use of the functional vessel successfully. According to Danto:

> artists . . . might thus suppose that they can achieve art by shrugging off vesselhood – but the vessel, is well, the vessel of so many profoundly human meanings and lends itself to so many profound metaphors that devesselization leaves the object stripped of meaning to the point where it has nothing left to work with but its glassiness.[169]

Besides *Ripple* there are other pieces that Copping makes where he does not omit the vessel form. In his most recent exhibition *Dig for Water* (2005), held at Galerie Elena Lee in Montreal, this is evident in his use of the cylinder form. In his piece entitled *Long Winter's Embrace* from 2005 (fig. 25) it is clear that the cylinder plays an important role in the meaning of the piece. *Long Winter's Embrace* is made up of a house-shape that sits atop a glass cylinder which has a map drawn on its surface. The map represents the landscape of the Canadian Shield, and the countryside in which the artist lives. He has reproduced a topographical map using only his memory and imagination, and has drawn it using enamel.[170]

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[168] Derrida, "Différance," 120.
[169] Arthur C. Danto, "Lamps and Vessels" Some Thoughts on the Critical Language of Glass", *American Ceramics*, 11.4 (1994): 13.
[170] Enamel is a substance made of finely powdered glass that is coloured using metallic oxides, and then suspended in an oily medium for ease of application with a brush. The enamel burns away during the firing

In drawing an imaginary map of his land on the cylinder Copping has *created* place. The map in his work is not a colonial symbol of domination because it is an *imaginary* cartographical rendering of the land around him. Rather than mapping the landscape as a symbolism of his ownership, he is inscribing himself within it, thereby positioning himself further into a liminal space. According to cultural geographer Tim Cresswell, "landscape is an intensely visual idea. In most definitions of landscape the viewer is outside of it. This is the primary way in which it differs from place. Places are very much things to be inside of."[171] Thus, in drawing the invented map Copping is experiencing the landscape from within and without, both as an inhabitant of that place and surveyor of it. The piece becomes both a creation of space and a representation of the landscape as the artist remembers it and believes it exists.

The cylinder now possesses a much deeper meaning: it has become a record of Copping's existence on a particular piece of land and like a photograph, is a type of memory aid, a permanent marker of the artist's mental image of the landscape around him. According to Edward S. Casey, author of *Remembering: a Phenomenological Study*: "it is the stabilizing persistence of place as a container of experiences that contributes so powerfully to its intrinsic memorability."[172] I posit that through the reproduction of a memory map on the glass cylinder, and thereby the creation of a place, *Long Winter's Embrace* has become a container for Copping's memory.

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process in a low-temperature muffle kiln. Brad Copping applied enamel to the whole surface of the cylinder that he made of blown glass. For more on glass techniques see: Corning Museum of Glass, "Glass Glossary", http://www.cmog.org/index.asp?pageId=690#P5 2002-2005, May 3rd, 2005.

[171] Tim Cresswell, *Place: a Short Introduction* (Malden, MA: Blackwell Publishing, 2004) 10.

[172] Edward S. Casey, *Remembering: a Phenomenological Study* (Bloomington: Indiana University Press, 1987) 186-187.

Furthermore, the map reinforces the theme of private thoughts. As has already been explained, the map is not an accurate map but an imaginary one; it is a representation of what the artist thinks he would see were he placed above the landscape around his home. This was a conscious choice, because for the artist, a map does not only represent accuracy, but also guidance: "maps tend to make you feel comfortable: you know where you are, you feel safe."[173]

The map also supports the connection to place and each other that is a running theme in Copping's work. Apart from the fact that maps provide direction and thus comfort, they also provide a way in which to connect oneself to the landscape. Maps are, according to bioregionalist Vincent McGinnis, "a means to extend one's identification with the ecology of place."[174] Knowing a place intimately - its nooks and crannies, paths and trails - is a way to inscribe oneself within that space. Being familiar enough with a place to be able to *draw* a map of it, is a demonstration of the belonging that Copping feels to the land around him. According to Cresswell:

> When many time-space routines are combined within a particular location a 'place-ballet' emerges which generates . . . a strong sense of place. The mobilities of bodies combine in space and time to produce an existential insideness – a feeling of belonging within the rhythm of life in place.[175]

Thus, *Long Winter's Embrace* becomes all the more interesting. It is fascinating how the reproduction of the land that is on the cylinder is suspended between truth and fantasy. That is, it is a representation of a site that actually exists; and while it has been drawn

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[173] Dorota Kozinska, "Glass in a Class of its Own", *The Gazette*, Saturday, May 15, 1999, J2

[174] Michael Vincent McGinnis, "The Bioregional Quest for Community," in *Landscape Journal* 19.1/2 (2000): 86.

[175] Cresswell, *Place: a Short Introduction*, 34. The term "place-ballet" was coined by geographer David Seamon. For more on this see: *The Human Experience of Space and Place*, Anne Buttimer, David Seamon eds. (New York: St-Martin's Press, 1980).

from memory, it is based in the lived reality of Copping and on the real landscape that he is surrounded by. Yet at the same time, it is imaginary, it is a map that would not fulfill its role in leading people to the right place, it is simultaneously a map and not a map. Moreover, the invented map places the viewers of the work, together with the artist, in a liminal space somewhere between the real and the imagined, while at the same moment connecting them to Copping, who lives in the landscape that they are looking at. Therefore, the artist is not only working in a liminal space between art and craft, he is also, through his oeuvre, *creating* a liminal space between memory and reality.

Another earlier cylindrical piece entitled *Raindays* (2001) (fig. 26) is a clear example of this idea. The piece merges not only functionality with the act of recording and remembering, it also merges art and the landscape. The sculpture is a clear cylinder, reminiscent of a measuring cup, with measurements engraved on it from top to bottom. Inside the container stands a lone glass feather and the whole construction sits on a brass base. The work was created to record the rainfall that took place during a twenty-four hour period. What is more, the cylinder is not sealed but has an opening at the top which reinforces its functionality as a measuring vessel:

> This piece was made thinking about memory and time. Each marking on the side of the tube indicates the amount of precipitation that fell during a 24hr period. The bottom is Jan 1/00 and the top is Dec 31/99. The scratching on the inside of the tube is like the rain falling and it gets hard to see the farther into the past you go. The glass feather indicates a moment/event that occurred in the past.[176]

Like the obscure accuracy of the map, the measures that have been engraved on the inside of this vessel are not exact; it is as though how much rain actually fell during that day and night serves more as a marker, a souvenir of that particular period of time.

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[176] Brad Copping, Letter to Galerie Elena Lee, 2001, 2-3.

Copping, through this work, again brings up issues of memory and the contrast between what is real and what is remembered, plunging the viewer into a liminal space between reality and memory. By once again creating a marker for a particular place and the events that take place therein, in this case during a very specific time period, he intertwines memory with place, creating not only that place but also the memories of that space. According to Cresswell:

> Place and memory are, it seems, inevitably intertwined. Memory appears to be a personal thing – we remember some things and forget others . . . some memories are allowed to fade – are not given any kind of support . . . other memories are promoted as standing for this or that. One of the primary ways in which memories are constituted is through the production of places . . . the very materiality of a place means that memory is not abandoned to the vagaries of mental processes and is instead inscribed in the landscape.[177]

Therefore, memories help to create place but because memory is, as Cresswell points out, personal, place is a constantly changing concept. According to geographer Allan Pred, place is "what takes place ceaselessly, what contributes to history in a specific context through the creation and utilization of a physical setting."[178]

In Copping's work place is constantly being formed and reformed through imaginary maps and memory. However, it is also being made permanent through the artist simultaneously creating permanent markers of certain events, such as the amount of rainfall that took place within a twenty-four hour period. Place can indeed be permanent. An architect can, to a certain extent, influence the way that her space is utilized by creating solid structures and paths for people to use. This lends a space, whether it is a

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[177] Cresswell, *Place: a Short Introduction*, 85.

[178] Allan Pred, "Place as Historically Contingent Process: Structuration and the Time Geography of Becoming Places", *Annals of the Association of American Geographers*, 74:2 (1984): 279. This article uses as its theoretical framework the concept of structuration. Structuration is primarily linked to British sociologist Anthony Giddens. For more information on this theory see: Anthony Giddens, *Central Problems in Social Theory: Action, Structure and Contradiction in Social Analysis* (London: Macmillan Press, 1979) and John Parker, *Structuration* (Philadelphia: Open University, 2000).

courtyard or a building, a certain permanence and solidity - like the glass cylinders that become the permanent markers of a place and the memory and events that happen within that area. However, the idea of a stable space does not take into consideration human agency; an architect may build a path in her courtyard, but people will inevitably walk on the lawn, thus creating other paths and a sign of the recreation of space through use.[179] Therefore, the pieces, through their simultaneous ability to be imaginary and permanent do not only straddle ideas of functionality and art, they also engage with dualities such as permanence and impermanence.

The subject matter that Copping engages with can also be read as liminal. Brad Copping deals with issues of place and how humans interact with the familiar places around them. In his exhibition entitled *Dig for Water* (2005) Copping explores themes of connectedness and how water, more specifically wells, can be the center of communities, even the creators of communities. The theme of connection has been a constant in his work for years. However, he does not only explore the point of contact or that which roots us to a place; rather, the connections seem to be more ethereal, fragile, and changeable. In his piece entitled *Diverge and Return* (1999) (fig. 27), Copping has glazed two pieces of plywood red and green and shaped them into canoe-like half-moon shapes and placed them on either end of a slab of carved white glass. The sculpture is a good example of how deftly the artist marries different materials together: "there's a dialogue between the two materials that is intrinsic in Copping's somewhat abstract works."[180] The various materials that are joined together to interact with each other to

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[179] Cresswell, *Place: a Short Introduction*, 34-36.
[180] Kozinska, "Glass in a Class of its Own", *The Gazette*, Saturday, May 15, 1999, J2

convey deep-rooted ideas is a good metaphor for the messages of unity that the artist endeavours to share with his public.

The two pieces of wood in *Diverge and Return* are connected but they cannot touch, they go in the same direction but each is individual and independent, as is demonstrated through the different colouring that the artist has assigned to each. The glass that has been placed in-between the duo is reminiscent of a vast space that could represent water, ice or a rocky surface. When imagined within a natural landscape, the two plywood carvings are linked, through water, land, and journeying. Nevertheless, the connection is unseen and does not cause the two canoe-like shapes to remain static; in fact, the title of the piece, *Diverge and Return*, implies that while the two return, they must firstly diverge from each other and from all things familiar.

It is during this divergence that they hover within a liminal space. The same can be said of one of the artist's installations, *Untitled* (*Black Canoes*) from 2003 (fig. 28). The installation consists of two wooden canoes mounted side by side on the wall; each canoe is filled with spherical glass shapes. The canoes represent journeying, and because Copping has seen fit to make them representative of real canoes, it almost feels as though you could set them on water and watch them float away. However, they are mounted onto a wall vertically and as a result their journey is in a perpetual state of postponement:

> Their interiors [are] filled with empty organically shaped clear bubbles. These amorphic forms [are] being taken on a journey but the journey [is] in an arrested state due to the canoes being vertically anchored to the wall, parallel to each other. There [is] an invisible connection between them that [ensures] that they neither touch, nor [pull] away.[181]

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[181] Carolyn Prowse-Fainmel, "tombolo: An Exhibition by Brad Copping", *Ontario Craft*, Summer (2004):14.

Much like *Diverge and Return* they have been arranged to face the same direction and are both filled with the same organic shapes. Yet they do not touch and could clearly be considered individual and independent entities except that their function as canoes, as modes of transportation, has been stripped away, leaving only memories of past journeys and fantasies of future ones. At the same time, they are visually connected through their similar appearances and actions. Once again, Copping's pieces fall within the area of liminality because the liminal is a space that resides at the periphery of the mainstream, it is indicative of a threshold which alludes to entrances and being on the verge of several new things at once. It is a transitional state.[182] According to Victor Turner: "liminality can perhaps be described as a . . . striving after new forms and structure."[183] Any routine meanings and roles that would normally be applied to canoes cannot be applied to these two in Copping's piece. Not only are they vertically mounted to a wall, they are already filled with objects, and even if they had been empty, they are too small for a full-grown person to actually use; they have been stripped of their function even though they still look functional. The journey that is highlighted by the lack of actual practicality further reinforces the liminal space in which the *Canoes* reside. Similarly, in *Diverge and Return*, it is the voyage that is at the fore, the voyage that is the time between leaving home and going back home, before coming full circle and perhaps returning transformed: "during the intervening 'liminal' period, the characteristics of the ritual subject . . . are

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[182] Victor Turner, "Are There Universals of Performance in Myth, Ritual and Drama?", *By Means of Performance: Intercultural Studies of Theatre and Ritual* (Cambridge: Cambridge University Press, 1990) 11-12.
[183] Turner, "Are There Universals of Performance?", 12.

ambiguous; he passes through a cultural realm that has few or none of the attributes of the past or coming state."[184]

Another interesting and critical aspect of liminal spaces is that because they exist on the edge of mainstream society they do not have to follow proscribed rules and regulations; when in a liminal area there are no guidelines. "Other traits that are central to the liminal are indeterminacy, fragmentations, a loss of the auratic and the collapse of the hierarchical distinction between high and mass/popular culture."[185] The fact that hierarchies, normally present in mass and/or popular culture, break down is obviously advantageous to artists working in a liminal space as Brad Copping does. He can technically be considered a mixed-media artist because he works with and mixes different materials in his work; yet he has more often than not been classified as a craft artist because he works with craft materials, such as wood, metal, paper, and always glass.

For an artist creating and working within a liminal space, distinctions do not exist: "in the interim of 'liminality', the possibility exists of standing aside not only from one's own social position but from all social positions and of formulating a potentially unlimited series of alternative social arrangements."[186] Thus, there are several possibilities for fields and concepts to crossover and merge into one another. From an art historical point of view this is quite an advantage. An artist who is working within the hazy – (or non-existent) - framework of liminality does not have to struggle with labels and limitations. Rather, the space is one in which anything is possible, and where the possibility for unions and hybridization exists. I believe that the union of art and function and art and craft that is apparent in Brad Copping's work is possible and successful

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[184] Turner, *Ritual Process*, 94-95.
[185] Broadhurst, *Liminal Acts,* 13.
[186] Turner, *Dramas, Fields, and Metaphors*, 13-14.

because he is working within a liminal space. Like his work, he defies classification into traditionally defined categories. Categorization is more often than not a limitation, and in Copping's case, to be considered a craft artist because he works with craft materials, or a mixed-media artist because he employs several different media is more than anything, confining. Within the space of liminality he has not only an open space in which his work can be conceived of and received freely for what it is, he can also be an artist and a craftsman, without one precluding the other.

Conclusion

My aim in this thesis has been to bring to the fore a different way of looking at and discussing art works made of glass. I chose to discuss the work of Kevin Lockau, Susan Edgerley, and Brad Copping because I believe that they all have the ability to manipulate glass in varying ways that add value and a new dimension to the art and craft worlds.

It was important for me not to analyze the works of these artists within the dichotomous debate of art versus craft. It is my belief that both fields are different but equally important. However, to have discussed the works in this thesis within the framework of either realms, would have, I felt, prevented me from discussing the rich unions found within the artists' repertoires. The wealth of these artists' oeuvres does not lie in whether or not they can be considered fine art objects or craft objects, but rather that they move beyond the realms of art and craft and defy categorization.

I chose to examine the work of these three diverse artists to show not only how versatile glass as an artistic material can be, but also to demonstrate how an artist can not only work within a liminal space, but also *create* one. Through their subject matter, themes, ideas, and participation in both the art and craft worlds, Lockau, Edgerley, and Copping are producing a new space within the art world and opening up countless possibilities for other artists who learn and borrow from different traditions. By working within a liminal space in which there is an absence of rigid limitations, the discourse surrounding the work of these three artists is enriched by the opportunity to discuss it outside the framework of strictly defined fields.

This breaching of spaces and fields, while successfully attained by Lockau, Edgerley, and Copping is unfortunately not often reflected in the exhibition spaces available to them. While they are all part of museum collections, such as those of the Montreal Museum of Fine Arts and the Canadian Clay and Glass Gallery, their work is always labeled craft. At the Montreal Museum of Fine Arts they are all shown in the Decorative Arts department, and the Canadian Clay and Glass Gallery is an institution that specializes in clay and glass thereby limiting them to the craft field. Commercial galleries, another important venue for these artists, again specialize in either glass alone or solely traditional craft mediums; and, while the mandate of many galleries is not to make a distinction between the two fields, the fact that they specialize in specific materials undermines this. What this phenomenon strongly suggests is that a distinction between art and craft is still made within the art world. Indeed, because Lockau, Edgerley, and Copping all work with glass they are classified as craft artists.

The liminal space is an in-between space that is an amorphous, indefinable area, not so peripheral as to be a radical departure from the mainstream, but far enough removed from it that it is able to offer constantly shifting boundaries that are permeable instead of fixed[187]. In creating such a space for themselves, Lockau, Edgerley, and Copping successfully cross borders between art and craft and merge the two traditions in their repertoires. Because a liminal space is so nebulous, labels and categorizations are, like boundaries, constantly moving and being redefined. Unfortunately, the liminality created by these artists has not yet affected the exhibition spaces of the art world.[188]

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[187] Susan Broadhurst, *Liminal Acts: A Critical Overview of Contemporary Performance and Theory* (London and New York: Cassell, 1999) 51.

[188] The works of these three artists are exhibited regularly at Galerie Elena Lee, 1460 Sherbrooke. The Montreal Museum of Fine Arts also houses works by all three. As well, Edgerley's work can be seen at the

Yet it is a redefinition of space that Lockau, Edgerley, and Copping are creating. In their work, craft and art do not lose their meanings, but gain new dimensions because they borrow from each other; it offers a space in which the two fields of art and craft are opened to new techniques, ideas, formats, materials, and meanings. An important characteristic of the liminal is the possibility for the formation of new hybridized structures[189]. What this option affords artists who are generating a liminal space is not only the creation of a new space from which to work, but also a new space from which to understand and discuss their oeuvres. Therefore the liminal does not spell the end of art or craft; rather, it augurs the birth of a new branch of the arts which can grow out of the two fields. Hence, liminality affords glass the opportunity not only to be functional and decorative but also artistic; it enables the glass artist to be not only a craftsperson but an artist as well.

The three artists themselves are hard to categorize. While their own personal ideas of what they should be called are ambiguous, because they work with glass they have all been placed within the category of craft and labeled craftspeople. However, through their engagement with other materials, techniques, scales, ideas, and concepts, they can also all be considered part of the art world. What this thesis has shown, is that within a liminal space, objects and fields (art and craft) are not the only things to take on an ambiguity, but also the people working therein.

While these three artists have chosen glass as their main material, they are all mixed media artists who have mastered wood, paper, stone, and metal. As was seen in

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Centre des métiers d'arts du Québec. The Canadian Clay and Glass Gallery in Waterloo, Ontario exhibits the work of Lockau, Edgerley, and Copping.

[189] Susan Broadhurst, *Liminal Acts: A Critical Overview of Contemporary Performance and Theory* (London and New York: Cassell, 1999) 176.

Kevin Lockau's oeuvre, glass, when coupled with another material, can create a dialogue not only between materials and techniques, but also between issues that deal with race, ethnicity, and gender. Through his work, he also suggests to his viewers a different way of existing, the coyote Trickster heads being, for the artist, a symbol of alter egos. The glass that Kevin Lockau casts retains an earthy texture - it is there not to be highlighted but to help convey the artist's themes and ideas. In Lockau's hands glass is taken into a realm of the grotesque and the bodily – no easy feat for an artist working with a material so deeply rooted in the discourse of the decorative.

Like Lockau, Susan Edgerley also sand-casts glass. However, while the two artists' techniques are the same, the work is not. Edgerley's large glass wall installations often include copper, paper, and wood. Through the use of not only different materials, but also different techniques, such as blowing, flame-working, and using glass frit, Edgerley creates a unique artistic language that deals with the cycles of growth and death found in nature, different aspects of the concept of beauty, and community. Because of the virtually endless ability of glass to take on any shape and form, it has, for Edgerley, become a metaphor for life, the tensions between strength and fragility inherent in the material being a fitting way to express those ideas. Edgerley's work, in dealing with abstract concepts such as death, rebirth, and beauty, and by exploring the emotions that these concepts cause, fuses the visceral and sensual with the intellectual.

Copping, like Edgerley, also deals with themes of community. In his work, the idea of finding a far-reaching common factor between many communities can be seen through his symbolic use of water, which becomes the creator of communities, and his reference to functional objects, which he suspends in a space between function and non-

function. In Copping's work functional objects have a much deeper meaning, vessels taking on the role of not only containers for tangible items but also for memories, imagination, and events. Copping's use of signs such as the home and imaginary maps, creates liminal places that hang in a space between the real and the imagined.

What the three artists in this thesis have each, in their own way, shown is how multi-faceted glass can be and how it too can be considered within a liminal framework. With its history as a decorative, utilitarian, and factory-produced material, glass has had a hard time breaking into a more artistic scene. Artists who choose to work with glass have to overcome many preconceptions that are not only embedded within the craft world, but also within glass itself. As demonstrated by Arthur C. Danto, glass is a seductive material, its qualities of translucency, smoothness, and ability to catch the light often dominate and become the subject of the work of many glass artists.

This is not the case with Lockau, Edgerley, or Copping, who are able to respect the history of glass while simultaneously molding it to convey to others their examinations of the world around them. In doing so, they open the art and craft worlds as well as the art-viewing public to a new artistic discourse. Ridding art historical discussions and analyses of labels and categorizations, not only opens the way for artists to work more freely, but for art historians and critics to look at the works in more varied ways. Every artist, regardless of what material they choose to work with, deserves this freedom.

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Appendix I

This appendix briefly explains some of the techniques mentioned in the chapters of the thesis. For more detailed information on glass techniques see the Corning Museum of Glass website at: www.cmog.org or the following books:

Battie, David and Cottle Simon, eds. *Sotheby's Concise Encyclopaedia of Glass*. London: Conrad Octopus, Ltd., 1993.

Schmid, Edward. T. *Advanced Glass Working Techniques*. Bellingham, WA: Glass Mountain Press, 1997.

Sand-casting: consists of a technique in which a mold is used to form glass into a desired shape. The mold contains sand when the molten glass is poured into it. This usually results in the glass having a grainy rough texture.

Flame-work: consists of forming and shaping glass rods and tubes through the use of a torch. When the flame heats the glass it becomes soft and malleable.

Glass frit: pieces of crushed glass that can be fused together into a desired shape through the use of a mold and heating processes.

Glass blowing: consists of forming glass through the use of a blowpipe. Thus, a mass of molten glass is gathered on the end of the blowpipe and the glass artist then blows into the pipe expanding the glass mass. The mass can then be shaped through the use of tools, molds, swinging it and rolling it. The mass can then be reheated and further expanded through more blowing.

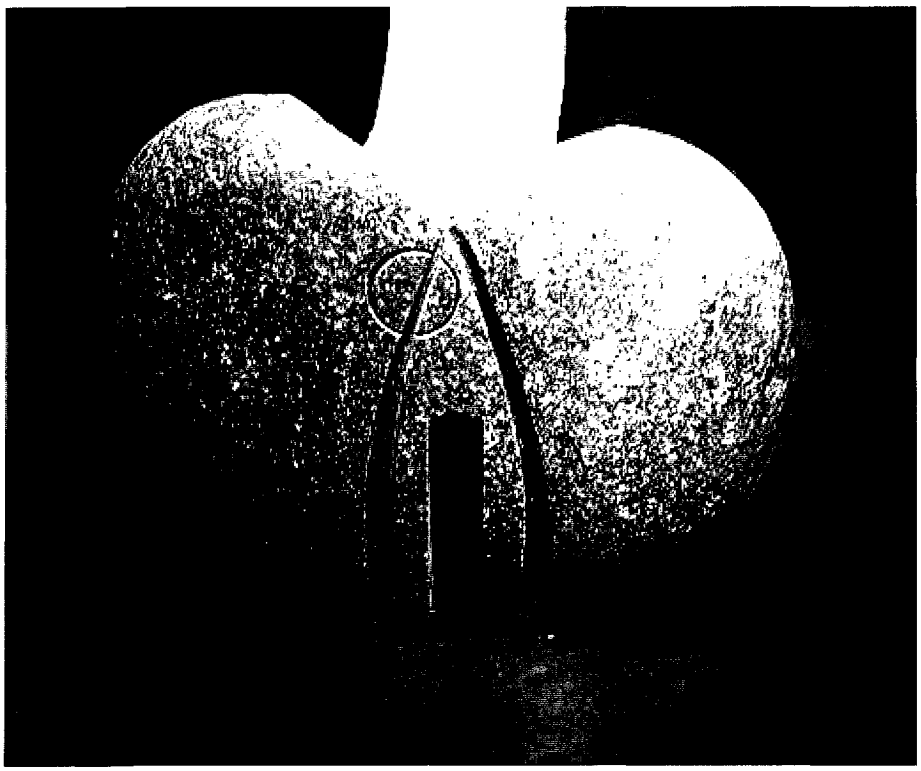

Fig.1, example of Incisions
Kevin Lockau
Detail of *Birthplace/Mark* , 2003
Sand-cast glass, granite
16"x10"x4"

Fig. 2 *Creation II,* 2003
Kevin Lockau
Sand-cast glass, granite
21"x 9"x 4.5"

Fig. 3 *Birthplace/Mark*, 2003
Kevin Lockau
Sand-cast glass, granite
16"x10"x 4"

Fig. 4 Detail of carved "x"
Kevin Lockau
Birthplace/Mark, 2003
Sand-cast glass, granite
16"x10"x 4

Fig. 5 Detail of cast map
Kevin Lockau
Birthplace/Mark, 2003
Sand-cast glass, granite
16"x10"x 4

Fig. 6
Thomas Gainsborough, *Mr. and Mrs. Andrews*, c.1750.
Oil on canvas
69.8 x 119.4 cm
The National Gallery, London, England

Fig. 7 detail of carved face
Kevin Lockau
Creation II, 2003
Sand-cast glass, granite
21"x 9"x 4.5"

Fig. 8 Detail of head (and ears)
Kevin Lockau
Birthplace/Mark, 2003
Sand-cast glass, granite
16"x10"x 4

Fig. 9 *Pod* from the Scarecrow Series, 1994
Susan Edgerley
kiln-worked glass, steel, handmade paper
215 cm x 93 cm x 40 cm

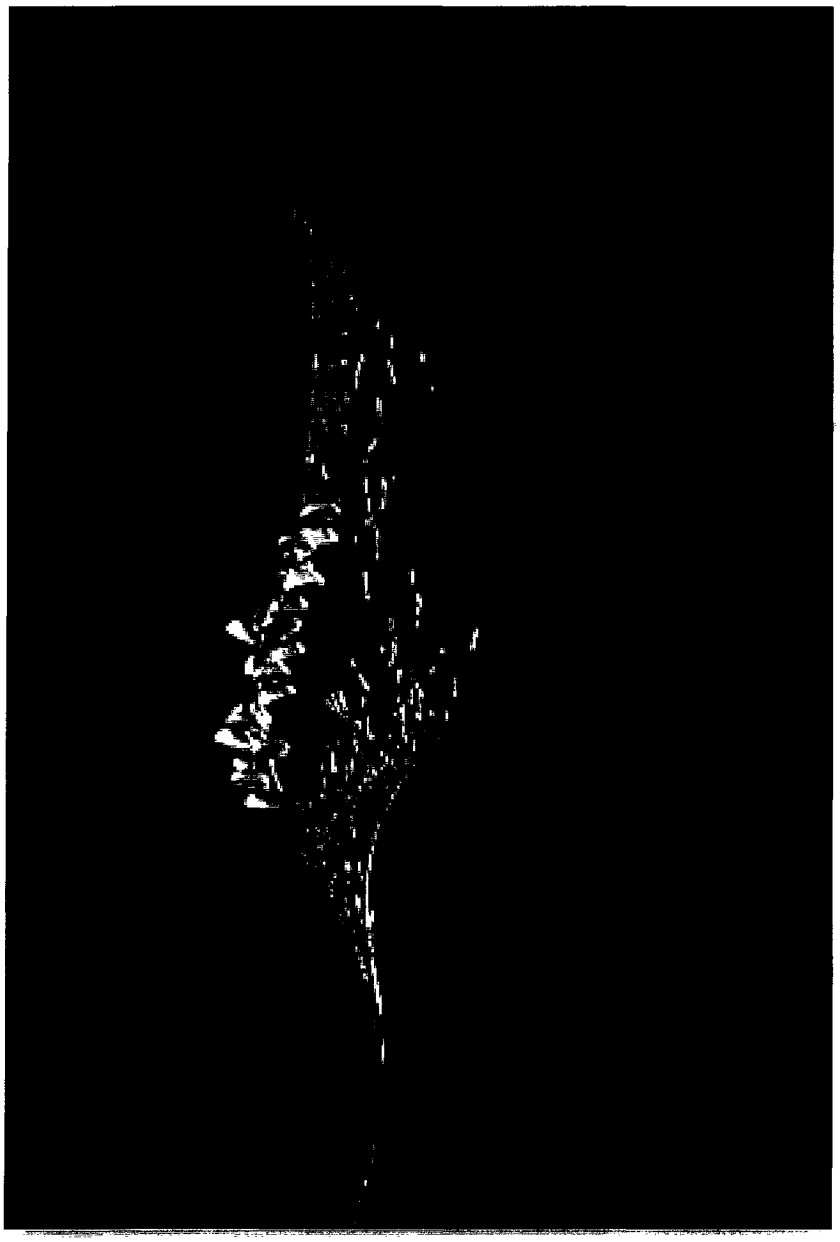

Fig.10 *Core* from Seed Sowers Series, 1994
Susan Edgerley
sand-cast glass, copper, waxed cotton
175 cm x 42 cm x 20 cm

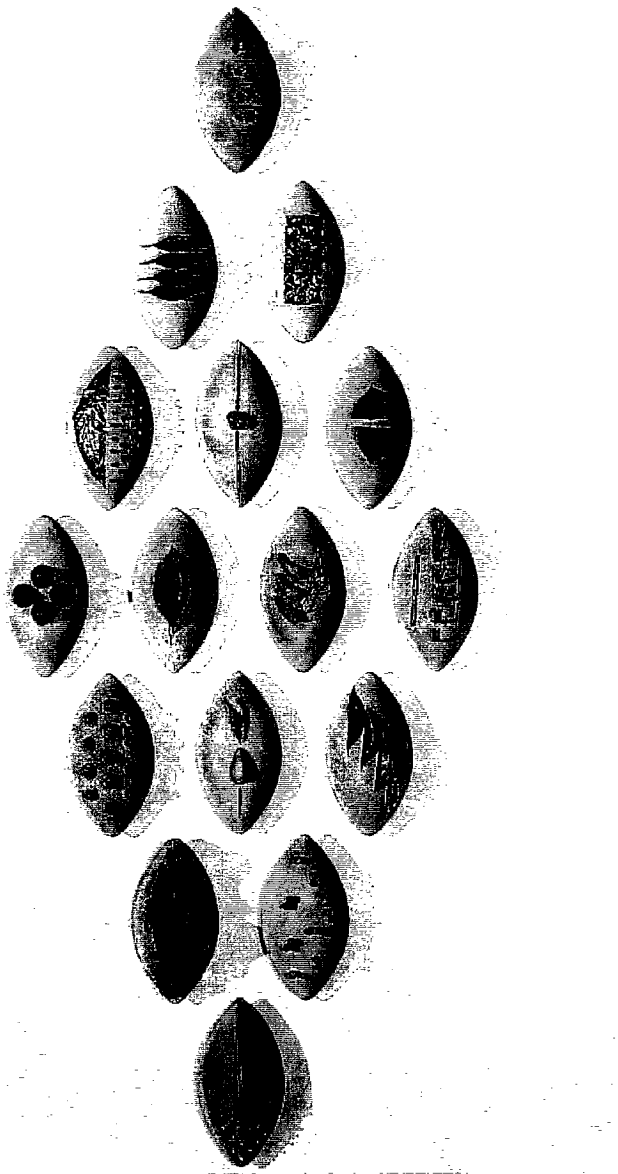

Fig. 11 *From the One VI*, 2001
Susan Edgerley
Wall installation, sand-cast glass, copper, wood
203 x 89 x 13 cm

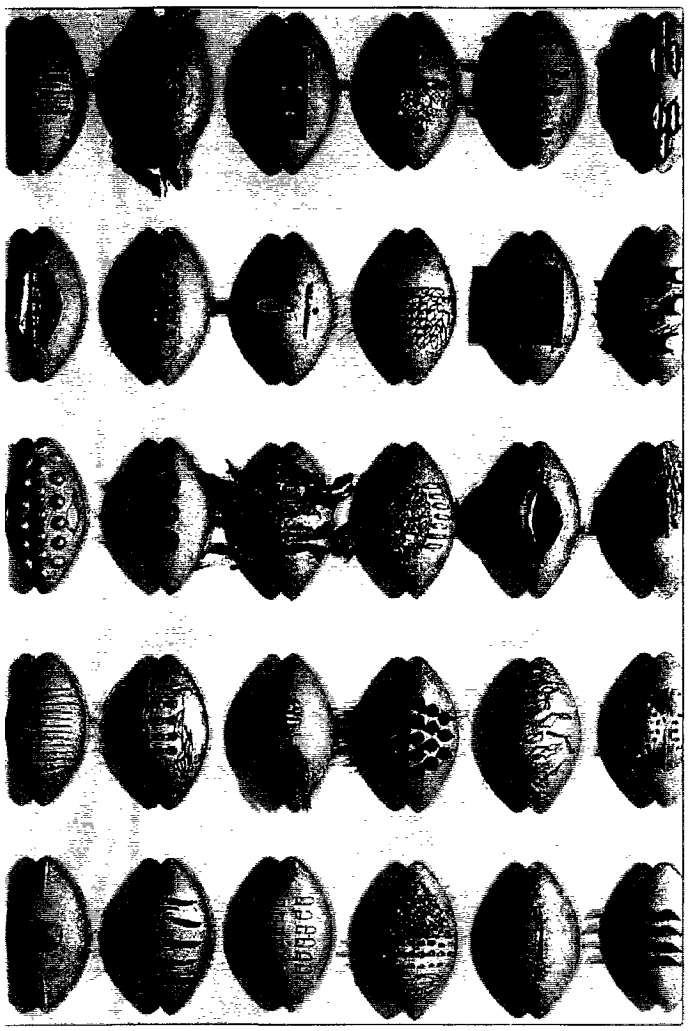

Fig. 12 *From the One*, 2001
Susan Edgerley
Wall installation, sand-cast glass, copper, wood
30.5 x 15 x 13 cm / element

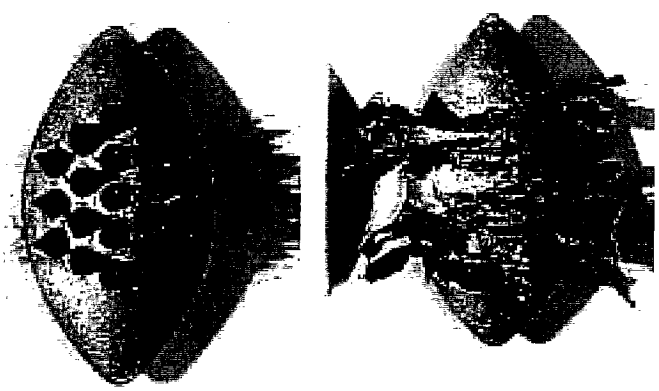

Fig. 13 and 14 Details *From the One*
Susan Edgerley

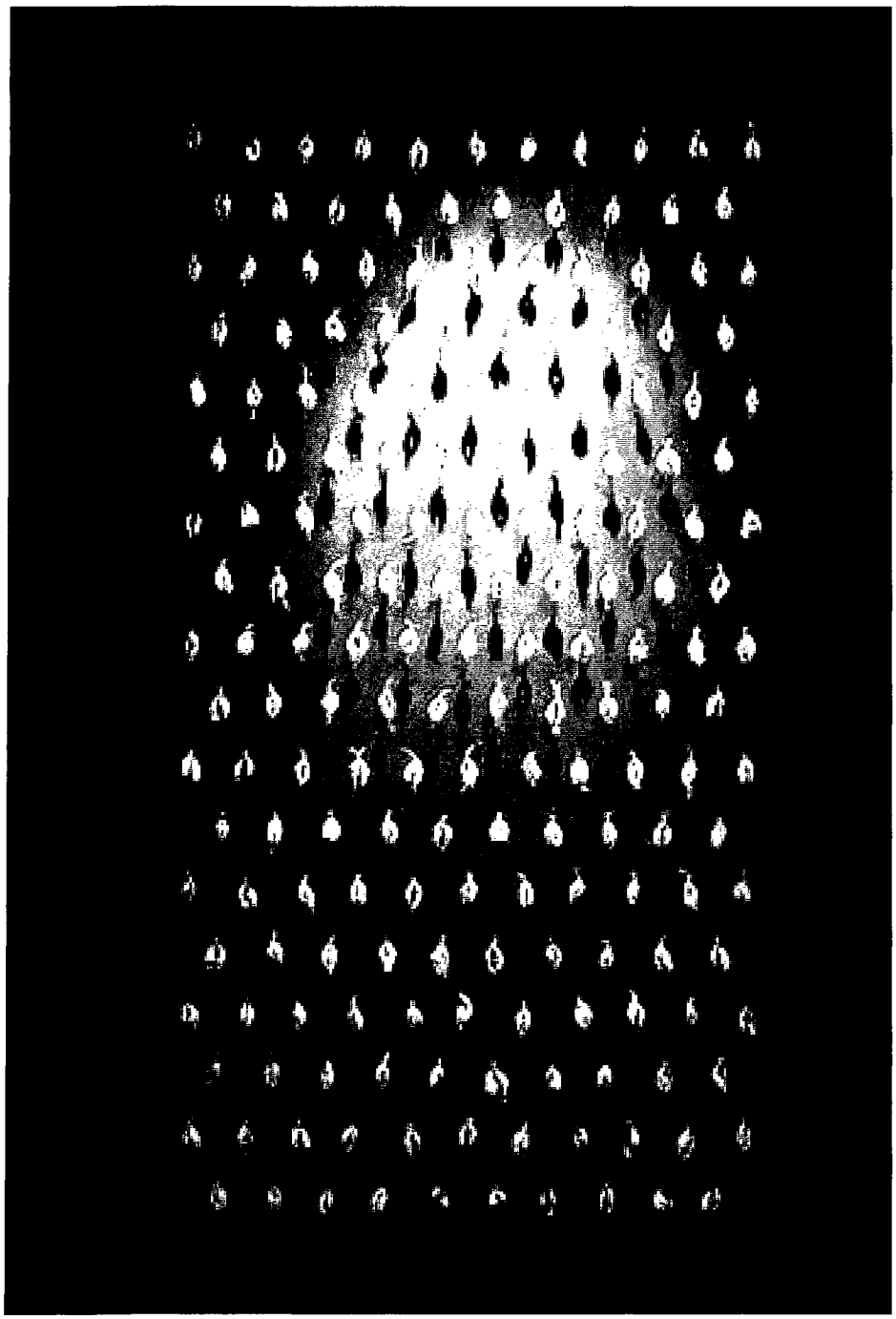

Fig. 15 *Métamorphoses,* 2001
Susan Edgerley
Wall installation, paper, flame-worked glass, metal
223 x 129 x 15 cm

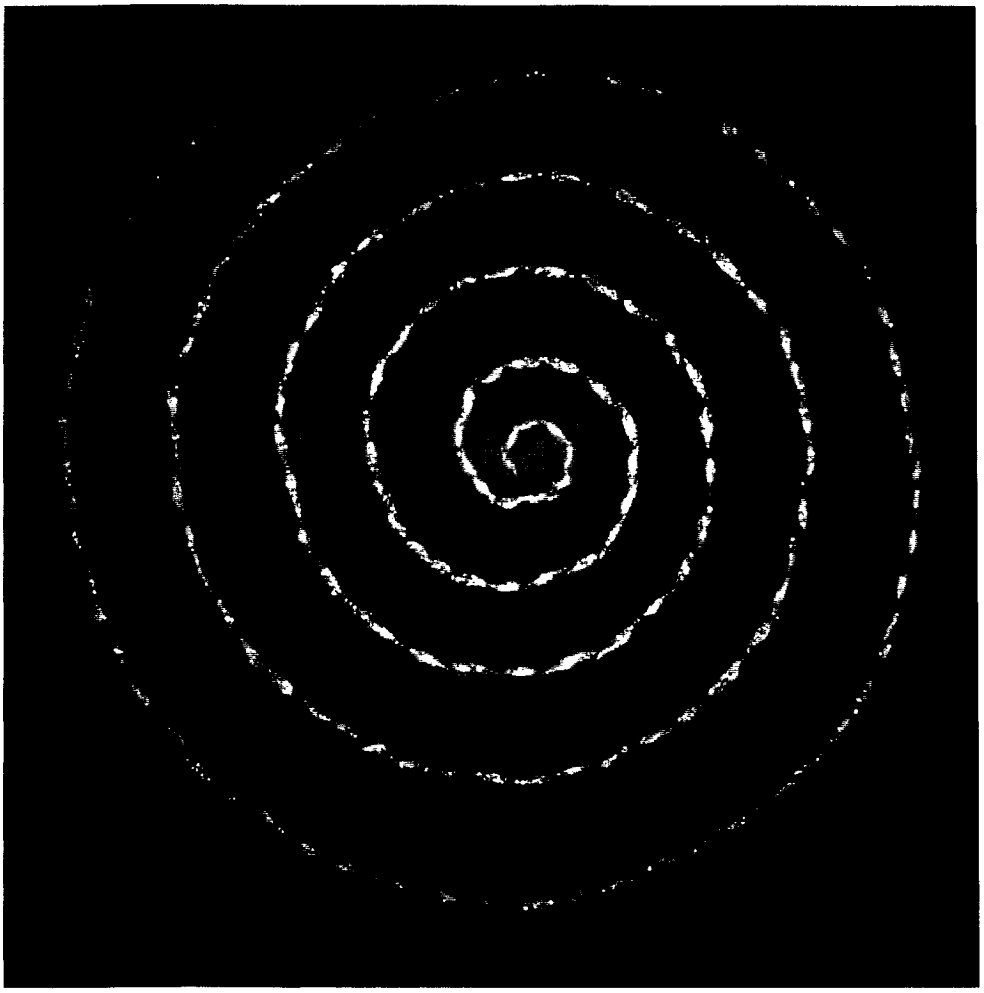

Fig. 16 *Vau*, 2000
Susan Edgerley
Wall installation, flame-worked glass, paper, metal
213 x 213 x 10 cm

Fig. 17 Detail *Vau*, Susan Edgerley

Fig.18 *Les Berceuses*, 1984
Susan Edgerley
Kiln-worked glass, sandblasted, wire, and water
66 x 30 x 36 cm

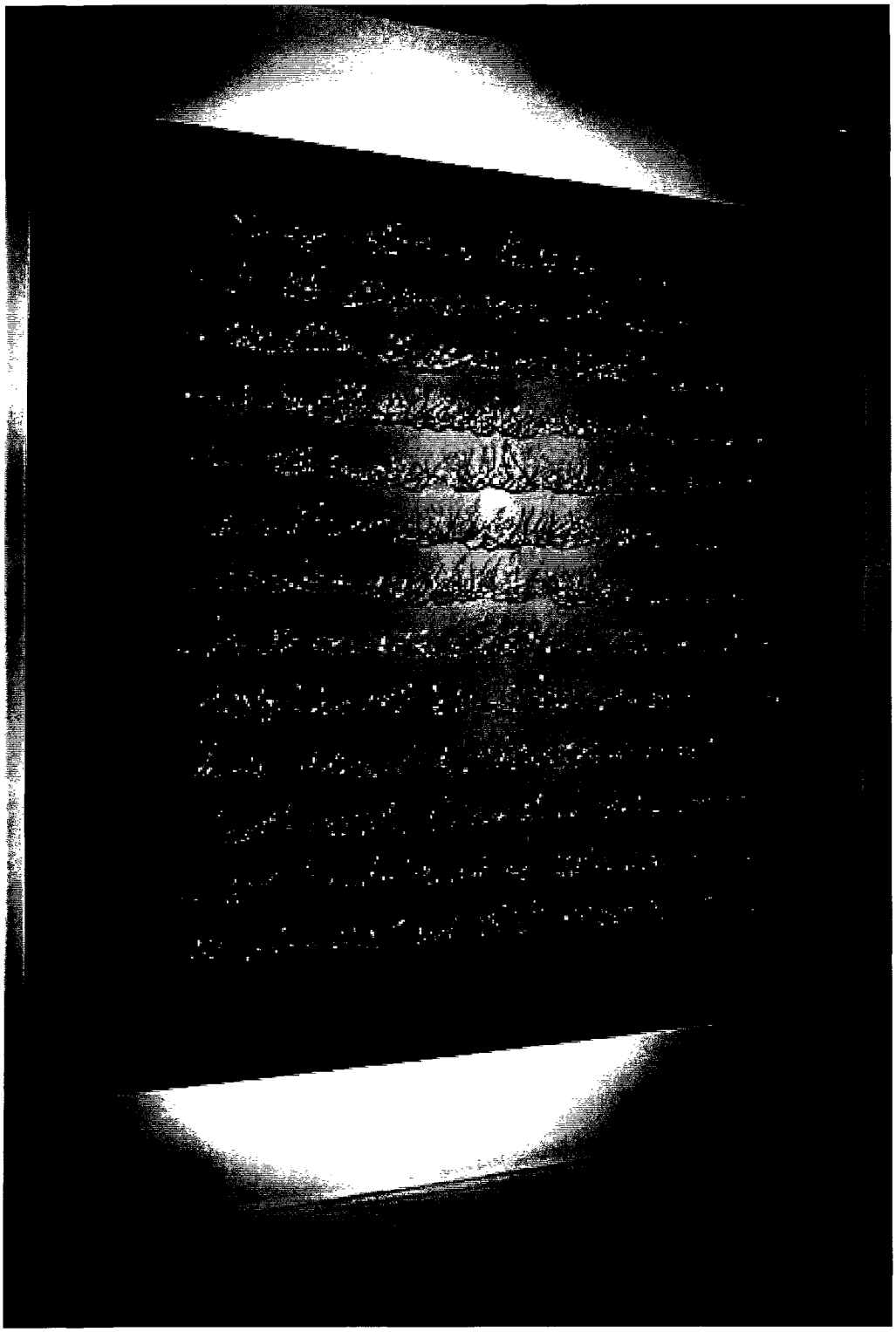

Fig. 19 *I Hear Your Whisper*, 2003
Susan Edgerley
Wall installation, flame-worked glass, metal
196 x 178 x 13 cm

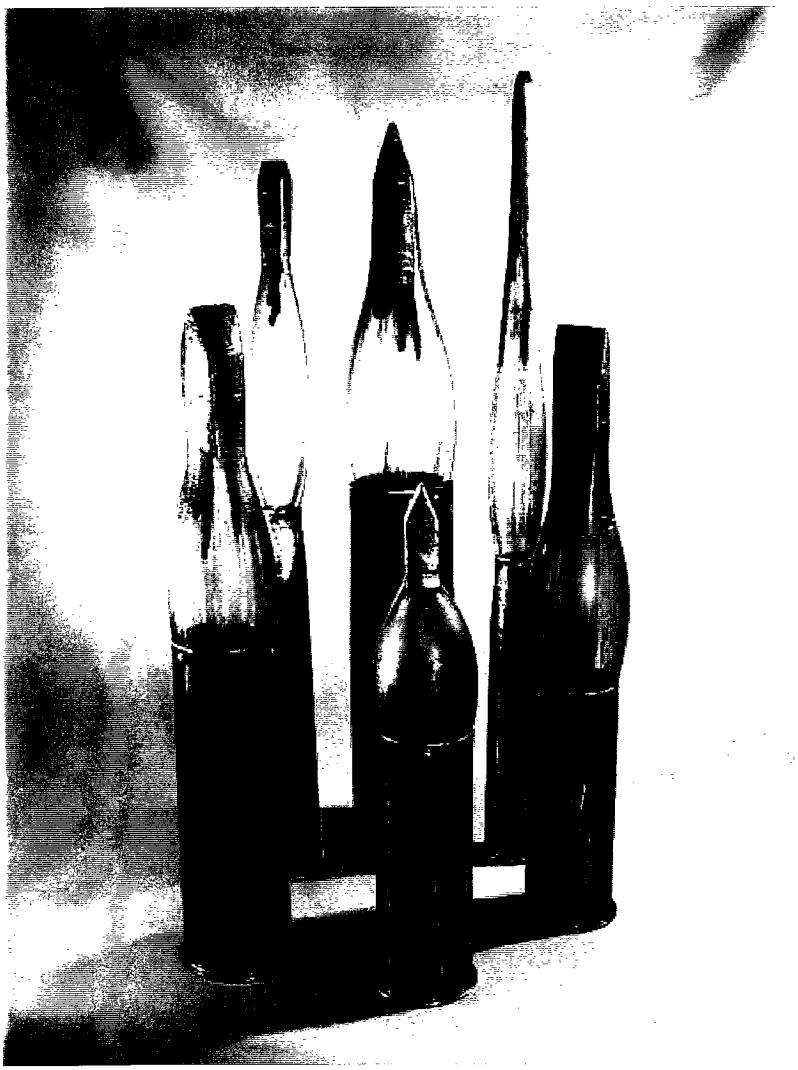

Fig. 20 *Munitions*, 2003
Brad Copping
Blown, carved and enamelled glass, hot-worked glass, brass shell casings, oil stain
75.5 cm x 32 cm x32cm

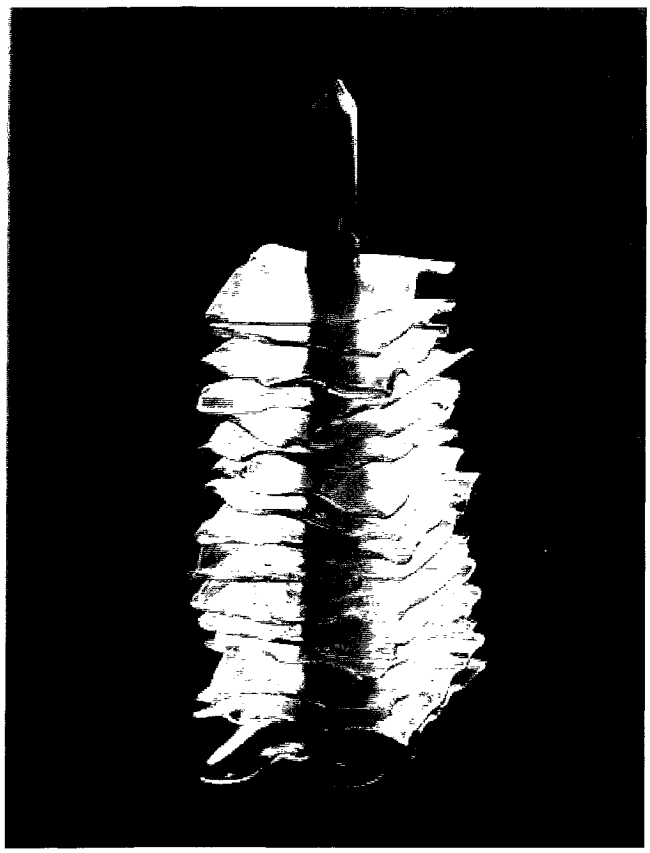

Fig. 21 *Digging for Water*, 2004
Brad Copping
Blown, carved, enamelled glass, oil stain
42.5 cm x 14 cm x 16 cm

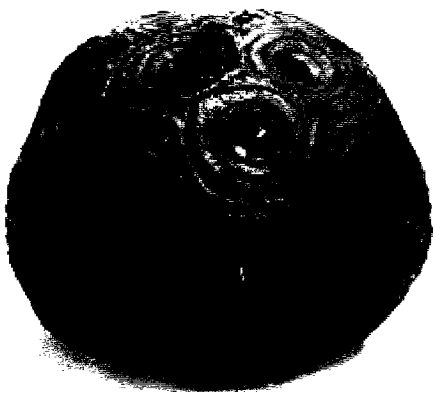

Fig. 22 *Wellstone*, 2005
Brad Copping
Glass, paper, polyurethane
43.5 x 51 x 43 cm

Fig. 23 *Ripple*, 2004
Brad Copping
Blown glass
12.5 685 x 30.5 cm

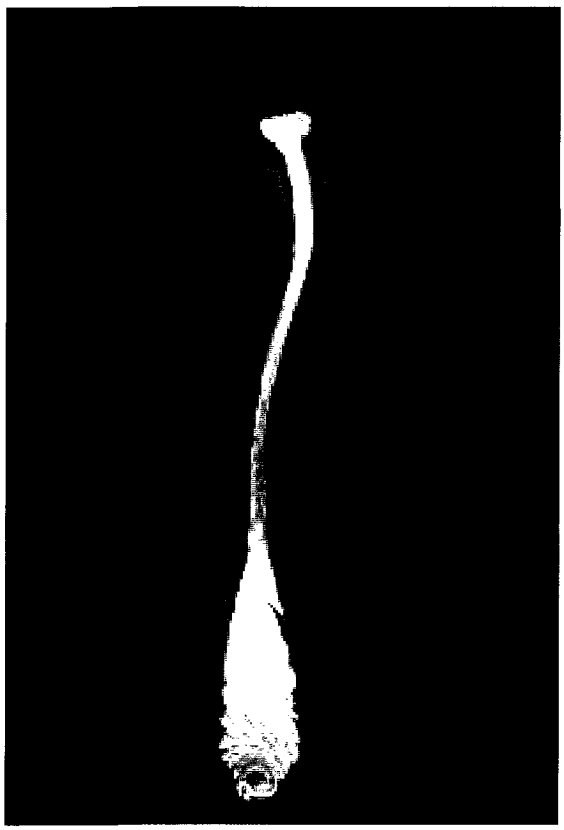

Fig. 24 *Flow*, 2003
Brad Copping
Wall installation, hot-worked and cast glass, carved, sand and acid etched glass,
142 cm x 16.5 cm x 10cm

Fig. 25 *Long Winter's Embrace,* 2004
Brad Copping
Blown and hot worked glass, carved, enamelled, oil stain, wood
45.5 cm x 17.75 cm x 17.75 cm

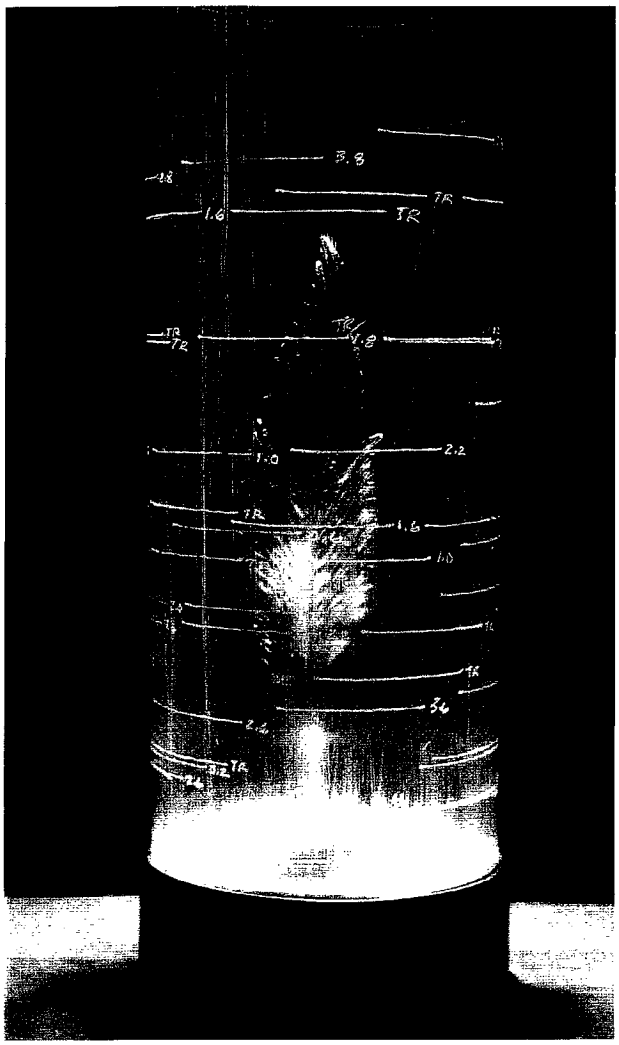

Fig. 26 *Raindays,* 2001
Brad Copping
Hot-worked and carved glass, glass tubing, wood, metal leaf, brass
124 x 12 x 2 cm

Fig. 27 *Diverge and Return,* 1999
Brad Copping
Glass, wood, paint
36 x 109 x 28 cm

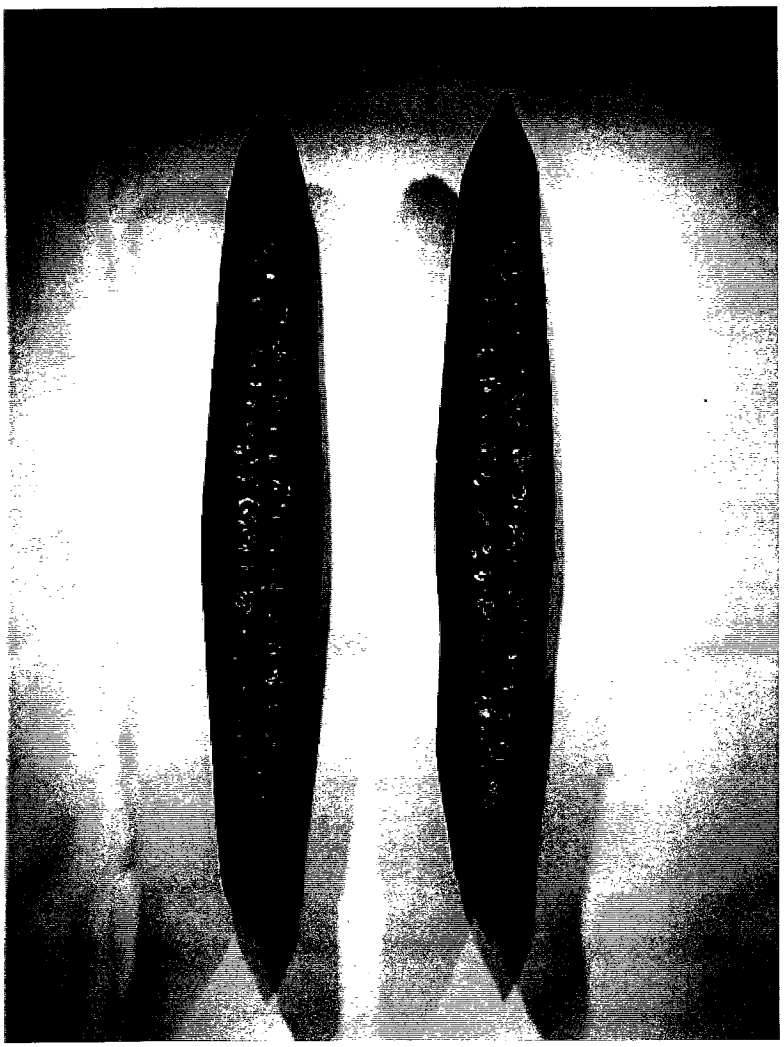

Fig. 28 *Black Canoe Untitled (Black Canoe)*, 2003
Brad Copping
Wall installation, glass, wood
1.75 metres (long)