

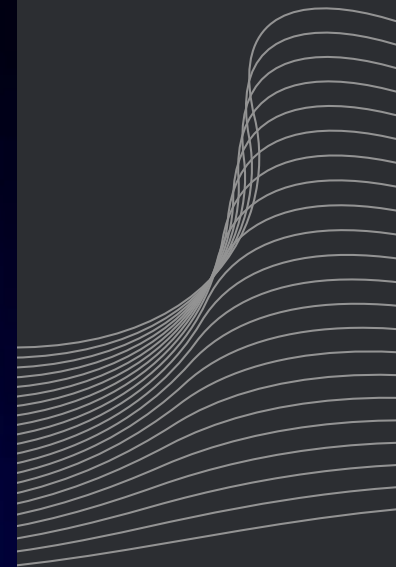
PROF. KEITH CUMMINGS

***Moon Pool, 2007***

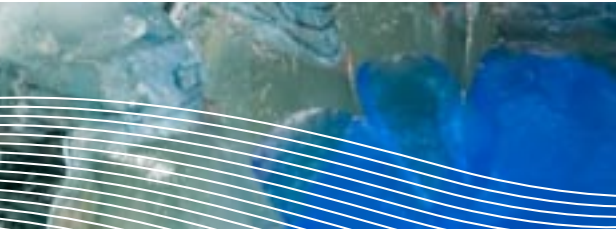
Kiln-Formed Glass  
with fused metals

13cm x 23cm x 21cm

Photograph: Simon Bruntnell



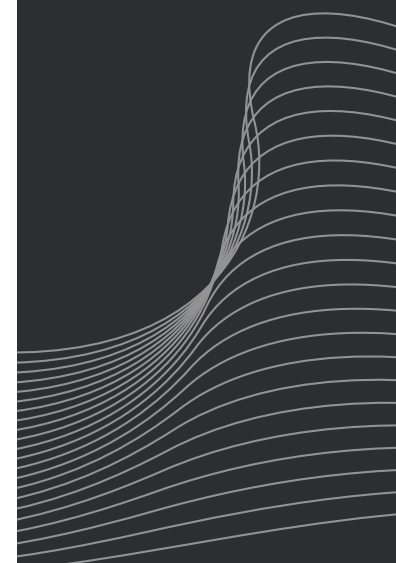
## PROF. KEITH CUMMINGS



I have been working with glass for almost fifty years, but of course both I and the material have changed during this time.

The Zen philosopher states that it is impossible to stand on the bank of the same river twice as both observer and river will be different, and any attempt by me to make sense of my long relationship with glass must reflect this. Starting as a Fine Artist I was drawn to glass through an interest in watercolour, which continues to this day, and a perceived similarity between my work in this medium and that of stained glass. Courses which included any aspect of glass were both rare and limited in the late 1950's, and I was lucky enough to be able to study Fine Art at an institution, Durham University, that combined a fairly radical approach to Painting and Sculpture, with tutors like Victor Pasmore and Richard Hamilton, and, amazingly, a stained glass facility. This allowed me to pursue an interest in experiment and construction using, and extending stained glass techniques. This included fusing coloured glass pieces together in a kiln, an experience that caused my life-long involvement with kiln-forming. On graduation I worked for some time at Whitefriars Glass Company in London, developing fused glass architectural panels for use in a variety of situations.

From these beginnings I have, through my long association with the glass course at Stourbridge and Wolverhampton, been able to contribute and benefit from the growth of the studio glass movement, and particularly with the development of kiln-forming. Despite my love of glass I feel passionately that it is a material (albeit a very special one) and does not benefit from being treated as a discrete subject. As a practitioner I have always sought to generate and develop my ideas and formal language through drawing and painting before moving to their interpretation in and through glass and its processes. This does not mean that my pieces are simply realisations of pre-ordained drawings, far from it. Not only do drawings sometimes take years to have their influence on my glass, but the multi-staged process of kiln-forming, by which the object finally emerges, suggests and contributes to the end product. My influences are, like my works an eclectic mix, drawn from a fascination with arms and armour, ancient machines, natural form, and landscape. Increasingly I find that I am returning to the latter, bringing me back to where I began.



# PROF. KEITH CUMMINGS

## SELECTED BIOGRAPHY

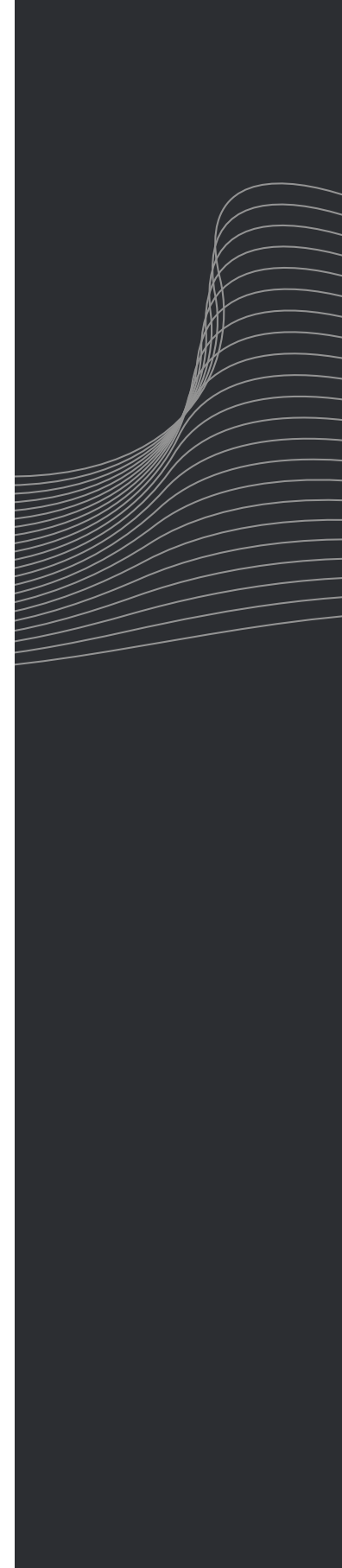
- 1993 - present Professor of Glass Studies, School of Art & Design, University of Wolverhampton.  
Current duties PhD supervision.
- 1989 - 1993 Principal Lecturer and Subject Leader, Glass, University of Wolverhampton.
- 1986 - 1989 Senior Tutor, Glass & Ceramics, Royal College of Art.
- 1976 - 1986 Senior Lecturer in Glass, Stourbridge College of Art.
- 1967 - 1987 Lecturer, Blackpool School of Art.
- 1962 - 1965 Designer, Whitefriars Glass Co, Wealdstone.
- 1958 - 1962 University of Durham, BA (Hons) Fine Art.

## EXHIBITIONS

- 2004 British Glass. Glass Inspiration. Bergdorf. Switzerland
- 2004 British Glass Biennale. Exhibition & Catalogue
- 2002 Seeking Light. Cowdy Gallery, Newent
- 2001 Religious Art in Glass, Ebeltoft.
- 2000 Kanazawa World Craft. Kanazawa. Catalogue.

## PUBLICATIONS

- 2002 Cummings, K. (2002). A History of Glassforming.  
A & C Black and University of Pennsylvania.
- 2002 Cummings, K. (2002). Techniques of Kiln Formed Glass.  
A & C Black and University of Pennsylvania.
- 2002 Cummings, K. (2002). "Glassmaking and the Evolution of the Craft Process".  
In Paul Greenhalgh (ed) The Persistence of Craft. A & C Black and University  
of Pennsylvania.



## PROF. KEITH CUMMINGS



禅师说过,一个人不可能两次站在相同的河岸边,因为人和河都在变化,我的那些解释玻璃与我长期关系的任何尝试都反映了以上的观点。从最初作为一名纯艺术家开始,因水彩画的兴趣使我看到了与彩绘玻璃的相似性,而被玻璃材料吸引,并延续至今。二十世纪五十年代末,任何关于玻璃方面的课程都很稀少和有限,而我有幸在Durham大学学习纯艺术课程,该课程结合了一种对绘画和雕塑较激进的研究范式,授课老师包括Victor Pasmore 和 Richard Hamilton,更令人惊喜的是,学校居然有制作彩绘玻璃的设备和条件。这使得我能够追求自己的兴趣,试验和拓展彩绘玻璃技术。其中包括在窑炉中融合彩色玻璃碎片,这样的经历使我为窑制工艺技术奋斗了一生。毕业后,我在伦敦Whitefriars玻璃公司工作了一段时间,发展了可适用于多种场合的建筑玻璃融合技术。

从起步的点滴,到在Stourbridge和Wolverhampton教授玻璃课程的这么多年里,我有幸能贡献并受益于工作室玻璃,特别是窑制玻璃艺术的发展。除了对玻璃的喜

爱,我强烈感受到玻璃是一种物质(尽管是非常特殊的一种),然而并不受益于这种特殊的对待。作为一名实践者,我一直致力于在将想法用玻璃材料表达之前,通过绘画发展我的想法和正式语言,但这并不代表我的作品都是事先起草好的图纸的简单实现,远不只如此,有时绘画需要多年才能影响我的玻璃作品,而且各个阶段的窑制过程也同样如此。这些过程指导决定着一件作品的最终成形。有关的影响,就像我的作品一样是一个折中的混合体,军队、盔甲、古代机器、自然形态和景色都是我的灵感来源。渐渐的,我发现自己的作品与我先前的绘画越来越接近,带我重新回到了起点。

### 参展作品

余烬, 2007

青铜和窑制玻璃

24cm x 23cm x 9cm