

September 13, 2016 - FOR IMMEDIATE RELEASE

## Surface and Atmosphere

*Susan Harlan, Kari Minnick, Catharine Newell, and Ted Sawyer*

Kiln-glass paintings by four Northwest artists

WHEN: October 5 – December 23, 2016  
Tuesday – Saturday, 10:00 am – 5:00 pm  
(and by appointment)

WHERE: Bullseye Projects  
300 NW 13<sup>th</sup> Avenue  
Portland, OR 97209 USA  
[View map](#)

RECEPTION: Wednesday, October 5, 5:30 – 7:00 pm

### ARTIST TALK

Susan Harlan and Kari Minnick: Saturday, November 19, 1:00 – 3:30 pm

### ARTIST TALK

Catharine Newell and Ted Sawyer: Saturday, December 10, 1:00 – 3:30 pm

**Portland, OR** – Bullseye Projects presents a group exhibition of kiln-glass paintings by four Northwest artists. *Surface and Atmosphere* will be on view October 5 – December 23, 2016.

Twenty years ago, while in residence at Bullseye Glass Company, renowned artist Narcissus Quagliata selected several Northwest painters and printmakers, including Lucinda Parker and Christy Wyckoff, to learn how to translate their work into kiln-glass. Since then, kiln-glass “painting” has been adopted by many artists. The technique has matured into its own material language that uses sheet glass, glass powders, enamels, and kilns to embed atmospheric marks between sheets of glass and build sculptural surfaces through the subtle manipulation of heat. Meticulously layering glass powders, applied with sifters more often than brushes, and heating the work to specific temperatures may either fuse the glass into a seamless surface or maintain the particulate quality of the material. It is this aspect of kiln-glass painting that allows for subtle

transitions in color and the creation of atmospheric spaces.

*Surface and Atmosphere* features work by four Northwest artists who use glass as a means to explore color and texture. **Susan Harlan** creates intricate stencils informed by nature and uses these to layer glass powders onto sheet glass. The accumulated imagery coalesces into dense compositions that reference maps and books, creating non-pictorial landscapes. Similarly, **Catharine Newell** also draws from nature – in particular, the accretive surfaces of oyster shells - in her recent body of work, such as her piece *Oistres V* (2016). **Ted Sawyer**'s *what matter* (2016) uses subtly shifting, atmospheric color fields that are sometimes jarring, but through consideration become enveloping. **Kari Minnick**'s compositions are constructed from many sources. In *Door* (2012), Minnick balances the rough, rock-like textural quality of the brushstrokes with the transparency of sheet glass, generating an experience of looking at and looking through simultaneously.

**Bullseye Projects** explores contemporary glass with makers and viewers of all ages. Bullseye Projects is part of Bullseye Glass Company, supporting makers to expand their creativity through glass.

To view artwork online, please visit [www.bullseyeprojects.com](http://www.bullseyeprojects.com). To receive additional information, request high-resolution images, or schedule an interview, please contact Michael Endo: [michaelendo@bullseyeglass.com](mailto:michaelendo@bullseyeglass.com), 503-227-0222.

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Susan Harlan  
*Wave Architecture: Song of Achilles*  
2014, kilnformed glass  
17 x 20 x 0.25 inches



Catharine Newell  
*Oistres V*, 2016  
Kilnformed glass  
16.875 x 16.875 x 1.375 inches



Ted Sawyer  
*what matter*, 2015  
kilnformed glass  
24 x 52 x 0.25 inches



Kari Minnick  
*Door*, 2012  
Kilnformed glass  
12 x 9 x 0.5 inches