John H. Hauberg Fellowship

Named for Pilchuck co-founder John H. Hauberg (1916–2002)—philanthropist, art collector, and important patron of artists—the fellowship was established to encourage collaboration among a group of outstanding artists.

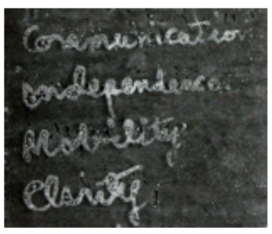
Often inspired by Pilchuck's energy and environment, the artists who take part in this twelve-day residency are known for fostering collaboration and exchange within their self-defined group. Visual artists in all media as well as writers, poets, art critics, and curators who want an opportunity to work in proximity to one another for dialogue and exchange are encouraged to submit group proposals with a collaborative concept or theme that makes creative use of Pilchuck's resources and surroundings.

2013 John H. Hauberg Fellows

UNEXPECTED GLASS

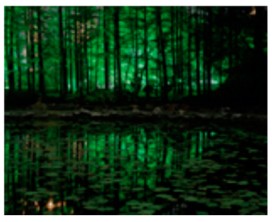
Don't tell me the moon is shining; show me the glint of light on broken glass. – Anton Chekhov

Unexpected Glass is a collaborative of artists who investigate glass as material and metaphor. Each artist will individually and collaboratively create unexpected form, use, concept, or function of glass, and translate that into a work of art. The artists aim to transcend the boundaries of traditional glass art forms and create finished works to be exhibited in a group show, Unexpected Glass, anticipated in late 2013, at Don Soker Contemporary Art in San Francisco.

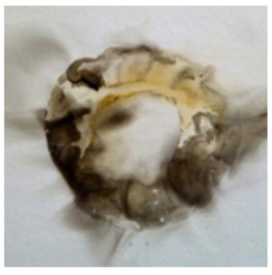


JULIE ALLAND works with glass in methods that deliberately deviate from glass' tradition as a craft medium. In her castings, she includes organic materials that burn and activate chemical reactions, trap bubbles, and create ghost images in an unpredictable way. Julie has been working with glass for 11 years, and she has attended Pilchuck as a student and teaching assistant.

JD BELTRAN is an interdisciplinary artist focused on exploring the language and storytelling potential of materials–what does a painted portrait of someone say that a photograph of them says differently? She explores glass filters, plates, prismatic glass, and the form of the kaleidoscopic lens in combination with film, moving imagery, and projections (using tiny powered projectors) to create unexpected, novel, interactive storytelling art forms.



LISA K. BLATT explores the intersection between the still and moving image, and how landscape may represent infinity and finality. A photographer by training, she re-purposes the clear glass from picture frames, reconfiguring cut glass pieces to create unexpected organic and geometric shadows on the wall—"landscape photographs without the photograph."



TRACY TAYLOR GRUBBS explores themes related to impermanence and the changing nature of form. How can the static position of a single view give way to the ecstatic possibilities of the ephemeral? At Pilchuck, her work will be inspired by the ephemeral tools used in the hot shop, including the charred remains of wooden paddles and blocks, and wads of wet paper.

CARRIE IVERSON's work incorporates both printmaking and glass, often combined into multipart installations. She allows the properties of the materials to suggest and guide the content through their ability to retain a record of how the piece was created. Carrie invented the lithography based glass process "Image Transfers for Kiln Glass," and currently teaches workshops on the technique.

GAY OUTLAW works with a unique palette of materials, ranging from the traditional to the ephemeral. She draws upon her immediate environment, as well as her personal history, to make forms with a strong sense of pattern and play. She first attended Pilchuck as a student in 1993, and she continues to work with kiln casting techniques, mold blown forms, and pate de verre.

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