Gallery Guide

Reflecting Perspectives

artists confront issues of diversity and inclusion

April 18 – September 22, 2019

Featured Artists

Joyce Scott
Tim Tate
Helen Lee
Pearl Dick
Raven Skyriver
Patrick Wadley
John Moran,
Preston Singletary
Marcus Amerman
Einar and Jamex De La Torre

Bergstrom • Mahler
MUSEUM OF GLASS

About the Exhibition

For centuries, artists have used the power of their art to express views on complex social, cultural, and environmental issues or to document history. Their art has taken on various forms including paintings, drawings, sculpture and later, photography and printmaking.

While Bergstrom-Mahler Museum of Glass has collected examples of Germanic glass vessels dating from the 16th and 17th centuries with enameled motifs focusing on societal challenges of the period, it wasn't until the maturation of the studio glass movement in the latter half of the 20th century that artists were able to use glass as a material for contemporary expression.

This exhibition acknowledges glass as both a seductively decorative material and a pointedly expressive one. Reacting and responding to current events, the artists convey powerful messages on compelling and consuming social issues. The ideas expressed in this exhibition are those of the individual artists and not Bergstrom-Mahler Museum of Glass. Bergstrom-Mahler Museum of Glass serves the community as a neutral forum for presenting ideas through works of art.

When most often we have been conditioned to expect that art be beautiful, some of these works may be shocking or disturbing. They may leave you searching for meaning.

While the adage, beauty is in the eye of the beholder, may hold true, artists sometimes use their voice as a means of expression and interpretation. They create awareness, ask questions and seek some aspect of truth. For the artists, their visual means of expression equates to a beauty in truth and furthermore, in finding understanding.

In focusing on how artists raise questions to promote diversity and inclusion, Reflecting Perspectives: Artists Confront Issues of Diversity and Inclusion presents the works by artists whose experiences have been shaped by their social, cultural, and ethnic backgrounds. These include: Tlingit and Choctaw Native Americans, African, Chinese, and Mexican Americans, U.S. citizens observing from foreign soil, and members of the LGBTQ community. While their stories are different, the relevance of their themes serves to remind us of the impact of art on our everyday lives. We hope this exhibition helps you understand and examine the power of their stories as told through the lens of glass.

As You View the Exhibit

When you visit a museum or gallery, you probably work very hard to understand what an artist is trying to say. It is true that very often artists have something in mind when they put their voices forth. However, we want you to realize that what you see in the art is also very powerful and you also bring much information to view the art.

Since we realize contemporary art can sometimes be difficult to navigate, we would like to introduce you to using three simple questions that can help you explore these works and begin your own personal dialogue with the art. They were developed by Philip Yenawine, of Visual Thinking Strategies and formerly the Curator of Education at the Whitney Museum of Art in New York. The material in the labels and this gallery guide will also help you further.

Try asking yourself or in your visiting group, these simple questions:

- What do I/you think is going on in this piece of art/sculpture?
- What do I/you see that tells me/you that?
- What do I see that gives me information or begin a dialogue with your companion by asking Tell me more....

Some of this art may not be what you expected if you expected to only see beauty and certainly some of it is. Historically, art has also been about ideas and here, you see that these works can be thought provoking. These artists share a point of view that the may be about an issue, or many issues.

Some of the exhibit works may cause uncomfortable feelings this valid as well. We invite you to take a break, enjoy the other galleries and continue to use these questions to explore the rest of the museum.

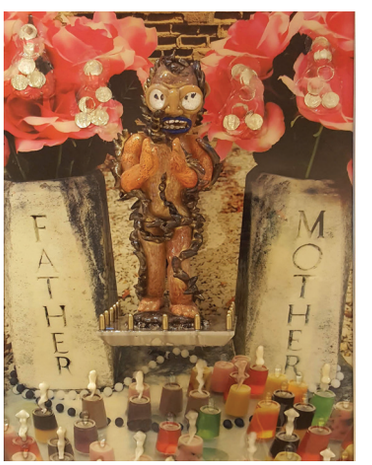
Jamex and Einar De La Torre – San Diego, CA

Collaborating artists-brothers Einar and Jamex de la Torre were born in Guadalajara, México (1963 & 1960), where they grew up until a sudden family move to California in 1972. Presently living and working in both Ensenada, México and San Diego, California, Jamex started lampworking glass in 1977, attended California State University at Long Beach under scholarship and received a BFA in Sculpture in 1983. Einar started work with glass in 1980. He also attended California State University Long Beach. Both owned and operated a flame-worked glass figure business from 1981 to 1997.

The De La Torre brothers have been collaborating in earnest since the mid-nineties. They have been working together to develop their signature style mix media work with blown glass sculpture. Their pieces represent a multifaceted view of life that reflects a complex and humorous aesthetic that could be called baroque. In recent years, they have been experimenting with lenticular printing and large photo mural installations alongside blown glass. The brothers have had 15 solo museum exhibitions in six countries with work in numerous museum collections.

Nazcar Dad, 2009
"Made in Penland School of crafts. While teaching there we learned a Brazilian won a NASCAR race, so we wanted to address this irony in a depiction of a nationalist devil very irate over this unfortunate event. The back of the piece has a Brazilian medallion to commemorate the event."

Tijuana on a Silver Platter, 2005
"For years Tijuana has been plagued with guns from the United States and drug trafficking from the south. Our allegory has a shark (what true Baja fish tacos are made from) garnished with glass vegetables, candy and a handgun. This is an homage to the Flemish still-life tradition."



Tijuana to Bergen, 2011 "Made during our residence at S-12 in Bergen, Norway, 2011. We brought the wooden truck from Oaxaca. They sell them roadside before reaching Oaxaca city. With the very high price of Alcoholic beverages in Norway we made the piece thinking of trucking beer to this country in need. It is a kind of express connection to the Tijuana that became famous for serving Hollywood stars alcohol during the prohibition."

Tri Tripa, 2008 From our figure series, this is a disgruntled waiter feeling he has to serve up a little bit of himself at every service. Some are not graceful in the line of work, and thus the human comedy."

DNA (do no absolve), 2012 "This is the offspring trying to shed the sins of his parents. Seeking absolution, he sees the vines of ancestors growing all over, keeping him from the solace that would mitigate the weight of history."

Pearl Dick - Chicago, IL

Pearl Dick is a glass artist and member of the LGBTQ community living and working in Chicago, IL. Project FIRE was co-created by Pearl and clinical psychologist Bradley Stolbach in partnership with Healing Hurt People - Chicago and with the support of a University of Chicago Medicine Urban Health Initiative Faculty Fellowship in 2014. Shortly after the launch of the program, Project FIRE joined forces with the well-established and respected nonprofit, ArtReach Chicago. Project FIRE is now the flagship program of ArtReach, and has paved the way for a variety of innovative social justice arts programs.

Drawing from her life and observations, Pearl's work speaks to our human connection. From the relationships that span a lifetime to the casual interactions that last only an instant, no connection is insignificant. Her work, whether in glass or paint, is meant to spark a memory, feeling, or emotion within the viewer that is deeply personal - in those moments, her work becomes universal.

Pearl's work references relationships through the grouping or joining of figurative glass sculptures. These relationships are sometimes explicit in terms of the emotion conveyed by the intimacy of the connection, or hidden, in terms of the process that is essential but not obvious in the creation of the work. The importance of the group, the family, the community, is the driving factor in the creation of this latest body of work.

Pearl is an artist who creates as a means for expressing her passions, as a way to understand and interpret the interactions she experiences, and as a hope for people to appreciate our human connection.

Bloom and Grow Series, 2019

The "Bloom and Grow" pieces started with a group project Pearl initiated while a demonstrating artist at the Tyler School of Art and continued with Project FIRE in Chicago, in which she taught students to each make their own rendition of a flower out of glass to be incorporated onto one of her glass head sculptures. The flowers represent and honor the individual's expression of beauty, community, creativity, peace, collaboration, growth, and future.

The singular glass head with flowers is a self-portrait of artist as teacher and holder of influence. The smaller individual heads with a single flowers represent the students that are omnipresent in her life and process as well as what they each have to offer.

The pieces with the "carvings" embedded in the interior of the glass reference memory and dreams. These are the internal reflections of Pearl's experience when she is alone with her thoughts.

Finally, the grouping of individual sculpted heads is a depiction of community. Pearl's work is made in the presence of an entire community of artists, students, neighbors, and advocates who are all privy to and inevitably a part of the process. As this has become unavoidable in her particular artistic practice, Pearl is keenly aware of how this inclusion has affected that process and has incorporated it into the result. She does not create in a vacuum—the work Pearl creates is a reference of and is influenced by the community in which she operates. It is therefore a major factor in the relationships she celebrates and how she re-interprets that connection.

Helen Lee – Madison, WI

Helen Lee is an artist, designer, educator, and glassblower. She holds an MFA in Glass from the Rhode Island School of Design and a BSAD in Architecture from the Massachusetts Institute of Technology. She is currently an Assistant Professor and Head of Glass in the Art Department at the University of Wisconsin-Madison.

"My artistic practice is built out of a material lust for glass and an insatiable curiosity around language. Born in New Jersey in 1978 to two academic immigrants from Taiwan, I was raised by my grandmother—a woman 70 years my elder who only spoke Chinese. I spent most of my youth in translation, inhabiting that third space between Chinese and American. Approximate translations, gestures, made-up words, and guesswork: I have always been in awe of witnessing meaning change shape from one language into another. I spent my teen years identifying as a poet, but ended up studying Architecture at MIT with considerable influence from the cultural inclinations of my elders. If I could do it again, I would study linguistics. Instead, I am an artist who uses glass to think about language.

My studio practice fuses my trades as a glassblower and a graphic designer. I investigate language and the body by experimenting with glass and typography. My work posits language as a somatic experience. The confluence of objects and semiotic units in my work collapses the physical with the linguistic. In mechanical terms, I have an extensive repertoire of vitreous typography. I blow glass in capital Roman and lowercase script letters. I type on a computer with a font made of glass. I write with light; I write in shadow.

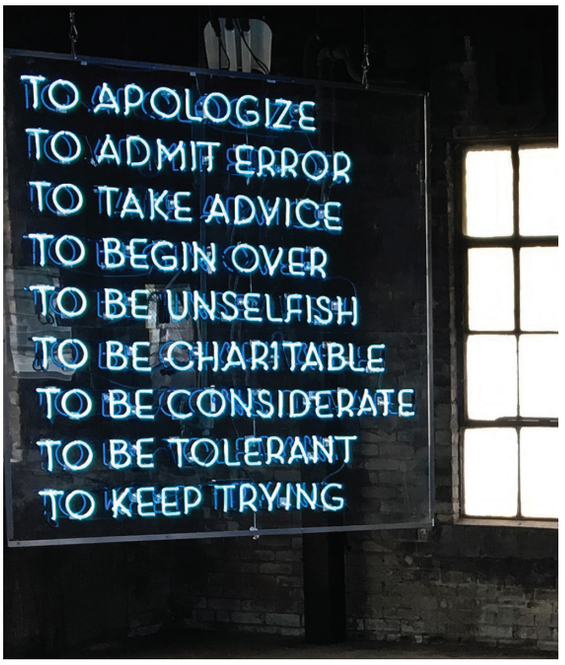
At the core of my practice is a curiosity about the morphological nature of language. My early work does this by traversing a circuit of relationships through glass, design, and the body. In the space of boundary, duality, and transformation, I dwell on the moments in which: breath becomes sound; sound becomes spoken; the spoken word turns written; and the written word is shaped back into dimensional form by my own breath.

My cultural background has always been integral to my practice with respect to shaping my relationship to language. In early 2015, this relationship shifted as my daughter moved into this world. I have been revisiting the dual experiences that have shaped my life—between the dead and living, Chinese and American, Mandarin and English, sound and silence. The inscription of my cultural identity has become a focal point of my recent work, where I have been playing with literal mistranslations, slippery interpretations, crossed wires of communication, and other unintentional consequences of bilingualism."

Infinitive, 2018

Infinitive was originally a site-specific piece that responded to a call for artwork in an abandoned foundry on the East side of Madison, WI. The work was a response to a tour of the empty facility, where a small makeshift booth had been covered in signs by a laborer long ago. I lifted the language from a placard that read, "To apologize, to admit error, to take advice, to begin over, to be unselfish, to be charitable, to be considerate, to be tolerant, to keep trying." My interest in these words in this space was colored by the current political climate, and the simultaneous simplicity and complexity of these adages. As a former industrial facility that was about to be converted into a community center, I enjoyed thinking about the relationship between the ethics that are cultivated in the work environment and how that can carry over and shape a community.

The title, "Infinitive," is a nod to a term that describes the basic form of a verb, as in Romance languages. There is a universality to this form of a verb—it is has not yet been bound to a particular subject or tense. With this work, I seek to honor the universal labor of humanity.



John Moran – Ghent, Belgium

John Moran is a politically and socially engaged hot glass sculptor, mixed media artist, studio co-founder and operator at Gent Glas in Ghent, Belgium.

"As a storyteller, my work is constructed from a series of anecdotes, references, and experiences. While I do draw ties to American pop culture, politics, and social issues, I do not do this arbitrarily. I attempt to illustrate how I see the barrage of consumerism, religion, and politics colliding with depictions of social injustice, secular beliefs, and popular culture. I myself am a product of all of these things; I am American and America was founded on dissent. To paraphrase Picasso: my work is a collection of lies, hopefully helping the viewer realize the truth. Though for me the truth is not absolute, it is simply how I see the world. It is not necessarily an attempt at subversion, but more an attempt to reconcile, and in a way celebrate, the absurdity and hypocrisy of society.

I strive to achieve this through chronic appropriation, not of imagery in the same sense as Richard Prince or Andy Warhol, but of ideas. I am not as interested in using the depictions of the Pieta or the Presidents, it is their auras I want to use, all of the baggage surrounding them, every preconceived notion and stereotype that already exists, and then I want to smash them together with conflicting or separate notions and stereotypes where I see similar attributes.

It may not seem autobiographical, but my experiences and observations are the genesis of my ideas. Each piece is a reaction to a specific event, but is not an illustration of it. I pull from everything around me. My own political and religious views, art, books, movies, family, and popular culture culminate into layers of seemingly random references, multiple components, and a visual overload that mimics our daily experience."

Loathing in Fear, 2017

Build your wall, hide behind it. Be afraid, keep them out. As you suffocate in fear.

Loathing in Fear came to life pretty shortly after Donald Trump became the 45th President of the United States. The imagery is in reference to Maurizio Cattelan's Untitled 2001, which depicts a wax version of the artist breaking into a museum. In the piece, Cattelan describes himself as an imposter, forcing his way into the museum.

Protect and Serve, 2017

"Protect and Serve is inspired by the shooting of Philando Castile and the recent epidemic of police murdering black youth. It has unfortunately followed in a series of work about this topic. More importantly, the piece is about the media interpretation and discussions that follow these crimes. Somehow the victims are portrayed in such a way that the killing can be justified. I.e., Eric Garner was selling illegal cigarettes, Tamir Rice was threatening police, Michael Brown stole cigarettes from a convenience store, etc. Even more shocking to me were conversations I had in which the discussion of the rise of police murders of unarmed people of color was completely written off with the statement, "the number one killer of black youth, is black youth." As if this statement somehow justifies the hundreds of years of inequality and power struggles that have culminated into a situation where those who are meant to serve and protect have become instruments of fear and repression. Philando Castile was killed, with his wife and young child in the car next to him, for legally carrying a fire arm.

Protect and Serve emerged from the above thought process while following concepts of martyrdom that I previously discussed. The features of the figure are based on Philando Castile; I used an image of his face for inspiration while sculpting the head; the scale has been changed, drawing reference to a young person and attention to how his life was ended early. He looks up confidently but afraid, wearing a golden halo of bullets suspended above his head. His position draws a parallel to that of the Dying Gladiator while at the same time referring to classical religious imagery. His right arm is raised, pointing towards the viewer as a last act of appealing to his killer. He is wearing a hoodie, alluding to Trayvon Martin, which has an image of two guns constructed of civil rights quotes. The boxer shorts are peaking out beneath the oversized sweatshirt to show a Warholian interpretation of several victims of police murder.

The theme that ties my most recent work together is sacrifice, not in the traditional modes of self-sacrifice or offerings, but with the idea of the sacrifices we are making as a society in order to continue justifying the existence of our society."

Joyce Scott – Baltimore, MD

Joyce J. Scott is a versatile artist from Baltimore, Maryland. She is a printmaker, weaver, sculptor, performance artist, and educator, but she is probably most well known for her work in jewelry, beadwork, and glass. Her art reflects her take on all aspects of American popular culture, her ancestry, and the immediate world of her neighborhood.

Her pieces serve as a commentary for issues regarding race, politics, sexism, and stereotypes. Of her own work, Scott says, "I believe in messing with stereotypes...It's important for me to use art in a manner that incites people to look and then carry something home – even if it's subliminal..." She received her BFA from the Maryland Institute College of Art and MFA from the Instituto Allende in San Miguel de Allende, Guanajuato, Mexico.

Man Eating Watermelon, 1986
This piece is one of Joyce's most poignant indictments of the stereotype connecting blacks to watermelons. In this tiny sculpture--it is only 8 inches long and 3 inches high--she turns the whole idea on its head by depicting a black man struggling to get away from a man-eating watermelon that has already devoured part of his leg. As much as he struggles to escape its grasp, the man is never freed of the watermelon he drags along. According to Sims, Racial stereotyping and hostility are overtly addressed and blended in Scott's work of the late 1980s and early 1990s, such as in Man Eating Watermelon.
This work, and others, flips the stereotypical issue of a happy Negro eating watermelon into seemingly comic yet undeniably tragic terms.
The cliché pursues and consumes the man.

Lynched Tree, 2011
Lynched Tree mixes horrific black history with a strong ecological message. A naked white woman, and what Scott also considers an upside down tree form are combined they often hang upside down (as some human lynching was done). The tree woman lies or is left dead upon a pile of glittering discarded materials. Scott equates the blindly cruel human destruction of nature and the extinction of animals and natural species with the senseless and vicious human horror of the lynching of black men and women in the United States."
- Quoted from Sims' extended catalogue from Scott's exhibition at Grounds For Sculpture, Scott's exhibition, Grounds for Sculpture.

Buddha (Earth) 2013
In Buddha (Earth), for instance, Scott melds a beaded orange face with a glowing green figure; a gold leaf painting is embedded in its surface. In "Buddha (Wind)," a 20-inch black glass bust is embellished with a white, granular face of embedded beads. Although they have flattened slightly, they still retain their individual patterning, while rendering the Buddha's calm features. This unlikely combination of what becomes, essentially, a form of drawing with glassblowing is jarring and intriguing, both technically as well as aesthetically. While the blown glass shapes are elegant, Scott's beaded faces are cartoonlike. It's almost like painting a mustache onto a holy icon: the contrast should confuse and alienate, but somehow, instead, is charming.

Preston Singletary and Marcus Amerman
Seattle, WA and Sante Fe, NM

Preston Singletary and Marcus Amerman traveled across both cross-cultural and cross-historical boundaries in creating their collaborative glass collection for Voices from the Temple Mound. Through consensus, the artists chose to draw upon Amerman's Choctaw tribal roots and found contemporary inspiration from the enigmatic archaeological artifacts (like shell engravings, clay vessels, and burial effigies) found throughout the Mississippian river basin of the Southeastern United States. The resulting artwork connected human interactions over several thousand years as Singletary and Amerman's figurative digging of the past unearthed a modern interpretation of early prehistoric cultural aesthetics.

Buffalo Man, 2010

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Deerman of Hopewell and Deerman of Cohkia, 2012

Several Native American peoples have legends of a half-deer, half-human being that lives in the forest and is sometimes dangerous to humans. In the Southeast, the Choctaw tell of a mischievous deer man called kashehotapolo.

The kashehotapolo love to frighten hunters in the woods but are otherwise more mischievous than malicious. They inhabit the marshes and swampy woodlands. The Choctaw say these beings screech and wail as they dash past lone hunters at lightning speed.

Raven Skyriver – Seattle, WA

Raven Skyriver started blowing glass in high school. His mentor, Lark Dalton, taught him the basics of traditional Venetian glass, as well as how to build equipment. With this knowledge Skyriver built a basic studio at home in order to create small cane worked vessels. After graduating from high school he traveled to Venice, Italy to take a course with Davide Salvadore, to further his understanding of Venetian technique. Soon after, he had the opportunity to work with Karen Willenbrink-Johnsen at Pilchuck Glass, and through this experience was invited to join the William Morris Team. He was able to work with Morris during the final years of his career, learning the unique techniques utilized in the production of his seminal work. Skyriver has worked with Lino Tagliapietra's glass team in Brazil, joining one of the best production teams in the world under the direction of a maestro.

Working with teams of anywhere from 3 to 10 people, Skyriver is able to realize sculptures of a size and weight that would daunt many glassblowers. He sculpts all of his creatures while the glass is molten hot, which takes precision, focus, and perfect timing. If the sculptures make it through the blowing, sculpting, and cooling process—and many do not—they can be sandblasted, engraved or ground to add detail.

In 2011 he was invited to take part in a residency with glass artist Martin Janecky in Pittsburgh, and had his own residency at the Museum of Glass in Tacoma, WA. In 2012 he was presented with the "Artists' Choice Award" and the "Peoples' Choice Award" at the Red Hot Auction at the Museum of Glass in Tacoma, WA. His work was some of the only American glass to be included in a large multinational exhibition at the Ebeltoft Glass Museum in Denmark in 2013. In 2014 Skyriver was invited to be an artist in residence at Emporia State University in Kansas. In 2015 he taught and blew glass in Japan, Denmark and Turkey.

"Born and raised in the San Juans on the small island of Lopez in Washington State, I was taught the connection between myself and my surroundings. Spending my time on the water or in the woods, I grew to appreciate the connection between the food on our table, and the salmon in the ocean, or the deer in the garden."

Awaken, 2016
Skyriver's inspiration is drawn from nature. The challenge of realism is what makes working sculpturally alluring to him. He states, "The marine creatures I create lend themselves to the fluidity of glass, and its reflective nature. Using these native animals I hope to evoke the excitement of the salmon running, or the miracle of a whale migrating 5,000 miles. I also want to draw into question the balance of nature. How does the presence of these creatures affect us? What does the future hold for these animals?"

Tim Tate – Washington, D.C.

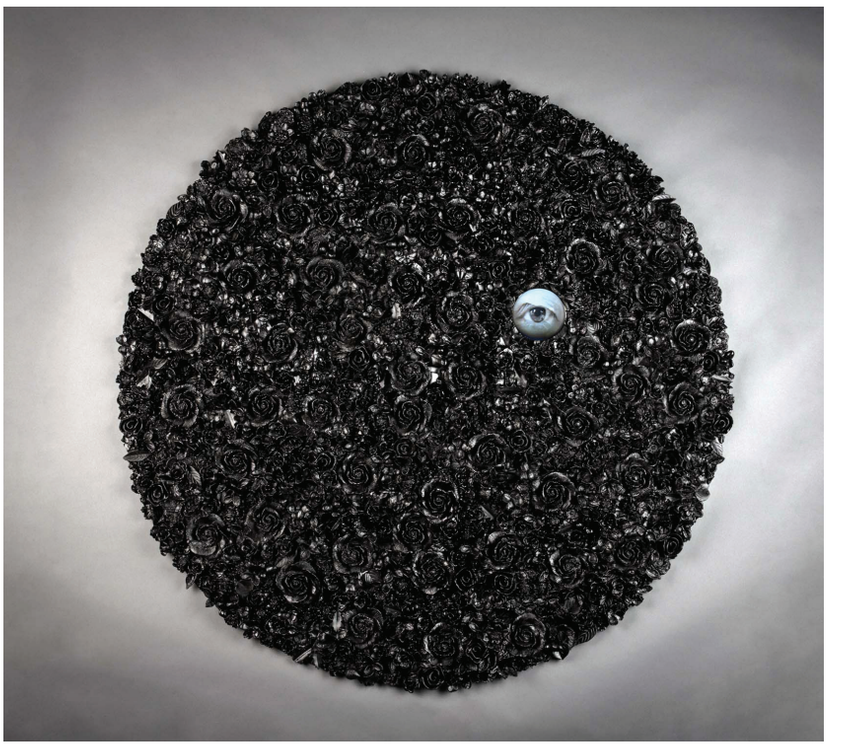
"Uncomfortable with any single defining time, I prefer sliding through the centuries; from 19th century Victorian techno-fetishism, to mid and late 20th century references to endless mirrors and studio glass to 21st century electronics and political focus. Perhaps all my work can be defined by how uncomfortable I am with definitions.

My work hovers between subjects of scientific curiosity, Contemporary video imagery, relics, rituals and dreams. My interests lie in finding the relics of the future while honoring the past. To me, these works are transparent reliquaries of sorts in which bits of saints' bones or hair — relics — are displayed, with simultaneous intimacy and distance. . In many cultures and religions, relics are believed to have healing powers. My relics can be temporal; sounds and moving images formally enshrined, encapsulating experiences like cultural specimens. And perhaps, to the contemporary soul, they are no less reliquaries than those containing the bones of a saint.

With technology rapidly changing the way we perceive art, the current day contemporary landscape closely mirrors Victorian times in the arts. We marvel at and invent bridges between past and present in an effort to define our time and make sense of this highly transitory moment in artistic history."

The Midnight Garden, 2017

"Blending a traditional craft with new media technology gives me the framework in which I fit my artistic narrative. In my work I explore moving images and endless mirrors to achieve my interest in contemporary work with the aesthetic of Victorian techno-fetishism, which emerged from my fascination with Jules Verne as a boy. Artwork and video I believe will be society's relics of the future. I like to reference many possible histories, and will do so with video or mirrors, to show our common artistic ancestry and illustrate alternate paths. Perhaps centuries from now my work will have the same presence as abandoned archaic machines from the turn of the last century, as people marvel over what could have possibly been its intent.



In my endless mirrors, I try to entice the viewer to look deeply into and completely experience my windows into alternative dimensions. My works create an optical and bodily illusion of infinity through apparently limitless space. There is an intimacy implied by viewing deeply into a circular opening, as if peering through a portal to witness another endlessly repeating reality. These pieces create a visual space that doesn't actually exist in reality, but claims volume none the less. We literally look into a dimension that doesn't share space in this world.

The constant repetition of imagery also speaks to us of timelines: ones that go endlessly into the future or extend endlessly into the past. These repetitions reference society mired into static social patterns, some good, and some bad.

We look inside these portals as if seeing into a dream, fully realizing that this is but an illusion. But even though we know it is an illusion that should not stop us from freely examining it, and hopefully seeing another world at the same time."

Patrick Wadley – Austin, TX

Patrick Wadley was born in Oklahoma in 1950. He studied briefly at the University of Oklahoma and Sam Houston State University. In the early 1970's he made his home in Austin, where he had come to fulfill his alternative service as a conscientious objector.

Untitled, 1986

In 1980 he discovered glass etching when he accidentally dropped a soft drink bottle into a sandblaster. He quickly transposed the use of stencils and air-brush techniques, which he had been using to design wrapping paper. Covering glass with clear contact paper, he would "draw" directly on this resist with an Xacto-knife. When working with very thick glass, he achieved sculptural effects. His immediate affinity for the medium and the momentum he gained working at Renaissance Glass Company resulted in his first one man show, at Matrix Gallery, in 1982.

While known primarily for his work in glass, Wadley was also an accomplished artist in other media, including sculpture, painting, drawing, and print-making. In fact, some of his prints, such as those shown posthumously in Day Without Art, at Laguna Gloria Art Museum in 1993, were made from etched-glass plates.

Reflecting his genuine interest in people, his subject is most often the human figure. Combining images from many cultures and times in unique, often fanciful ways, the majority of his pieces portray people in moments rich with detail, frequently evoking narratives as if the pieces are scenes excerpted from an opera. Even many of his later works, which express preoccupations with death and spirituality more seriously, maintain a certain whimsy amid the intensity.

His travels in Europe were significant influences, especially in France, where he lived for a while and which he visited frequently. In addition to the museums and artists of France, he also enjoyed its literature, joie de vivre and light. He found inspiration and sustenance in many other sources, including opera, Edith Piaf, Fellini, Nino Rota, the Bobs, Monty Python, and playing the clarinet.

Before his death in 1992, his work with glass appeared in over 25 shows, across the United States, in Europe and in Japan. His expertise in this medium was acknowledged with teaching positions at Pilchuck School and the New York Experimental Glass Workshop, where he was also Artist in Residence in 1986.

Wadley first received recognition for his brilliantly complex etchings on two-dimensional glass panels and three-dimensional glass forms. In New Work (the quarterly publication of the New York Experimental Glass Workshop), Wadley's work was described as follows: "Regardless of form, Wadley pursues ever-refined values of light and dark in the shallow depth of glass. Merging architectural spaces with tattooed torsos, and figure-ground ambiguity, Wadley's figures literally show what's on their mind, as bodies and objects spew forth in profusion." Now his work is becoming known to a new public, and long-time fans of Wadley's work in glass are discovering new facets to his talent.

His work is held in numerous private collections around the world, as well as the Blanton Museum (formerly the Huntington) at the University of Texas at Austin, the High Museum in Atlanta and the Museum of the Rhode Island School of Design.

Freedom of Speech Commitment

Freedom of speech is the foundation of our communities and our nation. The works exhibited at Bergstrom-Mahler Museum of Glass may awe, illuminate, challenge, unsettle, confound, provoke, and, at times, offend. We defend the freedom to create content and exhibit such work anywhere in the world, and we recognize the privilege of living in a country where creating, exhibiting, and experiencing such work is a constitutional right.

To exhibit a work of art is not to endorse the work or the vision, ideas, and opinions of the artist. It is to uphold the right of all to experience diverse visions and views. If and when controversies arise from the exhibition of a work of art, we welcome public discussion and debate with the belief that such discussion is integral to the experience of the art. Consistent with our fundamental commitment to freedom of speech, however, we will not censor exhibitions in response to political or ideological pressure.

The mission of Bergstrom-Mahler Museum of Glass is to Engage, Excite and Educate our audience using our glass collection and temporary exhibitions. It is in this spirit that we present this exhibition.

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