

GLASS IS TOMORROW

Press Release



With the support of the Culture programme of the European Union

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



Partners



Associated Partners



Exhibition sponsors: Robba Editions and Glas italia

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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)
- Riksglasskolan, Nybro (SE)
- Orrefors, Kosta (SE)
- Örsjö Belysning, Nybro (SE)
- The Corning Museum of Glass and the GlassLab™ (US)

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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-Etienne) 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 Biennial, 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.



Royal College of Art

Postgraduate Art and Design

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



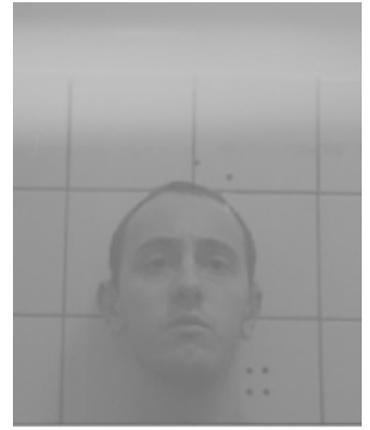
Konstfack, Stockholm (SE)
Ulrika Barr



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



Transglass: Tord Boontje and Emma Woffenden



Simon Moore

DESIGN BRIEF

THEME: 'MAKERS x MAKERS'

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.

GLASS IS TOMORROW

Workshop GITII
Royal College of Art, UK
March 23-27, 2015

www.glassistomorrow.eu



CONTACTS

Pro Materia

Rue Notre-Dame-du-Sommeil, 2, B- 1000 Brussels, Belgium
www.promateria.be
+32 (0)2 768 25 10

Curator & project manager: Lise Coirier
lise@promateria.be

Project coordinator: Winnie Kwok
winglam@promateria.be

Royal College of Art School of Material- Ceramics & Glass

Darwin Building
Kensington Gore
Londons SW7 4EU, UK
www.rca.ac.uk - www.rca.ac.uk/ceramics
+44 (0)207 590 4252

Professor Martin Smith
ceramics-and-glass@rca.ac.uk

Vessel Gallery

114 Kensington Park Road
London W11 2PW
United Kingdom
+44 (0)207 727 8001

Angel Monzon
angel@vesselgallery.com