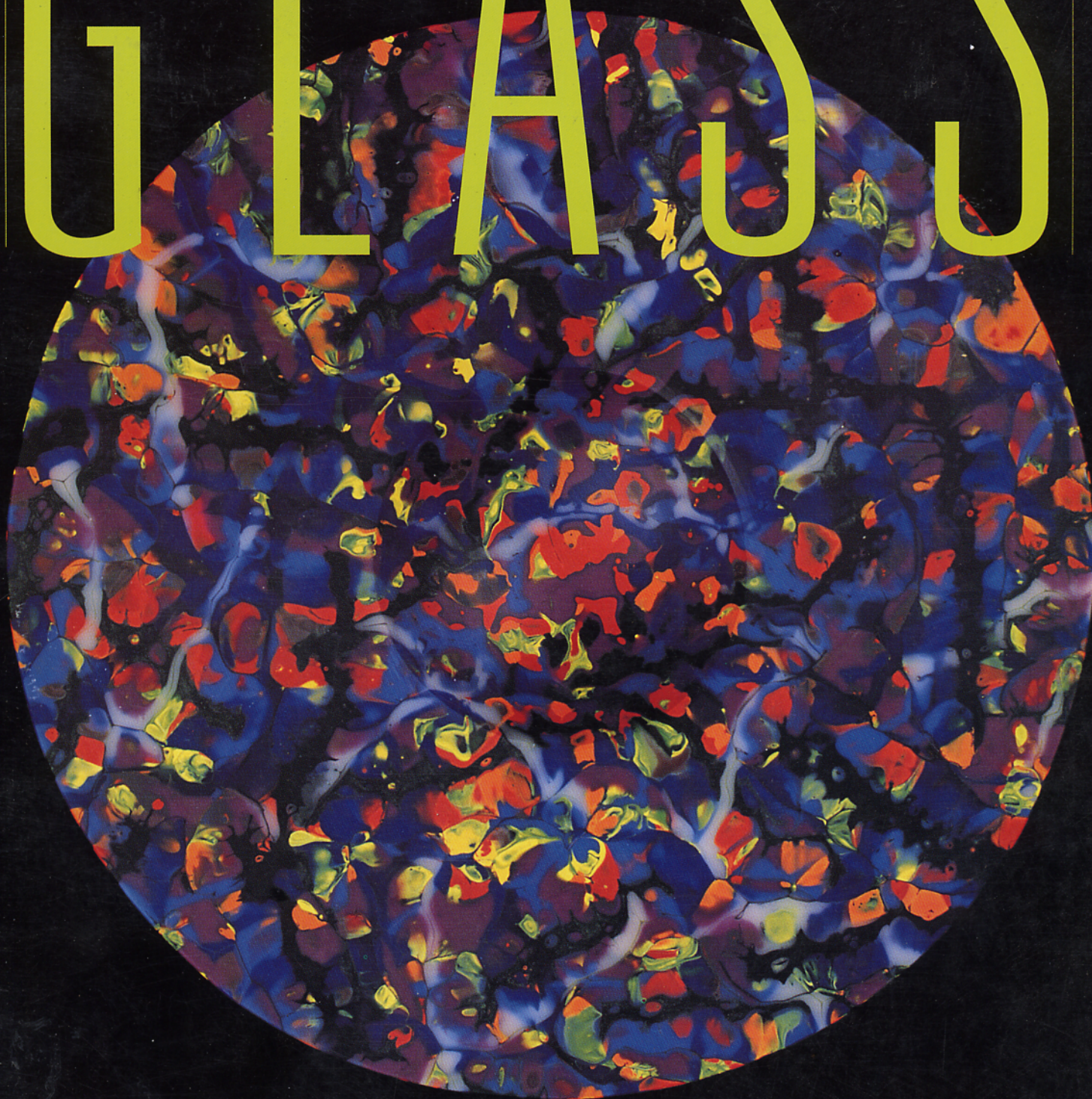


# GLASS



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## Michael Glancy

### Beyond Vessels: Recent Glass Works by Michael Glancy

Barry Friedman Ltd.  
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*Tricolored Crinkle*, 1979 & 1997  
Blown Glass (in 1979) with various metal inclusions, copper, silver and gold, 5 x 5 x 5".

balanced. Others are crazy, and these reflect states of my inner self, my mind." Each piece, then, is a unique optical puzzle that can be interpreted through Glancy's vocabulary of small recessed windows, depressions, undulations, bumpy, electroplated surfaces, color overlays, and gridded patterning. Glancy's twenty five new glass and metal sculptures in *Beyond Vessels* at Barry Friedman Ltd., continue this exploration of the emotional synergy between pat-

For the past twenty years, Michael Glancy has focused on creating a unified body of work that revolves around the interplay between the traditional glass vessel form and sculptural metal bases. Glancy, in describing his hybrid glass/metal sculptures, says, "Every object that I create is like a snap-shot that can reflect either when I am calm or when I am in great angst. I mean, some of them are symmetrically and bilaterally perfect and

turning and texture. *Tricolored Crinkle*, one of the new sculptures, is a thick-walled, gridded vessel whose skin has been worn away and then electroplated. At first glance, the piece appears to be perfectly round and the grid pattern symmetrical. However, upon closer inspection, the shape is more organic and the pattern is asymmetrical. This optical surprise can be read as Glancy's comment on the underlying chaos that is inherent in order and structure. He writes in the catalog, "You have to put *Tricolored Crinkle* in your hand to actually feel it. Maybe you can see it, maybe you can't. I don't know ... What's important is what you feel, actually. And as you feel it, you can feel that it's not round at all. It has an undulation to it. That's what I am interested in. When I feel that, I know I'm there." Glancy's sculptures also highlight the importance of the technical processes: glassworking, sandblasting, electroplating, and metalworking that are essential to his art. Each sculpture has been exposed to a myriad of forces: from Glancy's vessel and base designs to master gaffer Jan Erik Ritzman creating the blanks in Tranjo, Sweden, and the subsequent sandblasting and electroplating in Glancy's studio in Rhode Island. When speaking to Glancy about individual works, he stresses the physical journey that they have taken. It is refreshing to see glass art that is brutally truthful about its physicality and its collaborative origins.

Brett Littman

