THE GLASS THEATER

PHANTOM
Forward
by Charlotte Potter,
Co-Producer and Glass Studio Manager

After 15 years, I’m still infatuated with molten glass. Its radiance, magical immediacy, its otherworldly state between liquid and solid—these are things that first attracted me to it (and to my craft). Hot glass is simply captivating. It is most alive when it is moving and turning, intense, intuitive, and illusive. It is bewitching, it is beautiful, and it is dangerous. As such, it demands your full attention.

So will this evening. Welcome to the inaugural performance of The Glass Theater. This new creation, a collaboration with artist and co-producer Kim Harty, is driven by our passion for hot glassmaking as performance art. We could not be happier that the Chrysler Museum Glass Studio has agreed to sponsor and host this exciting event as its first Third Wednesday program for 2013. Each month this Studio series has showcased emerging artists, experiments, and fresh explorations at intersection of glassmaking and other performing arts—and tonight’s installment promises to be one of our most memorable manifestations.

Our theme for this ephemeral evening is Phantom. Rather than using the Studio Hot Shop to create tangible glass objects, the artists selected to perform tonight will create live glass experiences full of sound, light, and illusion. Artworks will come to life and death within mere minutes. Like a ghost in the night, glass will appear, then vanish before your eyes. As bodies move and strain, as moans and crackles echo from wall to wall, as glass glows and steam bellows, remember that you, our audience, have the power to propel this performance onward. We ask is that you be curious and be brave—and relish each moment of wonder, anxiety, delight, and mystery.
The Glass Theater: A cross pollination of the Arts

Mission Statement

The Glass Theater is a theatrical space for invention, discovery and experimentation. Using the hot shop as stage, artists, writers, performers, and glass blowers are invited to come together to expand on themes in contemporary art and culture. The Glass Theater fosters interdisciplinary collaboration and aims to break down boundaries between craft, performance and critical discourse. The unique space of the hot shop allows participants to be informed by hot glass. Likewise, the culture around hot glass will be informed, and even transformed by this cross pollination of the Arts.

Table of Contents

<table>
<thead>
<tr>
<th>Table of Contents</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>4</td>
</tr>
<tr>
<td>by Kim Harty</td>
<td></td>
</tr>
<tr>
<td>Program of Events</td>
<td>5</td>
</tr>
<tr>
<td>Psycho Sounds and Pseudo Science</td>
<td>6</td>
</tr>
<tr>
<td>by Jonny Farrow</td>
<td></td>
</tr>
<tr>
<td>Fabrication of the Idea Machine</td>
<td>8</td>
</tr>
<tr>
<td>by Brittany Scott</td>
<td></td>
</tr>
<tr>
<td>The Haunted Hot Shop</td>
<td>10</td>
</tr>
<tr>
<td>by Kim Harty</td>
<td></td>
</tr>
<tr>
<td>The Conjurer’s Ghost</td>
<td>12</td>
</tr>
<tr>
<td>Artist Biographics</td>
<td>14</td>
</tr>
<tr>
<td>Acknowledgements</td>
<td>19</td>
</tr>
</tbody>
</table>
Introduction
by Kim Harty, Co-Producer

Ethereal sounds, optical illusion and ghostly doppelgangers all haunt the Chrysler Museum Glass Studio in tonight’s inaugural installment of The Glass Theater. Phantom, the theme of tonight’s show, has inspired performance art, video installation, sounds recording and written essays that take on challenging and illusive subject matter.

The word phantom is derived from the 12th century Latin “phantasma”, meaning an apparition, dream, illusion, ghost or fantasy. It might be a nightmare that produces palpable dread, phantom limb which invites a nagging pain, or a ghostly apparition that inspires longing but vanishes instantly. Each of these descriptions evoke a sensation which has been distinctly seen, heard or felt, but emanates from a mysterious, even non-existent source. How does one reconcile these experiences, which are real to the senses and yet illusion to the rational mind?

The artists and writers that have been selected for this first installment of The Glass Theater: Phantom, seek to answer this question, and offer the audience a variety of experimental approaches. As the performance unfolds tonight, erie tones, haunting figures, smoke and mirrors, become the vocabulary of illusion. Images and sounds, reoccur and criss-cross, as each artists pursues their interpretation of the phantom. Through the combination of performance, art and writing, we hope to conjure an apparition for the audience, which is greater than the sum of its parts.
Program of Events

Doors Open 7:00pm

Introduction 7:30pm
Kelly Conway, the Carolyn and Richard Barry Curator of Glass at the Chrysler Museum of Art.

The Journey
Robin and Julia Rogers will conjure the ominous atmosphere of a nighttime rain storm in a city of lights. Using old radio recordings, video projection and glass the audience will go on a journey through time, and through their own subconscious, to unearth a forgotten memory of the beginning of life on Earth. (20 min)

Intermission: Transference
A recording of Andy Paiko and Ethan Rose’s collaborative glass sound installation, Transference (2009), a modern translation 18th century instrument, the glass harmonica. (15 min)

The Three Faces of Tom Phan
Bohyun Yoon and Kishi Bashi will unite their unique talents and perspectives in an experimental performance using glass instruments, vocals and feedback loops. As each hand made glass instrument is played, it will feed into an electronic system, which will be played back. A live composition will be created by layering different sonic elements on top of one another. (20 min)

Intermission
(15 min)

Phantom
Jocelyne Prince will recreate the 19th century illusion, the Pepper’s Ghost, along side the ethereal instrument, the theremin. The audience will look on as the glowing glass doppelganger is created via hot casting, then disappears into darkness. (20 min)

Closing 9:45pm
Kim Harty and Charlotte Potter, Co-Producers
Psycho Sounds and Pseudo Science
Jonny Farrow

Mention of the word phantom often conjures the sound of J.S. Bach’s Toccata and Fugue in D Minor. If you were to close your eyes and picture a creepy madman playing a monstrous organ, this ubiquitous tune would undoubtedly accompany the visual. Owing to Bach’s use of a minor key and the emotive exhalations of the organ, Toccata and Fugue in D Minor has become a leitmotif for horror films (though Bach’s 1750 death predates the birth of film by more than 100 years). One of the ways Bach’s piece came to be associated with horror was its cinematic debut in the title sequence of the popular 1931 film version of Dr. Jekyll and Mr. Hyde. Since then, it has been used in hundreds of films.

It is no coincidence that dissonant chords and the use of minor keys have come, culturally, to signify dark or ominous moods, in contrast to major keys, which are generally associated with light and joy. Bach worked in the Baroque Era (1600–1750), when one of the main tenants of musical aesthetics was the theory of affects. The theory is based on the notion that just one unified and “rationalized” affect—essentially, a biologically distinct emotion—should be the target of a single piece or movement of music. The theory further identified three major pairs of opposing affects: love and hate, joy and sorrow, wonder and desire. These sonic associations carry into the present day, influencing our intuitive understandings of musical relationships and related metaphors of light and dark.

The theory of affects anticipated a period in the 18th century in which the study of psychology and sound emerged beyond the symphony hall in a tangle of superstition, spiritualism, and scientific rationality.

Franz Mesmer (1734–1815) was one of first physicians to attempt to use sound as a tool for healing.
Mesmer believed that invisible forces, such as sound, could affect both the mental and physical states of his patients. On this basis, he integrated the use of a glass harmonica into healing sessions with his patients, believing that it could increase the flow of healing energy throughout their bodies. Made of a series of spinning glass disks, when touched with a slightly wet finger, the glass harmonica created ethereal tones. The instrument was invented by Benjamin Franklin in 1761, and was incorporated into musical compositions by Wolfgang Amadeus Mozart and more than 100 other composers. Though not necessarily convinced of Mesmer’s theory of the harmonica’s ability to heal people’s physical ailments, Mozart and Franklin shared Mesmer’s belief in the harmonica’s ability to promote human harmony. Yet, emerging musicologists warned of the harmonica’s dangers. In 1798 physician Johann Friedrich Rochlitz wrote, “Principally the almost universally shared opinion [is] that playing it is damaging to the health, that it excessively stimulates the nerves, plunges the player into a nagging depression and hence into a dark and melancholy mood, that it is an apt method for slow self-annihilation.” Many of Rochlitz’s contemporaries shared his opinion, and as the rumors of the harmonica’s destructive power spread, so did panic about the instrument. In certain German states, it was banned by police decree “on account of injury to one’s health and for the sake of public order.” It is likely that the glass harmonica’s ethereal tones helped create its alternative ego capable of “disturbing the nervous system.”

This phantasmal realm of these associations, whether persisting in a wavelength, a vibration, a collective consciousness, or as some biological factor of our emotional mind, remains beyond the reach of scientific quantification. The uncanny character of the glass harmonica continues to be unsettling, charged and mysterious, and capable of igniting the human mind with wonder and speculation.
Fabrication of the Idea Machine
Brittany Scott

Frequently contemporary artists hire skilled glassmakers by the hour to fabricate their work. Programs such as Glasstress, the Pilchuck AiR Program, the Museum of Glass Visiting Artist program, and many more offer artists an opportunity to work with glassmakers to realize their ideas. Though this transaction is largely accepted by the contemporary arts community, there is something mysterious and antagonistic about the artist-fabricator relationship.

In the 1960s, both the Studio Glass movement and the Conceptual Art movement were developing as a reaction to Modernism. For the 100 years or so before, Modernism dominated the art world with its rejection of representational and narrative work, and its embrace of explorations into the nature of materials and of the functions of art. In response, Studio Glass championed the use of glass as a new artistic medium, while Conceptual Art rejected all artistic mediums as a source of meaning and value. Rather, conceptual artists claimed that ideas and concepts were the sole essence of artwork. Sol LeWitt, one of the Conceptual Art movement’s founders, best known for his instruction-based wall drawings, famously claimed, “the idea becomes a machine that makes the art” and “the execution is a perfunctory affair.”

For the last 50 years, the Studio Glass movement has led to a proliferation of glass schools, studios, galleries, and museums that enable the sharing of technical knowledge and ideas based deep in the materiality of glass. Meanwhile, the contemporary art world has broadly embraced Conceptual Art’s rejection of the physicality of materials as a site of innovation and value. The resulting tension is felt particularly acutely by the many glassmakers paid hourly for their skills by contemporary artists who show at blue chip international venues.

One of the major driving forces of the Conceptual Art movement was the artists’ desire to subvert the galleries, museums, and art market as determiners of art’s value, and
the treatment of art as a luxury good. Yet, as artists like LeWitt asserted themselves as owners of “idea” machines, they gained license to contract out the “making” of their art. That is, Conceptual Art didn’t lead to revolutions in artists’ relationships with the institutions it sought to undermine, but it did support the institutionalization of a new division of labor in the artistic production process. Distinguishing between those with “idea” machines and those who provide craft-based skill to complete installations and fabrications of artwork, the artistic process has never looked more like industrial capitalist’s production of luxury goods. This is perhaps best illustrated by the world’s most well known glass artist, Dale Chihuly who has famously not blown glass since a car accident in 1976, which injured his left eye, destroyed his depth perception, and introduced his signature eye patch.

Regardless of Chihuly’s success, the nature of a craft such as glassmaking is inherently a rejection of Conceptual Art’s value-determining principles. Objects produced by glassmakers, familiar with the potential for discovery, innovation, and experimentation in the process of fabrication, are testimony to the incomplete nature of purely cognitive plans made beforehand. Nevertheless, when the contemporary art world takes for granted the spectrum of decisions made in the fabrication process, it obscures, devalues, and even limits the innovation and value created during the artwork’s production. When looking at the whole of the artistic process, it becomes plain that the translation of an idea into a medium is equally necessary to the completion of an artwork.

For glassmakers to position themselves as “artists,” they must either take over the “idea” machine and reunite head with hands, or advance an alternative notion of authorship that acknowledges the cooperative character of the contemporary art process. In both cases the glassmaker breaks down the dichotomy of artist and fabricator.
The Haunted Hot Shop
Kim Harty

In 1862, John Henry Pepper debuted his fantastical optical illusion, which used large sheets of plate glass at a 45-degree angle to project an ethereal reflection of a man on stage. Pepper’s Ghost, as it became known, was employed in a stage production of Charles Dickens’ Haunted Man, in which the main character, Redlaw, is haunted by his phantom twin, “an awful likeness of himself...with his features, and his bright eyes, and his grizzled hair, and dressed in the gloomy shadow of his dress...” The performance took place at the Royal Polytechnic, a showcase for invention and ingenuity, whose stated purpose was to provide “an institution where the public, at little expense, may acquire practical knowledge of the various art and branches of science.” However, Pepper, who garnered the title of “Professor,” was not interested in the optical illusion for its entertainment value, but took the spectacle as an opportunity to explain some of the underlying principles of optics.

Similar to the Polytechnic, the hot shop is a venue where public education and spectacle often go hand-in-hand. Glassblowing demonstrations have long been a mainstay of living history events and museums, many of which served as tourist attractions and public relations tools for industrial giants, including Corning Incorporated, Wheaton Industries, Jamestown, and Ford Motor Company.

In 1962, 100 years after Pepper’s illusion’s debut, the American Studio Glass movement was born,
and glass, for the first time, was treated as an art material and a medium for self-expression. Since then, a vibrant culture of studio glass has grown, and many glass and art museums alike have expanded their collections to include work by studio glass artists. Likewise, museums such as the Toledo Museum of Art, Chrysler Museum of Art, and Tacoma’s Museum of Glass have built studios and hot shops in their museums in furtherance of their public education agendas and as a complement to their collections.

Contemporary glassmaking includes a huge range of approaches—vessel-making, conceptual art, installation, assemblage, new media and multimedia—many of which do not use the hot shop as the primary site of production. Yet, glass artists are often asked to put their process on display in the museum’s hot shop as an attraction for the public. The institutional agenda, combined with the artist’s process on the hot shop floor, creates an implicit tension. This space is simultaneously invigorating and uncomfortable, public and voyeuristic, spectacular and suspect. Like the Pepper’s Ghost illusion, a doubling occurs. A reflection of the working artist is created and presented as a character in the institution’s narrative of contemporary art and craft. The hot shop floor transforms into a stage where the artist is haunted by their own image, which, while resembling their likeness, is only a glancing reflection of their artistic being.
Bohyun Yoon

Bohyun Yoon uses simple properties of glass in conjunction with the live body to create phenomenological videos, installations, and performances. His work examines the relationship between how people understand their body and how this understanding affects their identity in a wider context. Recently Yoon has been researching the simple instrument of a glass tube to create ephemeral compositions of sound. By displaying harmony and struggle within the same action, his compositions represent, “a dream of a world where weapons transform themselves into musical instruments.”

Yoon is a glass professor at Virginia Commonwealth University, and his work was recently exhibited at the 40 under 40 show at the Smithsonian’s Renwick Gallery.

Robin & Julia Rogers

At Cloud Gap studio in Western Montana in 2001, the paths of Julia Boriss and Robin Rogers intersected and eventually merged. They both became part owners of the studio, working together, operating the small business, and creating glass together. In 2005, in pursuit of Master of Fine Art degrees, the couple decided to leave Montana for Southern Illinois University, re-envisioning their glass studio as a trailer-mounted portable shop. Educational and professional opportunities have taken the glassy family from Carbondale, IL, to Bowling Green, OH, Detroit, MI and, currently, Norfolk, VA.

After nearly ten years of working side by side on their own work, the Rogers decided to start creating artwork as a duo. Every step of the process, from idea development to finishing touches, is completed by both artists. Through the synergy of their collaboration, the whole is much greater than the sum of the parts.
**Kishi Bashi**

Kishi Bashi is the pseudonym of singer, multi-instrumentalist, and songwriter “K” (Kaoru) Ishibashi. Born in Seattle, Washington in 1974, he grew up predominantly in Norfolk, Virginia, where both of his parents were professors at Old Dominion University. He has recorded with and toured internationally as a violinist with diverse artists such as Regina Spektor, Sondre Lerche, and most recently, the Athens, Georgia-based indie rock group of Montreal. His solo live show, Kishi Bashi, is a dazzling array of looping vocal and violin gymnastics.

K has toured and recorded internationally and was voted one of the 50 best new artists of 2012 by National Public Radio.

**Jocelyne Prince**

Glass artist and sculptor Jocelyne Prince creates quirky works in glass using a variety of unconventional materials and experimental processes. Her visual vocabulary is informed by turn-of-the-century technology and a dialogue that revolves around the objective lens of the camera, microscope, telescope, and other scientific devices. Jocelyne underscores the notion of technological authority by combining the scientific method with handcrafted glass traditions that usually are read as decorative, personal, and subjective. Her recent work includes a series of live glass performances that use the lifespan of glass as a narrative structure. By combining cultural symbols and musical elements in the hot shop, Jocelyne creates poetic vignettes that draw on the phenomenological properties of glass.

She is currently a professor at the Rhode Island School of Design, and has taught and exhibited internationally.
**Jonny Farrow** is an artist working with sound at the intersection of sculpture, installation, radio, and performance. His work investigates cultural and architectural spaces through interventions created with found and made objects, sound, and light. He is interested in juxtaposing sound with objects to create a space where meaningful, culturally critical dialogue can evolve. Jonny is currently getting his second master’s degree in sound at the School of the Art Institute of Chicago. Before becoming a grad student, he taught music, culture, and sound art for several years in New York City. He has shown and performed at such notable institutions as Cabinet Magazine Gallery, The Guggenheim, Art in Odd Places, ISSUE Project Room, Mina Dresden Gallery, School of the Museum of Fine Art, and Moderna Museet, Stockholm. He hosts a monthly radio show, The Distract and Disable Program, on wgxc.org.

**Brittany Scott** is a human rights lawyer who dropped out of art school in 2003. In 2010, she joined the National Economic & Social Rights Initiative. Her work at NESRI focuses on developing human rights approaches, analysis, and tools for systemic housing reform in partnership with community-based organizations. She previously worked in support of grassroots campaigns for basic workers’ rights and for the deinstitutionalization of people with disabilities. In 2010–2011, Brittany coproduced a grassroots documentary film, *More Than a Roof*, and recently coauthored her first law article, *Demolishing Housing Rights in the Name of Market Fundamentalism: The Dynamics of Displacement in the United States, India, and South Africa* (pending publication by Cambridge University Press). She has a B.A. from Washington University in St. Louis, and is a graduate of Fordham Law School.
Adrien Broom is a self-taught photographer with a penchant for the bizarre and beautiful. She is committed to creating art that is exploratory, communicative, and empowering. Her photographs represent a peek into her aesthetic connection to the world around her. Her images often tell stories, exploring conversations between the natural world and Western culture through constructed narrative scenes. Adrien’s diverse background has greatly shaped her approach to photography. She received a B.A. in 3-D computer animation in Boston, has studied fine art in Florence, and has studied art history at Christies in London. These experiences exposed her to works that continue to influence the structure, composition, and painterly quality of her work. She is greatly influenced by the dramatic aesthetic of artists such as John Singer Sargent, Caravaggio, and Gregory Crewdson.

Andy Paiko received his undergraduate degree from California Polytechnic State University in San Luis Obispo, California in 2002 and has been working as an independent studio glass artist ever since. Through several apprenticeships, he has studied color chemistry, hot shop fabrication, historical reproduction, and Venetian technique. Andy’s dedication to solo glassblowing has allowed him to develop his own method of collage-style assemblage that merges his fascination with engineering, science, and visual art. He currently lives and works in Portland, Oregon.

Ethan Rose is a sound artist and composer based in Portland, Oregon and Chicago, Illinois. His works manifest in a variety of forms, including performance, installation, and recorded composition. Through methods of reduction and repositioning Ethan utilizes methods of interactive composition to explore qualities of materiality, transformation, and perception.
Co-Producers Kim Harty and Charlotte Potter

Kim Harty and Charlotte Potter began working together in 2008 during a residency at Wheaton Arts and Cultural Center. There they joined with fellow resident Rika Hawes to form Cirque de Verre, a glass performance art group. Combining campy hot-glass circus acts with selections of glass performance art, Cirque de Verre performed at art centers and museums across the country. When the group disbanded in 2009, Charlotte and Kim channeled their energies into their individual studio practices, but in 2012 decided to reunite for a new collaborative project. Their creation, The Glass Theater, is a venue for artists and writers and is focused on fostering an interdisciplinary dialogue and cultivating an intellectual framework for glass performance art.

Charlotte is Manager of the Chrysler Museum Glass Studio. Kim is an M.F.A. candidate in the Art and Tech program at the School of the Art Institute of Chicago.
Acknowledgements

The Glass Theater would like to thank each of our performers, contributing artists, and writers for their earnest, thoughtful efforts and participation. Tonight would not have been possible without the courageous support of the Chrysler Museum of Art, specifically Director Bill Hennessey, Education Director Anne Corso who gently accepted this as her fate, Editor Cheryl Little who proofread much of this playbill and only rewrote some of the copy, Mary Collins whose organization assures each Third Wednesday’s flawless success, and the Chrysler Museum Glass Studio Assistants whose dedication and volunteer hours allow us to educate and entertain our daily visitors.