

KNOXVILLE
MUSEUM OF ART



FACETS OF MODERN AND CONTEMPORARY GLASS





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April 25-July 27, 2014

PRESENTING SPONSOR
The Frank and Virginia Rogers Foundation

Partial funding provided by a grant from
the Art Alliance for Contemporary Glass





**ANDREW
ERDOS**

Newtown, Pennsylvania
1985; lives and works
in Brooklyn

Erdos combines light, video, and sound with blown glass forms to construct multi-media environments inspired by popular culture, genetic engineering, and digital-age information overload. In this work, a glass hood of two-way mirror encases two figures resembling rodent-robot mutants that stand in a strange landscape of clear glass boulders and open plains of sapphire cane glass bits. Blue LED lights mounted in a specially-wired pedestal shine through the landscape floor creating a visually stunning but uncertain interplay of highlights, contours, and infinite reflections. The artist's otherworldly creations hint at a digital age in which nature, culture, and technology have gone playfully awry. Erdos chose to title this new work *Smoky Sapphire Endless Mountains* to make reference to the East Tennessee landscape when he learned it would be included in the KMA's exhibition.

Smoky Sapphire Endless Mountains, 2014

Mouth-blown silverized glass, handmade sapphire
cane glass, LED lights, two-way mirrors, wood

66 x 42 x 27 inches

Knoxville Museum of Art, purchase with funds provided
by the Frank and Virginia Rogers Foundation



**BETH
LIPMAN**

Philadelphia 1971;
lives and works in
Sheboygan, Wisconsin

Lipman draws inspiration from traditional still life paintings of table settings and translates them into installations of clear, hand-blown glass. The subject of still life appeals to the artist because of its universal symbolism, and long history of being viewed as a secondary art form. Still life paintings typically depict the brevity of life through detailed renderings of nature's bounty captured in a brief moment. In Lipman's work, these items become sculptural objects capable of enduring the ravages of time and decay thanks to the permanence of glass. However, they are reduced to ghostly echoes by the elimination of color and texture. Lipman's table settings are typically overloaded in order to suggest excess, instability, and impending collapse.

Still Life with Detritus, 2013

Mouth blown glass, wood, paint, glue

78 x 36 x 36 inches

Courtesy of Claire Oliver Gallery, New York