

GLASSY

magazine

BRKN

IT'S THE FATE OF GLASS TO BREAK



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The glass as a material has always been a great fascination for me. In the beginning, I focused on the material experiment. Only when I destroy the glass and break into many irregular shards can I make the new.

The glass, as well as every other material, reveals infinite possibilities that it contains when it is broken up. Within broken glass, there exist the complex light phenomena. This is how light becomes the protagonist of my artist statement.

The light shows the colorful spectrum of the rainbow at the interfaces. Layered as a relief, the glass reveals a multitude of material phenomena from hard to soft, shimmering, suggesting the crystalline depth and pearlescent colors. All colors and movements in the room are mirrored and constantly changed.

The adjective Broken for me personally and for the approach to my artwork is not negative, but positive. It is an important prerequisite to create something new. In human life there is often a hard break at the beginning, this break allows you to break new ground and change direction. Only by breaking up of the old will we create the new, as we set off for new shores.

Nothing stays as it is!

JOSEPHA GASCH-MUCHE

2018.11.05

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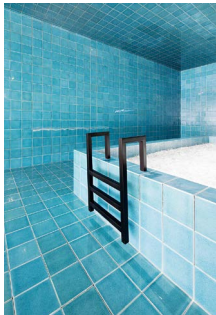
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NEVER STOP EXPLORING

To become an influential museum in the world

2018 is the seventh anniversary of the Shanghai Museum of Glass. "Seven" is a remarkable number, as the Chinese saying goes, "We can see how a child would turn out in his adulthood at the age of three, and how his old age would be when he is seven. In Buddhist terminology, seven is a beginning, as well as a completion of a cycle. In the West, seven is a mystical number, it is said that the number can bring luck and so people are drawn towards that number. Furthermore, the best known phrase about the number "seven" is the "seven-year itch".

At this special time, we have much pleasure in inviting Mr. Zhang Lin, founder, curator and CEO of the Shanghai Museum of Glass, to participate in an in-depth dialog. He will share with us his experience and behind-the-scenes stories of the museum's many years of practice. I also hope that everyone can learn more about the path the museum has taken in the past, and what the future holds.



Zhang Lin
Founder, President & CEO of Shanghai
Museum of Glass

No real life experience gained without twists and turns This is what we have not considered and realized before actually embarking on this path

Last June, I had the privilege to have dinner with Dr. Uli Sigg, lifelong director of the M+ Museum for visual arts in Hong Kong. Hailed as "the collector with a complete collection of Chinese contemporary art", Dr. Sigg has, after many years of consideration, decided to donate his collection of more than 1,400 pieces of meticulously organized Chinese contemporary art pieces to Hong Kong M+. Over dinner, I was very curious so I asked him a question: Nowadays, Chinese collectors are all creating their own private museums. With such a large collection, why have you not considered such a path? His answer was very intriguing. He told me he did not have the ability and could not make such a great investment in creating a museum.

If the conversation took place a few years ago, I would never have really understood what Dr. Sigg said. To be frank, ten years ago, even after having visited hundreds of museums around the world in order to "create a museum," my understanding of museum was still at a superficial level. This is like a pair of parents before having a child, all their ideas of child rearing are empty thoughts. In the same way, I could not have anticipated everything at the beginning. In the seven years since opening the Shanghai Museum of Glass, the institution has indeed experienced an exploration phase with many twists and turns, it is not until now that the museum has finally found a suitable path, one that it can call its own. This is the moment I finally realized I have gained deep experience:

"My way ahead is long; I see no ending; yet high and low I'll search with my will unbending."

Down the path of self-cultivation, there are naturally all kinds of trial and error, just as I have said on numerous occasions to my team members: no twist and turn, no real life experience gained. Only after experiencing the torments can we slowly hope to find a more promising future for the museum. And that conversation with Dr. Sigg made me think again: How much time and effort is needed to run a real museum? This is also something I could not imagine when I first decided to create a museum.

People who are not satisfied with the status quo and continue to challenge difficult things are always a minority

Ten years ago, before starting this museum project, I had dealt with the government many times. At the time, I asked them a very direct question: I told them I was planning to open a museum, and asked them to provide policy support on the use of land.

The government's reply was equally clear cut:

"Come and talk to us again after you have done it."

Indeed, in those days when all I had was a stack of drawings or PowerPoint presentation slides, many people saw me as a bragger or joker - not that this bothered me, but there was always this grappling problem: should I pursue the project when the government's position was unclear?

At that time, most of my team members around me were from light industrial glass factories. None of them had a related cultural background of museum, and no one dared to come forward to support this project. The final decision was still my own: Go ahead! If the project fails, I would take full responsibility, even if it meant wiping out my savings! Of course, I think you can imagine that even after I had made my position clear, many people were still negative about it. Even some of my partners would confide in private that I was a fool: "Who does this person think he is, pouring money into such a project in such a remote location?"

Finally, after years of hard work and preparation, the main exhibition hall of the Shanghai Museum of Glass, as well as the supporting hot glass demonstration hall and DIY creative workshop, opened doors to visitors on 18 May 2011. Since then, the government had a change in stance and started to give me solid policy support and dividends. After that, with the green light given for the “specially lit” project in the Wusong Industrial Zone, and with approval given to our phase II A and B plan, we finally managed to lay the first pile of the second phase project in the heart of the industrial park.

The original industrial park where we are now, although seemingly remote with isolated surroundings, is in fact one of few areas in Shanghai that is not far from the city center and has not been redeveloped. In the planning of the Shanghai government, the land was actually “frozen” – the government would not easily approve new projects on this land.

If I exchanged this land for money, what else can I do?

A while ago, when exchanging views with a real estate guru, he smiled and said, What a fantastic site you’ve got here, if you can find a way to put houses on it, you’d be sitting pretty counting money, and you’ll have a much easier time. This is a very “stating of the fact” joke. I laughed at the suggestion, and immediately responded with my point: If I exchanged this land for houses, I’d have money, but what else is there left to do? After all, for me, money can’t enrich my life, and running a museum is something I can do for the rest of my life so I’ll never give up.

We often say persistence is difficult, and giving up is easy. But for me, the word “abandon” does not really exist. Even if I have been teaching my daughter all the time, the one piece of advice I give her the most is always “Never Give Up.” Time is valuable and also fair to everyone, if you use your time wisely, you will be able to achieve something. At this time of my life, I don’t think I would be able to do something I could easily give up - I was very clear about my passion and love for running a museum, and after a certain realization, I made up my mind and took this path.



Top: 07. 16. 2010, main entrance of Shanghai Museum of Glass under renovation
Bottom: 04. 2011, main entrance of Shanghai Museum of Glass after renovation

For convenience, it is an upgrade exercise To level up when overcoming difficulties

Making the correct decision, and having a persistent attitude is crucial to the future of the Museum. Although in the days when the Museum had not learned how to stand up on its own feet, everyone felt that running museums is an especially cash burning undertaking. When it comes to profit? This would add to the difficulty. At that time, the sentence mentioned the most among my team members was:

“No museum in the world is profitable.”

In such an atmosphere, about the future, many people had a sense of insecurity that the future was uncertain and insecure. Even so, I was very grateful to my team at that time. Everyone was committed to the museum without any idea of what the future might bring, still they didn’t give up exploring and working hard. With their effort, the fledgling Shanghai Museum of Glass was able to grow, taking one step at a time. For this reason, even if most people had no confidence, I still had. I once said to my core team members that my plan was to lose money for five years. As long as we could last five years, we would eventually be profitable, and we did.

Of course, in the past seven years, there were many difficulties each year, and these difficulties, whether big or small, were different. This means past experience is not necessarily useful, we have to face new issues. But with a positive attitude towards life, I always try to tackle and overcome them - only then will the Museum truly grow up. I have said to many people that even if we had retreated or given up just once in the past seven years, there would absolutely not be the Shanghai Museum of Glass of today. People can make mistakes, but they must not become entangled, hesitate and give up.

The seven-year itch What is scary is not itchiness, but not feeling itchiness and pain

In my opinion, on this special occasion of our seventh anniversary, the biggest seven-year itch of the museum is “people” per se. In the past seven years, the composition of the team has undergone great changes, but there are still many people. There is still room for improvement and enhancement in the understanding of “what is a museum and what the Shanghai Museum of Glass represents.” About deviations in the perception of the museum, different people have different standards; this will undoubtedly create a lot of resistance for the successful completion of projects with a certain level of difficulty.



05. 17. 2015, opening ceremony of Shanghai Museum of Glass's phase II project

At the same time, it is easy for people working in museums to become accustomed to routines. After all, as a cultural institution, the inherent culture, environment, traditions, and even interests are like a barrier. Breaking out of this self-imposed partially isolated space is not easy. As a result, there are often people who have worked in the museum for a few years, slowly falling into a "trap" set up by the environment and the self – especially after rising to a certain position in the organization. They are more likely to find themselves trapped in a certain comfort zone, and become resistant to change. But what I really hope is that while everyone can treat the museum as their other home, they would not stop their pursuit of life, career and ideals.

This is the seven-year itch of the Shanghai Museum of Glass; it is also in my view the biggest crisis of the museum as it enters its seventh year. If everyone has found their own comfort zone, and do not dare to break out of it, I would dare claim that there will be no future for the museum, and it would be impossible to achieve our vision. We are climbing a high mountain; it may take us seventy years or even double that to finally reach the top. However, I worry that after reaching a certain height, we would find the scenery pleasant, and lose the intention or motivation to continue climbing. What I fear

the most is not the seven-year itch, but not feeling pain and itchiness.

To improve, we have to work hard to make ourselves creative

"People are the key."

As a cultural institution, a museum's core asset is the creativity of its team, not the objects being displayed – this is one of my biggest feelings in the past seven years. The core standard for valuing a company is always the innovativeness and creativity of its talent. In the Internet driven era, where the update of knowledge is quickly overwhelming humans, we need a group of people who are self-motivated, innovative and creative. Only this way can we have a better future we can look forward to and be able to stand on its own feet and even influence the world.

In facing this new age where old things are loathed, we need to respond to the times and constantly push ourselves to create new things that inspire the audience, even putting on exhibits that are ahead of our times. Just like our seventh anniversary program, the third season of the Keep it Glassy series exhibition, "Broken" (BRKN). In fact, from Keep it Glassy 1 in 2013, to Keep it Glassy 2 in 2015

and Keep it Glassy 3 - BRKN this year, there is an amazing iteration and evolutionary speed between the three series, but this does not mean we have got it made now and can rest easy:

Is this all sustainable? After reaching the current height, what kind of breakthrough can we expect the next time? Can we win even more praise from the audience?

All of this is a test of our team's innovation and creativity, and it also worries me deeply.

To influence and change the world, this is a great thing for people

In 1983, in order to lure former president of PepsiCo, John Sculley to Apple, Jobs once said these words which are still relished by people today: "Do you want to sell sugar water for the rest of your life, or do you want to come with me and change the world?" This made me realize that changing the world is a great thing for people. Three years ago, in one edition of the museum magazine, I referenced the Confucius saying that "At forty, I had no doubts. At fifty, I knew the decrees of Heaven." Those who have ideas, once they have reached a certain age, will begin to consider the meaning of life:

What can I do for this society, what can I leave behind, and what changes can I bring to the world?

This also made my vision of "creating a museum" clearer, and finally last year, I summarized this vision in a short sentence – "to become a museum that influences the world". It is very important for a person to have a beautiful vision in his or her life. The same is true for museums. They are exciting, motivating, and allow me to continue to have inner passion. In his book *Sapiens: A Brief History of Humankind*, Israeli historian Yuval



05. 15. 2015, museum team at the Fifth Anniversary of Shanghai Museum of Glass

Hulari, who lives in the UK, shares with us the idea that the fundamental difference between humans and animals is that human beings can imagine, think, and have a vision. This brings order, so that entities as small as a company, to those as large as a country can collectively work and cooperate towards realizing the same goal. We now have full confidence to tell the world that the vision of the Shanghai Museum of Glass is to become a museum that influences the world. I believe that only through setting such a high vision will every team member's understanding and pace become more united. If there is one thing we can pursue for a lifetime, it will not bring satisfaction for an instant, but the whole life. Supported by beliefs, achieving goals one step at a time is the most interesting and meaningful.

It takes a decade to grow trees, but a century to nurture talents
How long will it take to create/develop a museum that influences the world?

Years ago, when the Shanghai Museum of Glass was far from the current scale and undeveloped in terms of the richness of its contents, one of CNN's websites had already selected us as one of the three most notable museums in China. At that time, I also specifically asked the reporter why they have chosen us, he told me:

What you represent is a new type of museum, one that is future-oriented and totally aligned with modern people's way of life. China needs a roadbuilder like you.

Now we have made the museum a way of life. In the planning and construction of the museum and its vicinity, we have also considered its connection with the city, people and their lives, integrating the complex into the public culture and life of the city with a positive attitude. Every detail of the Shanghai Museum of Glass Park, the design and layout of each functional unit emphasizes openness, ease of public access, interactivity and experience. At the Shanghai Museum of Glass Park, exhibition venues with different themes, Radiance Glass Blowing Theatre, The Maze, DIY Lifestyle Workshop, product development, food and beverage shopping, etc., are all based on an integrated theme of glass, not independent or scattered. Visitors who come here can enjoy, interact, experience... and spend a pleasant day in this integrated exhibition space. Only by bringing ourselves closer to the needs and expectations of the society and winning the respect and affection of the public can we ensure the injection of a steady stream of vitality and energy for our own development. We have reasons to be proud of ourselves: we have today successfully organized such a project in this enormous 12,000 square-meter space (exhibition and experiential space only). Furthermore, new ideas are still

constantly emerging, and new content is still appearing. We have followed such a direction and persisted from inception to this day, this is itself a great success. In the future, we will continue to put all our effort into improving the concept of the museum park, and broadening and deepening with innovation and dedication. I am confident we will become an influential museum in the world.

Are we ready for the next seven years?

In the first seven years, I am gratified that we have become a very influential museum in the field; this makes everything we have done worthwhile. The next seven years will be crucial for the Museum, and we will move forward in two different directions.

On the one hand, building on the basis of the current museum, we will move forward in the direction of building more links with contemporary art. Contemporary art is truly representative of the present and the future, and the outstanding works in contemporary art can also touch people's inner feelings in the truest sense. One of my goals in the future is to introduce to the audience of the Museum more contemporary works of art that truly touch people.

In the past two years, we have invested a lot of resources in this field. At the same time, we will gradually make room for studios of contemporary artists. In 2019, Liu Jianhua, Zhang Ding, Yang Fudong and Yang Zhenzhong will formally be stationed at the Shanghai Museum of Glass Park. In the next seven years, I will invest more resources to further realize closer interactions with contemporary art, and through cross-discipline cooperation with more contemporary artists, bring out infinite

possibilities in their creativity through cross-discipline integration with glass.

On the other hand, we will reach out to the community to spread more of our excellent ideas and models on museum practice and to expand our influence from the industry to the outside; this is what we are currently putting into practice.

Lastly, let me share with you a small story.

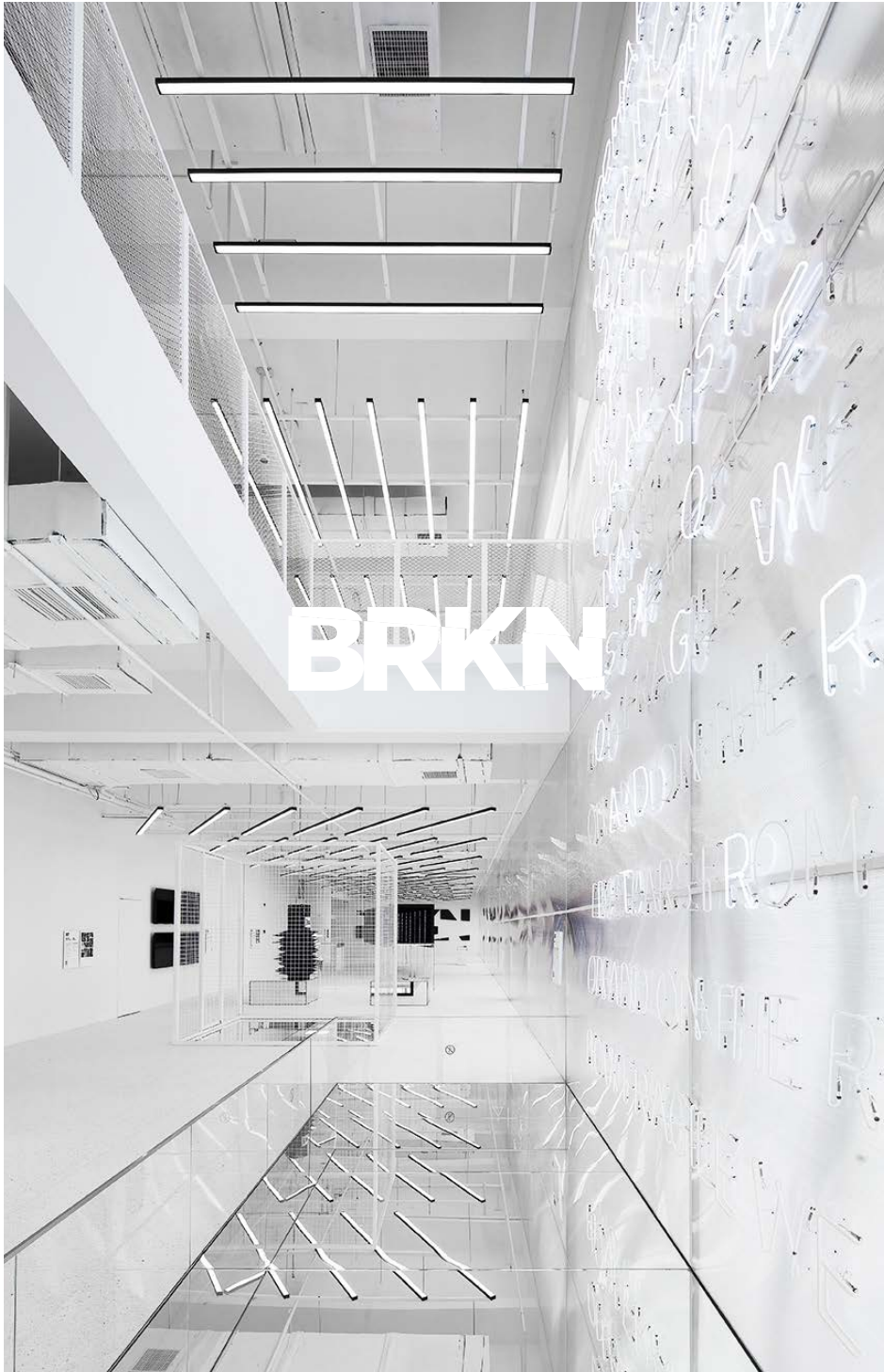
My daughter in junior high school has a dream - to become an actor. One day, when we were chatting, she suddenly asked: Dad, if I won an Oscar, what would be your attitude? At that time I said, "whether it's a nomination or an actual Oscar, I would be very proud, but what I care more is, and would make me more proud, is the kind of person you would become through realizing your vision."

I believe whoever you may be, if you have a beautiful vision and work towards fulfilling that vision, you can become someone remarkable.

Zhang Lin
 Founder, President & CEO of
 Shanghai Museum of Glass



Interactive installation Fusion in the museum main hall



Neon installation
Fragile

BRKN

IT IS THE FATE OF GLASS TO BREAK

To break and be broken is an inevitability for all things. The act can signal an end, a change, or even hope. BRKN weaves together objects and sounds to explore the many and varied connotations of 'broken' in relation to the world around us. It examines the disconnect between the trauma of breaking in a physical sense, versus its expansive metaphorical possibilities.

The adage that inspired the exhibition - "It is the fate of glass to break" - resonates with Shanghai Museum of Glass on several levels. In a literal sense, the words can be read as a somewhat cynical omen, particularly for an institution of this kind. The saying also applies to the founding principles of Shanghai Museum of Glass: as a setting to facilitate the breaking of barriers between people and ideas, all the while smashing assumptions of what glass, and museums, can be.

At an institution dedicated to showcasing the material's possibilities from the scientific to the conceptual, BRKN articulates these principles in the most imaginative of ways. The resulting 21 installations apply the same inquisitiveness and insight to the concept of 'broken,' as the museum does to the limitless potential of glass.

Breaking the Heart of Glass

Across multiple languages, the term 'broken' is applied both to physical objects as well as sentient beings to describe a negative state, weighed down with the implication of finality. We tend to discard broken things - gadgets and goods, for example - and try to walk away from broken relationships. Fractured alliances - be they of friendship, love or faith - are a central theme in this exhibition, with the metaphor of the heart as glass recurring throughout.

Our imagined center of love, reason and emotion, the organ - literally a life force - has, by extension, come to represent the nexus of our vulnerabilities. Much like glass, it is fragile, and demands careful handling. The metaphor extends to the literal transparency of glass, and the idealized purity associated with the heart's spiritual affinities.

Broken for Good

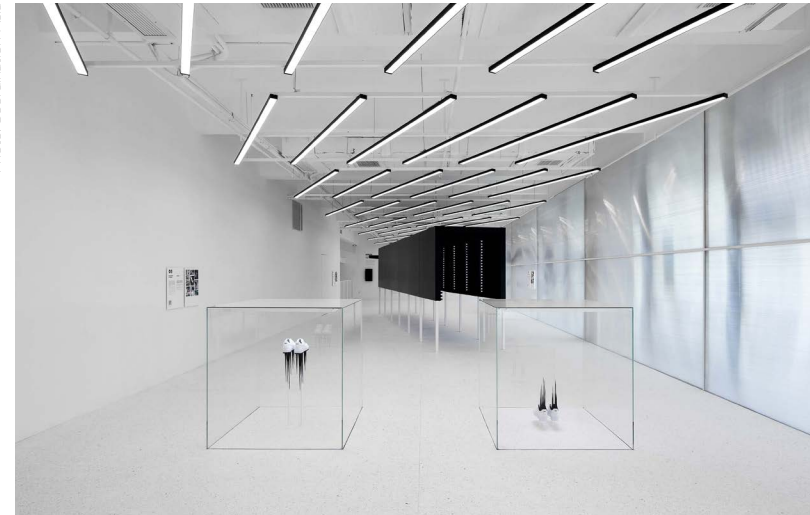
Understandings of the term 'broken' depend very much on context. Its fundamental associations of discontinuity, and of a former state ceasing to exist can speak as much to positive outcomes as to negative. It can imply new beginnings, and a tearing down of erstwhile barriers.

Installations on display play on this linguistic ambiguity to uplifting effect: broken limits, broken assumptions, and of reaching life milestones through a break from the past. Collectively, they mark turning points that are worthy of commemoration and celebration.



Breaking the Glass Ceiling

Photo: Coordination-Asia



Walking in my shoes

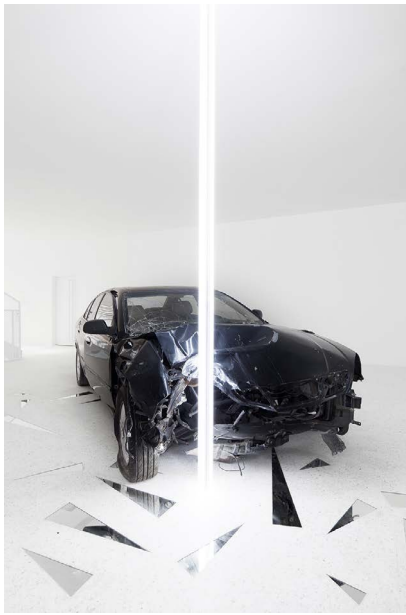
Breaking for New Beginnings

Glass is an apt material for demonstrating another inherent possibility of things breaking: that from their fractured state emerges something stronger, more beautiful than before. Once shattered, glass is virtually impossible to restore to its former integrity. But although "It is the fate of glass to break," once broken, it may be molten down, recycled and repurposed for a fresh chapter, and new beginnings.

In the context of BRKN, this transience is nothing if not nuanced. In some cases, the fated destiny of things or states is a tangible renaissance: from one concrete thing, to another. Other works frame the momentary chaos of destruction - of breaking - as a thing of beauty in its own right, by capturing an act that although rarely memorialized, may prove enlightening - and even sublime.



Neon installation
It's the fate of glass to break



Unbreakable

Photo: Coordinator-Asia

Breaking Boundaries: Music and Glass

In order to give depth to the many and varied readings of 'broken,' the exhibition's curators have looked to music, as well as to visual art. Each installation has a specially selected song, chosen for its eloquent expression of themes explored in individual works, or in some cases, for its allusions to the exhibition's central material: glass.

Selected musical artists explore the breaking of abstract concepts, such as faith, assumptions and dogmas. Others still describe certain qualities of the so-called 'heart of glass', such as fragility, vulnerability, and its capacity to inflict pain. Certain of these accompaniments will be familiar; others less so. In the context of a museum, they are imbued with alternative, and sometimes surprising, interpretations.

BRKN is curated by Tilman Thürmer, Design Director of Shanghai Museum of Glass. A trained architect whose tenure at the institution extends more than a decade, he views the exhibition as an opportunity to consider a quality of glass that in a museum context is more dreaded than it is dissected. "As a designer and curator, the mental and linguistic gap between the reality of broken glass, and the symbolism of the material breaking, is interesting," he said. "This was a starting point for many insightful conversations within our international team, and the catalyst for this show."

The third edition of exhibition series, 'Keep it Glassy,' BRKN invites visitors to take an alternative look at the world around them, and at glass in particular. Since its inauguration in 2011, Shanghai Museum of Glass has served not just as a platform for creations in glass, but also as a space dedicated to exploring concepts in art, architecture and design, all hinged around the myriad possibilities of glass.



Tilman Thürmer
Designer Director of Shanghai Museum of Glass

Duration:
June 23, 2018 - June 22, 2020

Location:
Shanghai Museum of Glass Park Hall 12

Curator:
Tilman Thürmer

FEATURE

BUILDING BROKEN

Preface

The world is filled with lovely things, and we have to sense them with all our utmost instincts. They could be a scene of picturesque landscape, or a dish of delicious food, a relationship occupied your body and mind, a dream to be chased... These lovely things make us feel alive and fervently embrace the value of life. May all the lovely things be everlasting and permanent, that is the longing from everyone's inner heart. However, what we have to admit and face is, no matter positively or negatively, intentionally or accidentally, most of things would be ushered to their respective predestined broken ending.

Artists, like the rest of us, have to experience and confront a variety of broken. And often-times, as they always observe, feel and think more, they often undertake more anguish.

Nonetheless, at the same time, artists, as the most creative group of humankind, they can always wield their own initiative, to analyze, to construct, and to resolve broken in their own ways.

In the interviews of this special volume, revolving around the theme of "broken", we drafted twelve questions and divided them into three sections, corresponding three different levels, including "the relation between glass and the meaning of broken", "the connection between broken and art-making", and "the broken-view from artist's own perspective". Each artist may link the questions with their creative work, from their understanding of broken, and answer two to three questions in each section.

PART 1

· "BROKEN" means a lot of things in our world. What is the first thing that pops up in your mind when thinking about this term?

· What is your idea of the motto, "It is the fate of glass to break?"

· In your opinion, what are the things as fragile and vulnerable as glass that demand careful handling?

· Across multiple languages, the term 'BROKEN' is applied both to physical objects as well as sentient beings to describe a negative state, weighed down with the implication of finality. But do you think "BROKEN" also comes with a positive connotation?

PART 2

· "BROKEN" — What does it mean for the glass?

· Do you agree with this statement: Glass is an apt material for demonstrating another inherent possibility of things breaking: that from their fractured state emerges something stronger, more beautiful than before. Could you let me know your thoughts?

· Have you ever applied the concept of "BROKEN" in your work? If so, could you share with us one of your works with the connotation of "BROKEN" and also the story behind it?

· What inspired you to work with broken glass?

· In art, how do you think "BROKEN" can resonate with people? What do you hope the works can communicate to the visitors?

PART 3

· What is one song or film you like that reminds you the theme of "BROKEN"? Everyone may have to settle between him/herself and the incompleteness, pain and anxiety of the world. What does "BROKEN" mean to you, just wondering if you can speak from your own experience.

· Last question, do you afraid of "BROKEN"? How do you think we should face "BROKEN"?

Among the artists who participated in this project, some of them, "Broken Glass", indeed constitute one of the cores of their art works on a very intuitive level. There are also some artists, although their thinking and expression of "Broken" are more implicit, but we facing their works, we can still feel a strong emotion, a kind of healing care.

All of these are also reflected in their sincere monologue based on the topic of "Broken" from their respective perspectives:



ALISON LOWRY

1975 · Ireland · alisonlowry.co.uk

Alison Lowry is a glass artist who works out of her studio, "Schoolhouse Glass" in Saintfield, Northern Ireland. Originally from a textile background, in 2008 she started working with glass and fell in love with it as an expressive yet challenging material. She has won numerous awards including the Silver medal at the Royal Ulster Academy in 2010, the glass category at the Royal Dublin Show in 2009 and 2015, and the Warm Glass Prize in 2010 and 2011. She was selected to exhibit at "Emerge"- an international competition for emerging glass artists- and picked up the Bronze award. She exhibits widely and her work is held in many public and private collections.

"Being 'fixed' or at least growing through the pain into a new way of living makes us who we are."

SONG FROM THE ARTIST

Nothing Compares to U
by Sinead O'Connor

All the flowers that u planted, mama
In the back yard
All died when u went away
I know that living with u baby was sometimes hard
But I'm willing to give it another try
Nothing compares
Nothing compares 2 u



ARTIST'S WORDS BEING BROKEN AND BEING MENDED

"I think about human vulnerability. I think about the multitude of things that can happen to a human that can break their will and their spirit. But it also makes me think of resilience and of mending.

I was drawn to glass as a medium early on as I felt it mimicked the human condition. It is full of contradictions - liquid/solid, cold/hot, strong/fragile, everyday/extraordinary. To me, glass with its fragility and vulnerability and also its stubbornness is exactly like every person I've ever known!

In my work 'A New Skin' I explore issues around being broken and being mended. I examine how by using tattoo culture or self harming you can develop a protective skin- an interface with which to relate to the world. In this work I deliberately broke the 'inner skin' of the glass piece to 'fix' it using the Japanese art of *kintsugi*. This break then makes the piece more valuable and replicates the healing process that takes place when trauma occurs in a person. Being 'fixed' or at least growing through the pain into a new way of living makes us who we are.

In the case of 'A New Skin' I was really struggling to resolve the piece and it was really close to the opening night of the show it was needed for! I was getting so frustrated with it that I clumsily cracked it accidentally! I had no time to remake the piece, so I had to use it as it was. Luckily the idea to use *kintsugi* really worked and actually developed the work in a really interesting way!

I think we all carry a broken version of ourselves around, whether it's an 'inner child' or adult. I think we build ourselves around that pain- it never goes away. You learn from it

and you try to understand it and if you are an artist you use it. For me it was a rape that happened when I was a young teenager. Four years ago I took my rapist to court. The court case was more traumatising than the actual rape! But I have used the experience over the years to make work- some good and some not so good!!

Nothing in this world is perfect and if art mimics life, then our art works are not perfect either. It is very hard to create 'perfect' art pieces. I think you probably only achieve it a very small fraction of the time, and then therefore the rest of the stuff you create should be broken!

Alison Lowry
2018.10.25



Alison Lowry, Christening Robe (for Oisín), 2009
Photo: William Morris



At Urban Glass, Brooklyn NY

ANDREW ERDOS

1985 · America · andrewerdos.com

“So if it does crack that’s fine, because it might have outlived us all.”

Andrew Erdos, (b. 1985) graduated with a BFA from Alfred University. He has been the subject of solo exhibitions at Claire Oliver Gallery in New York, with Invaluable (2015) and Guaranteed Impermanence (2013). The youngest recipient of the Rakow Commission of the Corning Museum of Glass, his work has been exhibited worldwide and throughout the United States. Notable group exhibitions include Piece by Piece at the Kemper Art Museum, Kansas City (2015); Glass Today: 21st Century Innovations at the New Britain Museum of American Art (2014); Facets of Modern and Contemporary Glass at the Knoxville Museum of Art (2014); Color Ignited: Glass 1962-2012 at the Toledo Museum of Art (2012); Cyberfest at The State Hermitage Museum in St Petersburg (2009), Art Parade at Deitch Projects in New York (2008), and Insatiable Streams at Beijing BS1 Contemporary Art Center in Beijing (2007).

Erdos' work can be found in the permanent collections of the New Britain Museum of American Art; the Toledo Museum of Art; the Knoxville Museum of Art; the Corning Museum of Glass; the 21c Museum in Durham, and the Chazen Museum of Art in Madison. Andrew Erdos lives and works in New York City.

SONG FROM THE ARTIST

Gonna Fly Now (Theme song from Rocky)
by Bill Conti

Trying hard now
It's so hard now
Gettin' strong now

Won't be long now
Gonna fly now
Flyin' high now



ARTIST'S WORDS ENJOY IT NOW

“Breaking is an idea of applied cause and effect, but coming from a linear perspective of beginning and end. This isn't necessary the most accurate perspective of things. Glass can always be re-melted, always be re-incarnated.

Broken is energy in transition. It doesn't mean it is over, it means that it is in transition. This is the first noticeable change in the process. Everything is always in transition, it is just a matter of whether or not we can perceive and process it.

'It is the fate of glass to break'. It is okay if it breaks. You have to keep in perspective that we measure time in years based on an approximation of a maximum human life span. But for a material like glass it can last for thousands of years before it breaks. So if it does crack that's fine, because it might have outlived us all. European cathedrals are filled with stained glass windows that have been through centuries of wars and bad weather. The idea that something bad might happen or something

good won't last so you should not try is not the way to approach anything. The constant fear of the possibility of breaking, I guess that directs me to glass making, concerning this bad thing might happen at an unknown moment in the future. However, if you confront it now, and embrace it, you have some flexibility to control it and perhaps guide the future.

Hope this could resonate with people about broken: Time seems so linear, decisions seem so absolute, but the binary code can't compute the complexity of the world.

I am not afraid of broken itself at all. You never know what will happen, good or bad, until it happens. And of course what may be difficult or unpleasant now, may be the correct path for something better in the future. Things are out of your control, changes happen. It's life. Enjoy it now, don't worry about the future or the past. Enjoy it now.”

Andrew Erdos
2018.11.08



Andrew erdos, Studio Visit Autumn 2018, Photo by Hirofumi Kariya



ANNA MLASOWSKY

1984 · Germany · annamlasowsky.com

"We all experience broken promises, broken trust and broken systems not just through family, friends and lovers but also in society, through our culture and politics. The sum of these experiences ultimately shapes us and where we place ourselves in the world."

Anna Mlasowsky holds a BA in Glass from the Royal Danish Academy and an MFA in Sculpture from the University of Washington. Anna received an Artist Trust Fellowship in 2017, was an Emerging Voices in Craft Shortlist Award recipients as well as an Irvin Borowsky Prize, Jurors Choice Award. Her work is in the Corning Museum of Glass, The European Museum of Modern Glass and the Glasmuseum Ebeltoft collection.

In 2018 she was an artist in residence at Sculpture Space, received the Aldo Bellini Award, is a Burke Prize finalist and won the John and Joyce Price Award of Excellence.

SONG FROM THE ARTIST

Anthem
by Leonard Cohen

Ring the bells that still can ring
Forget your perfect offering
There is a crack in everything
That's how the light gets in



ARTIST'S WORDS AT THE MARGINS OF TRADITIONAL CRAFTSMANSHIP

"The first physical bond we break in life is that to our mother by having the umbilical cord cut. That physical connection to another human being, which had nurtured us from our beginning, however turns into an intangible connection, leaving us all with our first physical scar, our navels. After that we all experience broken promises, broken trust and broken systems not just through family, friends and lovers but also in society, through our culture and politics. The sum of these experiences ultimately shapes us and where we place ourselves in the world. The trick is to not let the skin grow too thick, so that we can feel the mending provided by our companions in life.

Coming from a traditional craft background, a lot of my earlier explorations were centered on finding the boundaries of the material, but also to question the accepted use of the material. Working in a traditional craft environment renders cordy glass, stress in glass or broken glass useless. However, once you step out of the traditional expectations, all of the avoided properties of a material become de-

sirable. I became interested in working with the contradictory qualities of glass, because I saw a huge potential to investigate these material properties as a way to talk about how and why we place value on certain things in our societies and how that relates to our culture at large. In a way, through the materials I am able to probe the more complex question of life, relating to cultural heritage and belonging as well as systems and the power structures within them.

In 2011 I started a series of pieces that dealt with different aspects of broken glass. That series of works came together in a solo exhibition titled 'Contemporary Traditions' at the Glasmuseum Ebeltoft in Denmark. One of the pieces, titled 'Membrane', consists of a video performance of a body moving under a sheet of broken, laminated tempered glass. The video is shown alongside the flexible glass sheet draped over a chair. The glass in connection with the chair reminds of clothing waiting to be worn again, as if it was left behind to be picked up. That produces a very utilitarian feel to the object.



Anna Mlasowsky, Chorus of One, 2016-2018
Photo: Anna Mlasowsky



Δ▽ ,2015

In the video the sound of the broken glass combined with its unexpected flexibility and textile quality of the glass makes us think of an animal's scaly skin. In the piece I am trying to bring together two feelings: the surprise of seeing glass be flexible, and the unexpectedness of experiencing it as a skin with the inherent nature of skin as a boundary between the interior and the exterior, between one side and another. Likewise, this also describes the quality of the material, which through being broken has changed properties from formerly being stiff, hard and resistant to now being soft and flexible, functioning as a membrane pervious and embracing us.

That subtle shift in quality and expectation hints to the deeper lying psychological motivation to work with the broken material, embodying how we are involved in the unceasing process of managing the changes of our interior life, and those of the exterior world, and of attempting to render them comfortable. There is no hard border to us; our skin acts as a membrane to both transmit and delimit us from our surrounding. Through the broken glass an amount of discomfort and sur-

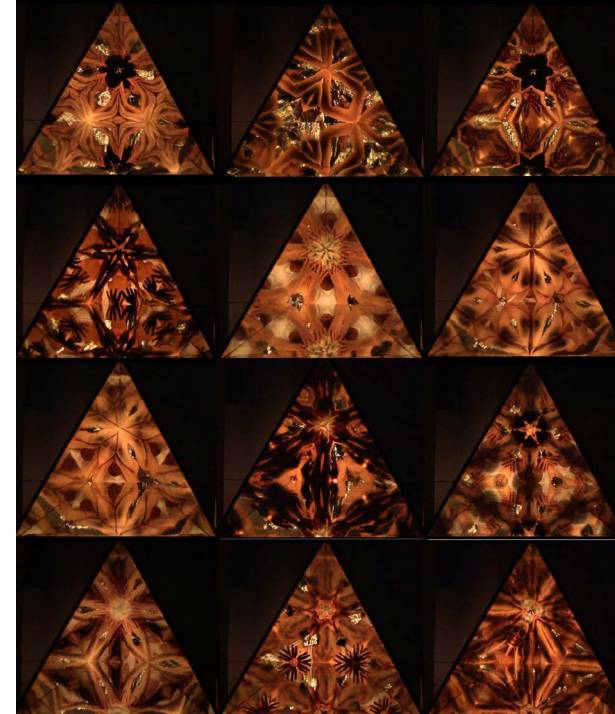
prise is added to something familiar and makes it strange. That strangeness is very important.

When something breaks, it also always means a wealth of new potential for a new beginning and repurposing. It offers us the chance to reevaluate the situation, material and purpose of what's broken. Breaking is a possibility for renewal, redirection, recreation and reproduction. In the plant world a lot of species use damage as a resource for new growth and reproduction. If you break off the limbs of plants, for example succulents, they immediately start healing and sprouting new roots. Some animals have the ability to regrow a limb as well, or at least live without it. Humans can regenerate a lot of parts too, like our gut lining or our liver as well as cells and hair, but we cannot regrow any complex structures. But our brain has the ability to break things apart and put them back together. We have the ability to fragmentize and analyze circumstances and materials in order to improve or change their potential.

We employ this in the creative process, where we break apart something and assess

it through different lenses, such as the personal interest in the subject matter, historical references, social and political implications as well as materiality. Each of these fragments of observation is what creates an idea. In a way recombining the individual fragments to a new whole.

In the collaborative performance piece Δ▽ with Ellen (Jing) Xu from 2015, we use fragmentation achieved by mirrors and the effects of a kaleidoscope to break apart and re-merge our bodies in order to create a collective identity. The mirrors not only reassemble our bodies in the performance, but also show the viewer a reflection of their own self, which generates an interactive piece, where the viewer becomes performer as well. The play with fragmentation allowed us to create a fluid, non-binary system in which we could explore how we feel about being foreigners as well as aspects of being gay. To me what I like about the piece is that the mirrors are not broken, they break the body apart. The idea of the material as agent and performer that has some power over the body is very important to me. Which is why I like working with glass, it has such a strong character and demands care and attention; otherwise it breaks, which I guess you can see as finality or as a new beginning.



Δ▽ ,2015

At last, in terms of other fragile things like glass, I think our ecosystem is the foremost thing that demands careful handling and care. Unfortunately, the global society of the western developed world with a demand for cheap disposable products does not offer that care. If we would care for it we could provide the future space to care for our human relationships, which I think is the second most important thing to care for. The people we love, because that's what makes our lives meaningful above all else."

Anna Mlasowsky
2018.11.08



BAPTISTE DEBOMBOURG

1978 · France
baptistedebombourg.com

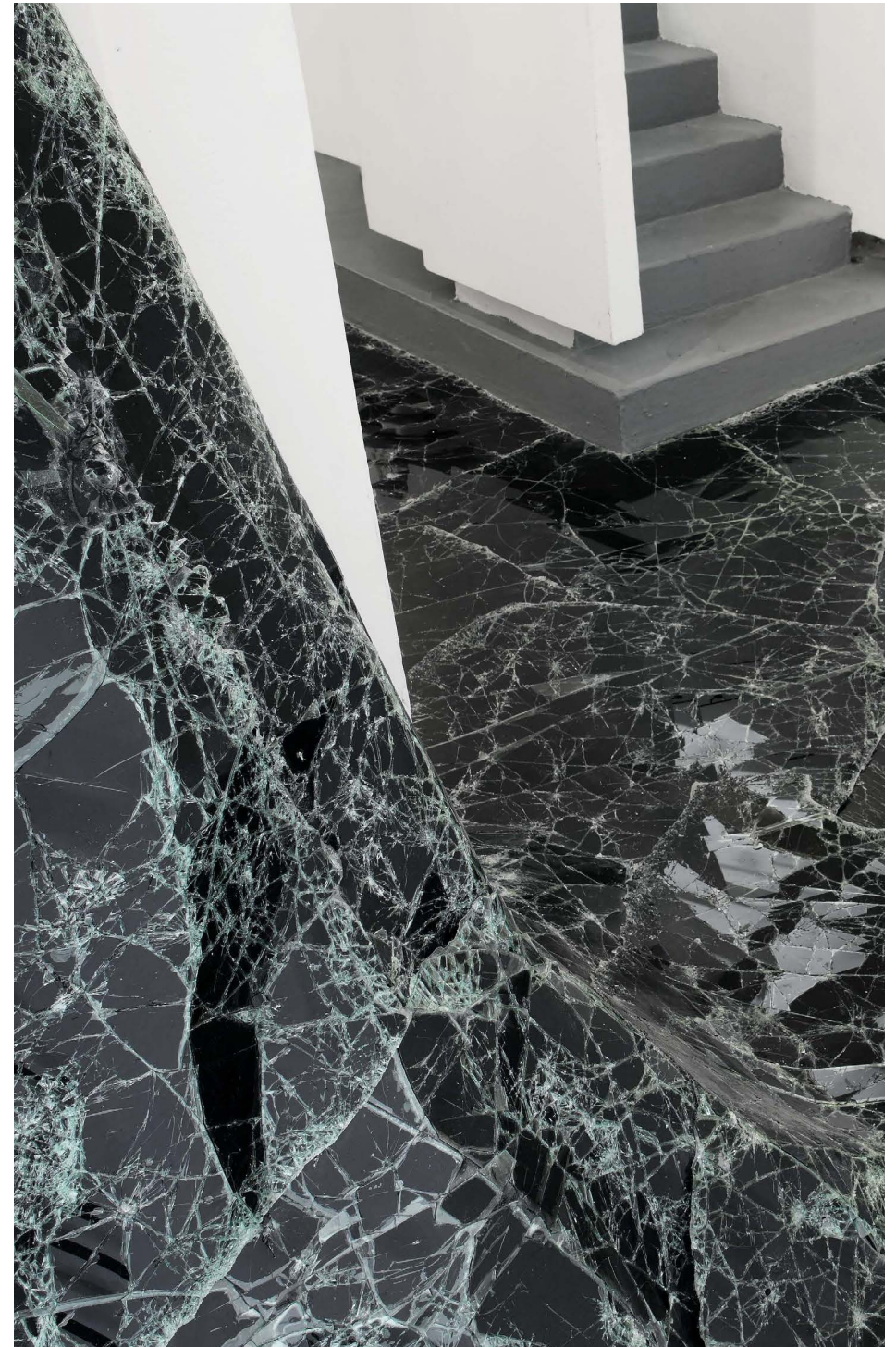
*“‘Broken’ for me is like a breaking point,
an intense impact of reality that provokes changes.
Perhaps it might be the end of something,
but it is also a transformation and a beginning of something new.”*

Baptiste Debombourg's research takes shape through different media, materials, and mountings such as wood, glass, staples, or drawings. His inspiration and influences comes from everyday life and more specifically from day-to-day objects that condition our lives. His analysis/research is also focused on the use of these objects and the reactions, behaviours that they create, including the affective relationships we may have with them.

Debombourg consider his artistic oeuvre as a conveyor of encounters, an opportunity to link sectors and areas that usually ignore each other (ex: the so-called “noble” and “popular” cultures). He believes it is also a way to examine the position and the function of what we define as contemporary art.

SONG FROM THE ARTIST

Main Title Theme from “The Shining”
by Chuck Cirino



Baptiste Debombourg, Dark Matter, 01/10/2015
*Dimensions: 11x8x5m/4 tons of glass/35x18x35cm

ARTIST'S WORDS

CONSTRUCTING FROM CHAOS

"When we are talking about 'Broken', the first thing that pops up in my mind is an 'accident', something unexpected but intense happening. 'Broken' for me is like a breaking point, an intense impact of reality that provokes changes. Perhaps it might be the end of something, but it is also a transformation and a beginning of something new.

Considering the constant transformational process of life, birth and death are a natural part of it. Broken for me also means the idea of the limits of exploration, a point of no return, the limits that we overcome to enter in to a different dimension, the fractal... Which is also the moment when things start being abstract for us, because the 'structure' broke in to something totally different, something new that we just need to discover.

The idea of going to the limits interests me, because often it is what makes us act, discover something new, explore the potential of the material, of ourselves, of life. To go beyond makes us accomplished, to me it represents the drive, the challenge.

Although 'It is the fate of glass to break,' I like to take this characteristic as a potential to explore various possibilities and results, and I accept the material for what it is. Because what interests me in the way that glass breaks, is the unpredictability, it opens a possibility for a different perception. If we take Duchamp's work for example, the 'Large Glass', the accident that occurred and the breaking of the work, from his point of view, made the work even more interesting, more complex.

Actually, I don't think glass is so fragile, it just requires special awareness when dealing with it, some dexterity, you have to be strong

but also gentle. Of course it is a very specific material, in some way paradoxal, attractive, beautiful and precious, but also dangerous and heavy. I don't think the glass is more fragile and vulnerable than other materials, it is just more complex probably, takes a different approach to develop its potential, therefore we need to adapt to it. And I believe this can be applied to people, all living things, situations. You can't have prejudice, you need to understand, accept and adapt in order to develop the full potential of a person, a situation, a plant, of anything else.

Since 2005, I am working with glass and did very different things, gallery exhibitions, Museum installations as Aerial, Flow, Dark matter... and several commissioned works in public space in dialogue with the architecture, it's very exciting, there are so many possibilities and directions to explore. I'm always ready to push farther, face a new challenge. That's the point of it, progress, development. At the same time I work on smaller pieces in my studio, as I like to call it glass 'paintings', and glass and mirror masks.

Since 2006 I am working on pieces that explore the idea of 'Constructing from Chaos', it is like a paradox in itself - the violence is not in focus, but what comes after it, and what relates to the human, capable of the worst and best. I'm exploring these question from the point of view of a new dimension, the destruction is interpreted as transformation. I see the material as witness, a mirror of our actions.

'Turbo' was one of my first installations dealing with the idea of 'Broken'. It is a site specific installation in laminated wood that I create in a gallery or a museum. It deals with the symbolism of a 'scar', the capacity

to overcome things, survival, resilience. But it also integrates the idea that came from reflection on the 'turbo wave' of the 80's which left its mark on the industry and culture in Western Europe. It became a model for behavior, having a 'turbo' in your own car was giving you a feeling of superiority over others that had ordinary cars. It meant that you were more powerful than the others. The sound effect gave the sensation of a real physical power. My work rather expresses the energy invested in to going beyond limits, then dealing with destruction, even though there is a relationship between the two.

The first time I worked with glass I was interested in people's reaction towards the government - the destroying of urban objects, furniture, glass... These 'acts of protest' made me think about projects like 'Crystal Palace', various projects I realised with windscreens, then 'Raging Dreams' in Norway... It made me discover laminated glass, which is a very interesting material, because it preserves the impact, the 'gesture' of destruction. The same applies to windscreens.

I am fascinated by the duality of the glass, beautiful and dangerous at the same time. And then the history of it and how specific this material is for our times. The laminated glass became a norm in civil architecture because of the terrorist act in Oklahoma City in 1995, the US Government then decided to extend this type of glass to every public architecture, because the glass killed a lot more people than the actual destruction of the building. I think this material is a very good representation of our time in regard of the acts of terrorism as well...

Glass, is an apt material for demonstrating another inherent possibility of things breaking. As I said before, the point of view and the approach is what matters, and it can be applied to so many things in life, if

not everything. We can break emotionally and physically, and we can emerge from it with a new experience. A person with a rich experience is deep and beautiful and inspiring and complex, and that can be applied to everything.

All my projects are somehow related to aspects of human relationships: our mistakes, our doubts and desires, as well as perceptions, we each have our own realities. It explores the nature of our psychological relationships with objects, looking for the potential space between reality and the ideal model we aspire to achieve. I analyse and question the sense and meaning of actions we undertake, construction and destruction. I am interested in individual repeated attempts, which sometimes lead to failure.

Finally, I think that we need to face our fears, because there is always a discovery on the other side of fear. I think it is necessary to understand the importance of adapting and understanding, and accepting the new, the potential of a new perspective."

Baptiste Debombourg
2018.11.23



Baptiste Debombourg, Turbo, 05/10/2007 / 2008 / 2009 / 2013
*Dimensions: variable size, H 3.2 x 7.3 x 3m
Photo: Patricia Dorfmann Gallery - Paris



BING WRIGHT

1958 · America · bingwright.com

*"If things can break or go wrong they will.
Philosophically it's best to keep that in mind."*

Bing Wright was born in Seattle in 1958 and received a BA in Art History from Columbia University in New York. His work has been shown in exhibitions at the New Museum in New York, White Columns in New York, the Queens Museum of Art in New York, and the Tang Museum and Art Gallery in Saratoga Springs, among others. His work is in several public collections, including the Museum of Modern Art in New York, the Portland Art Museum, the Seattle Art Museum, Goldman Sachs, JP Morgan Chase Bank, and Citigroup. Wright recently curated an exhibition of 1970s photography from the collection of the Washington Art Consortium. He lives and works in New York City.

SONG FROM THE ARTIST

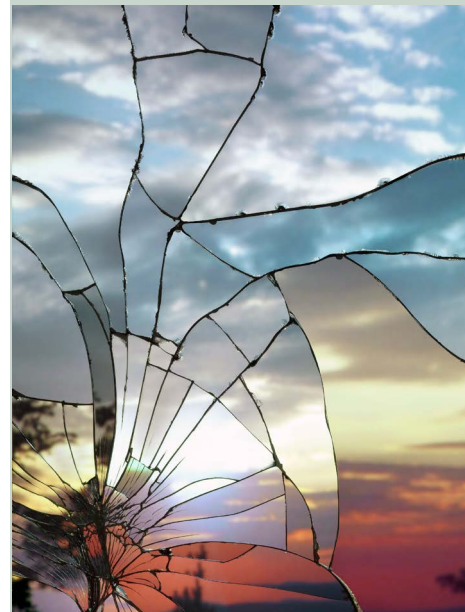
I'm Confessin' (That I Love You)
by Thelonious Monk



ARTIST'S WORDS GLASS IS HALF EMPTY

"Broken is definitely not a positive image or idea for me. Outside of its literal connotation, what really comes to mind is a psychological state, specifically a melancholic or depressed state. The way all of us view things is much more subjective than objective. If we look at the world through a broken mirror or glass, it colors it. I think our emotional state colors everything we see.

Glass has re-occurred as a subject many times in my work over the years. Initially with the 'Rain Windows (1989), more recently with multiple projects employing mirrors, ending with the 'Broken Mirror/Evening Sky' (2012) photos. Glass and mirrors are tremendously evocative subjects—both windows and mirrors have been used as a metaphor for photography, for example. Glass connects up with ideas about surface. In both the 'Rain Window' and 'Broken Mirror' photos, for example, the photographic surface becomes both the glass and the mirror. As a subject glass and windows have been used repeatedly throughout the history of art. I was drawn to broken mirrors as a subject for many reasons. I loved how it connected up with the broken element of Duchamp's 'The Large Glass' (1923) for example. Specifically, I was thinking about the demise of silver based photography and the advent of digital photography. The broken element of the mirror reflected the break that digital photography has caused with the history of the medium; the evening sky (sunset) was evocative, for me, as the end of something.



Bing Wright, Broken Mirror / Evening Sky (Fuji Velvia), 2012
inkjet print, 62 x 48 in. (157.5 x 121.9 cm)

Broken is such a loaded subject, it can be taken to represent both a psychological and physical state. Broken mirrors specifically have the connotation of being bad luck in our culture. Bad luck is definitely not what I was thinking about with my 'Broken Mirror/Evening Sky' photos. I really don't appreciate the idea of my work having specific meanings. Honestly my work should be construed as thoughtful but not ideologically specific.

'Taxi Driver' (1976) by Martin Scorsese is my favorite film. Travis Bickle, the main character is a deeply broken individual. Unable to interact socially, he turns inward ultimately with cataclysmic and violent results. It's impossible for me to pick a single song that encapsulates the idea of 'broken'. I would say Thelonious Monk's style of piano playing sounds 'broken'. His style is just off kilter enough to sound perfectly imperfect.

I am a glass is half empty kind of guy, if things can break or go wrong they will. Philosophically it's best to keep that in mind. All things pass. All things ultimately break. It's good to get your head around that."

Bing Wright
2018.10.31



JOHN KILEY

1973 · America · johnkiley.com

"It is the fate of most glass to break but not all. This reflects more on our limitations as human beings than on the material itself."

John Kiley uses primary geometric forms as the architecture for his deconstructed glass sculptures. Juxtaposed colors and carved optic passageways create a separation of space, allowing the viewer to peer into and through the form. Often his sculptures are balanced on edge seeming to defy gravity. A Gaffer on Dale Chihuly's team in the late 1990's John worked also worked as a principal assistant to Lino Tagliapietra from 1994 -2011.

He says of his work: "I am drawn to how glass, and its perceived delicacy and preciousness, can create a sense of tension, concern and longing in the viewer. The final decision I make before a piece is complete is how it will be situated. During this final step, there is a moment when I don't know for sure if it will survive or lie broken on the studio floor. It is in this final step that each piece finds its own unique balance; in this moment the sculpture emerges and comes to life."

SONG FROM THE ARTIST

Where The Streets Have No Name
by U2

And when I go there
I go there with you...
It's all I can do
And our love turns to rust
We're beaten and blown by the wind



ARTIST'S WORDS AN EXERCISE IN LETTING GO

"When I hear 'Broken', I think of an object that needs to be repaired, or a system that is not functioning correctly. One can apply this term to politics, relationships, ecosystems, etc. 'Broken' is a word, that to me, has negative connotations. I try to avoid using it to describe my 'Fractographs'. They do come apart, and are reassembled, but I don't think of them as broken, just changed. There are different ways to describe things that are somehow changed, or not what they once were. Fractured, deconstructed, and shattered are all descriptive terms, that to me, don't have the same connotation as broken.

The motto 'It is the fate of glass to break' reminds me of another saying — 'All glass breaks, it's just a question of when...'. I'm not sure who coined this, but I don't believe it. Glass requires more care than some other materials, but it is just a material, with no particular destiny. Taken care of, it won't break. It is the fate of most glass to break but not all. This reflects more on our limitations as human beings than on the material itself. About two years ago, I was looking for a way to capture physical energy in 3 dimensions, initially thinking along the lines of abstract expressionism. With paint, one can create a record of physical movement, but I wanted to create something more visceral. I began experimenting with blocks of optic glass, and commissioned the production of several large polished rectangles. When I opened the first crate and saw the perfect optic blocks, I knew that I had to break them.

The first series of 'Fractographs' were made with a single blow from a brand new 10 lb sledgehammer and recorded in slow motion. The rule was one hit, whatever happens, happens. Recently I have been 'drawing' on the surface of the optic blocks with molten glass. The thermal shock causes the block to shatter, sometimes explosively. After the frac-

turing happens, I pick up the separate pieces and reconstruct the block in its original form.

Before I launched the 'Fractographs' project, my artmaking was focused on the 'Spherical Forms' series. They often look incredibly unstable. In reality, they are well balanced and if taken care of, are no more likely to break than many other glass objects. We all know, that glass breaks, and the use of glass allows me to create a feeling in the viewer that might not exist with another material.

I view the 'Fractographs' as objects that have undergone metamorphosis. My hope is that the viewer is able to imagine what once was, and mentally create a story of what happened.



John Kiley, Thermal Fractograph The Process - Break, 2017

My work is an attempt to recreate and share my own experience. We are all broken in some way, looking for connection and care. One of the jobs of the artist is to share how we see the world. I try to speak to this through my work.

Before I fracture a block of glass, I'm always afraid, and every time I balance a sphere on edge I'm afraid. It is an exercise in letting go, of giving up control and then physically dealing with the ramifications. We should face 'Broken' with the idea that everything changes."

John Kiley
2018.11.03



KIM HARTY

1983 · America · kimharty.com

Kim Harty is an artist, writer, and educator. Her work investigates the connection between craft and technology through sculpture, installation, video, and performance. She is heavily informed by her training as a glass blower, and draws on her personal history as a craftsperson to explore how kinetic knowledge can be tracked, embodied, and performed. Her work has been shown in galleries and museums across internationally including the Toledo Museum of Art, the Design museum Gent, the Chrysler Museum of Art, and the Corning Museum of Glass. She is currently an assistant professor of glass at the College for Creative Studies in Detroit, Michigan.

“Breaking talks about transience and ephemerality. Those things can point to beauty and strength, but more so I think they point to a sort of empathy towards the transience of things and how that empathy can heighten the awareness of something’s beauty.”

SONG FROM THE ARTIST

For No One
by The Beatles

Your day breaks, your mind aches
There will be time when all the things she said will fill
your head
You won’t forget her
And in her eyes you see nothing



ARTIST’S WORDS INHERITED BEAUTY IN BROKEN

“What is the first thing that pops up in my mind when thinking about ‘Broken’? Glass of course! I don’t think I have a negative sense of the word broken, as someone that works with glass and is dealing with breaking on a constant basis.

There are so many ways to interpret the motto ‘It is the fate of glass to break’. After a little research on this saying, I found that it is a French proverb that generally means, if you are always handing something, its fate to break. It is an admonishment to not be careless or over utilize the precious items. However, I would prefer a slightly more heroic interpretation; if you are taking risks in your artistic practice, it is the fate of glass to break. In a glass practice, breaking signals you are pushing boundaries and finding the limits of the material, your own skill level, and your ideas. I think this is an empowering saying that means artists should embrace breaking and seek it out.

To be broken is to be permanently transformed. When glass breaks, it can be glued and repaired, but it can never be made whole in the way it once was. Yes, breaking is traumatic, but crossing the threshold to be forever changed has power. Breaking reminds us that materials around us are dynamic; they aren’t permanent and static. So, breaking lets us know that were alive and that there is potential to change. Breaks have meaning of how they were formed -a break of carelessness, a break of chance, an intentional break - the break is the index of an interaction and carries the memory of how it was broken. It might be the positive connotation of broken. Sometimes people prefer the reincarnated beings to the broken ones, regarding the reincarnated more beautiful and stronger.

Breaking talks about transience and ephemerality. Those things can point to beauty and strength, but more so I think they point to a sort of empathy towards the transience of things and how that empathy can heighten the awareness of something’s beauty. These ideas are often captured in Japanese aesthetics through concepts like *Mono no Aware* or *Wabi Sabi*.

I utilized broken glass in the pieces ‘Spectral Cinema’. The piece is a field of broken architectural glass that has a linear animation projected onto it. The broken glass reflects the image across the wall, creating a cosmic pattern around the glass. The work, and much of my other work, is interested in finding beauty in everyday detritus.

In art making, reconciling with a broken piece of glass is a challenge. A broken piece of glass is basically rendered obsolete, useless, essentially un-exhibitible and dysfunctional. For an artist interested in the ‘broken’ it is a challenge to give a break meaning and make it relevant.

It is tough to choose ONE song or movie about broken, maybe ‘The Breakfast Club’? All the characters in the movie are a little broken in totally ordinary ways and struggle to find empathy and understanding for themselves and for each other. This is the touching part of the story.”

Kim Harty
2018.11.05



Kim Harty, Spectral Cinema, 2013



KRISTA ISRAEL

1975 · Netherlands · krista-israel.com

"The useless protective layer is removed and left behind to continue life with a new perspective."

"The use of multiple techniques to come to complex works is based on the complexity of life and society. I try to capture its ambiguity in layered, ambiguous works that touch both personal and universal feelings.

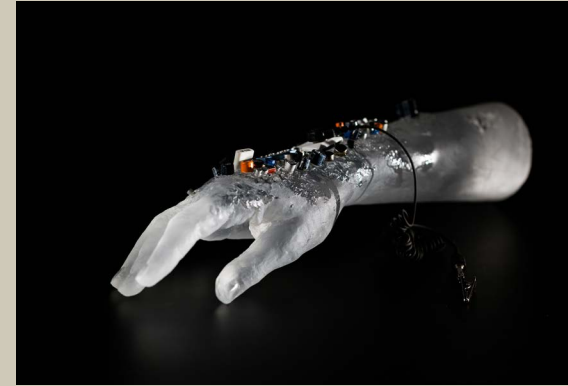
My work reflects how I see the world around me. References, experiences, memories, questions. I am deeply interested in the impact of our hyper-complex world on each of us as a modern person."

Krista looks for answers to those questions with her objects; especially personal answers that the viewer can think for thought. No ready-made solutions, but moments of reflection.

SONG FROM THE ARTIST

Play Dead
by Björk

I play dead:
It stops the hurting
I play dead
And the hurt stops



Krista Israel, Side Effects, 2016
Photo: Steven van Kooijk Photography

ARTIST'S WORDS

TAKING MY COAT OFF

"When I think of the term 'BROKEN', the first thing that comes to mind is the society in which we live. It is not literally broken, but the fractures are clearly becoming visible. Wars, displaced people, the widening gap between rich and poor, the rise of populist right-wing parties in politics, the influence of social media, big data and marketing, genetically manipulated food, explosive population growth, the way we deal with our planet, the extinction of animal species, climate change. It worries me. I can't understand it all - it breaks my heart in that sense. I think that balance in everything from taking care of the planet to balance in human relationships requires careful treatment.

Glass, with its diversity in techniques, has a wide variety of effects, in my opinion, glass is the perfect material to bring broken or painful things to light and make them physical. By working with glass and telling my story, I create an opening with which to enter into conversations and exchange thoughts with other people about a subject. Sometimes I listen out of curiosity to conversations people have when they watch one of my works of art. These reflective conversations show me different, sometimes completely new perspectives on a subject. Knowledge is gained; opinions and ideas are discussed and shared. The subject is viewed from different perspectives. In this way the concept of 'BROKEN' becomes bigger and stronger and that, in my opinion, makes it more beautiful.

In my works, the 'Taking My Coat Off' is based on the connotation 'Broken'. The glass is not literally broken, but it tells the story of the childhood traumas that every human being experiences in his early



Krista Israel, Taking My Coat, Off, 2014.
Photo: Steven van Kooijk Photography



Krista Israel, Future Archeology, 2016
Photo: Steven van Kooijk Photography

years. How difficult it is as a child to deal with deep emotions and the ineffective self-protection we build up in our youth to protect ourselves from pain and suffering caused by deep emotions that we can't yet understand. This work of art made of glass 'breaks' with these childhood traumas, with the person we were in the past. It breaks with the intense deep self-protection that is built around our children's heart. It is represented as a soft yet prickly fragile glass fur coat - a protection that is no longer necessary in adult life. The useless protective layer is removed and left behind to continue life with a new perspective.

When I was about 7 years old I first saw the movie 'The NeverEnding Story' after Michael Ende's book. A little boy, the outsider, Bastian - with a strict father, a deceased mother, hunted and bullied by classmates - borrows the book 'The NeverEnding Story' from a dusty bookstore. In the attic of his school he is literally sucked into the story, a story about the young hero Atreyu who defends the realm of Fantasia against the terrible 'Nothing'.

I felt directly related to the two main characters in this film. The nerd Bastiaan is a sad, scared and bullied child. And his alter ego, the tough and sensitive young warrior Atreyu, with whom Bastiaan saves the

devastated world of Fantasia together. 'The NeverEnding Story' is the culmination of the imagination and tells a story of how with will-power, friendship and faith in yourself, things that are broken can be healed.

'BROKEN' is a part of life with which we as humans have to learn to deal. There is no happiness without suffering.

I do not like living in fear of being 'BROKEN'. Fear is a bad counselor or advisor. I prefer facing my fears - but it is sometimes a long process. By taking time to reflect on difficulties and fears, I call this the period of sowing (making the Seedpod series is a part of this period and process), (emotional) energy and balance is regained, letting ideas for new intensive works of art grow. When the time is ripe, the best ideas can be harvested and come to bloom."

Krista Israel
2018.11.14



MARTIN JANECKÝ

1980 · Czech Republic
martinjanecky.com

"It always challenges me. And that is what I love about glass."

Martin Janecký, born 29 February 1980, began working with glass at the age of thirteen at his father's factory in the Czech Republic. After graduating from the Glass School Nový Bor he gained experiences in South Africa, Sweden, the Netherlands, and chiefly in the US, where he studied at the Pilchuck Glass School under Richard Royal and William Morris. It wasn't long before Martin Janecký himself became a highly sought teacher in his field. He has been a visiting artist and instructor at various glass programs all over the world, such as The Studio of the Corning Museum of Glass, Pilchuck Glass School, Penland School of Craft, University of Toyama. Among his most recognized strengths is an ability to master the glass moulding technology of so-called blowing and sculpting "inside the bubble", a technique used to create startling original works.

SONG FROM THE ARTIST

Broken
by Depeche Mode

When you're falling
I will catch you
You don't have to fall that far
You can make it
I will be there
You were broken for the start



Martin Janecký,
Pluma Mortal,
2017,
35 x 100 x 17,5 cm

ARTIST'S WORDS SHARDS BRING GOOD LUCK?

"Heart.
That is the first thing that pops up in my mind when thinking about this term.

Broken, in terms of glass, basically it means 'Destroy'.

I am afraid of 'Breaking', for example after an all-day-long work on my sculpture.

However, on the other hand, you mentioned that 'across multiple languages, the term 'BROKEN' is applied both to physical objects as well as sentient beings to describe a negative state, weighed down with the implication of finality'; it is not necessarily the case. Actually, in the Czech Republic people often use a saying 'shards bring good luck' when someone happens to break something made out of glass. So in terms of glass 'broken' is generally associated also with a

positive meaning. Maybe it can make you feel less upset.

In the fields of art-making, there can be certain aesthetics in broken things and many artists use this approach as their concept. Also the idea of giving broken things another chance to live instead of throwing them away, reusing and recycling things is in our consumer society very vital nowadays.

If you ask me what are the things as fragile and vulnerable as glass... Well, to be honest, I can't think of anything similar to glass! Glass is the most fragile and difficult material to handle, but at the same time it has the most beautiful attributes. It always challenges me. And that is what I love about glass."

Martin Janecký
2018.11.21



Martin Janecký, Hands, 2018, hand sculptured glass, height 42 cm
Photo: Gabriel Urbánek



RACHEL OWENS

1973 · America · rachelowensart.org

"I am definitely an empathic person partly due to the pain I have experienced in my own life. My interest in building broken also comes from these personal experiences. However, I don't believe broken is a bad OR a good thing, it's just a shift - a change. And change is what is truly scary for people."

Engaged in broad fields of practice from large scale public installations and traditional gallery work to activist based Community Theater, Owens is concerned with issues of hierarchical social conditions, consumption of the environment and the points where these things intersect. Using objects, video, sound, performance, and images; materials that once existed with a specific function are reassigned within a new context. By combining incongruous materials and forms, new meaning is created. Owens has been included in exhibitions both in the US and internationally including The X Krasnoyarsk Biennial, Franco Soffiantino Contemporary, Austrian Cultural Forum, The Frist Museum, Socrates Sculpture Park, and the New Museum Window among others.

SONG FROM THE ARTIST

Fatima
by K'naan

Is it true when they say all you need is just love?
What about those who I have loved?
Only to find that it's taken away
And why do they say that the children have rights to be free?
What about those who I've known



Rachel Owens, MOTHER, installation shot 1, 2017
*variable dimensions, all sculptures are broken glass, resin, steel with wood and mirror base
Photo: Ziehersmith Gallery



ARTIST'S WORDS BUILT BROKEN

"Yes, absolutely broken can be a positive thing. First of all, it's really just a state of being, neither positive nor negative, broken is a moment of change when material or organizing principles are in flux. Particularly in the case of political and social systems, for example racism, sexism, and xenophobia are all things we want to break. That dichotomy is what's appealing to me about the process of breaking glass and then putting it back together. There are all of those negative connotations and violence, but there is also the positive aspect of recombination. This sharp glittering object is creating both attraction and repulsion; I am very interested in that conflict. I like the term Built Broken when referring to my work so that the positive and negative are reflected.

It all started when I first moved to New York in 2000. I lived in an industrial part of Brooklyn at that time. Every day I would take my dog for walks along the streets that were littered with both broken beer bottles and weeds. They seemed to gather at the cracks in the concrete together, communing somehow. I imagined if they were to merge so I began making plants from broken bottle shards and called them Love Children. Those were the first glass works, I've now developed the process further initially encasing objects in the shards and now actually casting the shards with resin.

My current project, 'Life on the Other Side of a Cracked Glass Ceiling' is dealing directly with breaking. It is using the metaphor of the cracked glass ceiling, but is also directly intervening in the world to literally break the glass ceiling. The next iteration of this project is happening in Bridgeport, Connecticut where I will be casting the front porch of Mary Freeman's home. Mary and her sister Eliza were unmarried women of color who owned their own homes in 1848, well before the civil war and at a time when it actually wasn't legal for women to own property. The matrons of a multi ethnic community called Little Liberia; they were glass ceiling smashers before anyone even used the term! By casting her porch to make new sculptures that viewers can climb upon, I am bringing her radi-

cality back to life. Performances and teach-ins will also happen on top of the sculptures, by folding time we are able to see these amazing moments in history and hopefully bring them back to life! So in this case we have both metaphor through the sculpture, but also actual change through the performances and physical act of the viewer to climb atop the work.

I think all women are still under a glass ceiling. We are, for the most part, undervalued in societies aside from our roles as caretakers of families. Currently in the United States we are experiencing a hard swing to the conservative end of politics which doesn't necessarily support breaking the glass ceiling, this makes it even more important to keep smashing!

The song 'Fatima' by the Somali-Canadian rapper K'naan is one of my favorite 'broken' songs. It's the story of his childhood friend who was kidnapped in Somalia. I love it because it combines both the brokenness of the political and of the personal. I think that we are all broken in some way or another. When we see brokenness depicted in art, an empathetic relationship with the work can happen. This is a powerful emotional strategy for the artist.

I am definitely an empathic person partly due to the pain I have experienced in my own life. However, I don't believe broken is a bad OR a good thing, it's just a shift - a change. And change is what is truly scary for people.

I suspect that all of us are afraid of 'broken', it's probably part of why I am so attracted to my process, in a sense I'm facing my own fear of letting things come apart by constantly gluing them back together. I think we shouldn't be afraid, as I said earlier, it's really just a change of state and it can always be glued back together or recombined into something different, something better. Whether we are talking about systems, relationships or objects, we should not be afraid of change. Change is what makes us alive!"

Rachel Owens
2018.11.01



RUI SASAKI

1984 · Japan · rui-sasaki.com

Rui Sasaki is a Japanese artist and educator mainly using transparent materials such as glass. Her work is about the exploration of discovery of subtle intimacy through the interplay between body and surroundings. She graduated from Rhode Island School of Design in the US with an MFA in 2010. She has been awarded a number of prizes and grants, and invited many artist in residence programs and exhibitions all over the world. Her work is a part of permanent collections in many museum in the US, Europe, Scandinavia, and Japan. She currently lives and works in Kanazawa (Ishikawa pref.), Japan.

"I believe that failure and taking a risk as the meaning of 'BROKEN' are the only opportunity to offer me a challenge that I can learn and achieve what I can reach to, what I would like to be, and beyond my imagination."

SONG FROM THE ARTIST

Departures
by Globe

いつの日から細く長い道が始まる
出発の日はなぜか風が強くて
やさしさもわがままも温もりも寂しさも
思いやりも全てを全部あずけた



ARTIST'S WORDS

DOES AN ANT LIKE GLASS OR SUGAR?

"Glass and ice is definitely the first thing to remind me when I am thinking about 'BROKEN.' The sound of 'BROKEN' also comes up in my mind at the same time. The sense of hearing is the strongest impact for me and in my memories when I remember and think about 'BROKEN.'

A piece of broken glass piece itself is shiny and beautiful like a diamond, and brings me new insights to explore glass as material and concept. Also, glass in being broken shows the nature of glass. However, it means dangerous, failure and desperate depending on situations that I have 'BROKEN' glass.

Glass is fragile but also sometimes stronger than metal. However, glass as material is still unknown and unpredictable. I have to be careful to think how I can protect and preserve glass in handling as much as I can think. Otherwise, glass is 'BROKEN.'

The main theme of my work is not about 'BROKEN.' However, 'BROKEN' glass has been often in my work

because I am interested in that 'BROKEN' glass as situation, action, and object itself always has a dichotomy as concept. For example, In 'Does an Ant Like Glass or Sugar?', pieces of broken glass is represented the dangerous and the beauty. In 'Forcing Corners', the action of breaking glass cube from corners is both destroying and producing glass corner at the same time.

As for how we should face 'BROKEN', in my opinion, it depends on how I can consider the meaning of 'BROKEN,' I can consider 'BROKEN' as positive meaning when I overcome and recover something. But I would like not to be broken financially, physically and mentally. However, I believe that failure and taking a risk as the meaning of 'BROKEN' are the only opportunity to offer me a challenge that I can learn and achieve what I can reach to, what I would like to be, and beyond my imagination."

Rui Sasaki
2018.11.08



SIBYLLE PERETTI

1964 · Germany · sibylleperetti.com

“We have two choices, to end up in despair or to see breakage as a promise for something better.”

In Germany Sibylle Peretti grew up in an environment surrounded by traditional glass-making. The nature of this craft was focused on skills designed towards the production of high-end decorative and functional glass objects.

Trained as a glass designer at the State School for Glass Making in Zwiesel, Germany, Peretti learned the techniques of enameling, engraving, cutting and designing glass. She was given the skills necessary to embellish a functional object with a sense of wondrous beauty. At the same time Peretti felt the limitation of this process. She wanted to push the material further, she needed to find her personal voice in the craft and the vision she had of the purpose of these skills. Peretti studied sculpture and painting at the Fine Arts academy of Cologne. There she discovered the freedom to translate her

artistic visions in glass, which were supported and enforced by using the craftsmanship she acquired from the school of design.

Although her studies at the academy in Cologne were artistically open, Peretti chose to continue working in glass but in a context more suitable to the philosophies of the fine arts. The fragility and translucency of the material afforded her an added dimension, an extra layer to enhance her ideas of humanities temporal existence. Glass allowed Peretti an expression deeply connected to her vision. Beneath the surface, she could produce a mysterious world, a dreamlike atmosphere where connections are tenuous and brittle. Most of Peretti’s work in Germany explored that dialogue between idea and material, between creating layers of meaning and the object. Glass was that magic canvas that connected it all together.

SONG FROM THE ARTIST

Fragile
by Sting

For all those born beneath an angry star
Lest we forget how fragile we are
On and on the rain will fall
Like tears from a star, like tears from a star
On and on the rain will say
How fragile we are, how fragile we are
Whose memory still lives inside of me?



ARTIST’S WORDS

AN IRREPLACEABLE METAPHOR FOR HUMAN MORTALITY

“One aspect of my work explores our ‘Broken’ and disrupted relationship to nature. The more we as humans displace nature with our supposedly civilizing accomplishments, the stronger we yearn for an ability to achieve a unity with the natural world. In my landscapes I try to create spaces which function as a refuge and escape and where we can reconnect to nature.

Fragility in general evokes intimacy. When something seems broken an object or a soul our love and compassion tries to reassemble the fragments. Everything with finality inspires us to create eternity.

Most of the time ‘Broken’ means for glass that it ends up in the garbage. For me it means the challenge to make it even more beautiful than it was before — not in a superficial way but rather transform it to an object that provokes sensual awareness.

I use glass in my work because of its fragility. I see it as an equivalent to the preciousness and transience of life. I often used the fragility of glass to refer to the temporal human existence. Glass durability is uncertain and thus it is an irreplaceable metaphor for human mortality.

In the beginning of my career I really pushed the physical fragility of glass and used the actual breakage to create the final object. Broken pieces were sewed back together with wire and thread and added a new layer to emphasize the transience of the human being. In more recent works the sculpture ‘Thaw’ is a good example for expressing ‘Broken’ as a metaphor on several layers. The white glass is like snow, in danger to melt and vanish, such as the fragile connection of the two figures.

I think that everybody is afraid when things break. It’s like losing stability and familiarity. We have two choices, to end up in despair or to see breakage as a promise for something better.”

Sibylle Peretti
2018.11.10



Sibylle Peretti, Thaw, 2016, Photo: Will Crocker
*kiln cast and hot sculpted glass



TAISUKE MOHRI

1983 · Japan · taisukemohri.com

"Stop thinking, ignore the possibility and give up progress are alarming and frightening. I always try to make myself understand that the so-called 'BROKEN' is merely a temporary change of state."

Born in Sapporo in 1983, Taisuke Mohri lives and works in Japan.

During his degree course at Industrial Arts Department at Tokyo Art University, Taisuke Mohri has worked with a number of different artistic techniques and materials, and developed his own style using crayons and "a hyper-realistic vision of depiction".

His works have been included in many exhibitions, such as Personal Structures (at the European Cultural Centre, Palazzo Mora, Venice) and Dédications et Déclarations (at the Cognacq-Jay Museum, Paris).

Taisuke Mohri had his first solo show in 2012 which was titled "The Cracked Portraits" at the Frantic Gallery in Tokyo. "Picture Perfect" was his first exhibition in Italy.

SONG FROM THE ARTIST

Autumn Leaves
by Gonzalo Rubalcaba



ARTIST'S WORDS

MYSELF IN A DIFFERENT DIMENSION

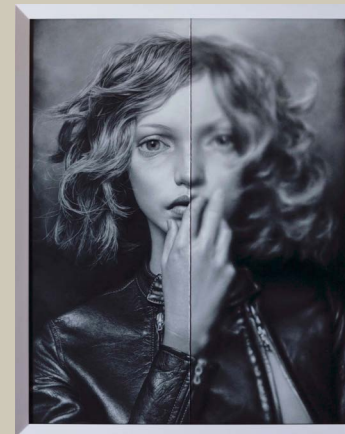
"When I was only four years old, one unpleasant thing happened that I witnessed the whole process of destroying my 'home' where I had been living since I was born. In fact, it was the preliminary work for rebuilding it. But at that time, it was totally beyond me, and I just cried helplessly when I saw the crane violently dismantling walls, windows and pillars of the old house. The old house had been there since I came to this world. It was my soul asylum and seemed unbreakable for me at that time. Thus, it may sound somewhat exaggerated, but I really felt that the whole world was collapsed when it was destroyed. The feeling then remains fresh in my memory even after 30 years.

Although I am not 100% sure about the connection between them, after the old house was destroyed, I did start a game against which people may have resistance again and again. I made something and then destroyed it. At first, I would grab a handful of mud, patiently make a ball or doll, and then drop it heavily on the ground. Then, while looking at the debris under my feet, I began to make new things, and then repeated the

'destroying' step again. As I grew older, the damaged objects began to change from clay sculptures to ready-made artifacts such as models. At that time, I would also match the damaged parts with another completely different model and make artifacts with strange 'misplaced' and 'unmatched' feelings.

Generally speaking, when the glass is broken, it always happens in a certain context: Why is it broken? When did it happen? Who did it? How did it break?...These questions are always the concern of people and they would try to figure out the 'correct' answers in their minds. However, in the final analysis, all these have become the 'past' passed by. This past, which can never be captured again, will always leave a scar that can never be healed in the hearts of onlookers.

For me, the term 'broken' is greatly influenced by our perspectives or ways of thinking more than the 'broken' object itself. If some changes of the object really make us lose our interest, it seems reasonable to describe the object as 'broken' with a negative connotation. However, if we maintain our interest in the object and look at it from a new perspective, the so-called 'broken' may give birth to new possibilities of improvement, expansion or alienation. As a painter, I have the same experience in different occasions. When I picked up a pen and started sketching a work with countless lines on a piece of white paper, there will always be some lines judged as 'failed' by myself. But in fact, at a certain point, when they meet and connect with other lines, they will reach a balance state that is indispensable to the integrity of the picture.



Taisuke Mohri, Zip 7, 2017, Photo: Taisuke Mohri
*pencil on paper, glass, 953 × 70cm

With regard to painting, I have explored ways to avoid falling into the Narcissus tragedy. For me, the right way is to make a connection with the world on the other side of the water. Moreover, when looking at myself in a broken mirror, I would feel that the alter ego in mirror is in another dimension from the one where I am in reality. The mirror really has a very strong sense of material existence. After that, I began to think about how to integrate the cracks in the glass into my painting as a medium gradually.

As the questionnaire mentions, 'glass is an apt material for demonstrating another inherent possibility of things breaking: that from their fractured state emerges something stronger, more beautiful than before.' Yes. 'The Cracked Portrait' or 'Zip' series have actually 'broken' the act of 'appreciation' and the process of 'cognition' of the audience. For the glass covering the painting, in most cases, we only regard it as a protective layer from its material perspective, and will never consider it as the picture itself. Most often, we choose to ignore it as it looks somewhat disagreeable. By contrast, in my work, the glass closely attached to the surface of the painting is covered with broken marks, which intrude into the very core of the painting with the ultra-realistic part and the vague noise-like abstractionist part of the painting. Under such circumstances, the original cognitive style of the appreciators will be challenged, and they would have a blurred impression on the painting as their focus keeps shifting

among the 3D space of observer, and 3D structure and 2D plane of the painting.

I really like 'Autumn Leaves' in the album of *Images* interpreted by the pianist Gonzalo Rubalcaba. With superb skills, he turns the music into a capricious storm, surging with graceful and violent notes, blowing me away. When listening to the music, my soul acts like a tumbler who has just stood up, shaking his body while trying to find a stable center. At the end of the 10-minute music, I would feel as if there is such a central axis penetrating through my body and soul. Therefore, enjoying the music is just like meditation for me, and when I feel my consciousness starts to spread, I would turn off all lights, close my eyes in the darkness, and focus on the notes streaming out from the headphones and the inner self. For me, facing myself, feeling myself, listening to myself and talking to myself in confrontation with the art are crucial as well, as they are closely connected with my creation.

Finally, as mentioned above, whether the term 'broken' will make something us fear depends mainly on our perspectives and ways of thinking. Stop thinking, ignore the possibility and give up progress are alarming and frightening. I always try to make myself understand that the so-called 'broken' is merely a temporary change of state."

Taisuke Mohri
2018.11.04



Taisuke Mohri, *The Mirror 3 (detail)*, 2017, Photo: Taisuke Mohri
*pencil on paper, glass, 95.3 × 70cm

Epilogue

For the sake of this volume that revolving around "broken", we listed thirty artists' information that could be connected with this topic in the preliminary research. Later we chose seventeen of them and formally sent interview invitation. To be frank, after drafted and sent all the long mails, even I had double checked and was sure there was not any technical problem, I was still not assured. After all, artists are occupied creating, exhibiting, and cooperating in their precious time, thus what is the reason for devoting their time into this museum publication, which being somewhat of an individual magazine?

At that period of time, except for stroking my cat, I seemed lost of my mood of personal life at home. In every morning, the first thing after I got up was to check the mailbox with perturbation and expectation, looking for the new red dots announcing reply, seeing who had replied and what the content was. Gratifyingly, these seventeen artists, apart from one artist indicated that "I want to participate but I do not have time" and two artists had

not replied, all the rest fourteen artists replied by email in succession, told us they would love to participate this project.

Thank for these artists: their response made my mind at ease. Looking at all the ticked grids on the Excel sheet, God knows how much I love them. It is their participation and support that bring about the most precious content of this volume: fourteen enlightening "Artist's words" from different perspectives.

Finally, I want my sincere respect and gratitude towards the participated artists, Alison Lowry, Andrew Erdos, Anna Mlasowsky, Baptiste Debombourg, Bing Wright, John Kiley, Kim Harty, Krista Israel, Martin Janecky, Rachel Owens, Rui Sasaki, Sibylle Peretti, Taisuke Mohri and Josepha Gasch-Muche to be acknowledged again.

Photo: Coordination-Asia



Photo: Jeff Curtis