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Duality and the Parallel Lives

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts
at Virginia Commonwealth University.

by

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Abstract

DUALITY AND THE PARALLEL LIVES

By Hiromi Takizawa, MFA

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts
at Virginia Commonwealth University.

Virginia Commonwealth University, 2010.

Major Director: Jack Wax
Professor, Department of Craft/Material Studies

My engagement with making is a metaphor that contains the interior landscapes of my mind. I continue to explore it by comparing and contrasting exterior and interior, investigating surface and depth, covering and exposing, and taking apart and putting together. I work to translate my individual experiences and emotions into a tangible form.

The visual dialogues that I engage in with my work explore a range of aspects that are inherent and specific to my Japanese cultural heritage. It often springs from my daily encounters with the subtle nuances and observable oddities of living in the “West”. These experiences have added to my self-awareness, and my sense of identity.

I've always been fascinated by the visual phenomenon that occurs when light is transmitted, reflected, and/or refracted on, in, and through glass materials. I integrate these observable optical phenomena into personal narratives; by using "the-perceptual-shifts" that only the quality of glass itself can generate, I transform my emotions into concrete materiality.

The body of work that has developed over the past two years focuses on integrating my experiences, emotions and feelings, distance and time, and memories of and longing for my twin sister. I marry new technology with old, and attempting to bring the sensitivity of craft to new methods of making. Embedded in this work is my passion for life, materials, and making.

Section 1 Parallel Lives

Summary/Research Focus

My thesis investigates my relationship with culture and identity. I have an identical twin sister with whom I share a parallel existence and a conjoined emotional life in Japan.

After nearly a decade of living in the US, I am still constantly made aware of my “ethnicity” (as reflected in the eyes of Americans), and the gap that not only exists between Japanese and American culture but within my own being. By using perceptual shifts both inside me and in the material I work with, I also investigate cultural displacement.

Narrative

Most recently, the core of my inspiration and creativity is derived from my parallel life and the emotional connection between my identical twin sister and myself. We see ourselves as one person, which I feel creates an extremely strong bond between Kotomi and myself, one that is not easily described in words. In some of the work that I have made during my time at VCU, I used strings as a metaphor to connect Kotomi and myself, each of these strings represents of the 6867.16 miles that cover land and the Pacific Ocean, which separate us from one another.

In my thesis work, I have started to explore how much this mirrored (or parallel) experience affects both of our lives physically and emotionally. Since I have been living in “the West” for the past several years, I have become interested in investigating how our “twin identities” might have changed. What if we were never separated from each other? Did our “magical connection” become weakened or disconnected after living in different cultural environments? What if I did

not have her, would it change my identity in one way or another? These are things that I've been wondering.

The challenge of my thesis was to transform this special intangible connection between twins into a concrete materiality, and to offer a sense of this oddly spiritual connection that exists between us. Through a visual dialogue and metaphorical long distance conversation I seek a deeper understanding of myself.

Duality of Parallel lives---In addition to this body of work (my personal narrative), I would like to specifically address and embrace the technology “craft” conundrum. Contemporary technologies and traditional handcrafts also share a parallel existence. I've had the opportunity of taking the CNC Router and Rhino, Laser Engraving class here at VCU, I found these to be very fascinating.

Since my background is in “craft and material studies,” these technologies introduced a different method of working to my studio practice. It has opened up a new direction, and opened up more possibilities for my work, such as creating blow molds for glass blowing, and routing out patterns and parts in many materials efficiently, and in a timely manner. Despite the fact that the industrial revolution and mass-production culture reduced the number of craftsman in both western and eastern cultures, my approach to contemporary “craft” is to utilize this type of technology, and still empathize the “manner” of craft and craftsmanship to serve as the language to explore my curiosity and my concerns.

Parallel Lives
Bon voyage to the Pacific Ocean

When we were a little, we used to write a message on a piece origami paper and let it go to the sky with a balloon. My mother gave us a small bag and flower seeds, so we packed the seeds in a small bag and stapled it with the message. We wondered if anybody found them, and planted the seeds.

25 years later.

We both grew up.
We live far apart across the Pacific Ocean.

It's time for us to send a message for each other.
It's been a while since the last time I wrote you a letter.

On January 15th 2010, Kotomi released a messenger bottle for me to the Pacific Ocean from
Zushi, Japan.

On February 15th 2010, I released a messenger bottle for her to the Pacific Ocean from Newport
Beach, California.

Now, the messenger bottles are on their Journey, crossing the Pacific Ocean.



00 20' 00" N
117 00' 00" W

00 20' 00" N
117 00' 00" W

Figure 1 *Parallel Lives* *Bon Voyage to the Pacific Ocean*
20" x 20" Print 2010

This project started with a conversation about our curiosity of being twin sisters, *what is physically and/or geographically connecting us or shared between us?*, *If anything does, how can we use that to explore an idea of the distance between us?* The conclusion was to use the Pacific Ocean and to make a messenger bottle / a time capsule which we used to do when we were children. We packed a bottle with our information with small gift for each other. Afterwards we let the bottle drift into the Pacific Ocean in January 2010 from Japan and February 2010 from the United States. We have not heard anything yet, however, we are both still curious to know where the bottles have been traveling, and hope to get the messages someday.

Process and Material

I embedded salt into the glass vessels while the glass was still in molten form. The salt then liquefied and later re-crystallized when the glass became solid. The salt represents the salt water in the ocean. The panoramic view of water in the glass cylinders is representational of the horizon on the Pacific Ocean. The imagery of figures is a documentation of the events when we released the bottles into the ocean, and there is the sequence of us releasing the messenger bottles. The middle part of the imagery is layered imagery of the ocean that were taken both in Japan and in California. The cylinders are positioned east to west in the gallery. The left side represents the east end of the Pacific Ocean and the right side represents the west end of the Pacific Ocean. Correspondingly, imagery of my sister starts from the left side, and imagery of myself starts from the right side.

Compressing transforming unfolding of time, space, distance, narrative

*The miniature does not attach itself to lived historical time. Unlike the metonymic world of realism, which attempts to erase the break between the time of everyday life and the time of narrative by mapping one perfectly upon the other, the metaphoric world of the miniature makes everyday life absolutely anterior and exterior to itself. The reduction in scale, which the miniature presents, skews the time and space relations of the everyday life world, and as an object consume, the miniature finds its "use value" transformed into the infinite time of reverie.*¹

Miniature---Physical experiences are reinforced with the visual experience of seeing, which signifies what we see and also offers an individual fantasy or insight. Miniature is a world of arrested time. It creates an intimate moment, and offers shifts in our perception. Therefore, it was my fantasy that reducing and compressing the scale of the Pacific Ocean and the figure into a 12 ft strip of water, would offer a shift in my perception of the distance that exists between Kiotomi and myself. My intention was to imaginatively compress and transform the unfolding of time, space and distance with my narrative. At the same time, I also used magnification within the miniature by using water and the curved surfaces of the glass cylinders to magnify my significance. By utilizing the optics of glass by sliding imagery in between the cylinders, I was able to reveal the imagery when it's only viewed from a side. My goal was to deliver my personal experience in such manner of translucent and ethereal.

¹ Susan Stewart *On Longing*, 1993, p.66

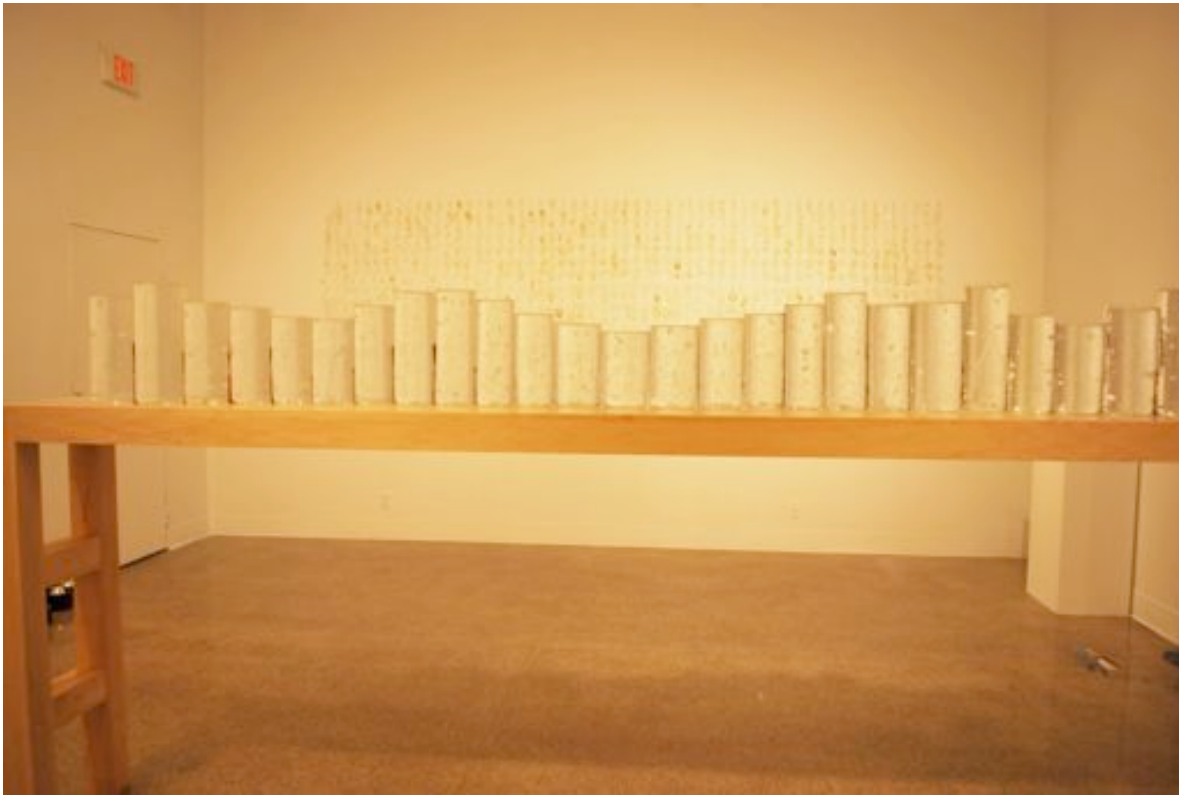


Figure 2 *Parallel Lives Bon Voyage to the Pacific Ocean* 2010 12 ft x 4ft x 11/2 ft Glass, salt, wood, plastic



Figure 3 *Parallel Lives Bon Voyage to the Pacific Ocean* 2010 detail



Figure 4 *Parallel Lives Bon Voyage to the Pacific Ocean* 2010 12 ft x 4ft x 11/2 ft



Figure 5 *Parallel Lives Bon Voyage to the Pacific Ocean* 2010 12 ft x 4ft x 11/2 ft

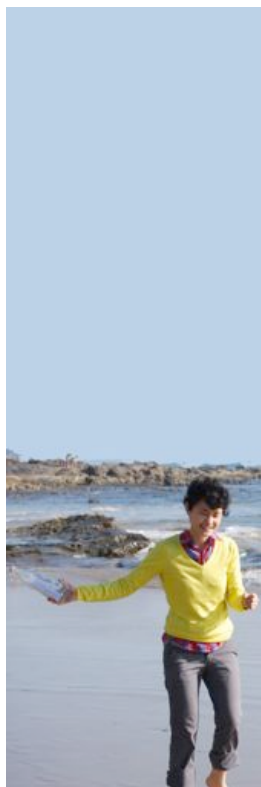


Figure 6



Figure7



Figure 8



Figure 9



Figure 10



Figure 11



Figure 12

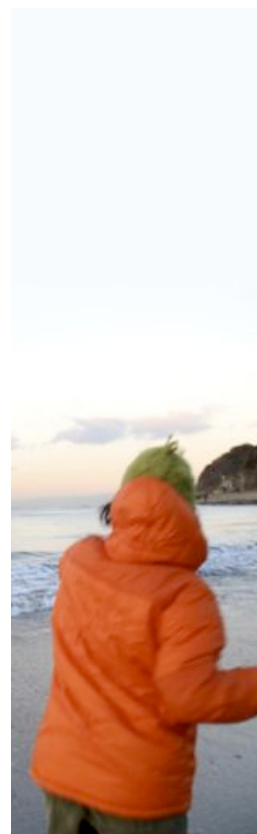


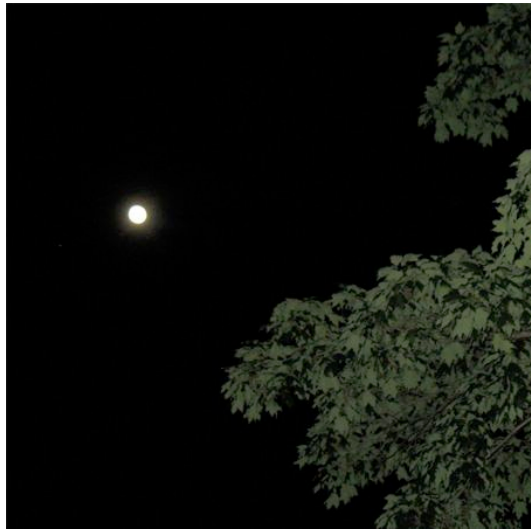
Figure 13

32 years after birth and 6800 miles apart, we still see the same moon

Being twins, our life has been parallel since we are born. Kotomi was born on April 28th, 1978 at 9 : 27 am and I was born at 9: 31am in the morning. Our parents lived in such a small town, and they did not have ultrasounds in the hospital back then. Even though my mother was suspicious about her big stomach, they had no idea that they were about to have identical twin babies.

32 years after we were born, there was a full moon on April 28th, 2010. Kotomi is a kindergarten teacher and lives in Zushi in Japan. I am still in school and I live in Richmond, VA in the United States. We both have different lives and paths now. Until we went to college, we used to do every single thing together, I thought that was normal. In my childhood everything came in sets of two, such as shoes, clothes, hats, pencils, books, textbooks, cups, plates, underwear, toothbrushes. Anything we can name would always come in sets of two.

In this project, we both photographed the moon on our birthday, April 28th 2010. It is important to honor our other half because it's special to be born together on the same day. Only individuals that are part of multiple births share this oddly special connection. We both still have the twins' special connection between us, and it has not changed. We see ourselves as one person, which I feel is an extremely strong-shared sense. I simply wish to celebrate our special connection and to appreciate this consequence of conjoined life through this work.



33 35' 13" N
77 27' 38" W

38 29' 8" N
139 57' 59" W

Figure 14 32 years after we were born, and 6800 miles apart, we still see the same moon 2010
20" x 20" print

Birthmark you have it on your left butt cheek

I have it on my right butt cheek

According to Nancy L. Segal who is distinguished professor in Humanities and Social Sciences and director of the Twin Studies Center at California States University, Fullerton, identical twins have mirror images in their bodies. Twins can develop reverse asymmetric features. For example, they may be right and left handed, have birthmarks on opposite sides of their body, or have hair whorls that swirl in opposite directions. In theory, if the twins faced each other, they would appear to be exact reflections of each other. About 25% of identical twins are mirror image twins.

I am fascinated the reverse asymmetric features that happen between twins. Twins supposedly share the same DNA and/or gene if they are identical. I have my birthmark on my right butt cheek, and my sister has her birthmark on her left butt cheek. With my fascination of physical twins mirror images, I created this work with a sense of humor by using a little bit of scientific presentation with cast glass apple bottoms, which represent our butt cheeks.

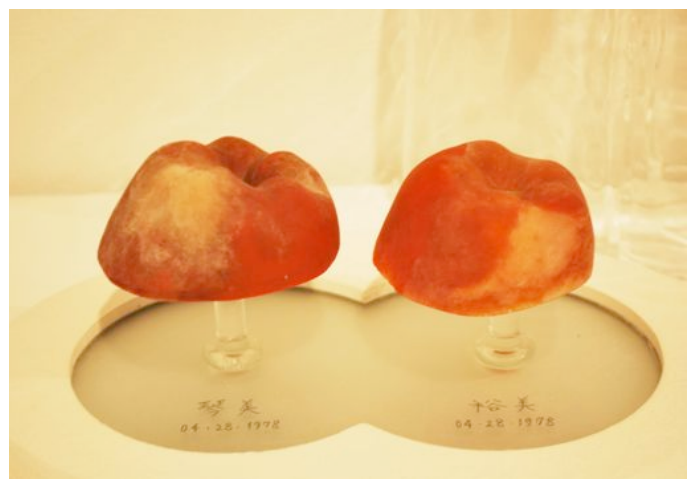


Figure 15 *Birthmark you have it on your left butt cheek and I have it on my right butt cheek* 2010 Glass, wood
Figure 16 *Birthmark you have it on your left butt cheek and I have it on my right butt cheek* 11" x 12" x 9"

Process and technical information

Pate de verre

Pate de verre involves making a paste of glass that is applied to the surface of the mold, and then fired. I chose to use this technique because one of the advantages to pate de verre is that it allows for precise placement of particular glass colors in the mold. I made a plaster and slice mold off the real apple, and used a brush to apply color, which gave me control of layering glass powders.

CNC Router

Double-jointed bell jar was specifically designed and made for containing two objects. I used the 3 D program Rhino to create conjoined bell jars, and use 2 D path work and 3 path work, program to make a DXF file, to create a file to send it to the CNC router. 2D path work is for cutting 2 dimensional lines, and 3D pathwork is for making 3 dimensional cuts. Since the depth the CNC router can cut is a 3-inch maximum, I used $\frac{3}{4}$ inch Baltic birch to cut pieces, and laminated them later. The base part also utilized the CNC router to specifically create a pocket where the bell jar fits in. One of the advantages of using the CNC router was to create the form efficiently regarding time and materials.

I also designed the form that was only way to have it done by blowing into a mold. I was trying to approach to contemporary “craft” is to embrace a technology, while still empathizing with the “manner” of craft and craftsmanship.

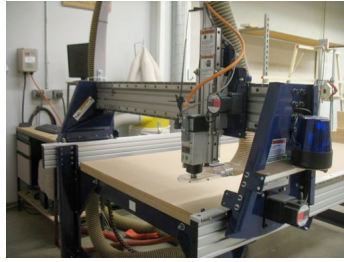


Figure 17 *Birthmark* you have it on your left butt cheek and I have it on my right butt cheek detail of process
 Figure 18 *Birthmark* you have it on your left butt cheek and I have it on my right butt cheek detail of process
 Figure 19 *Birthmark* you have it on your left butt cheek and I have it on my right butt cheek detail of process

Space in between

In *Space in between*, (2009), I linked glass lenses with string and suspended it in a space. I used a string as my metaphor to connect my identical twin sister and myself within my imagination. The string refers to the 6867.16 miles between us and across the Pacific Ocean. Each glass lens contains reflections of a neon airplane positioned above the piece. The reflected images appear to float within each lens, and create a path of both directions.



Figure 20 *Space in Between* 2009
 12ft x 8 ft x 5ft Magnifying glass, metal,
 wood, neon



Figure 21 *Space in Between* 2009
detail



Figure 22 *Space in Between* 2009
detail

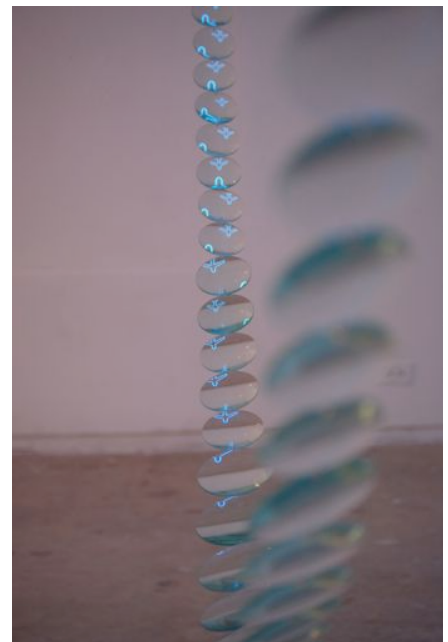


Figure 23 *Space in Between* 2009
detail

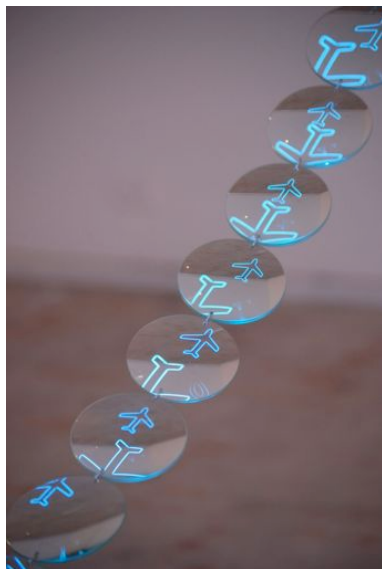


Figure 24 *Space in Between*
2009 detail



Figure 25 *Space in Between* 2009
detail

Spiritual Conversation

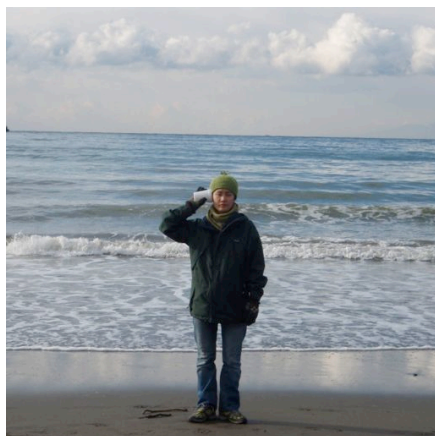
Does telephone cup work when it's 6880 miles away? We used to play with telephone cups when my twin sister and I were little. My twin sister held a glass telephone cup at the east end of Pacific Ocean, Zushi in Japan. I held a glass telephone cup at the east end of Pacific Ocean, Newport Beach in California to see if the phone really works. A red thread was connected to each of our phones and went into the ocean, I imagined the end somehow connecting to the other dangling end in Zushi, where it reached out of the other side of the ocean.



Figure 26 *Spiritual Conversation* 2008 12 " x 67 " x 6860 miles

Process of the glass cups

Hotblown mold--- which is mixture of silica and plaster 50 percent each. I made a wax of a plastic cup, and made a hotblown mold. I found layering fiber glass in a process of making the mold made the mold very strong. I took the mold to 1200 degrees to blow into. The advantage of using hotblown mold is to pick up every single detail of the object. I had great detail of the the glass surface. Hotblow mold can also be great for blowing into objects that have undercuts. However, it's a one time mold, and it's not cost friendly either.



0 900 km

Figure 27 *Spiritual Conversation* 2008 18"x 60" print

Section 2 Light and Reflection/Refraction

One Thousand halos

Statement

The presence of light as opposed to its absence creates the illusion of a halo. It becomes a magical aura. The uncanny takes me to a place where the imaginary and real life overlaps. I am interested in transforming the intangibility of the aura and spirituality plays in light into a somatic experience.

Light is airy, intangible, and transparent. The transparency of glass creates an illusion of floating weightlessness. The color cast by glass rings creates a halo, and transforms the spirituality into a concrete visualization while still remaining elusive.

I am also fascinated by both Western and Asian culture's use of halos as an imaginary, magical and powerful light. In my work, I express certain cultural aspects inherent in my Japanese heritage, and in my daily encounters with Western culture.

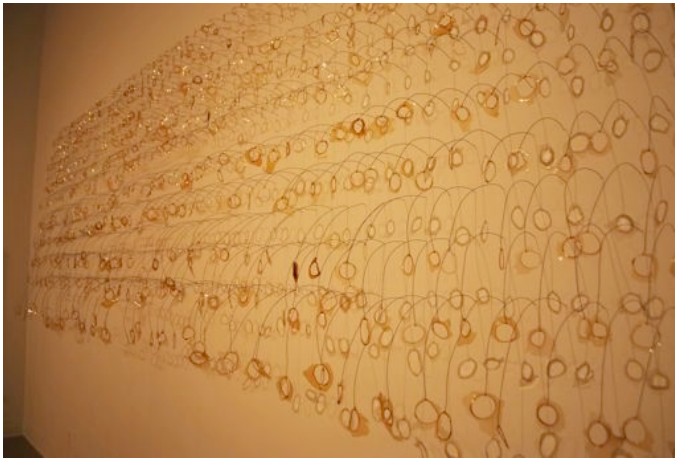


Figure 28 *One Thousand Halos* 2009 30ft x 5 ft 1 ft Glass, metal

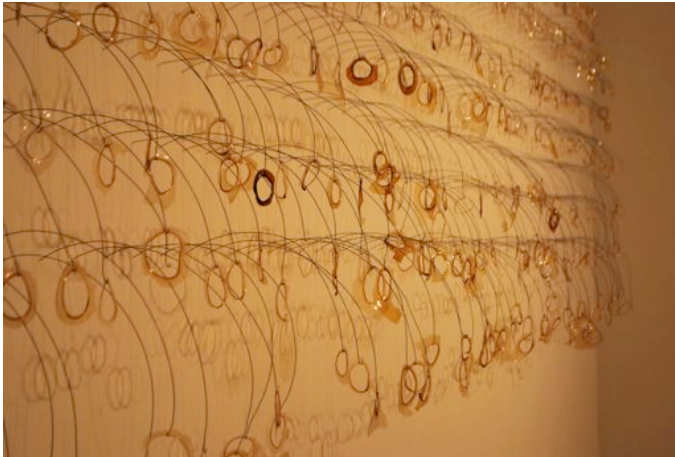


Figure 29 *One Thousand Halos* 30ft x 5 ft 1ft detail



Figure 30 *One Thousand Halos* 2009 30ft x 5 ft 1 ft detail

Narrative

My recent interest is in the power of the light, particularly halos: rings of light that surrounds heads of figures. They are often used in religious paintings or sculptures to depict holy or sacred figures, rulers or heroes in Christian and Buddhist traditions since the 1st century AD. Both Western and Asian culture use halos as an imaginary and magical power of the light in their belief system.

This piece is based on a Japanese national treasure found in the temple *Sanjusangen-dou* in Japan, which was built in early 12th century inside of the Imperial Court. They stored 1,000 statues of Buddha that were built between the 8th century to the 16th century in a 400 foot long narrow room. Each statue has a halo ring or disk behind their shoulder or above them. When viewers walk in the room, it offers an intimate moment. At the same time, it also gives a feeling of the intensity of the elaborated hand crafted statues. I felt the weight of our history. My goal is to translate this physical and emotional experience into a concrete materiality such as I experienced in the room.



Figure 31 Enrico Scrovegni , 1320

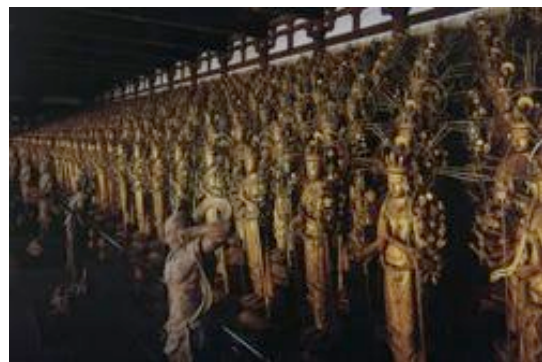


Figure 32 Sanjyu-sangen Dou Kyoto, Japan 1200

Process and material

Blowing bubbles thinner with using R 240 Medium Amber color, and use Oxy Propane torch to create a hole/rings. Because of the thermo shock, glass rings pops out by itself after a while.



Figure 33 One Thousand Halos process image
Figure 34 One Thousand Halos process image

Shipping from California

While living in Southern California, I used to see tons of cargo everyday by the port and on the freeways. Gigantic boats arrived at the ports and dropped them off, where the cargos still keep going on their journey spread out into the U.S. I always wondered where they came from and where they will go and what's inside them. I decided to create my own cargo and filled it with thin glass bubbles with the spectrum of colors of light.

I've been interested in the idea of creating a spectrum of light, which I happened to find in nature or in common places such as a wall. (see images below)



Figure 35 Spectrum, Richmond, VA 2009

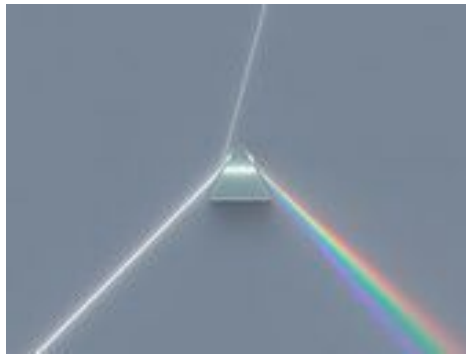


Figure 36 Spectrum

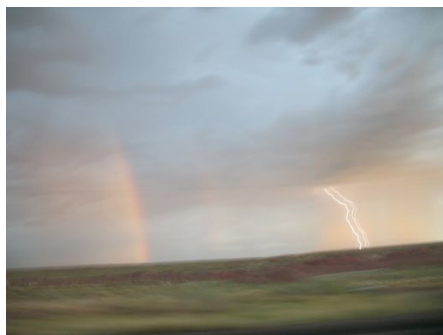
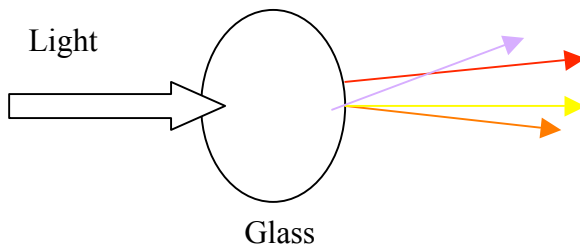


Figure 37 Rainbow, KA, 2007



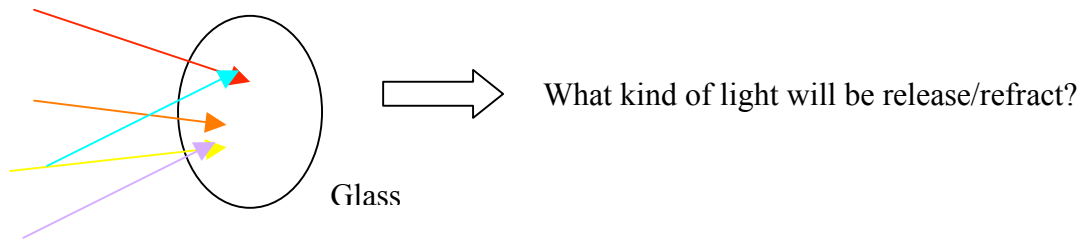
Figure 38 Rainbow, Fullerton, CA, 2008

If this is a premise of how light reflect and/or travel though glass,

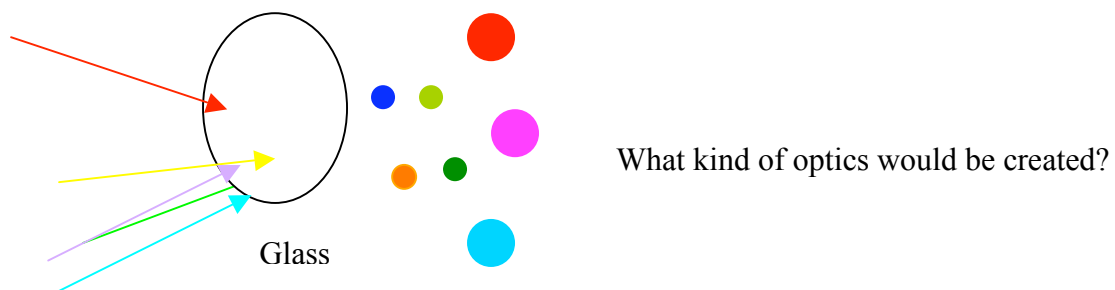


Then,

What if I do the reverse?



or



Experiment: Install six different colors of strips of neon light (red, orange, yellow, green, blue, purple) in a box with thin glass bubbles on top. How does light travel? How will the glass reflect and refract light? Do the colors mix within and create different colors of light? What kind of optics would be created?

Result: Strips of 6 neon lights reflect and bend along with curves of the surface of the glass bubbles. It also casts stripes of colored light on the wall as well. It unexpectedly created a rainbow on the glass surface even though I've never thought of making rainbows during my time in graduate school. I thought it's interesting that I created rainbows in the darkest time of my life. The surface of the wooden container is milled by the CNC router.



Figure 42 *Shipping from California* 2009 Blown glass, neon, wood, 26 x 52 x 36 inch,



Figure 43 *Shipping from California* 2009 detail



Figure 44 *Shipping from California* 2009 detail



Figure 45 *Shipping from California* 2009 detail



Figure 46 *Shipping from California* 2009 detail

Revived / D.I.Y. glass blowing project

What happens if you don't have an assistant in the hot shop but still continue to make something that you are interested in? I have been taught; practiced, and trained that glass blowing is teamwork. My first year of graduate school was a disaster, and I was miserable. However,

obstacles made me learn how to be flexible and how to ignore things that are not mentally healthy for me.

What could I do being in the studio by myself, and how can I get out of this crisis? My solution was to forget about gathering glass from furnace and/or struggling bringing my own punty.

There are already pre-made glass vessel and stemware out in the world. They have an amazing pattern from press molds, which I would never be able to produce by myself. They all come with different patterns and colors. I am interested in the history of Depression glass and the processes used to make it. Depression glass is glassware that was distributed at a low cost, in the United States around the time of the Great Depression. They are made by a press mold process, and the surface decoration looks like a hand cut glass, but it's machine made.



Figure 47 Collection of thrift store glass cups



Figure 48 Collection of thrift store glass cups

Process

I set up thrift store glass stemware back into a kiln, and brought the temperature up to 1000 degree. I re-punited them and I reheated only cup part and altered cup shape into a plate. They were able to stack them up to recreate a landscape similar to the mountains near where I grew up.

My hometown where I grew up has been always a place that I love and my parents still live there. I miss the woods in my back yards, the rice fields, cherry blossoms, small corner stores, the swimming pool around the corner from my house, the cold crisp air, and the smell of grass. I miss the Japanese Alps and the mountains where we used to hike and go skiing. Creating this landscape was like revisiting my memories. The glorious light from the glass itself and the mirror highlighted my memories of home.



Figure 49 *Revived 2009* Recycled Glass, mirror, 73 x 30 x 4 inch,



Figure 50 *Revived* detail



Figure 51 *Revived* detail



Figure 52 *Revived* detail

GAHHH....

Life is not always the way I imagined or expected. Disappointment, depression, anger, and/or things happen. When an animal is growling, it's a warning to others, a sign of aggression, or to express anger. This was my version of expressive groaning pain and grief. I created an enlarged and exaggerated animal jaw with mirrored teeth. I needed to make this piece to let go and express my overwhelmed feelings about my graduate school life. The scale was used to reflect my grouchiness and anger. It was about 4ft x 4ft x 2ft.

life. The scale was a reflection of my grouchiness and anger. It was about 4ft x 4ft x 2ft.



Figure 53 *GAHHH...* 2009 48' x 48' x 24' mirrored glass, foam, flitters



Figure 54 *GAHHH...* detail

The gum part was made of pink foam that has been curved. I covered it with flitters, which is a term used to describe flocking and glitter mixed together. The Mirroring glass process was new to me. I used a mirroring solution from The Vesper Company. It required mixing two parts chemical with a sensitizer.

Section 3 Material Studies

I dedicated my 1st year to exploring the material of glass. My project starts from the idea of how a material will act if I let go of my control. What does the material do? My curiosity leads me to experiments in the studio. When I do play/exercise/experiment with a material, it allows me to be more open to the material, and to discover something about the material. It also reinforces my ideas of what I know and don't know about this material. It helps my decisions when I decide to use this material, to solidify my reasons for using it. When I do these exercises, I am less careful about a final product in my studio practice.

Experiments

Is it the shape of breath? How much thinner can we get it?



Figure 55 Process images 2008

Blow them thinner, crush them, and pile them up ?!

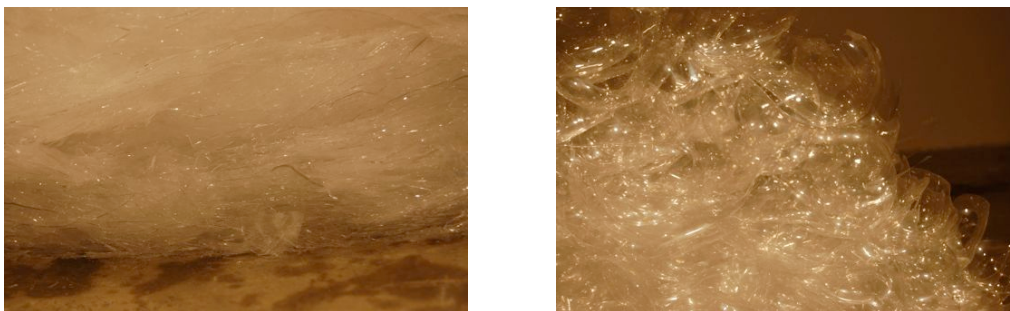




Figure 56 Process images 2008



When glass is thinner, it becomes more reflective and refractive material. Glass absorbs less light into the material. The piles of glass on a floor become a chandelier without having a light bulb. Images below are something I found beautiful in the process. The Reflected light on glass surface was almost galaxy.



Figure 57 Process images 2008



Figure 58 Process images 2008

How far can I pull hot glass by riding my bicycle?

The curiosity of how hot glass can stretch led me to the idea of pulling/stretching glass by riding my bicycle.





Figure 59 *How far can I pull hot glass by riding my bicycle?* 2008

Why don't I let my sandwich blow a bubble?

I took my sandwich apart and sandwiched the ingredients between hot glass. The pressure from moisture in the food actually blows bubbles!

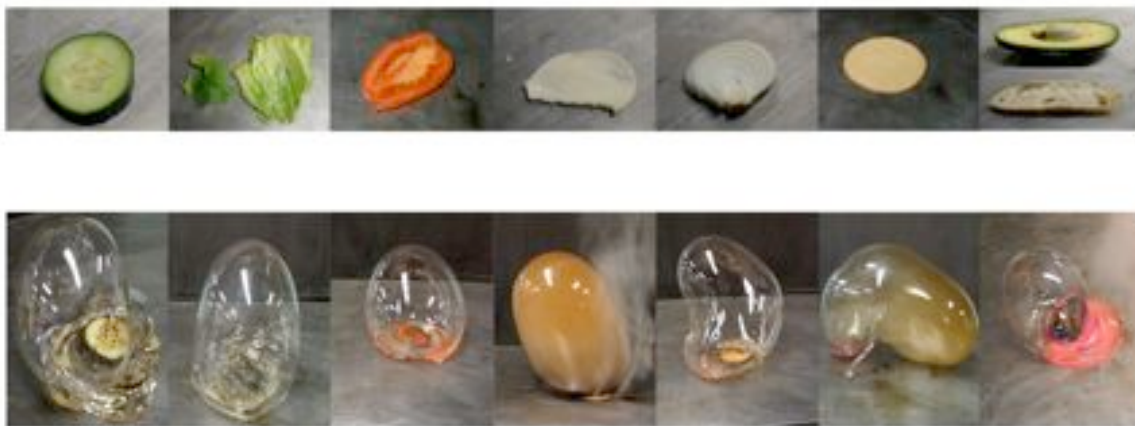


Figure 60 *Why don't I let my sandwich blow a bubble?* 5" x 20" Print 2008



Figure 61 *Why don't I let my sandwich blow a bubble?*
Video 2008
30 seconds.

Multiplication, Sloppiness, Process, and Matters

Cindy Nemser, a journalist asked a question to Eva Hesses “ Repetition is very prevalent in your work. Why do you repeat a form over and over?”² Eva said, “ Because it exaggerates. If something is meaningful, maybe it’s more meaningful said ten times. It’s not just an aesthetic choice. If something is absurd, it’s much more greatly exaggerated, absurd, if it’s repeated.”³

In my work, I often create multiple images by using optics of glass or create multiple parts.

Having multiple components helps exaggerate what I would like to emphasize in my work.

I like to work sloppy but still be specific even though good craftsmanship is hard to achieve and deny. Eva Hesses said, “ I do think there is a state, quality, that is necessary, but it is not based on correctness. It has got to be based on the quality of the piece itself. That hasn’t to do with

² Mignon Nixon, ed., *EVA HESSE*, p.11

³ Mignon Nixon, ed., *EVA HESSE*, p.11

neatness.”⁴ I strive for my work to be at the intersection of sculpture which the idea or concept, and craft which the actual physical process used to create.

What is meaningful to myself is what matters. When the work is meaningful to myself, I am doing something that I am supposed to do. Honesty to my work also matters to me. Whether the work takes me three months or three days to make, as long as I am honest to my feelings, the work become sincere.

I learn and discover things from process, mistakes, and failures. Process is necessary to get to where I need to get. Moving my hands, thinking, looking, steering, moving my hands, thinking, looking, steering, and moving hands my back again.

My Choice of materials

I would like to keep materials as they are. I like to be honest and true to materials, and use them most in the direct way. It is important for me to find the conceptual voice of a material for each material, and pay attention to what they speak about. For example, glass is transparent and/or translucent and a reflective material. It can be used as an ethereal and ephemeral material, but it can also be solid. A relationship with solids and the visual weight of glass is also interesting because of the colorless nature of the material. It creates an illusion of weight. A larger mass of glass can be heavy, but the true weight does not always translate as weighty. Or, clear/translucent

⁴ Mignon Nixon, ed., *EVA HESSE*, p.18

glass can deliver subject matter quietly in a ghostly and poetic matter. I like the negotiations with the nakedness of what happens this material. The artist Roni Horn is a great example of a contemporary artist who used this material sensitively.



Figure 62 Roni Horn *opposite of White*, 2006
Solid cast, colorless and clear glass (N-BK7), with as-cast surfaces on all sides (fire-polished top)
40 x 14.5 x 15



Figure 63 Roni Horn, *Gold Mats, Paired (For Ross and Felix)*, 1995, Pure gold (99.99 percent), two parts: 49 x 60 x .008"

Section 4 Influential Movements and Artists

I have been influenced by the movement of Installation Art and the post modernism.

“Installation art” is a term that loosely refers to the type of art into which the viewer physically enters, and which is often described as “theatrical”, “immersive” or “experiential”.⁵ I enjoy installation work because of the physical participation in making the work.

Instead of representing texture, space, light, and so on, installation art can offer these presents directly for us to experience.

Artists that are influential in my life and point of view are Tom Friedman for his playfulness, Ann Hamilton for her interest and use of materiality and installation, and Olafur Eliasson for exploring the phenomenon of light.

Ann Hamilton ----“Hamilton seek to transform the character of the room entirely, generating meaning through the symbolic association of the materials used and thereby immersing the view into a vivid psychological encounter.”⁶ Her works offers an inability of language to describe and contains somatic experience. She is the queen of offering “evocative feelings” and “sensory experience” through artwork. I admire the way she chooses and uses materials.
chooses and uses materials.

⁵ Claire Bishop, *INSTALLATION ART*, p. 6.

⁶ Lynne Cooke and Karen Kelly, ed., *Anna Hamilton, tropos*, 1993



Figure 64 *Malediction* Ann Hamilton, 1991

Olafur Eliasson

Olafur Eliasson is known for his exploration of the human perception. In his works, he uses light, shadow, color, fog, wind, waves, and other phenomena of nature as materials. I enjoy how he approaches to these ephemeral materials, and how the work offers a magical engaging moment to viewers.

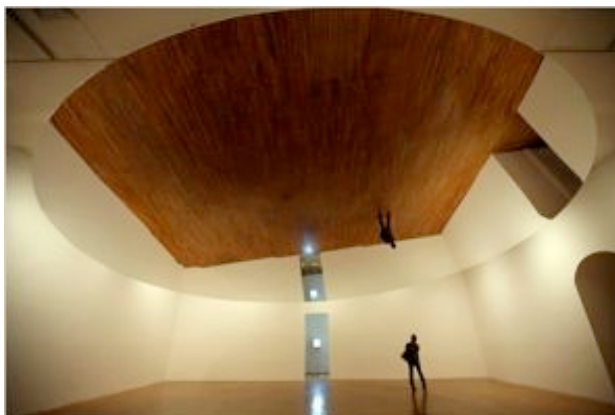


Figure 65 *Take your time* Olafur Eliasson 2008
P.S.1 Contemporary Art Center, Long Island City, NY.

Tom Friedman His works are imaginative and playful. Sugar cubes, play-doh, pencils, toilet papers, and bubble gum are some materials he transforms into something extraordinary. " I think everyone looks at material based on what they know. Even things that are unfamiliar, they translated them into something they can understand. I like to have a foundation of the familiar to depart from and build on, which is what I start with the ordinary. This idea or assumption of ordinary tends to be in the form for the materials or the presentation...My idea has been more about transformation; the material's transformation from what it is into something different. The idea surrounding mutation and deviation are interesting to me, not only in that they inform the transformation of materials, but also in how they inform a change and departure within each different branch of my investigation." ⁷



Figure 66 *Untitled*, Tom Friedman
toothpicks, 1995
66 x 76 x 58 cm

⁷ PHAIDON, *Tom Friedman*, p.134.

Conclusion

Living with the duality of cultures and the experience of sharing a parallel life with my twin sister has directly influenced me physically and emotionally, and will still continue to do so in the future. Duality occurs around us, sometimes it seems like a coincidence but at other times it seems specific. I would not exist without my twin sister with whom I share odd and special connections. The long distance between my sister and family produced profound feelings of dislocation and isolation as well as the positive experience in the "west".

I have been able to turn my imagination into a concrete materiality, and I create a self-portrait influenced by cultures and the geographic locations. I visit my memories of home, my childhood, and the culture that nurtured me in my work. During the past two years, I gained a deeper understanding of myself, and I become more appreciative everyday of my life.

I hope my disciplined effort to observe, engage, and interpret my individual experiences will serve as a universal experience, and connect and share our emotions. Though sharing my personal narrative, I attempt to reflect on our contemporary society and the cultures where we manage to live, with our ever more complex feelings and with the conflicting emotions of our everyday lives.

I will still continue to investigate the optics of glass and light, as well as approaching a new technology, which I've learned at VCU such as the CNC Router, and laser engraving on glass, paper, plastic, and other materials. I will continue to explore my approach to contemporary "craft" and utilize this type of technology with the manner of craft and craftsmanship.

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Curriculum Vitae

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Bio

1978 Born in Nagano, Japan
Lives and works in Richmond, VA

Education

MFA 2010 Virginia Commonwealth University, Richmond, VA
MA 2007 Glass, California State University, Fullerton, Fullerton, CA
BA 2005 Glass, Business Minor, California State University, Fullerton, CA
AA 2003 Studio Art, Santa Ana College, Santa Ana, Santa Ana, CA
2005 - 2007 California State University, San Bernardino
1999-2001 Hosei University, Tokyo, Japan

Exhibition Records

Solo Exhibitions

2009 *Crossing the Pacific Ocean*, Heller Gallery, New York, NY

Spark, Urban Glass Gallery, Brooklyn, N.Y

2007 *Ethereal Memories – Stories from Home*, California State University, Fullerton, CA

2006 *Bird*, 7 museum Gallery, Fullerton, CA

Group Exhibitions and Juried shows

2009 *Young and Loving*, S 12 Galleri og Verksted, Bergen, Norway

BIGG: Breakthrough Ideas in Global Glass, Ohio State University Urban Art Space, Columbus, OH

Mini Shiny show, Clayspace / Gallery 831 Columbus, OH

Booth 1812, Seeline Gallery, Santa Monica, CA

Grand Central Building Alumni Show, Grand Central Art Center, Santa Ana, CA

2008 *Leap*, FAB Gallery, Richmond, VA

2007 *Diplomatic*, Seeline Gallery, Santa Monica, CA

Greater LA MFA show, California State University, Long Beach, CA

If you live here, West Gallery, California State University, Fullerton, CA

Local Motion 2007, Grand Central Art Center, Santa Ana, CA

New Designers in Southern California, Design Within Reach, New Port, CA

Gathered Gathers Gathering, California State University, San Bernardino, CA

Group Show, Co-op gallery, Costa Mesa, CA

2006 *Ceramics and Glass Invitational*, Grand Central Art Center, Santa Ana, CA

2005 *Ceramics and Glass Invitational*, Grand Central Art Center, Santa Ana, CA

Electric Fire California State University, San Bernardino, CA

Multiple, California State University, Fullerton, CA

Get It Off Your Chest, Orange County Contemporary Museum of Art, Santa Ana, CA

2004 *Get It Off Your Chest*, California University, Fullerton CA

Weave, Orange County Contemporary Museum of Art, Santa Ana, CA

Undergraduate juried Student Art Exhibition, California State University, Fullerton, CA

Intersections In History –CSUF Women Artists, Pollock Library Gallery, California State University, Fullerton, CA

2003 Santa Ana College Annual Student Art Show, Santa Ana, CA

2002 Santa Ana College Annual Student Art Show, Santa Ana, CA

Scholarships and Grants

2010 Student Auction Scholarship, Pilchuck Glass School, WA

2010 Theses and dissertation fellowship, Virginia Commonwealth University, Richmond, VA

2008-2009 Graduate Student Travel Grants (3), Virginia Commonwealth University, Richmond, VA

2007 Poleturner Scholarship, Pilchuck Glass School, WA

International Student Scholarship, California State University, Fullerton,

2006 International Student Scholarship, California State University, Fullerton,

Graduate Tribute Grant, California State University, Fullerton, CA

The Studio Scholarship, The Corning Museum of Glass, Corning, NY

2005 International Student Scholarship, California State University, Fullerton, CA

The Mary B. Bishop/Francis S. Merritt Scholarship Fund, Haystack Mountain School of Crafts, Haystack, ME

2004 California State University Summer Art Program Scholarship, *Figure in Glass*- Taught by Hank Adam and Ruth King, California State University, Fresno, CA

Awards

2009 NICHE student Award - Finalist

2008 Urbanglass MFA show Awardee 2008, UrbanGlass, Brooklyn, NY

2007 International Student Exhibition- Honorable mention, Glass Art Society,
Pittsburgh, PA

Spirited Sprite in Glass, California State University, San Bernardino, CA

Professional and Teaching Experience

2010 Artist residency assistant Pilchuck Glass School, Standwood, WA
Session 2 – Alyson Shotz

2010 Teaching assistant, Pilchuck Glass School, Standwood, WA
Session 3 – Suesan Clark

2009 Teaching assistant, Pilchuck Glass School, Standwood, WA
Session 3 - Mark Zirpel, Ben Wright

Adjunct Teacher, Virginia Commonwealth University,
Beginning glass blowing class, Summer

Teaching Assistant, Virginia Commonwealth University,
Intermediate Blowing, Spring

2008 Teaching Assistant, Virginia Commonwealth University,
Beginning Glassblowing, Fall

Teaching assistant, Pilchuck Glass School, Standwood, WA
Session 5 - Katherine Gray

2008 Teaching assistant, California State University San Bernardino,
Intermediate/Advanced Glassblowing

2007 Teaching assistant, California State University San Bernardino,
Beginning Glassblowing

2005 Teaching assistant, California State University Fullerton, CA
Intermediate/Advanced Glassblowing

Work Experiences

2008 Assistant Museum Preparator, Sweeney Gallery, California State University,
Riverside, CA

2008 Sales and Administration Assistant, @Space Gallery, Santa Ana, CA

2006-2008
Studio Assistant, United Glass Blowing Studio, Santa Ana, CA

2005- 2008
Assistant Museum Preparator, Grand Central Art Center , Santa Ana, CA

2007 Gallery Assistant (volunteer), California State University, Fullerton, CA

2005 Internship, Studio Assistant, United Glass Blowing Studio, Santa Ana, CA

Publications

2010 *BIGG : Breakthrough Ideas in Global Glass* The Ohio State University
Department of Art, Columbus, Ohio

2009 New Glass Review 30, The Corning Museum of Glass, Corning, NY

2008 Frank, Peter. *Object of Affection* Los Angeles Weekly, January

2007 *Greater LA Master of Fine Arts*, California State University, Long Beach.

Visiting Artist lecture

2009 Lecture S12 Galleri og Verksted, Bergen, Norway

2007 Lecture and demonstration- Ohio State University, Columbus, Ohio