



Eighth Floor

Alex Brand, *Ripening Bowl*

1

The first piece is Alex Brand's *Ripening Bowl*. Brand, who is also a singer/songwriter and poet, says his happiness comes from creating a piece that "touches people on an emotional level." This bowl was purchased in memory of former Project Art director Deborah Burger.

Turn around and walk back toward Elevator F.



Dale Chihuly, *Untitled*, from the *Seaform Series*

2

The glass sculpture displayed here has attributes of the Venetian style – thinness, symmetry, and spontaneity. Chihuly is considered to be one of the pioneers of the studio glass art movement. Widely recognized as a virtuoso, he is one of only three Americans to have had a solo show at the Louvre in Paris. His *Seaform Series* represents his memories of the Pacific Ocean while living in the state of Washington. The shapes, color and rhythm evoke the ocean's movement, its reflection, and the forms of life it sustains.



Sixth Floor

Mark Peiser, *House Plans*, from the *Inner Space Series*

3

Take Elevator F to the sixth floor. You will immediately see *House Plans* by Mark Peiser, who was one of the pioneers of the studio glass movement. His studio at the Penland School in North Carolina was the movement's first self-supporting, one-person glass studio. His discoveries in the chemistry of glass bodies and colors have affected and enriched the glass movement for over 30 years.



Fifth Floor

John Littleton and Kate Vogel, *Flora Tropic*

4

Take Elevator F to the fifth floor. On exiting the elevator you'll find John Littleton and Kate Vogel's *Flora Tropic*. These two artists have been collaborating since 1979, but their glass roots go much deeper. John is the son of Harvey Littleton, the founder of the studio glass movement. Kate was Harvey's assistant in his print studio for a short time before she began working with glass. The couple, who are partners in life as well as in art making, work primarily with hand blown glass. *Flora Tropic* is part of their flower series.

Thank you for taking the Glass Art Tour!

For more information on any of the art or artists featured on this tour, contact Project Art at 319-353-6417 or visit www.uihealthcare.com/depts/projectart/.

If you would like to receive announcements of Project Arts' upcoming performances, exhibits, guided art tours, or other programs, please e-mail uihc-projectart@uiowa.edu with "subscribe" in the subject area.

Definitions

blown glass -

glass that is gathered from a furnace and manipulated while being rotated on a hollow blowing iron, also known as a blowpipe

casting -

covers several different techniques of forming glass in a mold; some include pouring molten glass, while others require heating cold glass to fusing temperatures in a kiln

fusing -

when compatible glassy materials are heated until they bond

glass blowing -

furnace-worked glass and lamp-work whose main application has traditionally been in the manufacturing of scientific glassware as well as jewelry and other glass craft

kiln -

an "oven" in which glass is heated to become malleable enough to be formed

slumping -

bending without noticeable change of the thickness of the cross-section of glass; the glass is supported in the kiln so that little or no stretching occurs



Welcome to University of Iowa Hospitals and Clinics Project Art Glass Art Tour!

This guide will lead you on a tour of glass works of art on the several floors of the University of Iowa Hospitals and Clinics pavilions. These glass artworks have been collected over the last 30 years by Project Art, along with many other art works in other media. The Project Art collection, which includes over 4200 original works and 2200 reproductions, began in 1978 with less than 100 prints.

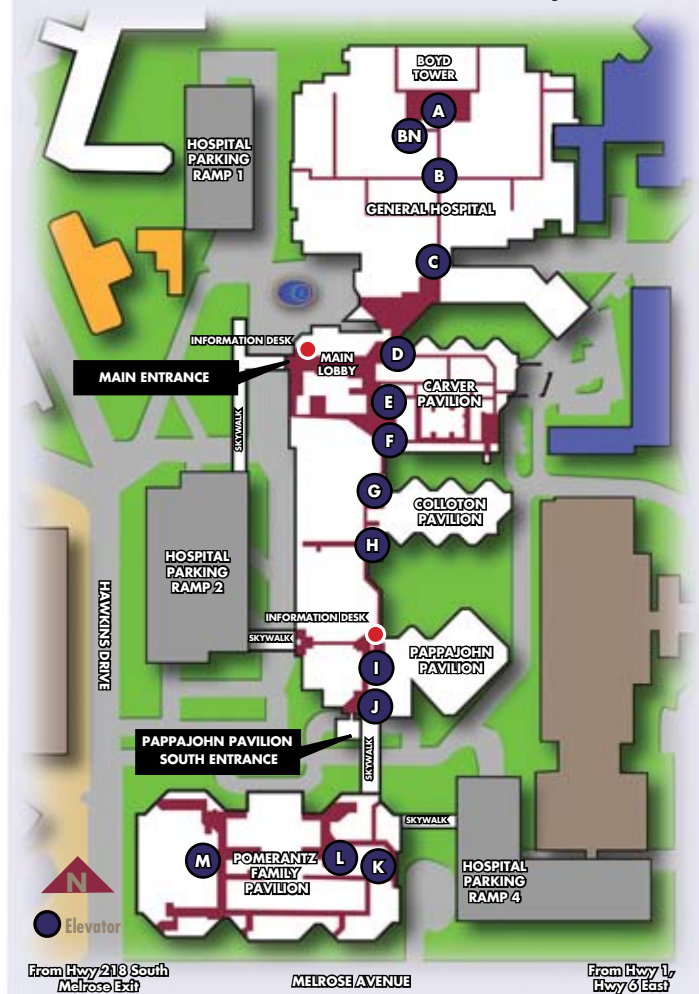
Most of the original artworks have been purchased through an enlightened program called the Art in State Buildings (AISB) program which was adopted by the Iowa state legislature in 1980. The AISB program sets aside one-half of one percent of the costs of major hospital construction and renovation for the acquisition and presentation of fine art (Iowa Code 304A, Sections 8-14). All artwork has been purchased from University of Iowa Hospital and Clinics funds generated from patient revenues (not tax dollars) or has been donated by individuals.

History of Glass Art

Prior to 1962 most American art glassmaking took place in large industrial settings and involved teams of artisans. In 1962 Harvey Littleton held a glassmaking workshop at the Toledo Museum of Art, where he showed how individual artists could make glass pieces in the studio, giving them autonomy over their work. Many of the works on this tour reflect this profound shift in the philosophy of glass as art. Pioneers like Harvey Littleton and Dale Chihuly were soon followed by Toots Zynsky, Steven Weinberg, Kreg Kallenberger and Thurman Statom, all of whom are represented in UI Hospitals and Clinics' glass art collection.

The Tour

This tour covers one mile and takes approximately one hour to complete. Take Elevator F to the Eighth Floor. The tour begins at the entrance to the Joyce P. Summerwill Patient and Visitor Activities Center and ends on the First Floor by the Information Desk in the Main Lobby.





Fourth Floor

Emily Brock, "Gone Fishing" **5**
The Bait Shop

Take Elevator F to the fourth floor, turn left, and walk south toward the John Pappajohn Pavilion. Elevator H is your next stop. Emily Brock, a native of Des Moines, is known for the miniature world she creates in her sculptures. Notice the many details incorporated into *Bait Shop*, including the "live" bait. Processes called **slumping** and **fusing** were used to create this piece.

Carole Perry, Glass Bowl #2 **6**

Continue south, down the corridor toward John Pappajohn Pavilion and you will encounter Carole Perry's *Glass Bowl #2*. Perry's glass tapestries are created with over 5,000 glass threads at 1,500 degrees Fahrenheit, and the threads are cut and woven on the kiln shelf. The final shape is hand-manipulated in about 25 seconds, the time it takes for the glass to cool. Her tapestries represent what she calls a "life-long rebellion against the don't-touch-the-glass rules of childhood."



Fifth Floor

Sonja Blomdahl, Untitled **7**

Return to Elevator H and take it to the fifth floor. Outside Elevator H you will find a piece by Sonja Blomdahl. Her bowls are recognized for their perfectly balanced shape and intricately colored rings.



Third Floor

Richard Ritter, Untitled **8**

Take Elevator H to the third floor. Turn right and head back to Elevator F. Here, you will find an untitled piece by Richard Ritter. Ritter is famous for his multi-dimensional glass forms, which involve both hot and cold working processes. The piece begins with molten crystal on the blowpipe, to which colors are added in layers encased in crystal. This process allows him to layer line, pattern and color.



Second Floor

Laura Donefer, Turquoise Witch Pot **9**

Take Elevator F to the second floor. When you step out of the elevator, turn right into the main corridor followed by a quick left. Here you will find Laura Donefer's *Turquoise Witch Pot*. This is a **blown-glass** piece in which she also incorporates mixed media.

Joey Kirkpatrick, Pear **10**

From here continue toward the Parking Ramp II Skyway. Near the escalator is *Pear*, by Joey Kirkpatrick. Kirkpatrick received her BFA in drawing from The University of Iowa and completed her graduate work in glass at Iowa State University. Drawing was her first medium, and along with frequent collaborator Flora Mace, she turned these drawings into a series of three-dimensional objects.

Walk back toward Elevator F and take a right. From here you have a long walk to the Pomerantz Family Pavilion, where the next glass piece is located, but there is other art to see along the way. Walk past Elevator I, through the skywalk and take a right at the T intersection. (Parking garage 4 is to your left). There are two glass pieces in the next section of the skywalk.

Robert Dane, Cryin' Blues **11**

The first is Robert Dane's *Cryin' Blues*, a glass piece made by **casting**. Dane is known for his unique blend of blown and solid hot-worked glass. This piece and the series it belongs to incorporate various horn forms. Dane explains, "These pieces have a lyrical movement that brings to mind many contemporary musicians, especially in the jazz idiom... The titles of [these works] are derived from these musicians' compositions."

William Carlson, #10 from the Pragnanz Series **12**

The next piece in the skywalk is *#10 from the Pragnanz Series* by William Carlson. Like many of Carlson's sculptures, it combines **blown glass**, granite, and Vitrolite, an industrial glass that was common in 1930s architecture. *The Pragnanz* (meaning "conciseness" in German) *Series* involves the balancing of triangles and polygons.

Jack Schmidt, Precious Stone **13**

Continue from the skywalk and take a right at the black and white ceramic disks past Elevator L into the Otolaryngology Clinic lobby. All of the glass art in this area is to your right. The first one you see is Jack Schmidt's *Precious Stone*. Schmidt produced a series of these sculptures, portraying the calming experience of holding a "precious stone."



Kreg Kallenberger, Luffing Up and Serpent Ridge
Steven Weinberg, Untitled

Continue west and you will see work by Kreg Kallenberger and Steven Weinberg. Notice how the colors and shapes change when you look at the glass sculptures from various angles. Please read the texts that accompany the artists' works, located on the wall opposite the glass sculptures.

14, 15, 16

Gavin Heath, Tribe

Continue down the hallway and you will find *Tribe* by Gavin Heath. Heath was born and raised in South Africa. His work reflects his upbringing; they depict both the ancient African goddesses and the traditional family tribe. The vivid colors and simple shapes further suggest a South African influence. This sculpture is of **blown glass**, and the face was painted with glass emulsion.



17

Lower Level

Bernard D'Onofrio, Southwestern Pallet

Turn around, heading east, toward the black and white ceramic disks. Once outside the lobby, take Elevator L to the lower level. Take a left outside the elevator, another quick left and a right into the UI Family Care Center reception area. Bernard D'Onofrio's *Southwestern Pallet* is on display here. Many of his sculptures comprise a collection of forms and vessels. This one, as the name suggests, was inspired by the colors used in Southwestern art. The glass shapes are similar to the clay pots made by Native Americans.



19 Albert Young, Gather

Directly behind you and next to the receptionist's desk is Albert Young's *Gather*. Young grew up in the Detroit area. His art reflects the tensions of urban flight and racial upheaval through the literal tension between the fragile and decorative medium of glass against rigid, utilitarian steel. Many of his pieces include objects from junkyards.



First Floor

Leave the reception area, returning the way you entered, and walk north, taking a small jog around the Alson E. Braley Auditorium entrance. Continue down the hallway and take a left at the T intersection and a right turn down the corridor. Take Elevator I to the first floor. Take a right down the main corridor. **20** (commonly referred to as "the blue bowl")

Dick Huss, Untitled

Continue down the corridor, toward Elevator H. On your right and near the window is a vibrant blue glass bowl by Dick Huss, who has taught at the Penland School in North Carolina and at the University of Minnesota. Huss states that "[glass-blowing] is not a hobby. The equipment and expenses are too high to invest for leisurely fun." For instance, Huss spends close to \$3,000 per month on gas, electricity, glass and supplies related to creating his glass artwork. The furnace he uses to mold the glass heats to 2,100 degrees Fahrenheit. Because it takes one week to reach that temperature, he leaves it on non-stop for ten months out of the year. Huss has been a glass-blower since 1968; with his experience and skill, it is not surprising that his "blue bowl" has become one of the most significant works in the UI Hospital and Clinics' art collection.



21 Toots Zynsky, Never Ending Chaos

At Elevator H you will find *Never Ending Chaos* by Toots Zynsky. Zynsky builds vessels out of very thin colored glass threads. Her pieces are irregular, with their edges curling in and out. The feathers of exotic birds inspire the colors she uses. She explains, "It's really amazing. You can do everything with glass. You can pour it and cast it like metal. You can stretch it, carve it, saw it; you can stick it together. It's the only material that you can melt and blow. It's such a strange and plastic thing. I think that's what keeps drawing me back to it."



22 Therman Statom, Untitled

Continue past Elevator F and take a left at the Java House so you are heading west past the player piano. In a case on the left is Therman Statom's glass chair. Statom specializes in creating mixed media glass sculptures that play with representations of ordinary objects (like chairs, ladders and vases). A recurring theme in his work is the effect of chance with precariously balanced pieces.



We hope you've enjoyed the tour.