GLASS SCULPTING—SUSTAINABILITY TRAITS T1

MUAC Group

Collective exhibition

October 9 — December 5, 2018

Glass Sculpting—Reflections of Life **T2**

This exhibition presents the work carried out by two representatives of the project that won first place in Línea 2 of the 7th Award for Education and Museums by Ibermuseos, with the participation of elderly women—residents of the fourth district of San Cristóbal, with whom the technique of glass sculpting has been revived as a gender trade.

This room holds two objects that were produced as a result of reflection, and as a reflection of the training process in sculpting that made it possible to revive the trade. Together with the Colombian Glass Art Exhibition, these objects exemplify possible techniques for sculpting glass, using the work of Pablo Posada Pernikoff as a reference.

Colombian Glass Art—Matter, Form, and Concept T2

Glass has been an element of creation that certain artists have identified with in order to express their visual concerns. Glass has thus been a fundamental component in aesthetic exploration, being a constitutive or integral part of the work of art. Glass as an element of visual reflection has taken several paths that lead to artistic creation, in which materiality, form, and concept stand out—aspects that are not isolated, but that encounter and complement each other.

Making use of the materiality of glass, the artist applies physical or chemical principles—with techniques such as blowing glass by hand with a blowpipe, casting, flameworking, and others—to transform the characteristics of glass as matter, exploring states, phases, or textures.

In this process, the craftsperson similarly gives form to matter and turns to formal resources such as geometry, abstraction, or figuration, by means of which she establishes symbolic or contextual relationships, proposing diverse ways of seeing and feeling glass sculpture.

This exhibition gathers the most outstanding glassblowing talents in Colombian art, masters of the craft of transforming matter into art.

Sculpting Reflections of Life—Women, Glass, and Memory T1a

These works reflect on the role of women in the home, as part of their lives and partly as an indictment of their condition which is so often relegated to domestic chores. However, the role can be viewed differently through art—a sphere that permits creative solutions, through which the individual's expressive and compositional character is explored, combining with the object's modification and imparting compositional elements that allow the artist to create personal narratives.

In this way, creation is approached as the generation of new sculpting styles through careful and unhurried observation of reality, representing the elements of everyday life, which are presented in a schematic, expressive, or simplified form.

This indicates that the know-how associated with certain traditions are expressions of a community's creativity and ingenuity, capable of recreating its own cultural elements, as well as adapting and reinterpreting elements of universal culture, giving value to a lost art, promoting the transmission of knowledge in order to bolster art-related social processes and individual agency through personal creation.

Pilar Aldana Méndez t2

Among her fields of creation are monumental sculptures in stone, marble, or wood, which she transfers to small-format glass with great subtlety. She is a versatile artist who approaches complexity with formal and technical artistry in her sculptures. She creates series that become concrete ideas; each work is a unique piece, and each series represents a universe of possibilities, such as *Límites*, *Construcciones para Atrapar el Tiempo*, *Refugios*, *Casas Africanas*, and *El Alma del Vacío*.

Luis Fernando Bohórquez t2

The impression of *Cuerpos Acuosos* (Aqueous Bodies)—by means of the optical sensation created by glass and the deformation of stable images such as the "wire drawings" that he has used in his visual expression—creates points of departure towards a three-dimensional experience with sculpture. Apart from his profession as a philosopher and actor by training, he discovered metal as something to be modeled on a whim, as *El Poblador* that inhabits and opens paths in a close relationship with the environment.

Camilo Campos t2

From the environment to his relationship with art, what stands out is the meditation on the use of matter through reuse, creating insects with light bulbs, returning to formal aspects of nature from a macro perspective. The multiformity of glass, reflected in its apparent fragility, fuses transparency with the tempering of glass that lends properties of form and texture, transforming the material into sculpture.

Carlos Conde t2

An emerging artist, his work shows the perception of the world of glass, where each sphere of color represents a person, and the fabric that surrounds them is the system of relationships that unites them. He stands out for his mastery of the flameworking technique. His interest in the figurative has driven his visual creation, delving deeper into diverse artistic possibilities that feature glass. Currently, in dialogue with the conceptual, he develops projects with skillful techniques.

Jainer León t2

From his experimental glass workshop, located in the Faculty of Arts of the Academia Superior de Artes de Bogotá (ASAB), and through his teaching as a master of three-dimensional processes at the Pontificia Universidad Javeriana, he promotes, disseminates, and maintains contact with glass techniques, crystallizing sacred as well as everyday elements. He uses glass as a vehicle of visual expression for conceptualization and interpretation, as in this case with *Objetos Culturales.*

Martha Isabel Ramírez t2

Her work builds on the notion of glass as an inert and mutable material, with the intention of containing water, air, or trapped sound—a constant allegory to the characteristics of the material, even in its absence. She titles her pieces with adjectives related to glass: ethereal, subtle, invisible, light, mobile, empty, slow motion. Her extensive experience as a professor of glasswork at the Universidad de los Andes contributes to a permanent search for expression with this noble and magical material.

Vanessa Schuster t2

Specific to her creative process is the particular alchemy with which she perceives glass, the result of the union between silicon dioxide, sand, plaster, and high temperatures. In her work *Hogar*, the semi-translucent house references interior spaces, exalted by colored glass that redefines spaces and senses. She uses this material to allude to identity, family, and intimacy as subjects to be explored, where transparency and translucency are the object of research.

William Velásquez t2

He explores the harmony of simple and pure forms, evoking the relationship between man and the spiritual, as well as between matter and divinity—an invitation to return to the origin, where totality converges with the possibility of alliance with universal forms. Based on simple geometric conventions, William Velásquez aspires to transmit a message of love, tolerance, and respect using the three fundamental forms of nature: the circle, the square, and the triangle.

Piece of interest by Pablo Posada Pernikoff T2

The piece *Caja de viento* has been selected as the piece of interest because of the relationship it maintains with the invited pieces. As for the technique, the use of glass sculpting makes his work in glass a reference in expression, where sinuous lines run through the volumes of the pieces, granting textures such as seals in high and low relief, which imprint a figure related to nature. He is also noted for the serenity of his strokes and the compositions created on various surfaces—not only glass, but also quartz and obsidian.

Guest pieces by Susana Rodríguez and Rubiela Díaz T2

Master glass sculptors are working with the museum to revive the technique, offering their knowledge of this practice to students and the general public. A practice that evolved from being used in a decorative context to creating utilitarian pieces, it once again takes on a new form with the creations that are encouraged at Taller Fenicia. This grants continuity to a technique that fell out of use due to lack of demand but that, thanks to their effort and dedication, is once again applied to create innovative designs. The pieces that are presented in the exhibition are charged with symbolism and meaning.

Sculpture Installation T1a

Collective exhibition

November 15 — December 5, 2018

Based on a single module in terms of cut (a single cut) and the location of the sculpture's design and its resulting repetitive sequence, it is possible to grow vertically and horizontally and introduce ourselves into the construction of a "diffusing wall." This modular wall contains traditional designs that are born from the teachers' experience and are carried on

through the students and their personal choice of details, initially expressed through drawing, and then from the direct practice of sculpting each module. Both during and after the process, this design is abstracted and simplified to achieve repetition in limited sequences, as a personal seal, scattered throughout the structure. In this way, the structure resembles an unfolded curtain where we can see forms and typologies interwoven by the memory of a traditional industry that is now being reinvented by reclaiming *almost* obsolete techniques and their fitting symbolic appropriation, manifested in the present.

Chimney-like Structure/Diffusing Wall T2

Why is there a chimney built with recycled bottles and assembled on the façade of the Glass Museum? One possible answer is because the neighborhood lost one (Gaitán Brick Factory) and it is worth rebuilding just to show that the trade and tradition are still alive and reinventing themselves. Another possible answer is because it is a form that symbolizes the brick ovens, glass ovens, and soap factories, representing the history of the neighborhood and much of the town of San Cristóbal. It could also be because glass exemplifies the heat of fire, light, and transparency in different tones and gradations, and its image would resemble an illuminated crystal tower, symbol of a material, of a community, of a tradition, that until now we have interpreted contextually. An interesting anecdote is that of *Diablo*, a mythical character and chimney builder who challenged fire, heights, the elements, and signs inscribed on the tiles that the museum exhibits. A student intuitively chose and appropriated them—as with the history of the neighborhood and area— now given new meaning and intentionally printed on each module. In the end, the theme is relevant, but even more so is the process that summons us all to be essential parts of a community project. At this point the process continues and the sculpture taken on as a symbol is enriched as it progresses; the result, in and of itself, must reflect and respond to any doubt.