

The Museum of Northwest Art is honored to partner with Pilchuck Glass School and Bullseye Glass Company to present *Act 2: The Next Track*, a group exhibition of artists united by kiln-glass who came to this medium later in life, after careers in other fields. Many pursue glass in addition to their "day jobs," taking classes and attending workshops and residencies; and others are full-time artists with established studios and teaching practices.

The artists traveled from all parts of North America to Pilchuck for the Professional Artists in Residence (PAiR) program, a weeklong intensive workshop. Led by Steve Klein and Richard Parrish, the Pilchuck kiln-glass residents met for the first time in 2009, and many made a return trip in late summer 2010. With materials provided by Bullseye Glass and the guidance of Klein and Parrish, the individuals became a community of artists, despite their vastly different backgrounds, experiences, and motivations. In the process, they learned from each other and grew, artistically and personally.

Our aim with the exhibition is to highlight the paths taken by the artists as well as the works they have made, for the stories about how each arrived at Pilchuck are as diverse, colorful, detailed, and wide ranging as the end results.

#### KATHLEEN MOLES

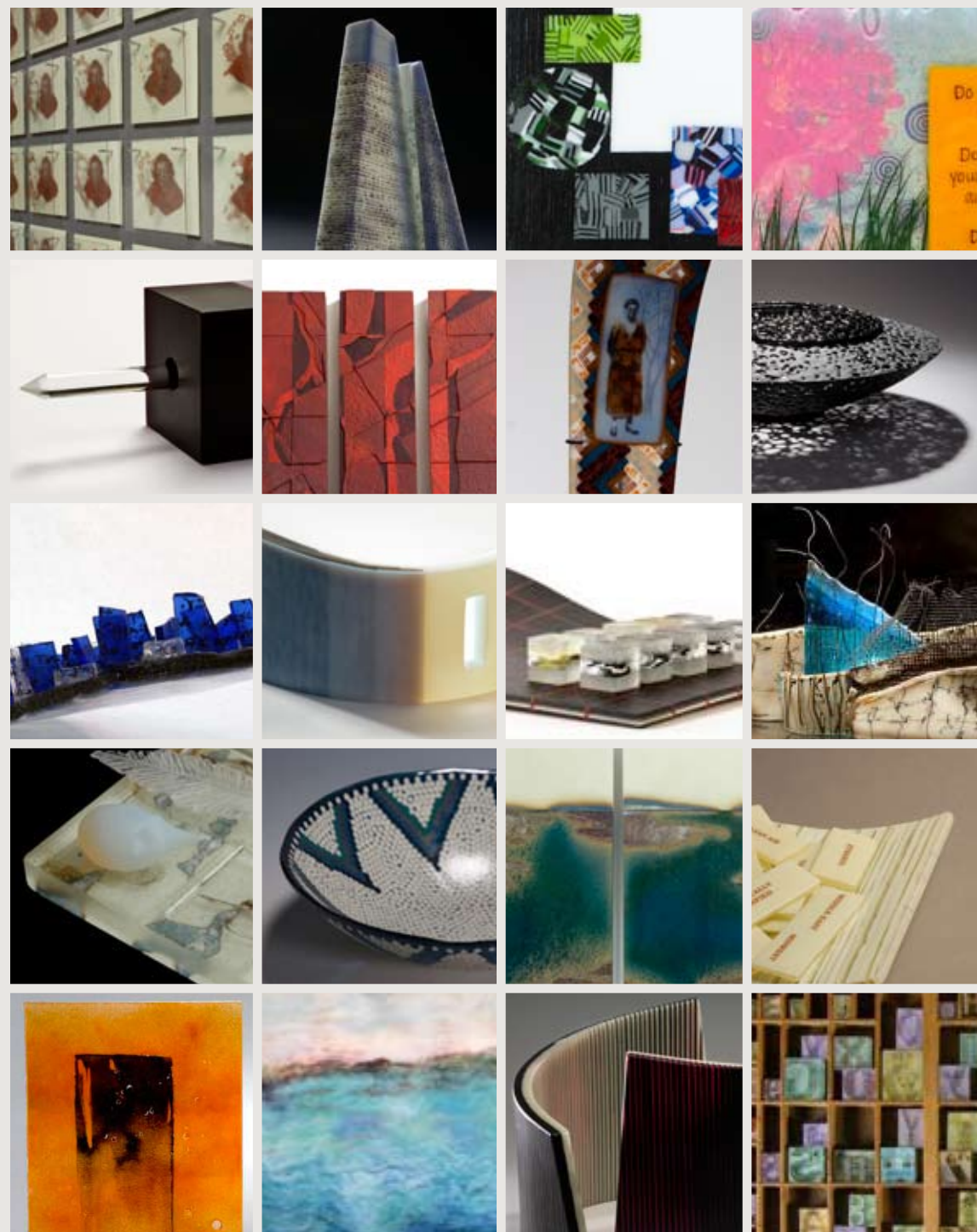
Curator of Exhibitions, Museum of Northwest Art

#### THE RESIDENCY PARTICIPANTS (former or current professions)

VALERIE ADAMS (graphic designer)  
 LISA ALLEN (horse trainer, riding instructor)  
 GLORIA BADINER (research scientist)  
 KAREN BEXFIELD (physical therapist)  
 KIM PETERS BRILL (graphic designer)  
 CAROL CARSON (pastry chef, studio assistant)  
 JUDITH CONWAY (marketing and PR specialist)  
 SUSAN COX (architect)  
 STEVE IMMERMEN (general surgeon)  
 ROBERT LEATHERBARROW (exploration geologist)  
 URSULA MARCUM (exhibit designer, Web designer, teacher)  
 SARAH NELSON (text book designer and production coordinator)  
 CATHARINE NEWELL (flight attendant, fitness instructor, fulltime mother)  
 LESLEY NOLAN (insurance claims adjuster)  
 PAUL TARLOW (high-tech product manager)  
 ELS VANDENENDE (physical therapist)  
 FLO VAZQUEZ (research assistant, nutrition consultant)  
 ROBERT WIENER (CFO)

#### RESIDENCY LEADERS AND EXHIBITION CO-CURATORS

STEVE KLEIN (industrial sales and distribution professional)  
 RICHARD PARRISH (teacher, architect)



*Act 2: The Next Track* is organized by the Museum of Northwest Art and co-curated by Steve Klein, Richard Parrish and Kathleen Moles. Special thanks to Pilchuck Glass School for hosting the 2009 and 2010 artist residencies, and to Bullseye Glass Company for providing the artists' materials and producing the exhibition brochure and video. *Act 2: The Next Track* debuted at the Museum of Northwest Art from March 12 – June 12, 2011.



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Pilchuck Glass School  
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Documentary photos by Steve Immerman, Flo Vazquez and Bob Leatherbarrow.



# Act 2: THE NEXT TRACK

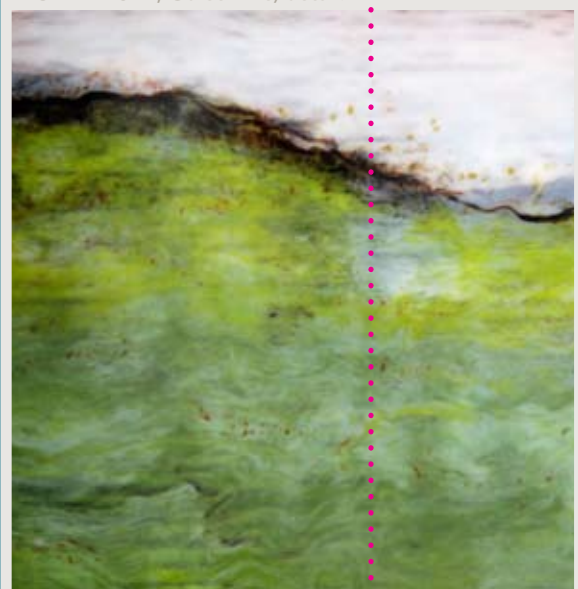


The intensity of the learning experience at Pilchuck means exposure to outstanding concepts, skills, and techniques. The quality of these offerings has made the school's reputation worldwide. Often what is learned, however, goes far beyond the content of classes to a place that is truly radical.

**PATRICIA GRIEVE WATKINSON**

Interim Executive Director, Museum of Northwest Art  
Former Executive Director, Pilchuck Glass School

FLO VAZQUEZ, *Gorse Hills*, detail.



*Glass art has helped me create a balance in my life between the scientific and creative parts; between the parts for others and the part for myself; between the left brain and right brain activities.*

**STEVE IMMERMAN**



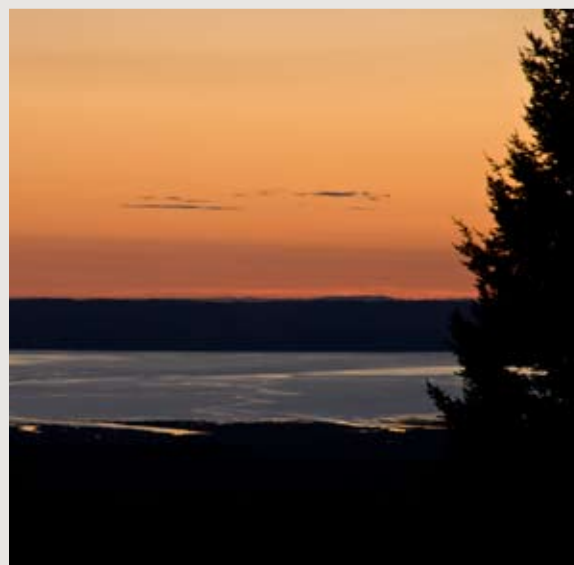
GLORIA BADINER, work in progress.



Pilchuck might be thought of as a research and development department of the art world; a site where residencies for artists encourage new thinking and new ways of making art. Its focus on glass allows artists to fully explore the expressive possibilities of one medium.

**JAMES BAKER**

Executive Director, Pilchuck Glass School



*I'm still resonating with what a pivotal time it was. I experienced almost instant clarity regarding the concept I'd spent the past year tiptoeing around. The positive creative energy, exchanges and feedback, combined with the spiritual beauty of the surroundings have made more of a difference in my work than all of the solitary hours I've spent with my art.*

**VALERIE ADAMS**



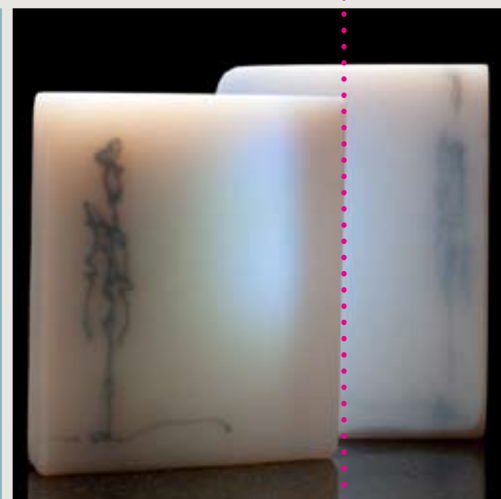
*How is it that one finds oneself working in glass when trained in another field? Everyone's journey is different but I think the passion and path to create with intent and the detail it takes to work with glass may be similar among all our different creative minds found in the residency.*

**SARAH NELSON**



In April 2009 we heard that Pilchuck might have some space available during a special symposium session. We had taught a few kiln-glass classes together and worked at Pilchuck together as well. We had discussed on several occasions what it would be like to get ten to fifteen artists working in kiln glass together for a residency to just experiment, explore, and push ourselves. We would not make any finished work. We would only draw, make models, make samples, talk, criticize, dream and push ourselves to new places.

**STEVE KLEIN & RICHARD PARRISH**



CAROL CARSON, *Gone*.



*It was invaluable to get insights and ideas from other artists and I learned something every day at our round table discussions. Several 'aha!' moments presented themselves and those led me directly to the work I've made since then, which is both similar to and different from the idea I went with.*

**KIM PETERS BRILL**



KIM PETERS BRILL, *When We Could Touch the Words*, detail.

**WHAT IS KILN-GLASS?**

Kiln-glass is just that: glass formed in a kiln. It's a working method that does not require athletic prowess and fiery furnaces, but rather a keen understanding of how the material—once set up within a closed kiln chamber—will re-form itself in response to heat and time under the artist's predictive skill.

Kiln-glass is especially rich territory for artists coming from backgrounds outside the glass track such as painting, printmaking or ceramics.

As the artists in Act 2 prove, kiln-glass can also be a powerful and reliable bridge—from professional and life experience to the world of art making.

**LANI MCGREGOR**

Partner, Bullseye Glass Co.  
Director, Bullseye Gallery