



glass

The UrbanGlass Art Quarterly

THE ULTIMATE GUIDE:
Where to Study Glass.
Where to Get Supplies.

Fully
Updated
for
2024

Native Glass Now:
An Oral History

Glass as Performance:
Voices of a New Era

COVER
Inside Apple's Massive
Public Art Project, *Mirage*

reflection



When the Aegean Calls, 2022. Century-old landfill glass, stained glass, resin. H 11, W 13, D 6 in.

COURTESY: THE ARTISTS

basic stained-glass techniques, but they were feeling constrained—by the pandemic, and by the medium they were exploring.

Wu, who is a practicing architectural designer, found an outlet for her lifelong love of aesthetics in starting a shared artistic project with her friend. And Davis, who had always been working in the fine art field, was excited to move past painting into an entirely new medium. Maybe it was the pandemic, maybe it was just the nature of stained glass, but it wasn't long before they were looking for something more spontaneous.

"We had gotten tired of the meticulousness of the puzzle arrangement of stained glass," says Wu, talking about the energy they felt when they took home their first haul of found glass from Dead Horse Bay and began overlapping them in translucent layers. "We had both come from painting backgrounds, and I had delighted in the blends of color possible."

To maximize the light, they began to pick up flat pieces to allow more luminescence to filter through, and were exploring ways of hanging them. That's when Wu began standing up the pieces.

"Right there and then, our work became 3D," explains Davis, who has a degree in painting, works as an art therapist, and also teaches at the university level.



Skaters' Waltz, 2021. Century-old landfill glass, stained glass, resin. H 9 ½, W 8, D 6 ½ in.

PHOTO: THE ARTISTS

continued on page 59

Mother's Play: Two Brooklynites, who met when their daughters became "besties," embrace sustainability and spontaneity in their collaborative practice, creating ethereal found-glass assemblages out of trash

BY ANDREW PAGE

In the decades before cars took over, horses were New York City's engines of transportation, pulling everything from streetcars to building materials. By 1880, more than 150,000 horses plied the streets of a booming city, and after they'd taken their final steps, they were carted off to Barren Island, where they were boiled down for glue before being left to decay in the fetid waters that became known as Dead Horse Bay. When automobiles took over in the early 1900s, this forbidding area became a landfill for the city's trash for decades, before urban planners reshaped the topography by pumping in sand. Fast-forward to today, when the horses are long since decomposed, but decades' worth

of glass has been exposed through erosion of the pumped sand to reveal remnants of the landfill. These sparkling, half-buried shards of weathered glass from the past century are the glittering treasure Jean Davis and Nancy Wu make weekly trips to harvest.

It was during the pandemic that Davis and Wu, who had become friends after their daughters became close, began their journeys to this sparsely populated area as a way to get outside during the lockdown, get in some exercise, and take a break from the stained-glass projects they had been collaborating on. Davis had bought Wu a Christmas gift of a soldering iron, and the two would get together to teach themselves

reflection

continued from page 64



ABOVE (L TO R) *Heart(h)*, 2021. Century-old landfill glass, stained glass, resin. H 9 ½, W 8 ½, D 7 in.; *Spirit of the Morning*, 2022. Century-old landfill glass, resin. H 21 ½, W 21 ½, D 21 ½ in.; *Life Force*, 2022. Century-old landfill glass, stained glass, resin. H 14 ½, W 13, D 8 in.

PHOTO: THE ARTISTS

Their shared studio space is a back room on the first floor of Wu’s Brooklyn home, where they meet to go through the collected glass in a setting in the midst of their busy everyday lives as artists, parents, and professionals, a place where their lived and creative lives intersect and overlap.

Perhaps it is this layering that connects the various strands of their shared practice, which they have named “Resurrect Glass.”

“The name just kept evolving,” says Wu. “We are embracing the recycling spirit and bringing these delicate shards of glass, not sharp at all after being tumbled by the ocean for 70 or 100 years, back to life.”

“The idea of bringing something that otherwise would be considered garbage, not useful, or dead—this is a big part of the meaning for me,” adds Davis. “It’s about the things we might overlook or abandon or not consider worthwhile. They actually can be *resurrected*.”

“There is the literal exhuming of the pieces from the sand,” continues Wu. “Why did you pick those pieces? There’s something about the whole earthly process of it that parallels this time on Earth.”

Writing about the project in their artists’ statement, the collaborating duo talk about the “aliveness” in their work, “not only in

the art pieces themselves, but in the energy surrounding and supporting us in the process.”

In fact, they view Resurrect Studio as more than an art practice and more akin to a philosophy of life: being open to what’s around you and the serendipitous nature of how things come together. (“The chosen pieces [of glass]—did we find them? Or did they find us?” their statement asks.)

Wu has found the glass project an antidote to the high pressure of her architecture job, where extreme precision and tight deadlines are the norms. And both talk about the collaboration as a true partnership, with each pushing the other to take the practice farther.

Last winter, the duo had a monthlong exhibition at Van Der Plas Gallery in Manhattan’s Lower East Side titled “Glass Recollections,” among other opportunities to share their progress.

“The name ‘Resurrect’ has so many meanings—emotionally, concretely, religiously—but for me, I think it’s because Nancy and I have borne some trials and tribulations, and yet we continue to choose these pieces to dig out and bring back to the light, make it exciting and colorful once again.”

ANDREW PAGE is the editor of Glass.



Jean Davis (L) and Nancy Wu in their shared studio, a former doctor’s office with a separate entrance at Wu’s home.

PHOTO: MATTHEW SEPTIMUS

ad index

Austin Art Projects.....	1
Bergstrom•Mahler.....	11
Corning Museum of Glass Studio ..	13
Elliott Arts West	15
Glass Art Society .. inside back cover	
The Glass Furnace	14
Glass National Art Museum	13
Haystack	back cover
Heller Gallery	8
Lowe.....	3
Montague Gallery . inside front cover	
Museum of Glass	2
Penland School of Craft	14
Pittsburgh Glass Center.....	11
Rago	9
Raven Gallery	7
UrbanGlass.....	4, 12