Press Release

SIXTH SESSION OF WORKSHOPS - GLASS IS TOMORROW II
ROYAL COLLEGE OF ART, UK
MARCH 23-27, 2015

Partners

Associated Partners

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GLASS IS TOMORROW II PROJECT AND NETWORK

GLASS IS TOMORROW is a European network that aims to establish a more fluid exchange of knowledge and competencies between glass and design professionals in the north, south, east and west of Europe. The first phase of GLASS IS TOMORROW – GIT I ran from 1 June 2011 through 31 May 2013.

Supported by the Culture Programme of the European Union, GLASS IS TOMORROW promotes a high level of craft and design in contemporary glass. Glass esthetics and techniques have been explored by mixed teams of designers and glassmakers to develop new typologies of everyday objects. In its first phase, the project opened up new possibilities and generated dialogue about the conception, production and distribution of glass pieces.

A publication and a touring exhibition (France, Italy and Belgium) were organized to ensure a high visibility and promotion of the project and the outcomes of the three workshops, which took place between September 2011 and July 2012 in glass centers Iittala Glass Village in Nuutajärvi, Verreum in Nový Bor and CIAV in Meisenthal.

In its second phase, which began 1 June 2013, GLASS IS TOMORROW – GIT II focuses on further collaboration with high-end glass centers and postgraduate education departments specialized in glass design, in order to increase the quality of glass production in Europe and the awareness of European glass culture, traditions and innovations. The project has evolved to enhance both the pedagogy and the professions of glass design and glassmaking.

Two professional production residencies at the partners’ glass factories (The Glass Factory in Boda (SE) and the CIAV in Meisenthal (FR) have been organized in parallel with a series of three postgraduate workshops involving specialized design schools and glass research centers (École Supérieure d’Art et Design de Saint-Étienne, Konstfack, Royal College of Arts in London, and Domaine de Boisbuchet with the Glass Lab™ of the Corning Glass Museum).

After these five workshops, this second phase will also include a book and a planned travelling exhibition.
**PARTNERS**

- Pro Materia, Brussels (BE) – project leader
- The Glass Factory, Boda (SE)
- CIAV - Centre International d’Art Verrier, Meisenthal (FR)
- Vessel Gallery, London (UK)
- RCA - Royal College of Art, London (UK)
- CIRECA (Centre International de Recherche et d’Education Culturelle et Agricole) - Domaine de Boisbuchet (FR)
  with - ESADSE - École Supérieure d’Art et Design de Saint-Étienne (FR)
- Şişecam, Istanbul (TR)

**ASSOCIATED PARTNERS**

- Cité du Design, Saint-Etienne (FR)
- Saint-Just Glassworks / Saint-Gobain Group, Saint-Just-Saint-Rambert (FR)
- Konstfack, University College of Arts, Crafts and Design, Stockholm (SE)
- Riksglasskolon, Nybro (SE)
- Orrefors, Kosta (SE)
- Örsjö Belysning, Nybro (SE)
- The Corning Museum of Glass and the GlassLab™ (US)

**ONGOING WORKSHOP**

- Postgraduate workshop in London, United Kingdom, March 23-27, 2015, with The Royal College of Art (RCA) and Vessel Gallery.

**PREVIOUS WORKSHOPS**

- Professional workshop in Sweden, July 7-12,2013 at Boda with The Glass Factory
- Postgraduate workshop in France, September 8-14, 2013 at Domaine de Boisbuchet with CIRECA (Centre International de Recherche et d’Education Culturelle et Agricole), the Corning Glass Museum and the GlassLab™
- Mixed professional and postgraduate workshop in Saint-Just Saint Rambert, France, May 19-23, 2014, with Saint-Just Glassworks (Saint-Gobain Group), ESADSE (École Supérieure d’Art et Design de Saint-Étienne) and the Cité du Design Saint-Etienne
- Professional workshop in Meisenthal, France, July 7-13, 2014, with CIAV (Centre International d’Art Verrier)
- Professional workshop in Denizili with Nude, Turkey, October 18 - 24, 2014 at Şişecam Handmade glass factory

**TOURING EXHIBITION GLASS IS TOMORROW**

- November 1 - December 14, 2015: Exhibition during Istanbul Design Biennal, Turkey
- March 12 - April 8, 2015: Musée de la Mine - Salle d’énergie, during Biennale Internationale Design Saint-Etienne in Saint-Etienne, France
- April 13-19, 2015: Glass is Tomorrow meets Nude - Paşabahçe Store during Milan Design Week, Italy
- June 17 - August 26, 2015: Nationalmuseum / Kulturhuset, Stockholm, Sweden
- September 21-28, 2015: Royal College of Art, Battersea, Dyson Building during London Design Festival, United Kingdom

**GLASS IS TOMORROW BOOK**

Reinventing Glass Art & Design in Europe is coming out in May, 2015, co-published by Archibooks & Pro Materia.
Established in 1837, the Royal College of Art is the world’s most influential postgraduate art and design university. Based around the six Schools of Architecture, Communication, Design, Fine Art, Humanities and Material, our range of disciplines is broad and embodies a deep tradition of practice-based research.

Housed over two campuses in Kensington and Battersea, the RCA is surrounded by some of the most important spaces and events in London’s art and design worlds, along with a vibrant social scene of bars, clubs and cafés.

Our vision is to help develop great creative minds and ideas that will be central to the cultural evolution of our societies. The College is growing rapidly to achieve that goal, while responding to cultural and economic stimuli. In partnership with Imperial College London, we have a new research centre in healthcare innovation; collaborative projects with industry continue to expand; new programmes are being developed; and new members of staff have been appointed to our academic teams.

State-of-the-art new buildings, workshops and studios are in progress, including the Woo Building, which will house the Ceramics & Glass and Jewellery & Metal programmes from 2015.

Students come to the RCA from across the globe and find themselves at the dynamic heart of one of the most exciting periods of cultural development in over a generation, born from the shifts in technology and craft, art and design, communication, science and social relevance. We actively encourage cross-disciplinary activity and experimentation, which is led by world-renowned practitioners, many of whom are drawn from our successful alumni.

Our recent graduates are already establishing themselves as the next generation of artists, designers, writers and theorists – 97 per cent of graduates from 2006–10 are working or practising at an appropriate level in their chosen field.

History

What is now the Royal College of Art began life in 1837 as the Government School of Design. Founded to make the training of designers for industry a national responsibility, the institution changed direction after the Great Exhibition in 1851 to become the National Art Training School in 1863, with an emphasis on fine art. In 1896 it became what we now recognise as the Royal College of Art, with an emphasis on both art and craft.

The RCA has a deserved reputation as a catalyst for cultural change, providing a springboard for some of the most influential ceramicists, fashion designers, architects, designers, painters and sculptors of the last century. Picture a twentieth-century world without Henry Moore and Barbara Hepworth to shape monumental sculpture, David Hockney and Peter Blake to kick-start Pop Art, or Chris Ofili and Tracey Emin to define a generation of Young British Artists. Imagine an early twenty-first century without the Dyson vacuum cleaner, Thomas Heatherwick’s Olympic cauldron, Christopher Bailey and Erdem’s creative stamps on the world of fashion and Suzie Templeton’s Oscar-winning Peter and the Wolf. The RCA’s cultural impact has always been, and continues to be, significant.

www.rca.ac.uk
The School of Material - Ceramics & Glass

Led by Professor Martin Smith, the Ceramics & Glass programme is a world leader in research and practice. We do not see ceramics and glass as a fixed set of media, but encourage skilled practice and creative thinking across both media, with interests and outcomes common to both. We celebrate diversity, breadth, connections and experimentation across a range of material possibilities.

The programme is a site for discursive practice, where cultural, social, personal, historical and aesthetic concerns intersect. The skills of making and thinking develop in tandem, with the made object a vehicle for expression to engage individuals and society.

Our students’ work covers a wide spectrum – from design for manufacture to the unique art object, with material understanding always at the core. They learn through workshops, lectures, tutorials and their own practice. In studios and workshops, MA, MPhil and PhD glass and ceramics students work side by side in a creative learning environment. The programme offers teaching by leading artists, designers and craftspeople in well-equipped workshops with outstanding support from highly skilled technical staff to ensure students fulfill their potential.

www.rca.ac.uk

Vessel

Vessel Gallery is based in Notting Hill, London and was founded in 1999 to represent British and international, emerging and established, contemporary glass artists.

All pieces have been carefully edited to show an unparalleled selection of contemporary design and craft. In addition to our represented and permanent artists and brands is ‘Vessel Editions’, exclusive editions of decorative artworks and lighting solutions for collectors, architects and interior designers created in collaboration with studio glass artists, mostly handcrafted in the UK.

Vessel also consults for interior and corporate projects, providing the opportunity to have a truly bespoke service with unique works created in dialogue with the client. The gallery is a valuable resource for artists, museums and collectors. Numerous artworks have entered prestigious public collections as a direct result of the Gallery’s exhibitions and advocacy.

www.vesselgallery.com
INVITED STUDENTS

Konstfack, Stockholm (SE)
Ulrika Barr

The Royal Danish Academy of Fine Arts, Copenhagen (DK)
George Bell

University of Sunderland, Sunderland (UK)
Erin Elizabeth Dickson

Gerrit Rietveld Academie, Amsterdam (NL)
Nathan Favot

University of Edinburgh, Scotland (UK)
Gemma Leamy

Aalto University, Helsinki (FI)
Liisa Poskiparta

HEAR: Haute école des arts du Rhin, Strasbourg (FR)
Galla Theodosis

The Academy of Arts, Architecture and Design, Prague (CZ)
Helena Todd

TUTORS

RCA - School of Material Ceramics & Glass
Head of Programme
Professor Martin Smith

Simon Moore Design
Simon Moore

Liam Reeves Creative Glass
Liam Reeves
For as many years that hand made glass has been made, a particular format has been used. Whether mould blown, or hand finished the final object is close to being finished when broken off the iron. Of course cutting is used to decorate and to finish rims. But what if the cutting was very much part of creating several finished objects from the original one.

In the case of lamp working, it may be that you start with several components and later fuse together.

So you are being asked to create one blown or lamp worked object that is then cut up to produce several other objects, or to re arrange the original object using every part that has been shaped.
Co-funded by the European Union “Culture” Programme since 2000, Glass Is Tomorrow has brought the very best glassmakers and designers together to create works of art that are not only visually appealing but also reflect on the energy of tomorrow and remind us of the need to cherish our environment. The work is a contemporary interpretation of the spirit of ‘Glass as an infinite world’ and ‘Glass is a timeless medium’. The exhibition will be held at Pro Materia and Vessel Gallery in Brussels and London. The exhibition opening will take place on 23 March 2016 at 6pm. It will run from 25 March to 17 April 2016.

**CONTACTS**

**Pro Materia**
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