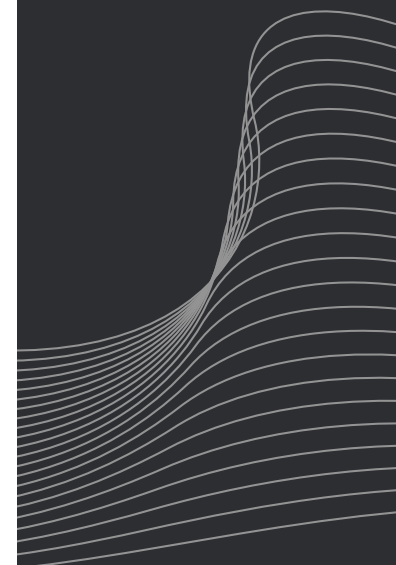


DR. VANESSA CUTLER

Spinal Wave, 2006

Digitally jet cut, kiln
formed float glass
200cm high



DR. VANESSA CUTLER



The work is concerned with pushing the parameters of water jet cutting technology. This has led to the development of new work that is utilising this cutting edge technology in an imaginative and unique way. The combination of glass and water jet technology allows the manipulation and play of glass structure that enhances and explores the nature of fragility whilst retaining strength. The context of the artworks investigate the architectural and sculptural design elements of placing them within a setting that draws the viewer to question application and process of the material.

Cutting properties, cutting shapes, lines and milling within sheets of glass that are only possible with such a machine are being explored. Accurate lines, holes

and intricate shapes, which can be used in multiples, within single and several layers of glass are being produced. These qualities create work that draws the viewer into the work and the processes that have been applied. The approach is minimal allowing the cutting to maximise the qualities of the architectural glass application. Layering of cutting is enhanced by the manipulation of natural and artificial lights.

By working with technology my research has explored: the integration of material and process; how machinery can aid in the complex development of ideas. These interests have allowed the artwork to investigate the manipulation of industrialisation, alongside tacit understanding of glass processes which still explore the element of the handmade.

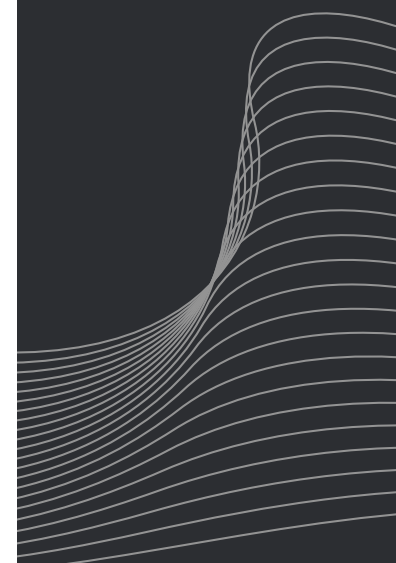
SELECTED BIOGRAPHY

EDUCATION

- 2000 - 2006 University of Sunderland, PhD Investigating the creative uses of the water jet cutting for the glass artist's studio
- 1995 - 1999 University of Wolverhampton, BA (Hons) Glass with Printmaking, and MA Glass
- 1991 - 1994 Swansea Institute of HE, HND Architectural Stained Glass

WORK

- 2008 - present Swansea Metropolitan University, Lecturer, Welsh School of Architectural Glass
- 2006 - 2008 University of Sunderland, Research Council UK, Academic Fellow in Glass
- 2000 - 2005 Bewdley Museum, Set up studio
- 1998 - 2004 PT Assistant to Professor Ronald Pennell
- 1997 - 2000 University of Wolverhampton, PT technical demonstrator architectural glass



DR. VANESSA CUTLER

SELECTED BIOGRAPHY CONTINUED

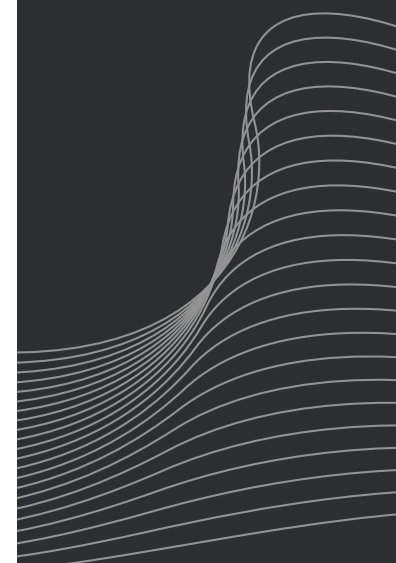
EXHIBITIONS

- 2008 British Glass Biennale
- 2008 Wheaton Village International Glass Fellowship
- 2008 3, Georgetown Washington DC
- 2007 Side by Side, Bovey Tracey
- 2007 Artist in Residence Missouri Rolla University USA
- 2007 Open studio invited artist Duns Scotland
- 2006 IX International Glass Symposium Czech Republic
- 2006 Evolve, Newcastle
- 2006 Origin, Somerset House
- 2006 British Glass Biennale (3 pieces selected). Finalist in best in show
- 2006 Glass Sellers Prize, Finalist

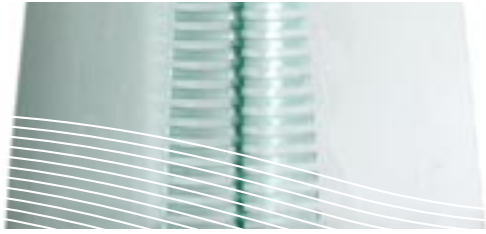
PUBLICATIONS AND PRESENTATIONS

- 2007 WJTA Houston Texas, (paper, presentation, master class, panel of experts and chairperson)
- 2007 Atoms to Art, London University College, London
- 2007 Parallel Connections Research Conference. University of Sunderland
- 2006 18th International Conference on Water Jetting. Gdansk, Poland

Advisor/ facilitator to various artists in the use of water jet cutting of work for commissions that they have been undertaking. Artists such Richard Mietner, Scot Chaseling, Esther Adesigbin, Conrad Atkinson, Keith Brocklehurst.



DR. VANESSA CUTLER



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

