



Form and Feeling
Expressions of Humanity

This exhibition emphasizes the representation of human emotion and expression in figurative works of glass. Simultaneously strong and fragile, the glass pieces featured in this show draw a significant parallel to the condition of human feeling, be it pain, joy, anger, confusion, embarrassment, or a myriad of other emotions.

Thank you, Sponsors



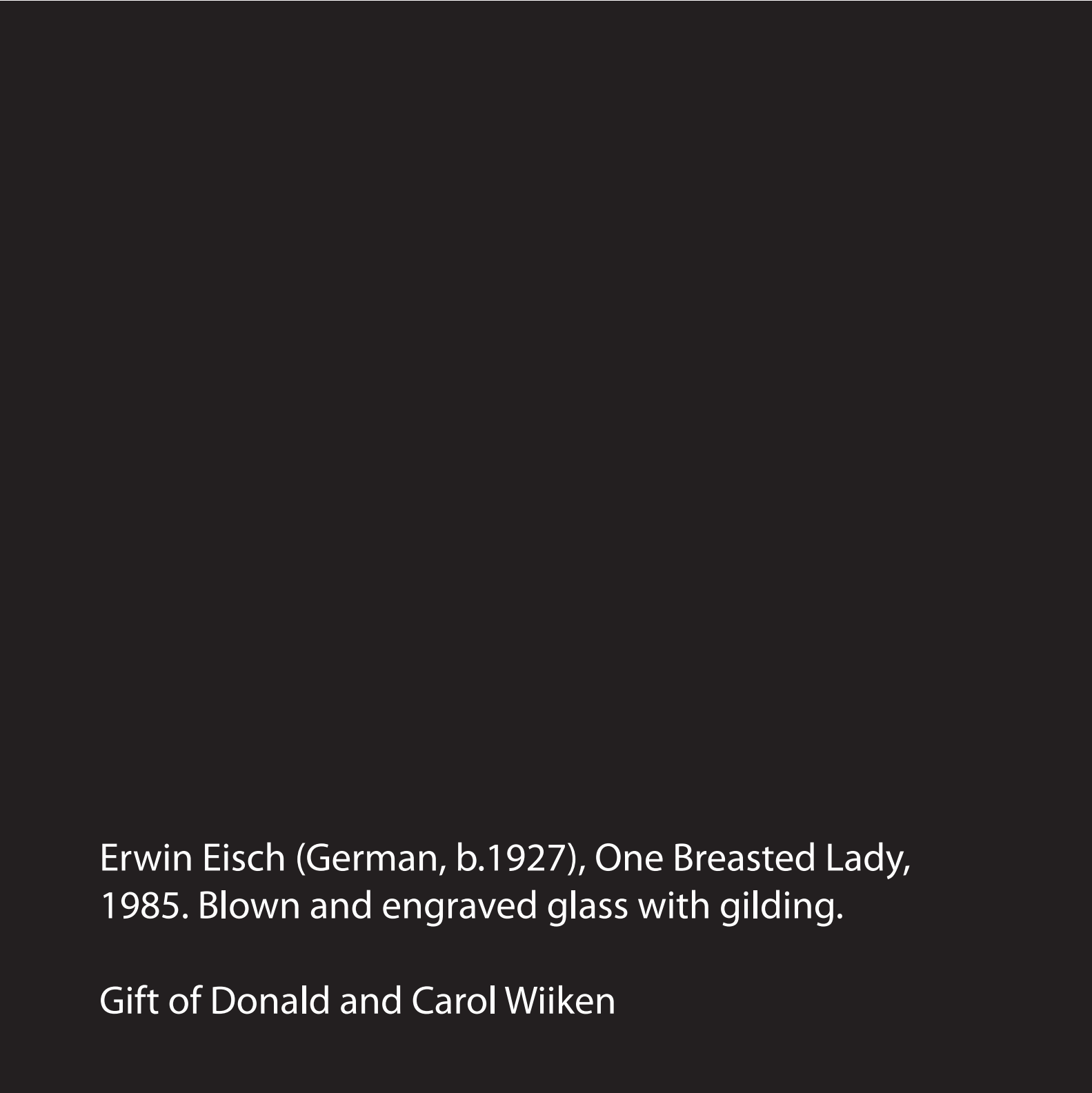
This exhibition is supported in part by a grant from the WI Arts Board with funds from the state of WI and The National Endowment for the Arts.



Kate Vogel (American, b.1956) and John Littleton
(American, b.1957), *Sweet Dreams*, 1991. Cast Glass.

Gift of Don and Carol Wiiken





Erwin Eisch (German, b.1927), One Breasted Lady,
1985. Blown and engraved glass with gilding.

Gift of Donald and Carol Wiiken



David Reekie (British, b.1947), On Shaky Ground IV, 1997. Cast glass with wood base.

"My work is influenced by man's reaction and adaptation to the society in which he lives. We live in a world that grows more complex and difficult to comprehend, with its tensions and temptations that pulls us in different directions. I devise surreal settings showing how we try to cope with the very limited and purely imagined space that we have created for ourselves." - David Reekie

Gift of Jeffrey Stevens



Paul Stankard (American, b.1943), Foxglove Medieval Herbal, 1978. Flameworked glass.

"The Benedictine Monks have a beautiful motto - to Labor is to Pray - I love the idea of making my labor my prayer. When I'm sitting at my torch, I'm making petals, I'm making stamens; by making it a mantra, it gives a spiritual dimension to my work. It's very personal." - Paul Stankard

Gift of Paul and Patricia Stankard



Emily Brock (American, b.1945), Field Trip, 2009. Cast, fused and flameworked glass.

A part of Emily Brock's Books series, Field Trip conjures images of childhood school visits to the local art museum. "Of all the inanimate objects, of all men's creations, books are the nearest to us, for they contain our very thought, our ambitions, our indignations, our illusions, our fidelity to truth and our persistent leaning toward error."- Joseph Conrad, (1857-1924) Notes on Life and Letters

Museum Purchase with contributions from the Leslie Hamilton Memorial Fund and partial gift of Emily Brock



Kristian Klepsch (Austrian, b.1943), Inner Thoughts, 1986. Cast, engraved and insculpted glass.

This figurative piece by Kristian Klepsch depicts a human visage, eyes open, staring into the world of the viewer, their thoughts, memories or emotions emanating from behind their head for all to see; the insculpted humanoid, insect and animal forms within exemplifying the term, "... to let one's imagination run wild."

Gift of Don and Carol Wiiken




Thomas Scoon (American, b.1961), *White Lives #4*, 1996. Cast glass and quartz.

The abstract figurative forms created by New Hampshire artist Thomas Scoon incorporate self-gathered natural stone, minerals and metals with cast glass. By pairing or grouping these forms (see *Mate #2*), Scoon explores familial and generational relationships in an attempt to convey personal narrative.

Gift from the collection of Jane Humzy and Peter D. Debreceeny





Steven Ramsey (American, b.1958), Dreamer, 1986.
Blown, enameled and gilded glass.

Gift of Donald and Carol Wiiken



Milon Townsend (American), Deco Study #2 in Butterscotch, 2002. Flameworked glass.

Performing arts such as music, theatre and ballet are often considered to be cathartic outlets for expression of feelings and emotion. Influenced by ten years of studying dancers in New York, Milon Townsend's flameworked sculptures focus on the depiction of movement as it relates to the performing arts.

Museum purchase in memory of Joan B. Leech



Ann Wolff (German, b.1937), Fish Eating Man Bowl,
1984. Acid etched blown glass.

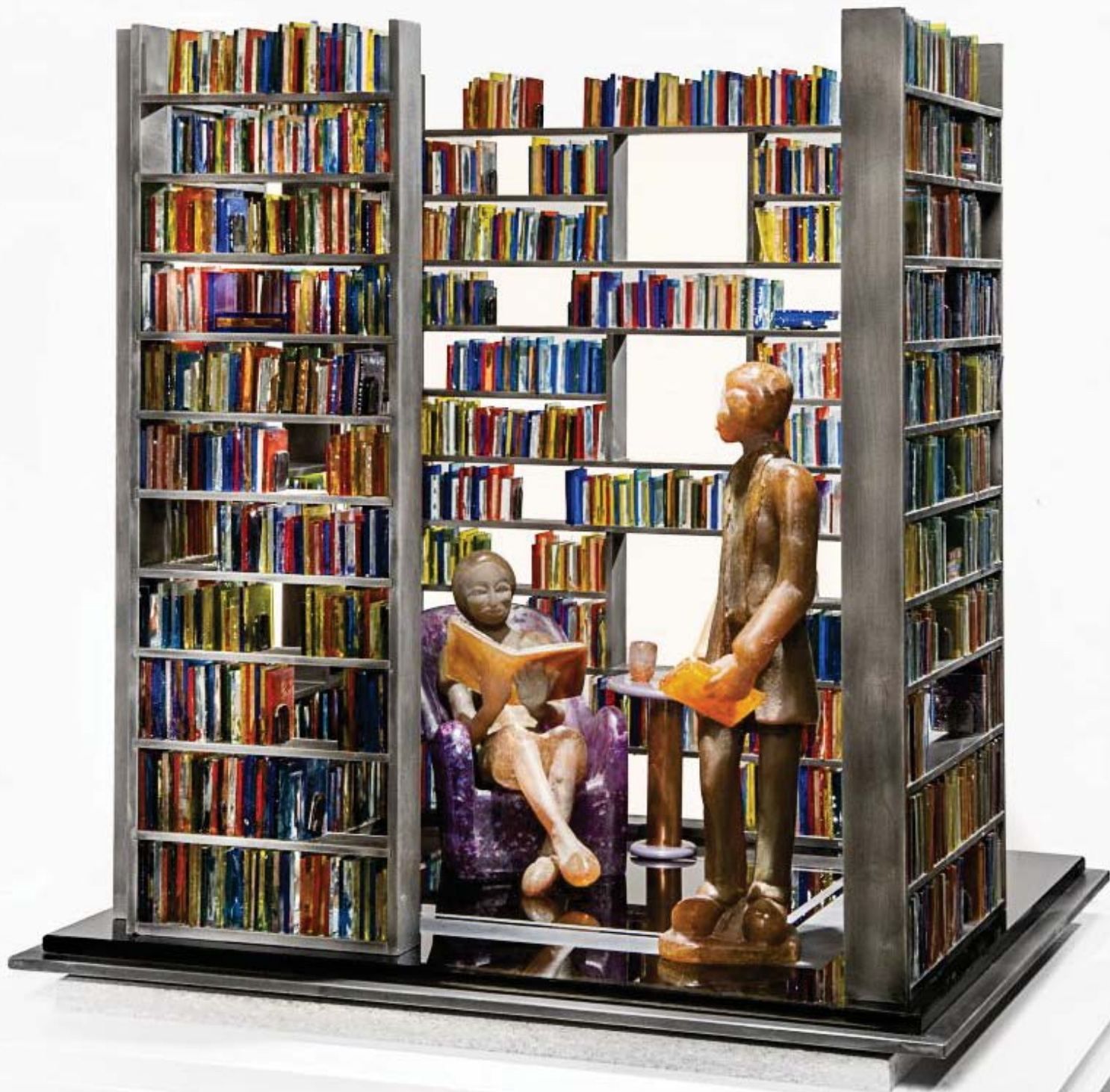
Gift of Dr. M. J. Caldwell



Hank Murta Adams (American, b.1956), Party Platter, 2006. Cast glass and copper.

Hank Murta Adam's rough, often disfigured human forms capture light and the essence of human emotion within. The incorporation of industrial debris to his works adds to a feeling of rawness both in form and thematic context.

Gift of Donna and Barry Rice




Lucy Lyon (American, b.1947), Summer Afternoon, Private Library, 1998. Cast glass, plate glass, steel and powder coated aluminum.

In the modern age, libraries are often seen as both places of social gathering as well as fortresses of solitude and introspection. Influenced by American painter Edward Hopper, artist Lucy Lyon uses body language to articulate an emotion or mood. She takes her inspiration from environments in which figures appear alone, even in the presence of others.

Gift of Jeffrey Stevens






David Reekie (British, b.1947), Venetian Floors V, 1999.
Cast glass with wood and steel base.

Gift of Jeffrey Stevens





Monica Eaton (German, b.1956), Tryptich, 1988. Cast glass, cut and polished.

Gift of Don and Carol Wiiken




Keke Cribbs (American, b.1951), Guillaume, 2001.
Reverse fired enamels on glass mosaics, hybridized
concrete, gold luster and copper.

Working in glass and ceramics, Keke Cribbs creates an
interactive form of storytelling, sculpturally creating
shapes with narrative surfaces, bringing the whole
work into a multifaceted exploration of the world of
dreams, symbols and storytelling.

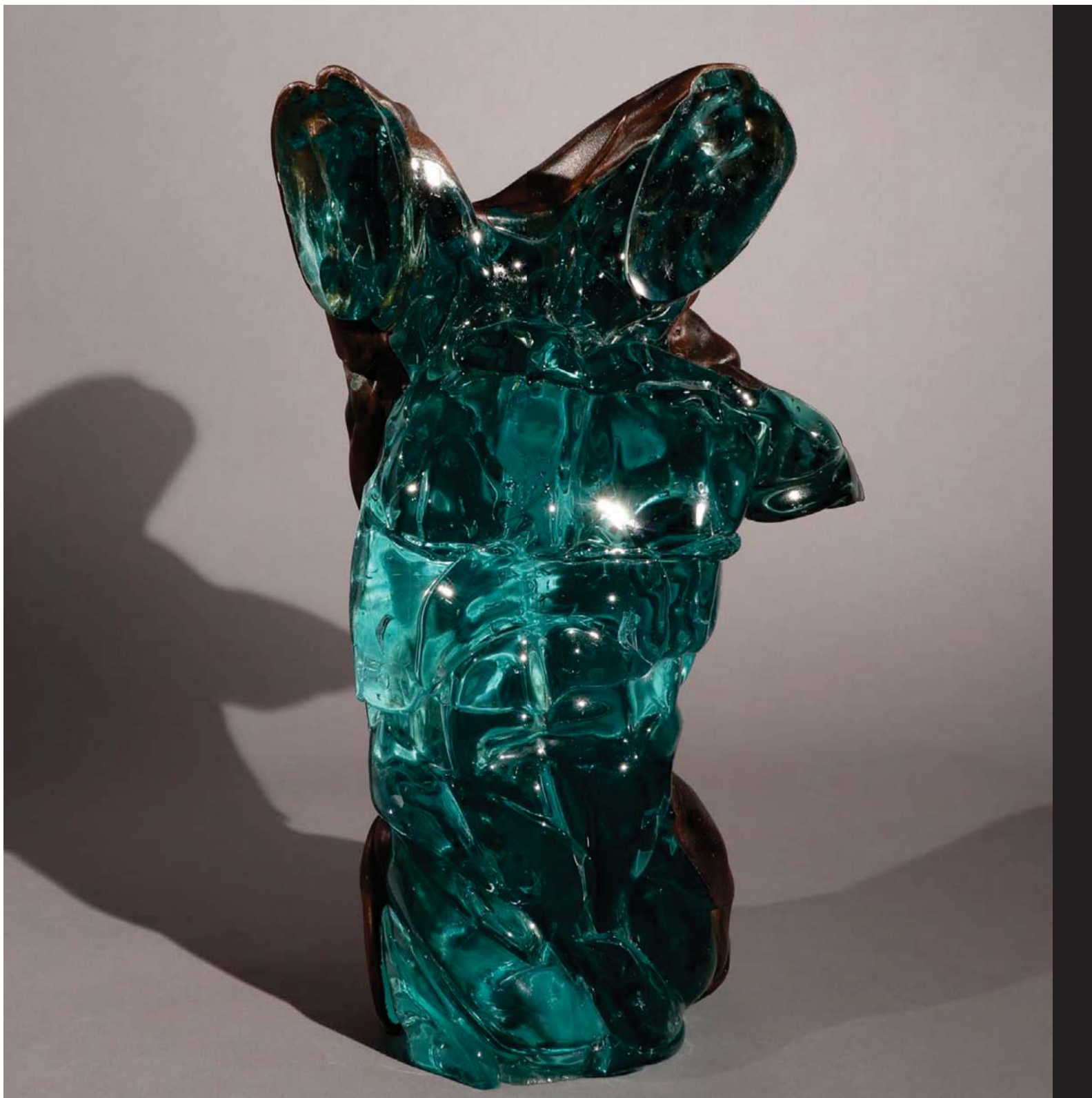
Gift from the collection of Jane Humzy
and Peter D. Debreceeny






Martin Blank (American, b.1962). The Seeker, undated.
Cast glass and gold leaf.

Gift of Gerald Silverstein





Martin Blank (American, b.1962), Nikkos, 1998. Hot sculpted glass and copper.

On loan from the collection of Jill Pelisek



Nicolas Africano (American, b.1948), *Sleeping Girl*, 1990. Cast glass with oil, water seal.

Nicolas Africano creates scaled, life-size and larger-than-life figures in cast glass. The primary subject of his sculpture is his wife and muse, Rebecca, of whom *Sleeping Girl* is likely based.

Gift of Lynde B. Uihlein



Deanna Clayton (American, b.1968). Scarred, 2018.
Cast glass with electroplated copper.

Artist Deanna Clayton creates her figurative works, such as Scarred, by first modeling the form from clay, then kiln casting the work in glass using the pate-de-verre technique. The figure's wrap, created through the process of electroplating copper to the final bust, has the effect of not only neutralizing the subject's gender, but also enhancing its aesthetic presence.

Museum purchase with gift funds from the Family of
Leon DeJongh



Richard Jolley (American, b.1952), Tableau, 2006.
Blown and hot sculpted glass.

Using imagery from the Bible's creation story, Richard Jolley's Tableau series depicts a nude Adam and Eve figure standing before a large apple in the Garden of Eden. Quintessentially Jolley, the caricatures' exaggerated features and the use of color give Tableau an almost comic-like quality.

Gift of Herbert and Jane Rozoff



Paul Stankard (American, b.1943), Berry Bouquet with Spirits Cloistered Botanical, 1992. Flameworked glass.

Commonly referred to as root people, Paul Stankard's earthen spirits have become a staple of his botanically realistic flameworked paperweights, combining nature with mysticism. His work represents spirituality and the life cycle of nature.

Museum purchase with funds from an anonymous donor



Wes Hunting (American), Old Rust Bucket, ca. 2009.
Hot sculpted glass, metal, mixed media.

Artist Wes Hunting created figurative works in the mid 1990s, including this piece, which focuses on fishing in Wisconsin. Of the figurative works, Hunting says, "...these pieces were difficult to make... when you heated them up, the arms would move, the neck would [move]. The pieces would come alive, which is great!"

On loan from the collection of Wes Hunting



Susan Taylor Glasgow (American, b.1958), *Eve's Penance*, 2005. Fused, draped, enameled, and sandblasted glass with waxed linen and nylon.

"For years I believed my work was about myself. But ultimately my work is about my Mother. With the sewing and cooking skills she passed on, I am able to indulge my own notions of domestic role-playing. My work embraces the feminine ideals of sewing and cooking, but in a contrary material, offering conflicting messages of comfort and expectation." - Susan Taylor Glasgow

Museum purchase with gift support from the Betty Smith Memorial Fund and contributions from Fred and Sharon Schomer, Bonnie Marx and Bud and Libby Hoffman.




Lisabeth Sterling (American, b.1958), White Light from the Void, 1999. Cameo carved blown glass.

Even more so during times of social distancing, Lisabeth Sterling's cameo carved glass vessel White Light from the Void evokes a sense of the important role interpersonal relationships play in regards human to human wellness. "The stuff of human relationships - man to woman, child to parent, young to old, human to animal, the individual to the group - seem to be close to Sterling's heart, and the various small pleasures and endemic frustrations of them get played out across these surfaces." - James Yood (1952-2018)

On loan from the collection of Jill Pelisek





Lisabeth Sterling, as Lisabeth Levine (American, b.1958), *A Point In Time*, 2005. Cameo carved blown glass.

On loan from the collection of Bonnie Marx



Ulrica Hydman Vallien (Swedish, 1938-2018), Untitled, Undated. Blown glass and enamels.

"Desire, energy, passion – I can love and hate all at the same time. I'm both argumentative and totally committed. With glass, everything is possible. It's immediate, intense, demanding; never is it just plain old glass. I use it to paint on and tell tales. I have no rules, and I allow my instinctive feelings to take me wherever they want." - Ulrica Hydman Vallien

On loan from the collection of Bonnie Marx



Alexis Silk (American, b.1983), Lexi, Undated. Hot sculpted glass, wood and metal.

Largely influenced by her interest in human nature and the interrelationship of humans, nature and industry, Alexis Silk's work explores objectification, body stereotypes, perceptual boxes and sexuality as strength.

On loan from the collection of Anthony and Susan Grosch



Ricky Bernstein (American, b.1952), *Betty's Big Night*, from the Kitchen Dreams Series, 2013. Blown, sandblasted and painted glass and mixed media.

Though his works are often described as whimsical due to theme, use of color and larger-than-life scale, Ricky Bernstein believes this term "...belies the seriousness of the subject matter." The main character in this work is Betty, a 1950's housewife aspiring to win her husband's office party contest. Her fantastic balancing act creates a perfect metaphor for the roles, expectations and aspirations of women in the 1950's.

Partial gift of Ricky Bernstein and purchase with funds from Ron Abramson, Carl and Elizabeth (Betty) Pforzheimer, Solomon (Sonny) and Gloria Kamm, David and Monica Bernstein, Sheldon Bruce Palley, Peter Zandan, Mariah Riess, Warren and Margot Coville (Trico Foundation), Ann Rollins, Alan and Barbara Boroff, Henry and Linda Wasserstein, Bonita (Bonnie) Marx, Julia Mueller, John and Liane Butitta, and Chris Rifkin



Fred Di Frenzi (American, b.1953), Out Out Damn Spot, 1987. Mold slumped and reverse painted plate glass, gold leaf.

Fred Di Frenzi's Out Out Damn Spot takes its title from the Shakespearean tragedy, Macbeth. In Macbeth, the wife of the titular character expresses remorse for having her husband murder the king, ultimately driving her to the brink of insanity. During an episode of sleepwalking, she imagines seeing a growing spot of the king's blood on her hand.

Gift of Donald and Carol Wiiken



Judy Hill (American, b.1953), Water Drinker, 1993. Cast glass and ceramics.

Judy Hill's works combine the craquelure-like glaze effect inherent with raku ceramics with the transparency of kilncasted glass. Her works, self portraits, convey feelings of longing, vulnerability and doubt.

On loan from the collection of Jill Pelisek



Lucio Bubacco (Italian, b.1957), Devil Holding Flower, 1997. Flameworked glass.

This close-up view of Italian master Lucio Bubacco's Devil Holding Flower betrays a level of detail unrivaled amongst his contemporaries. From the sinewy definition of the abdominal muscles to the fine characteristics of the fingers and flower, Bubacco's artistry serves to model the human figure in gesture in movement.

On loan from the collection of Jill Pelisek



Irene Frolic (Polish/Canadian, b. 1941), Love Story Trilogy, I, 1989. Cast plate glass, silica sand and copper.

Working primarily in kilncast sculpture, Irene Frolic's works are concerned with personal identity and are widely recognized for their general emotional impact. This particular work speaks to the emotional impact texture and materials can have on the overall aesthetic of contemporary glass art.

Gift of Don and Carol Wiiken



Patrick Wadley (American, 1950-1992), Untitled, 1986.
Blown and sandblasted glass.

Austin, Texas-based artist Patrick Wadley used the sandblasting technique to apply vivid figurative forms to blown glass vessels and window/plate glass. The imagery of this untitled piece, featuring two humanoid forms and multiple detached hands, suggests a cry for aid, understanding or acceptance.

Gift of Carol and Don Wiiken



John Littleton (American, b.1957) and Kate Vogel (American, b.1956), Ken Carder, 1990. Cast glass.

Artists Kate Vogel and John Littleton create hyper-realistic figurative cast works using the lost wax casting technique. In this piece, Spruce Pine-based glass artist and former Harvey Littleton assistant Ken Carder is depicted holding his hands to his face, either in an expression of frustration or sorrow. Vogel and Littleton regularly incorporate hands into their works, signifying their importance as a means for conveying human emotion.

Gift of Jane R. Stein



Mark Abildgaard (American), Totem Pole, 1995. Cast glass.

Of his work, Mark Abildgaard says, "In creating my glass sculpture I have found inspiration by looking at the artifacts from many different cultures which convey a sense of mystery about mankind's existence through time... I try to create archetypical images which are not culturally specific. In working with these images I am seeking a way to combine ancient forms and my own life experiences. I want my work to maintain a connection to the past and at the same time reflect a sense of the immediacy of the moment when glass, light and color interact."

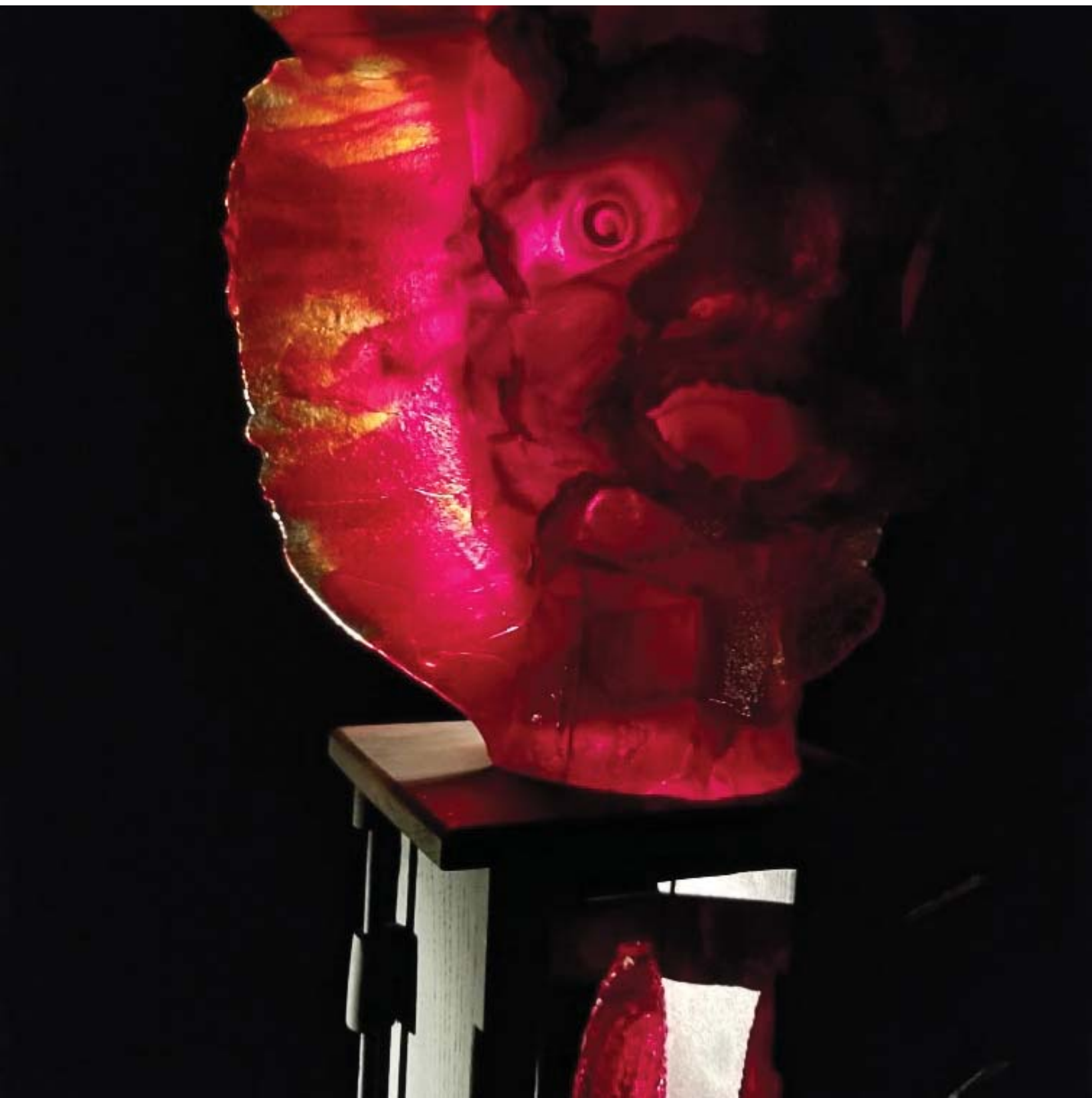
Gift of Burton and Libby Hoffman



Robin Grebe (American, b.1957). Into the Night, c.1999.
Cast glass, wood, ceramic glaze, gold leaf and marble.

Robin Grebe often takes her inspiration for form from Greek Cycladic fertility goddesses dating to the Bronze Age. Seemingly strong and yet somehow fragile, to her, these works illustrate the daily paradoxes of human existence.

Gift from the collection of Herbert and Jane Rozoff



Michael Meilahn (American, b.1945), Helios, 1998.
Cast glass.

In the late 1900's, Meilahn began experimenting with imagined cast glass figures to broaden his story about the evolution of maize. From that effort came the Totem Series, two of which are depicted here.

On loan from the collection of Michael Meilahn



Michael Meilahn (American, b.1945),
Millennium Man, 1998.
Cast glass.

On loan from the collection of Michael Meilahn