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# **Through the Lens of Glass**

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# THROUGH THE LENS OF GLASS

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**

Through the Lens of Glass

By Paul van den Bijgaart

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

Virginia Commonwealth University, 2023

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

Glass is a key component of the development of the modern world and within this China has become the leading producer and consumer of the material. Through the dedication to my skilled craft as a glassblower I use my material understanding to explore eastern and western philosophical associations and artistic concepts through painting. As well as investigate the relevance of how craft contributes to the development of culture through consumables. An intuitive expressionist painting style is explored in relation to landscape painting with glass as a practice towards mindful engagement within an age of digitized globalization.

## Introduction

The history of art, craft, and glass is long, entangling and ranges throughout the globe from handmade to industrial production. Glass has led to the rise of the industrial world, as well as the development of Western art, science and philosophy. (van der Stukken, 2016) It's a material that was an oversight of the Asian world until recent adaptations of industrialization. It's from this viewpoint that I wish to explain and express my stance and involvement within the movement. Throughout my graduate studies I've explored a variety of positions and approaches to creating, and as a result I feel as though my identity as an artist, craftsman, and material specialist have all been challenged, changed and intertwined. It's with this in mind that I've become fascinated by how the items that I create hold significance through cultural association in the age of the anthropocene.

In an increasingly chaotic and fast paced world, I utilize the process of making as a calming element towards my work and my life. My upbringing and understanding of the world comes from a variety of diverse experiences and exposure to multiple cultures. As a first generation Canadian with ancestral roots in the Netherlands and family ties to China, these cultural associations and experiences have shaped the world I know and continue to explore. My creative energy has been something that I'm trying to capture, understand, and share, all simultaneously through the work I produce. My work is an explorative process through the handmade and it's through this process of creating with my hands that I connect to the life force that flows through me. Whatever the name or lack of a name there might be, it's the process of energy that puts me in motion.

## Through the Spirit of Painting

Within the modern day our human interactions are becoming increasingly more digitized and fast paced. It's the struggle that I feel towards continuously being up to date with the digital world that attracts me to slow down and engage with full sensory experiences through craft. It's with a recognition that glass is literally infused with extracted resources that bring it to life, which influences my appreciation of developing a creative language through the material. To most people the studio environment would be anxiety inducing however throughout my practice I've gained a sensory appreciation for the radiant heat of the fire, aroma of the melting bee's wax, and roar of the furnace. The action of biking into the shop to light the holes at 4am, and the repetitive motion of rotating the blowpipes to keep my body intune with the flow of the material have all become a process of ritualistic understanding towards my dedication to working with the material. Glass is a material that, when worked in the molten state, seems to have a life force of its own. The first gather from the furnace has a motion that you need to be sensitive towards, otherwise it will completely disobey what it is you're trying to accomplish. It requires immediate attention and therefore feels a bit like the extreme sport of the craft world, fueled by the adrenaline associated with its production. It's because of this adrenaline infused approach to producing work that I've become enthralled with the process alongside the product.

My dedication to craft provides me a sense of calmness however utilizing such a resource intensive material I'm also made extremely aware of this privileged position of creating with glass since "Our ability to extract resources was seen as a positive attribute towards human development until the 18th century. However with the exponential growth of industrialization

through the 20<sup>th</sup> century we see the rise of global capitalism, which has become an evil that threatens to disrupt the climate system, kill the biosphere, and not least, the human species.” (Marques,2020, p.33) It’s In recognition of our destructive nature on the planet, that I attempt to infuse the work I create with a sense of wonder, intrigue, and fascination towards the forces that provide me the ability to create.

One of the first series of significance that I developed through my graduate studies was a series of ink paintings utilizing hot glass. The initial development of this series came from creating loose leaf tea containers. Which was a way for me to connect with the tradition of crafting functional objects, while simultaneously developing a new color technique indicative of flowing ink.



Figure 1 Ink Jar #1, Blown Glass, 4” L x 4” W x 5” H, 2022



Figure 2 Ink Jar #4, Blown Glass, 6" L x 6" W x 5" H, 2021

I worked intuitively to interpret the fluid properties of the material while retaining a dedication towards finely crafted functional objects. It was through this series that I established my deep fascination with plants and an intrigue towards ritual consumption. I became intrigued with how rituals help to define culture through craft and consumption, and by creating these containers I was attempting to infuse those themes into my work. However it's through the development of this work that I began to consider the act of painting as the action I was taking in the studio. Which led me to investigate the philosophical approach towards Chinese landscape painting.





Figure 3 C.C Wang. Landscape 1981

Throughout my life I've spent a significant amount of time in the mountains. Growing up near the rocky mountains in Alberta, as well as spending years in Beijing biking through the mountains that surround the city. It's through these experiences and exposure to mountainous landscapes, that I took inspiration to create abstract paintings indicative of these spaces that fill me with a sense of awe and wonder. Taking inspiration from the work of masters such as C.C Wang and Liu Guo song led me to dive into the philosophy behind Chinese ink painting. Exploring the idea of creation within this spontaneously fluid approach to making art in an attempt to interpret that into glass. In Alex Grey's book mission of art he mentions that

“ Zen painters are disciplined meditators who have stabilized their concentrative awareness and can tune in to the emptiness inherent in all forms. They have mastered their craft so that no technical problems impede the process of painting. The act of painting becomes a state of “flow” with the true nature of mind, and by linking with the universal mind the painter “disappears” allowing the natural rhythms of divine creativity to channel through the hand. ” (Grey, 2001, p. 101)

It’s through my dedicated connection with creating glass that I associate a similar mentality. That within the action of my craft my mind is in a state of complete focus and concentration that the world outside of my immediate action disappears. Allowing me to focus directly and intently on the fluid action of painting with glass. It’s within this realm that I make associations to abstract expressionist painters such as Jackson Pollack, “whose ‘action-painted’ spattered canvases liberated painting from the easel and paint from the brush, turning art into a record of performance.” (van der Stukken, 2016, p. 27) By taking inspiration from the intuitive approach to making art within both of these movements, I attempt to adapt my understanding of the material of glass to continue the explorative conversation of spontaneous expression. A means of engaging with the process of creation through intuition in an attempt to discover the piece as it’s made rather than approach it with a definitive outcome in mind. It’s because of this approach that the finished work is open to interpretation, and engages the viewer's imagination. Through the development of this series I’ve deepened my connection to craft and how it relates to eastern philosophical ideas of creating art. Recognizing that “The art of China

developed along a completely different path than the western world.” (Hackney,1927,p.1)

Which focused on capturing the essence and spirit of nature within the work rather than creating a direct representation of the subject. This understanding has put me into the position of approaching my work from the viewpoint of an interpreter of cultural appreciation and exploring and adapting these ideas into painting with glass.



Figure 4 Galactic Uprising, Blown Glass, 22" L x 1" W x 12" H, 2022

Historically glass in China was not typically viewed as a medium filled with artistic potential. For this reason it held a much closer relationship towards craft, and was used to mimic natural geological formations such as jade. In the book *World in a grain* it states, “While

glass in many forms was spreading across Europe, the Asian powers of Japan and China didn't pay much attention to this new material, though they knew about it. This must rank among one of history's greatest oversights." (Beiser, 2018 p.84). Because of this, China has developed a vastly different understanding of the world in relation to that of western science, philosophy, and art which has progressed through the literal lenses of glass. (van der Stukken, 2016, p. 145)

With this understanding I've been able to take inspiration from Chinese history and the development of art and philosophy through painting using my material specialization in glass as a bridge of understanding. It's through this that I'm able to infuse my creations with an appreciation of eastern philosophy which emphasizes concepts such as impermanence, and the importance of intuition.



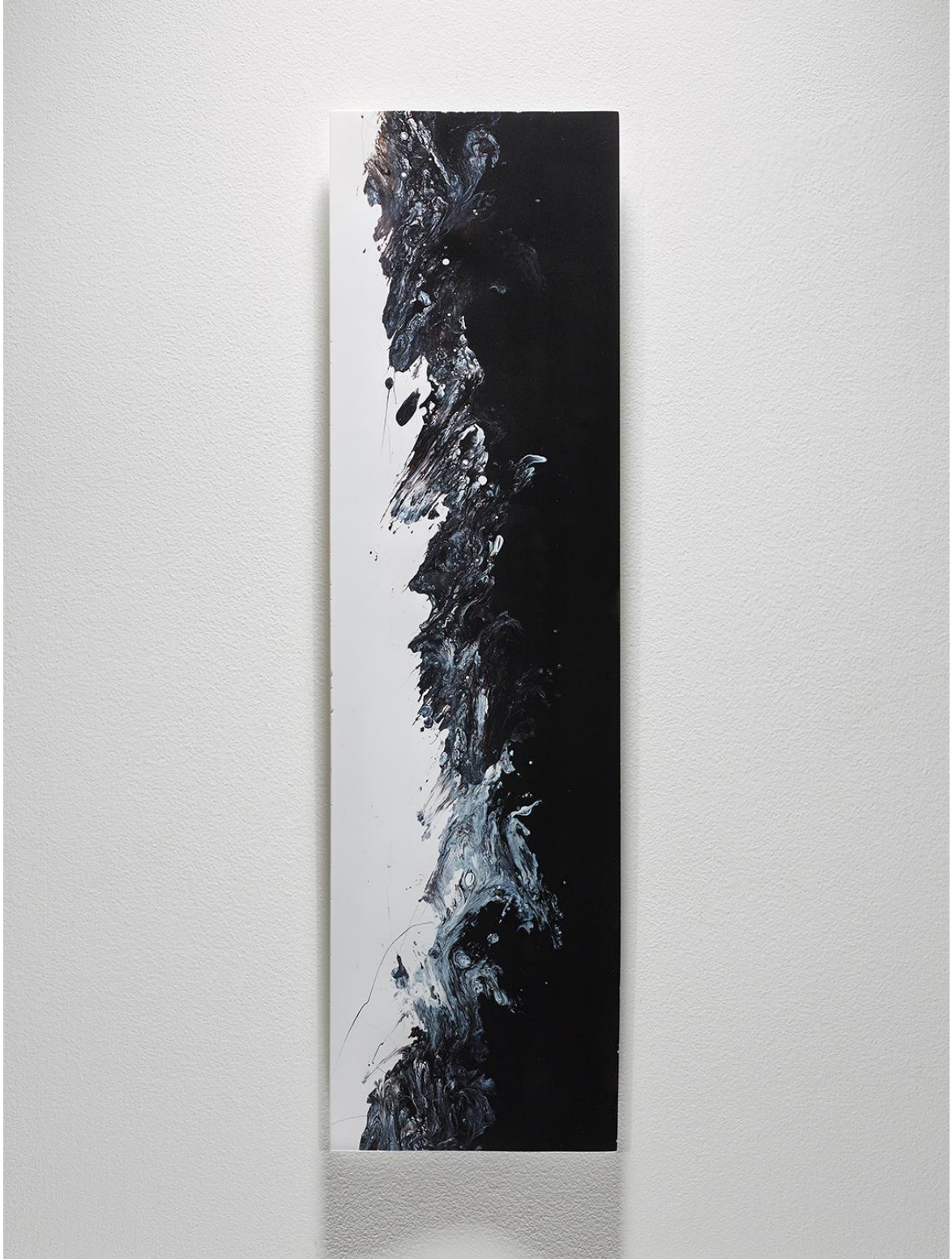


Figure 5 Chaotic Balance, Blown Glass, 8" L x 1" W x 24" H, 2022

With a North American upbringing and recent cultural experiences in China I've become fascinated with the seemingly contradictory balance between these worlds and their approaches to art and philosophy. It's through this that I became intrigued by Arthur Schopenhauer. "Schopenhauer was one of the first great philosophers of the West to read the spiritual classics of Asia and integrate them into his outlook. He predicted that such an integration of East and West would bring about a renaissance of art and ideas." (Grey, 2001, p.171) I took inspiration from his ideas of searching for truth and coined one of his terms into my work as a means of reflecting on ideas of philosophical enlightenment in response to physical need. While in Richmond, I was regularly seeing people on the street asking for change, which led me to consider the impractical application of philosophical ideas within a time of need for tangible change. This led me to ponder the complex absurdity of philosophical truth in relation to eastern and western philosophies, which embody opposing viewpoints. Western civilization looks outwards and attempts to map and tangibly understand the universe while eastern philosophy looks inwards in attempts to simplify and gain quiet appreciation for the seamlessly flowing nature of continuous existence.

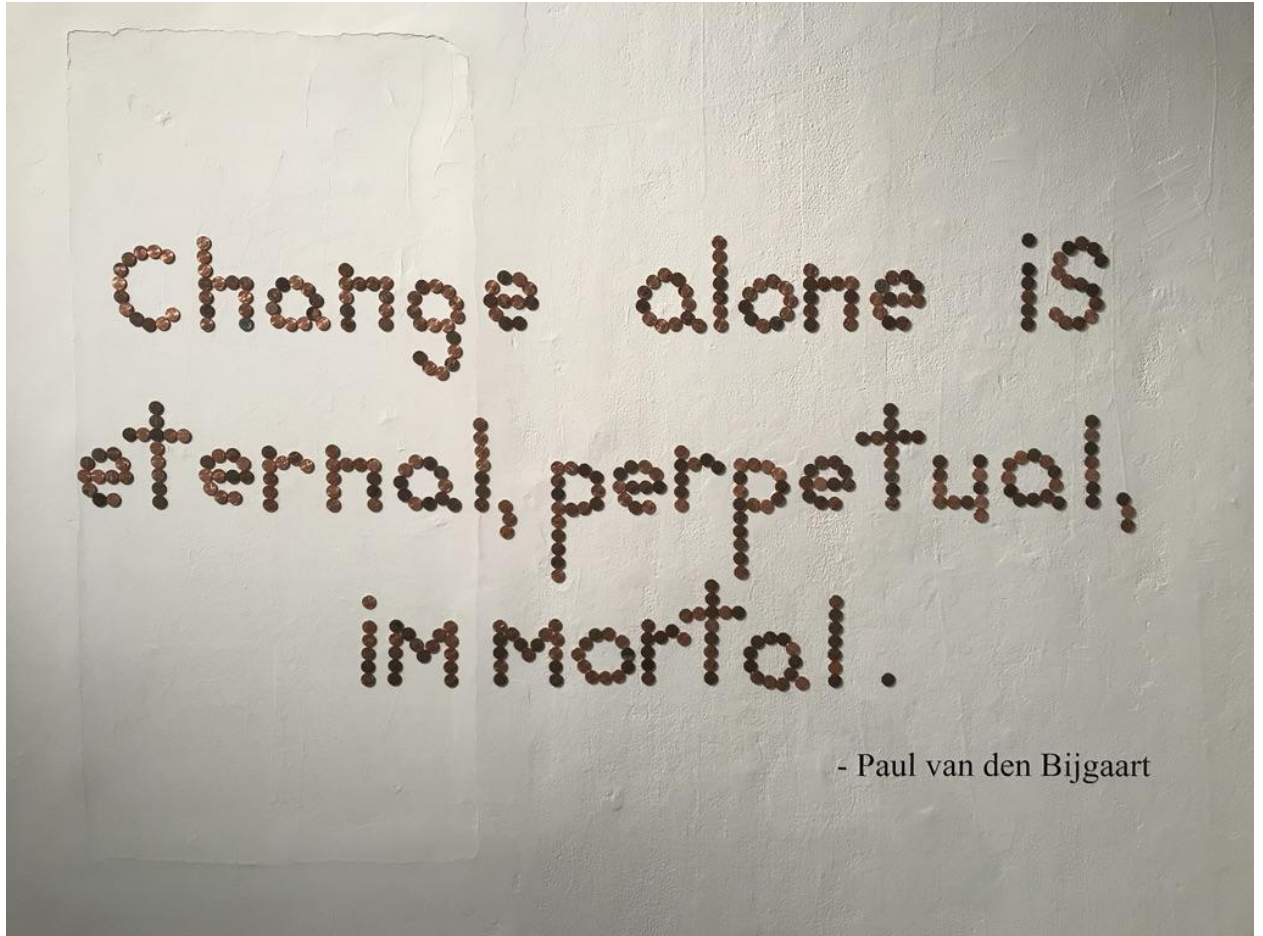


Figure 6 Endangered Currency, Pennies, 6ft. W x 3 ft. H, 2021

It's well known that China is a rising superpower within the industrial world, and many scholars believe that it is a nation returning to power through industrialization. China is a nation that has been at the centre of the trade world for centuries, both for consumables and craft and it's only within the past 200 years that it has been surpassed due to western industrialization. China is also the fastest changing nation on the planet and it's through the rising industrialization that they have switched their relationship to glass and become "the industry's center of gravity, which is now both the world's largest producer and consumer of glass."

(Beiser, 2018, p.97) It's in recognition of this as well as my personal understanding and dedication to the medium that I've attempted to investigate the heritage and history of cultural development in China as a source of inspiration. With mounting tension between East and West in the modern day, seen through the China- US Trade war, growing paranoia associated with the 5G network and the "digital iron curtain", as well as mounting military tension within the South China Sea. I find myself in a place of tense cultural inquiry. With a fascination and family association to China as well as a North American upbringing I'm attempting to use my artistic practice as a calming meditative practice of curiosity as well as a bridge of understanding and discovery.



### **Socially Ritualistic**

Until this point I've expressed my influence from the artistic developments and philosophical associations to my personalized approach to painting with glass. With a deep cultural fascination, my next works were an attempt to use glass once again as a medium to inquire about objects of ritual consumption in an age of mass consumerism. In a recent article in the Harvard gazette Martin Puchner posits that " deep history matters because we talk a lot about culture these days, but if you Google culture, you're more likely to get a term like culture war, cancel culture, or cultural appropriation. (Lamb, 2023) However the origins of the word culture actually are rooted in cultivation. It's with this in mind that I've attempted to understand how craft contributes to modern culture through consumables.

Coming into America in 2021 during the Covid Pandemic and shortly after the climax of the black lives matter movement was a tumultuous time for me to enter the American world of art. However, "The pandemic also brings an opportunity to highlight the intersection between social relations and overconsumption." (Boström, 2021) It's because of this that I've been intrigued with the importance of craft, and how that contributes to defining such a powerfully youthful nation. In Michael Pollan's Book the Botany of Desire he builds the narrative surrounding a personified view of the world through plants' reliance on humans. Describing the reciprocal relationship humans and plants have which I relate to through my associations of brewing kombucha. I craft containers for brewing kombucha which aesthetically embody the fluidity of my studio practice. However, it's the action of brewing living organisms in these containers within my home, which solidifies a symbiotic relationship that I develop with my work. This is a way for me to connect my craft with my home in a form of ritualistic consumption, and

it's through this practice I'm able to embody my philosophical fascination towards sustainability, not only through the objects I produce but also with the substances I consume. Glass is a material that will long outlast my time on this earth, and because of this I strive to imbue the objects I create with a connection to my curiosity towards life. Craft has been connected to consumables for centuries through coffee, tea, alcohol, tobacco, and opium, and It's in recognition of this that I've become interested in the shifting societal perception towards cannabis in relation to craft and the development of American culture.

Coming from Canada, a country which in 2018, became the first industrialized nation to legalize cannabis. I've been trying to understand the long and entangled history that America has with cannabis.. It's well known that the modern perspective on cannabis is shifting, with 21 states having legalized recreational use, and 38 states having legalized medicinal use. Through the recognition of this shifting societal acceptance that I've been attempting to gain an understanding of the history of the plant through the cultural and medicinal associations. In the modern day, I don't think anyone would associate China with cannabis. However, "The earliest evidence of getting stoned dates back to 2737 BC in China. According to legends emperor Shennong used it as an anesthetic during surgery. In his extensive medical encyclopedia, he lists 麻 má - the oldest recorded name for cannabis. (Edwards, 2020, p.7)

Of course the history of cannabis doesn't go quite as far back in America however there is still a long and varied connection to the plant which is summarized in the following figure.

# History of Cannabis In America

- **1619** - First US cannabis law was passed by the Virginia Assembly, requiring every farmer to grow hemp.
- **1850** - United States Pharmacopeia, (an official public authority for over-the counter medicines) lists cannabis as a treatment for numerous afflictions.
- **1937** - US congress passed the Marijuana Tax Act which Criminalized possession throughout the country.
- **1960's** - Cannabis becomes synonymous with the peace and love generation of western hippie culture.
- **1970** - Cannabis listed as a schedule 1 drug on the controlled substances act.
- **1971** - Richard Nixon starts the war on drugs increasing federal funding for drug control agencies.
- **1980's** - Ronald Reagan becomes a militant believer of the war on drugs and increases the FBI's drug enforcement budget from \$8 Million - \$95 Million
- **1996** - California becomes the first state to legalize medical marijuana.

Figure 7

Virginia changed its cannabis laws in 2021, now allowing the possession and private growing of the plant for adults over the age of 21. This is a huge shift towards the historical demonization of the plant and a return to the roots of cultivation in Virginia. Over the past century the war on drugs has had disproportionately devastating effects on minority communities. Black people are nearly 4 times more likely to be arrested for cannabis in America, and because of this become a large portion of the fuel for the prison industrial complex, a privatized industry estimated at \$80 billion. Although there are now numerous social initiatives and organizations working towards fighting for justice against the negative repercussions from the war on drugs such as, NORML, The Marijuana Policy Project, as well as The Last Prisoner Project which is a non profit organization whose initiative is “to release every last cannabis prisoner, as well as to repair the harms of this discriminatory and

counterproductive crusade.” There is still a lot of work to be done to shift the perspective of this plant and gain a deeper understanding of its significance within society. Because of its continued status as a schedule 1 drug under federal law, medical testing is nearly impossible. Therefore the rigorous testing that other medicines go through has not been applied to cannabis. Of course it’s a substance that is also well known for its recreational use, and with the recent shift in acceptability, individuals are able to cultivate their plants which can give a stronger relationship and appreciation towards indulgence. In the book *Drunk: How we sipped, danced and drank our way to civilization* author Edward Slingerland states that “All over the world, wherever you find people, you find ridiculous amounts of time, wealth, and effort dedicated to the sole purpose of getting high.” (Slingerland, 2021, p.46) Cannabis is the most commonly used illicit substance in the world and is a huge contributor to this intoxicating indulgent behaviour. Its cultural significance can be seen and heard through numerous movies, iconic musicians and artists throughout America. It’s these elements that make cannabis a well known component to the development of American culture. However the ritualistic objects associated with its consumption have been demonized, in turn discrediting the artistic value and contemporary relevance of the production of glass smokeware which represents a distinctly American craft movement.

In 2021 The Corning Museum of glass acquired an untitled work of art by David Colton which was exhibited at the Renwick Gallery in DC for the New Glass Now Exhibition. This piece, inspired by graffiti, also functions as a water pipe and was one of the first pipes collected by the Corning Museum of Glass. Which is a significant statement towards the cultural relevance of the production of glass烟ware in America.



Figure 8 Untitled, Flameworked borosilicate glass, steel 12" x 24" x 18", 2019

In 2022 Micah Evans sewing machine titled Raphin, a sculptural work representing a historical Willcox and Gibbs sewing machine was exhibited as part of This Present Moment: Crafting a better world at the Renwick Gallery in DC. The internal components of this piece also function as a water pipe.

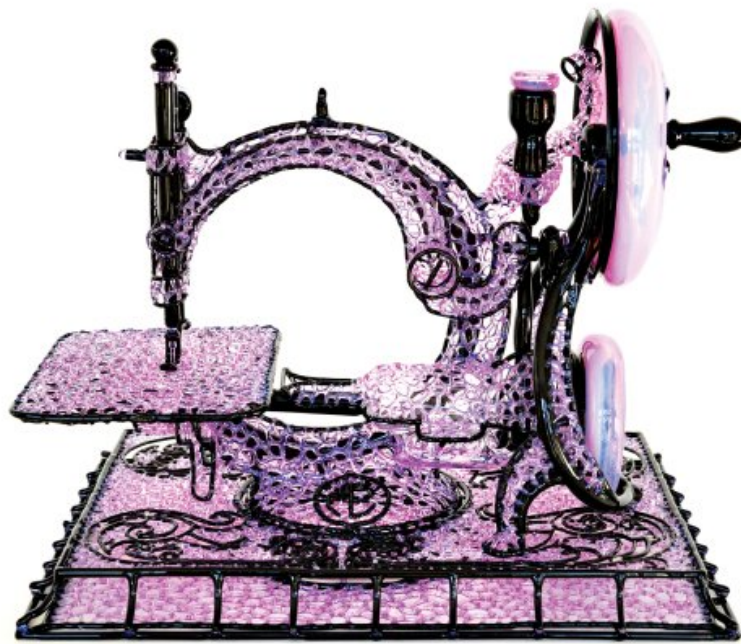


Figure 9 Raphin, Flameworked Borosilicate Glass, 12" x 8" x 10", 2015

It's these pipes that have been accepted into national galleries that hide their function and disguise themselves as alternative sculptural objects which embody the shifting perspective but subdue the conversation surrounding acceptable smokeware. Highlighting the artistic merit and sculptural potential of the material of glass while utilizing the huge array of new colors and sculptural capabilities that have come alongside the development of the pipe industry.

My candidacy work was an attempt to directly steer the focus towards objects used for ritual consumption. I used the Chinese tea ceremony as a template to question acceptable forms of indulgence, and my understanding of the tea ceremony as a way to approach the subject from an alternate perspective relevant to my experiences. To me the Chinese Tea ceremony provides a significant point of interest specifically because of its ability to make people stop and appreciate a simple setting, and interact. This happens through the engagement of multiple senses such as taste, touch, and smell, as well as the social environment. However it's one object that holds a specific importance within the interaction, the 公道杯 (Gōng Dào Bēi). Which translates to fairness or equality cup and carries much philosophical significance within Chinese culture. It's a container that is used to pour the steeped tea in before it is served with its main function being to provide the same taste of tea to everyone. This is of importance because I associate a philosophical empathy with this object, as a recognition that within this life we will all experience loss, suffering, and hardship. It's through the recognition of these universal experiences that I believe we are able to gain a sense of empathy towards each other through social gatherings, and the social significance of this was especially relevant during the covid pandemic.



Figure 10, Set for Social Interaction by VCU Investment Number V00669966, Blown Glass, Wood, Cannabis 22" x 12" x 8", 2022



Figure 11, Set for Social Interaction by VCU Investment Number V00669966, Blown Glass, Wood, Tea 22" x 12" x 7", 2022





Figure 12, Set for Social Interaction by VCU Investment Number V00669966,  
Blown Glass, Wood, Wine, Cork, 22" x 12" x 12", 2022

Glassblowers have contributed significantly to the production of objects used for intoxicating indulgent behaviour throughout history and the modern pipe movement is an extension of this. Although China is the nation with the oldest recorded use of cannabis, in the modern day it has

no changing laws in sight surrounding cannabis use. However numerous products for the industry come from Chinese factories. This can be seen by smokeware found in convenience stores and gas stations throughout North America as well as the plethora of head shops that surround the VCU campus stocked full of industrial objects perpetuating a mass production mentality of global capitalism. It's this industrialized production which is inherently devoid of cultural association, and acts as a type of cultural exploitation that is devaluing the relevance and appreciation of skilled labor. I find a fierce fascination with the calming effect that working with my hands has on my life, and believe that the connections between craft, consumption and culture are paramount towards maintaining healthy cultural associations within an age of globalization. Finding myself in Richmond Virginia, a city whose history is deeply affected by exploitative labor practices. It's been my intention as an outsider to recognize these issues and consider how my dedication to skilled craft can engage in conversations which are paramount to contributing to the shifting perspective surrounding cannabis. This work was an attempt to engage in the conversation relevant to these issues in response to the time and place I find myself. As well as reflect on my experiences, material associations, and consideration of what state of the art means within a space of craft appreciation.

### **Current Reflections on Flow**

The development of these series have significantly influenced my ideas and associations to craft and art which is a complex and nuanced continuous conversation. I consider craft as a dedication to understanding tools to create objects for the world, and my personal understanding of the tools in the glass shop have become a way for me to engage my senses. "There is a very real sense in which a tool may be integrated into one's body, for one who has become expert in using the tool. There is a growing number of studies that support this idea of "cognitive extension" . The new capacities become indistinguishable from those of the natural human body, in terms of how they are treated by the brain." (Crawford, 2015, p.46) The sense of comfort that I've gained within the studio has become imperative to my process, and it's this dedicated effort which has allowed me to intuitively communicate through the material. My most recent developments have been an attempt to push past the action of merely crafting my work in relation to the understanding that "Flow happens when we hit the 'sweet spot between too easy and too hard. Since skills improve over time, this means that flow requires exposure to constantly spiraling complexity which forces people to stretch themselves and always take on another challenge to improve their abilities." (Slingerland, 2014, p.43) The spontaneous approach to creating the abstract paintings that I started with was a crucial development for considering how landscape aided in developing my intuitive approach to making work. However I began to realize that the paintings were limited to being represented in 2 dimensions, or if on 3 dimensional vessels it was still primarily a decorative element. Because of this I began to consider the limitation I was putting on the action of painting with glass and wanted to push beyond this boundary. Which is when I began to consider creating pieces to be

used for compositional installations. Creating components that could be used as singular brush strokes towards larger compositions. Stepping away from making singular objects and approaching the idea of landscape from an alternative perspective. One of creating a mythical space that the viewer could walk into and explore, rather than look at and admire. Shifting my perspective of the room itself as the vessel for landscape painting. Rather than just working on the surface, this allowed me to think about how to bring the space to life as opposed to just decorating it.



Figure 13, Fluid, Flameworked Borosilicate Glass, Monofilament, 4.5" x 4.5" x 20" (component)

2023



Figure 14, Frozen, Flameworked Borosilicate Glass, Monofilament, 4.5" x 4.5" x 20"  
(component) 2023

“We are at the threshold of a radical systemic change that requires human beings to adapt continuously. As a result, we may witness an increasing degree of polarization in the world, marked by those who embrace change versus those who resist it.” (Crawford, 2015, p.97)

The culmination of my explorations and time in Richmond has been a challenge towards my own ability to adapt and change. Moving here changed so many components of my life, and it's in recognition of this that my final thesis work was a reflection of the dual meaning of current as a present moment as well as a flowing state. It was a way for me to reflect on my early morning rituals, drinking tea by the James river, watching the flowing waves and taking inspiration from the natural landscape. Reflecting on my understanding of the continuously flowing nature of time which can be viewed as a tool integral for human interaction, as well as a cage of understanding from the true nature of the world. It's in relation to this that I reflected on the works of On Kwara who creates paintings specific to a time and place, and uses the element of time as the grounding and universally relatable component within his work.



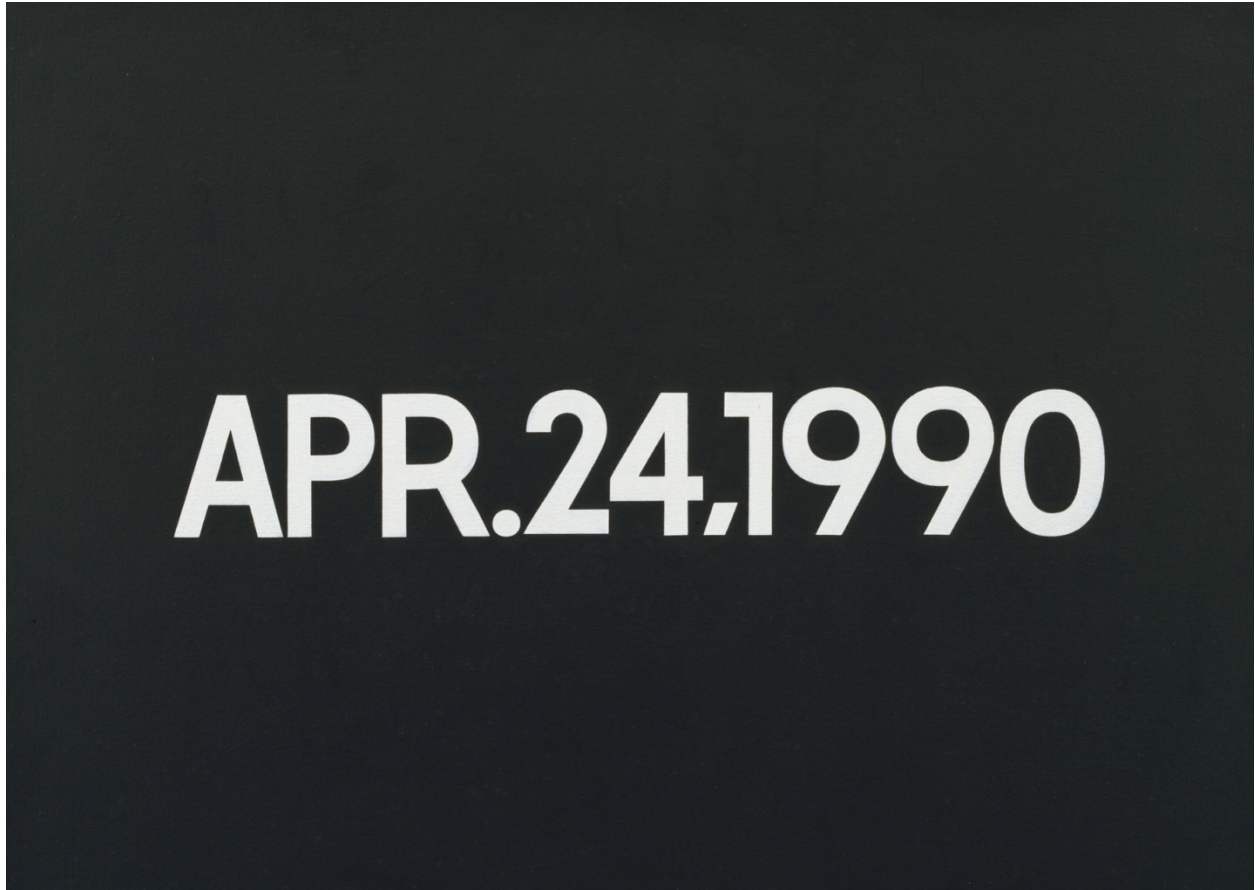


Figure 15, On Kawara, Apr. 24, 1990, Acrylic on Canvas, 18" x 24", 1990

Time is an element which is universally relatable and our progression through time has led us as a species to this space which feels like a tumultuous modern current of globally interconnected consciousness. I've taken a deep dive towards introspective reflection on my cultural understanding and consideration of how my work can connect to the importance of mindful engagement within the age of the Anthropocene. It's in recognition of all these elements that through my thesis works I was attempting to create a space of solace and contemplation within an ever increasingly fast paced world, since "In an age of distraction,

nothing is so luxurious as paying attention. And in an age of constant movement, nothing is so urgent as sitting still. (Crawford, 2015, p.102)

Throughout my time here I've developed a variety of works, from abstract paintings to ritualistic objects for social interactions, all in attempts to grasp and express my creative spirit. The position I've been given to blow glass as an expression of that creative spirit is a privileged one to say the least, and because of this I attempted to approach this final work from a space of the unknown. Since no matter how many schedules we make or calendars we fill the space of the future will always retain an element of the unknown. In our continuous search for knowledge and understanding I tried to sit into the discomfort of that unknown through this work as a test for myself in acknowledgement of the "psychological fact: that spontaneous behavior is hard to fake. (Slingerland, 2014, p.11) Constructing this work gave me the ability to reflect on all the political and social tension that I feel in contradiction to the calming and comforting space I've developed within the studio environment. The ability to manipulate sand into glass is one of humanity's most influential forces of the increasing pace of the modern world, and because of this I feel as though our increasingly digitized interactions take us away from the appreciation of nature and engagement of full sensory experiences. One of the most important things for myself is that I lose myself within the action of living and within that action attempt to embody a human being not just a human doing. For myself that comes from placing my feet back into the sand to connect with natural elements of sensory experience in hopes of finding my place within the current of consciousness.





Figure 16, Current, Glass, Sand, Tea Lights, 6ft x 6 ft x 1 ft. 2023

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# VITA

## Education

2023	MFA Virginia Commonwealth University (VCU) Richmond Virginia, United States
2021	Sheridan College, Bachelor of Craft and Design Glass, Oakville Ontario, Canada
2013	Sheridan College, Diploma, Craft and Design Glass, Oakville Ontario, Canada
2010	Fleming College, Glassblowing Certificate, Haliburton, Ontario, Canada

## Teaching and Work Experience

2022	Flameworking Instructor, VCU, Richmond, Virginia, United States
2021-2022	Graduate Teaching Assistant, VCU, Richmond Virginia, United States
2020-2021	Red Deer College (RDC) Summer Series Instructor, Red Deer, Alberta, Canada
2018	Jilin University of the Arts, Flameworking Instructor, Changchun, China
2017	China Academy of Art, Glass Blowing Instructor, Hangzhou, China
2017	ACAD, Continuing Education Flameworking Instructor, Calgary, Alberta, Canada
2015 - 2017	Jilin University of the Arts, Visiting Glass Instructor, Changchun, China
2014	Poleturner, Pilchuck, Seattle, Washington, United States
2010 – 2014	Red Deer College, Head Glass Technician, Red Deer, Alberta, Canada

## **Scholarships and Awards**

2021-2023	VCU Graduate Assistantship, Richmond, Virginia, United States
2021	Daniel Crichton Glass Memorial Scholarship, Oakville Ontario, Canada
2021	Corcoran Craft Award, Oakville, Ontario, Canada
2017	Hejian International Glass Festival, Outstanding Youth Award, Hejian, Hebei, China
2016	Pilchuck Glass School Full scholarship, Seattle, Washington, United States
2013	First Canadian Title Award, Sheridan College, Oakville, Canada
2013	One of A Kind Show Award, Toronto, Ontario, Canada
2012	Nortel Flameworking award, Toronto, Ontario, Canada

## **Exhibitions and Shows**

2023	Materials Hard+Soft, Greater Denton Arts Council, Denton, Texas, USA
2023	Liquid Landscapes, Solo Exhibition, Alberta Craft Council, Edmonton, Alberta, Canada
2022	Glass Perspectives, Newburyport Art Association, Newburyport, Massachusetts, USA
2022	Unmasked, Graduate Exhibition, Richmond, Virginia, USA
2021	Repeating Patterns, Hawthorne Gallery, VCU, Richmond, Virginia, United States
2021	New Beginnings, VCU, Richmond, Virginia, United States
2021	Ideas and Objects, Sheridan College Craft and Design, Oakville, Ontario, Canada
2020	Spotlight, Alberta Craft Council, Edmonton, Alberta, Canada

2018	China National Art Fund Ceramic and Glass Art Exhibition, Jilin University of the Arts, Changchun, China
2017	Hejian International Lampworking Glass Festival, Hejian, Hebei, China
2016	“Li Guang Yi Cai” Glass Art Exhibition, National Center for the Performing Arts, Beijing, China
2016	Flameworking Exhibition, Qingyun International Art Center, Beijing, China
2016	SAN Exhibition, San W Gallery and Studio, Shanghai, China
2014	Art & Design, Art Gallery of Hamilton, Hamilton, Ontario, Canada
2014	Toronto Outdoor Show, Toronto, Ontario, Canada
2014	Discovery, Alberta Craft Council, Edmonton, Alberta, Canada
2014	This Could Work, Ontario Craft Council, Toronto, Ontario, Canada
2013	Coming Up Next, Alberta Craft Council, Edmonton, Alberta, Canada