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**FULLER CRAFT MUSEUM PRESENTS**  
***Glass Lifeforms 2021***  
**November 6, 2021 - April 24, 2022**

(Brockton, Mass.)

High Resolution Images are available via Dropbox [here](#).

Current Museum Hours: Tuesday – Sunday, 10:00am-5:00pm

Please check the website for updates to our hours of admission.

**FULLER CRAFT MUSEUM ANNOUNCES NEWEST EXHIBITION -  
GLASS LIFEFORMS 2021**

The limited-time exhibition honors historic and contemporary artistic achievements while illuminating the precious organisms with which we share planet Earth.

*Glass Lifeforms 2021* features the creations of over fifty contemporary glass artists working in the Blaschka tradition. With their fragile exteriors, scientific accuracy, and exquisite beauty, the contemporary models in *Glass Lifeforms 2021* illustrate the artistry of scientific glassblowing and the undeniable talent of today's top glass artists.

The natural world has captivated artists for thousands of years. Its complex beauty has fueled myriad creative efforts to study, preserve, honor, and better understand our ecosystem. One such example is the work of Leopold and Rudolph Blaschka, a father and son team of Czech artisans known for their prolific production of plant and invertebrate biological glass models. The exhibition objects honor the duo's artistic achievements while illuminating nature's splendor and the precious organisms with which we share planet Earth.

An open call exhibition, *Glass Lifeforms 2021* drew 122 submissions from 16 countries, including Japan, Italy, the Netherlands, Israel, Turkey, Singapore, Colombia, and New Zealand. The highly skilled artists utilized a wide variety of glass techniques to create their forms—lampworking, glassblowing, casting, pâte de verre, and others. The final artworks, rich in both historical resonance and contemporary appeal, offer endless fascination to audiences of all ages, but perhaps more importantly, they serve as a critical reminder of the vulnerability of the natural world.

## MEET THE EXHIBITION ORGANIZER AND EXHIBITING ARTIST:

Sally Prasch's works have been exhibited internationally. She started working in glass at age 13 with Lloyd Moore, as a part-time apprentice at the University of Nebraska and later as a glassblowing instructor for the City of Lincoln Recreation Department. She earned a BFA from the University of Kansas in 1980, and in 1986, she earned her degree in Applied Science from Salem College. She presently is the scientific glassblower and glass instructor at the University of Massachusetts and the University of Vermont where she teaches scientific glassblowing and the properties of glass to graduate students in chemistry, physics, and art. She has her private art glass studio in Montague, MA. She has also worked as a scientific glassblower for AT&T doing large quartz work for the semiconductor industry and Syracuse University helping many scientists including work that helped find the first gravitational wave.

Prasch has also received recognition for her artistic work and was selected for inclusion in *New Glass Review* in 1993. Her current work is characterized by the combination of her technical skills and a strong art aesthetic. With a background in hot glass and lampworking she often combines techniques. She also places other-worldly figures in glowing globes filled with rare gasses and constructs portraits from shards of broken glass.

Prasch has taught glass at UrbanGlass, Penland School of Crafts, Pilchuck Glass School, Pittsburgh Glass Center, Nijijima Glass Center in Japan, Klenell's Studio in Sweden, Karma Design Studio in Turkey, University of Massachusetts, University Vermont, and University of Michigan, and many others.

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*Glass Lifeforms 2021* includes over 50 amazingly skillful glass artists from around the world. They have designed extraordinary art works in the spirit of the famous 19th and 20th century glass botanical and invertebrate models made by the father and son team, Rudolf and Leopold Blaschka. Artists fabricated the work by using a wide variety of glass techniques, including lampworking, glassblowing, casting and pâte de verre. The sophistication and the skill of the work is astounding, and when looking at some of these striking objects viewers will find themselves questioning if they are really made of glass.

- Sally Prasch, exhibition organizer and exhibiting artist

## MEET THE JURORS:

**Jennifer Brown** became the Collection Manager for the Glass Flowers in 2012. She has worked on many exciting projects since then, which include co-authoring *Glass Flowers: Marvels of Art and Science* at Harvard (2020), completing the most extensive exhibit renovation in the collection's history, and co-curating special exhibitions within the Glass Flowers gallery. Jenny's background in art and library science combined with her experience assisting glass artist Toots Zynsky prepared her to work with this unique collection.

**Ginny Grieb** is a research scientist and lab manager that currently studies development of the spinal cord using a zebrafish (*Danio rerio*) model system at Syracuse University. She holds a degree in Zoology from SUNY Oswego. Following graduation, Ginny managed a laboratory in the Department of Cell and Developmental Biology at SUNY Upstate Medical University, contributing to research projects studying cortical plasticity and autism. Her research led to publications in the journals of *Experimental Neurology*, *Current Protocols in Neuroscience* and *Genetics*. Ginny pursued her passion of glass artistry under the mentorship of Sally Prash at Syracuse University and the Corning Museum of Glass. Ginny's passion for nature, in conjunction with her love for science, has driven her passion for both scientific glass blowing and faunal art. In addition to her role as a member of the American Scientific Glass Society, Ginny has diligently pursued her apprenticeship with Sally Prash and continues to incorporate her passions for science with her glasswork.

**Heather McElwee** is the Randi & L. Van V. Dauler, Jr. Executive Director of Pittsburgh Glass Center where she has worked since 2001, overseeing educational programming, exhibitions, fundraising and strategic direction for the organization. She has curated numerous shows in PGC's Hodge Gallery including "Lifeforms", "Pittsburgh Biennial" and "Turned On: Lighting Hooks Up with Sculpture". Her own artwork is an investigation of the relationship of vessel to architecture, and has been shown in galleries across the country. Heather has a BFA in glass from College for Creative Studies and a Masters degree in Arts Management from Carnegie Mellon University. Heather has been interested in the artists' role in creative placemaking since she moved to Pittsburgh in 2001. She serves on the board of The Brew House Association whose mission is to provide artists with the support needed to foster invention, creation, & collaboration, & encourage the pursuit of artistic excellence. She is a current board member and the treasurer of the international Glass Art Society.

**Astrid Van Giffen** is the Associate Conservator at the Corning Museum of Glass, holds a degree in the conservation of glass and ceramics (2007) from the Netherlands Institute for Cultural Heritage (ICN) in Amsterdam, the Netherlands. Before joining The Corning Museum of Glass in 2009, she worked briefly as a conservator in private practice and was the Samuel H. Kress Fellow in Objects Conservation at the Straus Center for Conservation and Technical Studies of the Harvard Art Museums (2008-2009). During this time she did extensive research on the Blaschkas and their glass, focused primarily on the collection of the Harvard University Herbaria (Harvard Glass Flowers and earlier works), which was expanded with an independent study of the Blaschka invertebrate collection at National Museums Scotland in Edinburgh. Her main research interests and areas of publication continue to include the glass models by Leopold and Rudolf Blaschka, as well as the deterioration of glass and developing new treatment techniques for glass objects.

**Susan M. Rossi-Wilcox:** Before retiring in 2007, Susan curated the Ware Collection of Glass Models of Plants (Glass Flowers) at Harvard University's Museum of Natural History. She served on the Board of Directors of the Glass Art Society and edited the GAS Journal from 2008 to 2012. She received several fellowships for research on the Ware Collection including Corning Museum's Rakow Grant and another from Max-Planck-Institut für Wissenschaftsgeschichte (History of Science) Berlin, Germany. She curated and co-curated exhibitions at the Corning Museum of Glass, the Andy Warhol Museum, and the Butler Institute of American Art. She has lectured extensively and published more than 30 articles on a variety of topics on the glass flowers, and on culinary history. She has written several books including *Dinner for Dickens: The Culinary History of Mrs. Charles Dickens's Menu Book* and co-authored *Drawing Upon Nature: Studies for the Blaschkas' Glass Models* with David Whitehouse. She was a jurist in the first Liforms exhibition hosted by GAS.

#### **ABOUT FULLER CRAFT MUSEUM:**

Fuller Craft Museum offers expansive opportunities to discover the world of contemporary craft. By exploring the leading edge of craft through exhibitions, collections, education, and public programs, we challenge perceptions and build appreciation of the material world. Our purpose is to inspire, stimulate, and enrich an ever-expanding community.

Fuller Craft Museum is located at 455 Oak Street in Brockton, Massachusetts. The Museum is open Tuesday through Sunday, 10:00am-5:00pm. Please check the website for updates to our hours of admission. Admission is free for Brockton, MA residents and admission by donation for all guests, (suggested donation \$12). For more information on Fuller Craft exhibitions and events, please visit [www.fullercraft.org](http://www.fullercraft.org) or call 508.588.6000.

Check-out our [Digital Archive](#) to learn about the objects in Fuller Craft Museum's permanent collection.

Fuller Craft Museum, New England's home for contemporary craft.

**CURRENT EXHIBITIONS:**

*David Schnuckel: Meaningful Gibberish*  
September 11, 2021 - February 20, 2022

*Michelle Samour: Mapping Borders and Boundaries*  
February 13, 2021 - November 28, 2021

*American Clay: Modern Potters, Traditional Pots*  
January 30, 2021 - November 7, 2021

*Elliott Kayser: Year of the Pig*  
January 15, 2020 - July 17, 2022

*Under New Management: The Commodification of the Permanent Collection*  
April 24, 2021 - Ongoing

**UPCOMING EXHIBITIONS:**

*Boston Area Mask Initiative Commemorative Quilt*  
December 6, 2021 - December 28, 2021

*Amy Genser: Shifting*  
January 22, 2022 - November 20, 2023

*Melissa Stern: The Talking Cure*  
January 29, 2022 - May 15, 2022

*Marilyn Pappas: A Retrospective*  
March 12, 2022 - August 28, 2022

*Interpreting Change: Weavers' Guild of Boston - 1922 - 2022*  
May 14, 2022 - October 16, 2022

*Out of Bounds: The Art of Croquet*  
June 4, 2022 - October 30, 2022