

CATHERINE HOUGH

Arc, 2007

Blown glass
12cm x 26cm x 11cm

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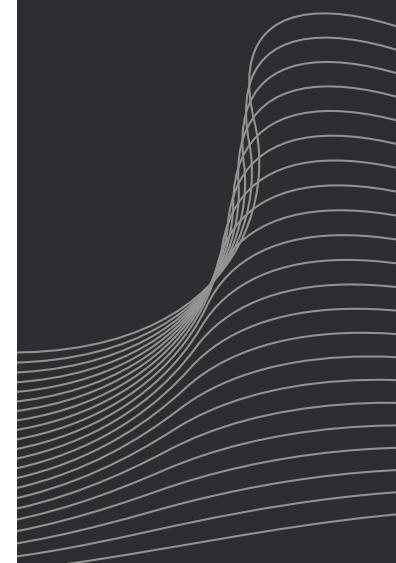
The mid to late 1970's was a very exciting time to be a glass student at Stourbridge College of Art, as the studio glass movement was relatively new and experimental, and the glass industry in the area was still thriving. This meant that for learning hot glassmaking and cold working techniques the college could provide us with access to people whose knowledge and skill had been acquired through generations of working in the local factories. In addition college tutors such as Keith Cummings, George Elliot and John Smith provided a pragmatic approach to help us broaden our artistic knowledge, and experiment, develop and interpret ideas using our still meagre, but growing, technical abilities.

After completing my B.A. in glass at Stourbridge College of Art I spent two very useful years as Artist in Residence at Royal Brierley Crystal and then in 1980 joined The Glasshouse in London. With still very few hot glass studios in existence this was a wonderful opportunity for me to learn and develop my own style as a maker in an established studio environment. By 1985 I began working at Glass-Works (London) Ltd, with Simon Moore and Steven Newell, my work at that time encompassed repeatable functional pieces and deeply carved one-off forms with a purely sculptural

identity. In 1997 I formed my own company, Catherine Hough Glass.

My ideas and their development have evolved during my many years of practice, but there are some themes that have been fairly constant. Pebbles, geological strata, birds, fish and plants are a constant source of inspiration. Pieces on these themes include 'Dancing Bottle' a winged form in the Crafts Council collection and a three part 'pebble' structure in the V&A Museum in London. My work has always been about form and material, and personal involvement in every aspect of the making process. It always starts with the creation of the blown glass form, an essential characteristic of which is that the volume and distribution of the glass should facilitate its transformation through a range of cold working processes to reveal its final form.

Since 2003 I have concentrated on non-functional abstract forms that challenge my use of cold working techniques. An example of this is 'Arc' which is part of a series of pieces based on spheres and circles which explore the interplay of line and movement created by the transparency and opacity of the glass, and the effect on the form of changing light and reflections.



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作为Stourbridge艺术学院玻璃专业的学生,二十世纪七十年代中后期是一段令人激动的时期,因为,工作室玻璃运动初露端倪,处于实验阶段,而玻璃工业正如火如荼。学院教师,如Keith Cummings和George Elliot,以一种务实的和试验的方法,提高我们对于技术掌握的能力,使我们自由的发展和表达思想。

本科毕业后,我在皇家Brierley水晶公司担任了两年设计师,这段工作经历使我受益匪浅。1980年我加入了伦敦的The Glasshouse,这对于我来说是一个绝妙的机会,使我可以在一个已建成的玻璃工作室环境中学习发展自己的艺术风格。1985年Glass-Works有限公司在伦敦成立后,我与Simon Moore和Steven Newell一起合作。

我的创作包含了可大批量生产的功能性作品,并且以一种纯粹的雕塑性的特征刻画出绝无仅有的形式。1997年,我创办了属于自己的公司Catherine Hough Glass。

在我多年的创作实践中,各种想法层出不穷,但是有些主题一直没有变。卵石、地质分层、鸟、鱼和植物始终是灵感永恒的来源。从制作吹制玻璃开始,我的作品一直关注形状和物质。

参展作品

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