

2006

# Raubeaux Scientician

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RAUBEAUX SCIENTICIAN

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts at Virginia Commonwealth University.

by

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May 2006

## Acknowledgement

A tremendous amount of support and dedication has been given from all of my friends and family. I would like to give special thanks to my parents and sisters who have always stood by me. All of those who have been close over the years you know who you are, Thank You! Thank you to Jack Wax, Susan Iverson, Allan Rosenbaum, Susie Ganch, Jack Risley and all of the teachers from whom I have received guidance. This thesis is dedicated to the memory of Morris Yarowski a man whose passion for art and life touched innumerable people.

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## **Artist Statement**

What the hell was that? Did that really just happen? Sometimes the most valuable experiences come when you least expect them. Examining social interactions, underlying systems, and the ramifications of their unfolding are at the forefront of my concerns as an artist. Tactility, sensitivity and empathy guide me in my effort to strike a balance between materials and ideas. The processes involved in working with glass can allow a limitless amount of expression and experimentation. A careful balance of control and chaos breathes life into the process. Creating forms that press on the threshold of my abilities in turn creates excitement for both the viewer and myself.

Like the processes involved in working with glass, momentary experience intrigues me; yet memories of places and events are manufactured and imprecise. I relish these inconsistencies and embrace them. The process of seeking out adventure in everyday life and paying attention to even brief encounters resonates in my work. Sneaking into a power station to look around; driving by an oil refinery in awe of its cooling vents, monstrous globes, cylindrical vats, and the minutia of piping and wiring; climbing rickety weather towers in the middle of cornfields as severe storms approach; witnessing atmospheric laser testing while trespassing on University property. Experiences like these lead to research and investigation. Penetrating the exterior of experience and bringing its essence to the surface awakens an intense, almost agitated voice inside of me. I do not want the curiosities of everyday life to go by unnoticed. Making things is a way to breath and helps me wrestle with being overwhelmed by this volatile world.

## Thesis

The works contained in “Raubeaux Scientist” are about a triadic relationship between people, science, and art. The obsessions, of individuals and the apparent change brought about by their physical presence guide my artistic research. I am awestruck at the capabilities of the individual to overcome conventional thought and through creative action yield a new vision. Some of the people I am fascinated by put forth theories and inventions that continue to affect myriad aspects of our world today. Among those at the forefront are, Robert Oppenheimer, and Edward Teller. Their contributions to science and mathematics remain almost unmatched. These and many others on the Manhattan Project team were employing cutting edge physics in their atomic research. The decisions to go through with the testing and the resulting construction of atomic weapons quite simply changed the face of humanity forever. With the knowledge of how to obliterate mankind, however, came a closer understanding of nature and the universe. But was it all worth it? And what about the not so famous men and women on this project, those such as Stanislaw Ulam who felt the calculations for atomic testing were all wrong and traveled the scientific community to try and stop the making of the bomb. What if he had been successful in ending the use of these postulates?

Aubrey de Gray is a scientist who believes that eternal or at least very long life can be achieved. He feels that science has all the necessary tools to keep humans alive for literally thousands of years. In fact there is a contest currently in play to see who can create the first ageless mouse, with large sums of money laid out as an enticing reward.



Similar to Burt Rutan's X-Prize, and Robert Bigelow's 500 million \$ investment in the design of inflatable modules for a space hotel and the development of aerospace technologies to make this travel possible (Belfiore). There is no relevant need for this to happen that I can see, it is solely an entrepreneurial endeavor concerned with profit. Yet; it has already forced space flight engineering out from under the ownership of NASA and from the control of the U.S. government. Now private businesses are working to engineer new spacecraft and bring space closer to every person.

The pure and uninhibited process of art making is the language I employ to explore and examine my existence in this world. The people whose influence I draw from seem far off and hard to reach; they exist in a realm of research and testing, and hold a deep debt to empirical positivism. The objective data must remain intact no matter what level of creativity and inquisitiveness is employed. Science is creative but its language is limiting. Art has a wider vocabulary with which to interpret nature, one that can employ the subjective experience. There is room for mysticism, transcendence, intuition, hybridization, feeling and emotion in art. I am given the reigns to explore things that have never before existed in the world. Using my own process of discovery I can build a relationship to the human condition, and the experiences we all have in this world. The languages employed in the studio can evolve haphazardly from formal qualities to contain profound meaning. The layering of metaphors and imagery allows my art to approach a range of extremely difficult subject matter.

Images of brilliant people continue flashing in my mind. What are their most distinguishing characteristics? Can I use my hands to mold the exact feeling that Aubrey

de Gray's beard gives to me? He is a modern day wizard. Can a bronze bust like "*Edward Teller's Nose*" (figure #1) be rubbed for luck to keep the atomic clock from continuing to march forward? Maybe this simple bronze nose can at least make some people stop and think about the future of our society. Science fiction no longer seems to be such a stretch. The sciences of today are throwing into question the very world, which we all take as being filled with absolutes. I will continue to research the discoveries of modern science and technology, and use the influence of these discoveries, and importantly the motivations of the people involved to filter their worlds in my creative process. Questioning the moral and ethical obligations inherent in new processes like genetic cloning, stem cell research and the cinematic appearance of these posited realities fuels my studio practice.

### **Emergent Technologies**

I think we are almost there, I can see the surface through the window in our lunar orbit craft. Someone was telling me they thought heaven was either a place in space so far out that we can never see it, or that maybe it was in the bowels of a black hole. The singularity representing an unequaled mass, the mass of solar systems compiled into the tiniest most compact point imaginable. Enormous pressure, and the ability to slow time, makes it crawl, and then collapse, forever frozen on the rim of eternity.

There are a plethora of emerging technologies and sciences that I believe will have a huge impact on life, as we know it. These posited theories have the ability to greatly increase the physical and cognitive capacities of all of us, thus altering the human condition. My hope is that these open possibilities will be explored in a positive way to

help all of humanity. The potential always exists for them to be used in damaging ways. There are a growing number of people in the world who feel that the convergence of nanotechnology, biotechnology, information technology and cognitive sciences along with hypothetical technologies like artificial intelligence, extended lifespan, theory and cryogenics, will change the evolutionary path of the human race. This also raises a lot of questions about how these studies should progress. Which of these sciences should be put at the forefront? Should there be a slow progression, or a critical mass of exploration? Should there be restrictions on this type of research or controls on how it is shared in the global community (Wikipedia)? Does this transitory human state obliterate the belief in a transcendent human soul? Will human life begin to feel meaningless in a world that overcomes the pitfalls of our current human conditions? There are fears to address, but they must be approached head on with an awareness of the possibilities, and with an intelligent response.

Looking at current research and listening to the voices of people who are trying to take on these tasks has led to some of my most recent pieces and allowed me to begin touching on these questions. My role in making art with these things in mind is not to convince an audience of its rightness or wrongness, but to be sure that we are at least paying attention. In works like "*Aubrey's Beard*" (figure #2,3) the piece is engaging in and of itself. Without all the background information about Aubrey deGrey and his agenda, the work still draws a viewer in. Form structure and materials reference the aging process; lasting life vs. ephemerality. The decorative handling does not allow for a specificity of time and place. I'm hoping that the deeper philosophical pondering comes when you get

below the surface and ask yourself who this person is and why he has been immortalized in this grandiose fashion.

Aubrey is a man with a new mission for change in this life. I have been in contact with Aubrey as an admirer of his work and lifestyle. He does not fit the usual mold of the scientist. All interviews are done in the pub, beer in hand and he is notorious for eating junk food. He is passionate and speaks with a tone of reverence. Like artists, he does not allow just the task at hand to take control of his endeavors, but also looks at the effects of his actions on the future, and how this new view of the world will affect everyone. I asked him in an e-mail once if he ever had time to go and listen to live music or take in an art show. He said that he had no time but his hope was that his sacrifice in the present would allow for plenty of time for these activities in the future....

### **Aesthetics of the Laboratory**

An alchemy of the mind that is always gurgling, frothing, condensing and reforming. Coming out as words on the page, or movements on the stage, or strokes of the brush, on paper, all the results of experimentation. Where the limits are pushed, where I am dropped into the abyss. There are a million more surrounding it, but somehow it begins to glow. This process is lighting the lab, keeping the neurons firing and the oil lamp burning, I find myself never sleeping. My laboratory is no longer closed, no longer private and sacred. I will allow the public (and especially those close to me) in to help with my endeavors. Anyone and everyone are welcome to see what I think and to react to it. How will we ever achieve another level of enlightenment if we don't build on top of the things we already know that work? Destroy the patent office! Let's live with no more

intellectual property, and with only boundless creativity and look to the future. Don't get nostalgic, move forward.

Lining the walls are shelves and shelves that reach high into the air. Each square inch is packed to the gills. Objects stare back at me, waiting for their turn to be rediscovered or plugged into an equation that will reach fruition. Sterilized and ready for new testing, they are compulsively cleaned in order to start the day, the evening, the month, and the year. The passive observer might think it was a madman who created these things. These are all the product of someone who has been toiling over the minutest details of a form. The vials are beginning to lose importance underneath the fume hood. As individual elements they do not mean anything, but when combined in just the right amounts and under very particular circumstances they hybridize to create new substances and reveal truths.

Scientists are the new rock stars of my generation. In popular media, our shared experience of television, radio, newspapers, and the Internet, they are the ones who bring the future at hand to us. Forensic evidence is meticulously “processed” to bring to justice the rapists, murderers, drug-dealers, thieves, and pimps. All the while a deep urban techno soundtrack pulses in the background. If this weren't a lab it would be a great place for a rave. Where did this new version of the scientist come? They are so f----- cool!

In “*Science-Friction*” (figure #4-6) I was looking directly at science fiction movies from the 1920's and 30's for influence. Many times I had been approached in my studio and called a “mad-scientist”. At first I just accepted it, but then I started to really want to know what that meant. I felt that most of the interpretations were coming from a history of

cinematic representation. In these movies I am always drawn to the tables, to the glass forms, the faux-scientific apparatus, and props that set the mood for a scene. In movies like *Chandu the Magician*, *The Invisible Man*, *Frankenstein*, *Metropolis* (Hardy) and many more there are tons of examples of glass systems that were supposedly used to create these alchemical processes. My desire to recreate and reinterpret these forms grew from using the process of blowing glass. This was a new history of form with which to explore craftsmanship, one that was independent of Italian glassblowing or Swedish design. I wanted to embrace the absurd forms used to create the catalyst in the cinematic universe. I also began to have my battles with tables. I worked to integrate the tables fully into a piece and edge them away from their prior functionality.

### **Mirrored Realities**

Salvador Dali claimed in the preface to *A Dialogue With Marcel Duchamp: Documents of the 20<sup>th</sup> Century, an Interview by Pierre Cebanne* that “In Paris, in the early days’ there were 17 persons who understood the “readymades” – the very rare readymades by Marcel Duchamp. Nowadays there are 17 million who understand them, and that one day, when all objects that exist are considered readymades, there will be no readymades at all. Then Originality will become the artistic work, produced convulsively by the artist *by hand*”(14). This proclamation made in 1987 is also the basis of many arguments in the camps of the academy today. It is thought on one side that everything must be made by the artist in order to consider the piece to be theirs at all. Another spectrum can utilize the found objects on a whim. Encompassing the particular history of that object and appropriating its essence to their own means. In my view, an object can be

recontextualized, but it cannot be separated from its history. It can be obliterated quite fully and heavily disguised, it can be deconstructed and reconstructed, but its history will always remain. I have an investment in exploring this relationship. I have a propensity to collect and re-engineer objects, and especially discarded elements of architecture. Often I try to recreate my own found objects. Creating a mirrored reality. Touching the past by building something new for the future. I see these as parallel universes. String theory, black holes, and time travel are all elements that fuel this desire to reinterpret the found.

## Artistic Chronology

Two years ago I arrived at Virginia Commonwealth University not really knowing what to expect. I did not even know if I was going to get along with the director of my program. Within the first few days of school he began introducing me as “Joe Grant, great great great great grandson of Ulysses S. Grant.” I started wondering immediately if this had been a mistake. I soon found that it was not. This kind of chiding and joking actually became very informative and grew into salient conversation. It was free thinking and associative. This was the beginning of many, or possibly one long “official” digression.

Coming from a broad undergraduate education, including a fascination with astronomy and anthropology I wanted my sculptures to embody **everything**. The whole universe, all of its intricate systems, the history of mankind, the micro and the macro were being plunged into my sculptural practice. It was a mess to hear me talk about a simple texture and form encompassing such expansive ideas. My evolution has been slow, but I can finally begin to wade through the wake of my desires and parcel out the feelings or ideas I want to prescribe to one piece. The refinement of these enormous interests began by me looking “inside of the body”.

Microscopic imagery and an exploration of fractal mathematics absorbed my mind. I was intrigued by the intricacies of cells and atomic structures. In Pieces like “*The Organiser*”(figure #7) and “*Cohesion*”(figure #8) inherent compositional and formal studies were drawn directly from this research. I felt that I was attempting to give a visual



representation to the underlying systems, which characterize life. I invited the viewer to explore figurative sculpture beneath the surface, in fact beneath the skin. Using these landscapes under the skin I explored form and texture. (Creatively completing the backside of the microscopic three-dimensional space I was looking at). I also began seeking an approach to the idea of perception through manipulating the systems we have come to depend on.

I was beginning formally to understand the nuances of perception. Taking responsibility for every decision that goes into the making of a sculpture became imperative. In works like “*(im)perceptive*”(figure #9) the viewer is affected by slight differences in lighting, in the height of this element to that, the narrative and pentameter of the objects in location. I began to question what the viewer takes for granted both in viewing art and as a participant in life. Will they notice the fact that the clock only has ten place hands? I also began to pay attention to the intuitive decisions I was making in the studio. I developed the ability to maintain a balance between a raw finish and a techie craft aesthetic. This was the beginning of my studio/laboratory.

Then I was back outside of the body. I was interested in what makes someone an individual. Why do people “soup-up” their cars? Is this how people define themselves? Using their cars as some kind of extension of their bodies into real space. Why don't I soup-up my sculptures? I also began to hack apart found objects. Microwaves, toasters, old computers, cell phones. Why shouldn't my sculptures have antennas and be capable of connecting to the rest of the world like we do? I was beginning to approach a more transhuman, and post-human understanding. One can see in pieces like “*Intra-Locked*”

(figure #10), and “*Souped-Up Intergalactic Jalopy*” (figure #11) that a whole new set of issues was beginning to emerge. Sexuality, hybridization, hermaphrodites, and the marriage of technology to the human mind and body were acting as sources. I was beginning to see a more seamless integration of technology into our lives. What sort of ramifications would these new forms of communication have on us? Would we rather speak through anonymous e-mail systems than confront each other face to face?

Asking these questions led me deeper into research on the technological front. I began finding an interest not in just the subject, but also in other people who were approaching the subject. “*Space-Hotel*” (figure #12) was my first excursion into the research that someone else was doing. I let the words of their vision begin to affect me. I realized that this also left me vulnerable and open to persuasion. But these were fascinating subjects that seemed almost like science fiction. Science fiction has always allowed us as humans to approach the technology and science that frightens us. It helps us to see the possible effects of emerging technologies before they happen. That is what has led me to my present research.

## Philosophical Foundations

I have reached a hybridized, remixed understanding of artistic philosophy. McLuhan, Brenson, Hickey, Greenberg, Obrist, Danto, Kuspit, Baudrillard, Deleuze, Habermas, Crimp, I have read a lot, and claiming to really comprehend all that I have read would be a lie. There have been very important moments of understanding, however. Marshall McLuhan's writing about the evolution of mankind through media and technology has served well as food for thought (73). His statements that before the invention of the shoe, or the telephone for instance we were almost a different species, fascinates me. Though he was writing before the advent of the Internet, I believe he was predicting the virtual interactive stream of information and communication that we all cannot help but be apart of. Even if you are not in the stream or "logged-on" you are aware of it's existence, and IT NEVER STOPS. Living in hyper-reality through a mediated existence, with a new kind of shared global experience has changed us all. Reading Gilles Deleuze is like trying to pick apart the ranting of a madman sometimes. His writing can be completely schizophrenic, but for me totally acceptable. It is only keeping up with the pace at which media confronts us. One of the subjects that he continued to return to often was the idea of "rhizomatic thinking". Rhizomes are not like trees. They grow unpredictably and can sprout from any angle at any time. Trees grow in a binary system and we already have enough trees (27). I want to follow my own new train of thought and allow it to be free-associative.

Clement Greenberg was a tyrant in that he was overly prescriptive to an audience of artists, and that he had an insatiable hunger for power. David Hickey keeps me reading and interested because of his creative writing style and a relationship to current popular culture, even kitsch. But he doesn't always seem care how absurd his writing can be. He wrote in "The Invisible Dragon" a comparison of Alfred Barr of the Museum of Modern Art in New York to the agenda and association of Joseph Goebbels artistic director under the Nazi regime and their use of beauty to control the masses (54). I think he is often confronting us with shock philosophy, begging to see if anyone is paying attention, (politics and muscle cars). Donald Kuspit writes about the will to unintelligibility in art. That we let ourselves be outrageously pluralistic to avoid having any real content. The anti-Avante Garde movement is so Avante-Garde. Ingestion of information has come at an excruciating pace. With our constant connectivity the amount of material to research and artists to see has exploded. Artistic philosophy is built on a historical foundation but has also grown and lost touch with those origins. There are so many points of view and I have tried to look carefully to find the voices, which will continue to resonate in my mind.

## Artistic Influences

Part of the responsibility of an artist making contemporary work is to keep up with the millions of things that are happening out there. It is important to have some idea of who your contemporaries are, a strong base of history in art and a constant meal of new work all the time. In the last two years I have been exposed to more artists than ever before in my life. While each of them has affected me in some way there are some who stick out. Here I will mention only a very short list of people whose work I appreciate and in some way feel a connection to. These connections are not permanent, change is inevitable and so are opinions which can be swayed as careers continue.

Charles Long has been for me a force in contemporary sculptural practice. In my mind his sculptures retain a whimsical intuition. He has referred to the biomorphic forms and bright colors, fused with furniture, music, and an interactive environment as “*Bachelor Pad Formalism*”. I feel strongly attached (especially in my earlier work) to Longs’ attempts to reassert the importance of an understanding between the body and mind. Exerting the importance of the corporeal experience in an age where culture has made an almost total transformation into information based state. (1998, Walker Art Center). In the works contained in “*Amorphous Body Center*”, done in collaboration with the music group Stereolab, viewers are put into seating arrangements where everyone is equal and the hierarchies of daily life have been lifted. Long has a New Age sensibility and is fully aware of the changing state of society. I have tried to incorporate his awareness into the feeling and meanings of my own work.

Jochum Nordstrom's collage and drawings have reinvigorated my belief in the power of this seemingly simple art form. The absurdity and overly charged sexual content of some of his works remind me of the roots of some of my desires. My curiosities with people, and with the representation of the figure, their life as a symbol for different human experiences are played out on the pages of this contemporary artist. He is both childlike and complex. There is a sweet balance between organic lines and hard-edged architectural elements. Musicians, animals, furniture, and people all at different scales create rhythm in the narratives that exist and arise. Nothing is clear, and the viewer is left with a feeling of unease and euphoria. Glimpsing into the private view of a hyperactive, imaginative storyteller.

Felix Gonzales Torres had an unbridled passion for giving. His work reflects the love and passion individuals can feel for one another. I am touched by his approach to the kind of compassion that is needed in society. A regenerative pile of candies always remains available to the public in "*Untitled*" (Public Opinion) at the Guggenheim in 1991. Two purchased clocks remain in constant harmony in "*Untitled*" (Perfect Lovers) 1994. These works of Torres embody the desire I have for life and art to provide for profound generosity.

Rachael Burwick is an artist whose work I have only recently discovered. It has had a profound impact on my understanding of the process I have been using to making my art. Rachael's work is thick with research and with the dense layering of information. To hear her speak about a project is like opening a book on the subject and having 100 pages assimilated into your mind all at once. She loves the research process and allows the

information to feed her decisions about the work. Her choice of materials and the arrangement in space is all built on a foundation of empirical understanding. She becomes wholly engulfed in her subject. The work stays very strong visually. Formally there is a touch of a minimalist approach to her arrangements. As if “*Envisioning Information*” (Tuft, 1990) was a bible to resolving three-dimensional sculptural equations. But mystery still serves her well. All of the information, which she would so delightfully share with each viewer has to remain slightly obscured, unsaid, in order to allow the work to speak and not depend on didacticism.

The current, which seems to have driven her for a long time now is that of loss and all of the possible hope of regaining. Lost languages, cultures, and specifically animals and fauna have been the signifiers of loss and regain. The times are changing, however, and there is another side to this story emerging, which Rachael has not begun to approach. . The capabilities of science and technology are growing rapidly. “*Jurassic Park*” technology is becoming closer to reality. We can clone animals; we are mapping the entire genetic code. What happens when loss is no longer an issue? Maybe she will focus even more on that than of the possibility of regaining something lost.

## Conclusion

In conclusion, the works contained in Raubeaux Scientist approach my intrigue with science and technology, art and history, and research of my own. Form and materials are used to create layers of metaphor and meaning.

*“Edward Teller’s Nose”* relates to a history of bronze casting. The bronze nose references classic figurative sculpture like the bronze bust of Abraham Lincoln by Gutzon Borglum at the entrance to Lincoln’s tomb in Springfield Illinois. Derived from the style of monuments found around Richmond VA and other historical sites, the marble base of this work serves as an armature for the nose. This marble monument also works as a gravestone not unlike like those found in Hollywood cemetery, also in Richmond Virginia. This piece relates not only to an artistic history but also to my subjective history. Growing up in Champaign Illinois I visited Lincoln’s tomb as a child. Having lived in Richmond Virginia currently for two years, I cannot help but be affected by its’ particular history. The subject of this piece, Edward Teller, the Manhattan Project, and nuclear weapons is a reference to the past, but introduces a very important crossroads to a new generation. Relevance is given to contemporary society when we see the Manhattan Project as a starting point that has lead to the current state of affairs chasing weapons of mass destruction in Iraq, the growing concern of Iran’s nuclear program, distrust of the North Korean government, and all other aspects of the U.S. involvement in nuclear proliferation and control. Couldn’t they smell it coming?



*“Aubrey’s Beard”* is a direct homage to Aubrey deGrey who works as a gerontologist in the U.K. Traveling the globe, he gives conferences and raises funds for new studies and methods that work to reverse the effects of aging. The beard itself is made of castable plastic. Over thousands of years this plastic sculpture will not break down, effectively making it the “Methuselah” beard. Longevity of the plastic is contrasted by the ephemerality of lead pencil drawn on raw wood, which will quickly deteriorate over time. Dead on from in front this sculpture creates a visual dynamic. The beard seems to float from this perspective as if contained in an anti-gravitational field. The niche is pieced together from found and replicated architecture giving it a sense of illogical placement in time and place.

Absurdity found in *“Science-Friction”* brings a cinematic twist to this body of work. The blown glass forms are dictated by a study of scientific glass mixed with the sets and paraphernalia found in science fiction movies from the twenties and thirties. The protagonist is completely missing leaving an empty space and a curiosity as to who has left this apparatus behind and why. To be seen in the round, this work changes dramatically from different points of view. In contrast to the other works it is more playful and energetic. Color is placed thoughtfully to create a pentameter in the space. A stilted smaller table cuts through holes in the larger table and looms precariously tall. Everything seems balanced and unstable. There is potential energy flowing throughout and a childlike fascination with science rises to the surface. There is a point at which science succumbs to fiction. That point has become more difficult to define.

The artist and the scientist share many traits. Both use research and investigation to come to new conclusions about the world we all live in. Intuition and imagination give rise to creative thought. Passion, desire, and dedication help to force new things into the world, occasionally changing it forever.

## **Material and Technical Information**

### Finish Materials

- Pelletized Gaffer Batch Glass
- Cast Plastic (Smooth Cast Colormatch 325)
- Plastic Filler, (URE-FIL 3)
- Cast Bronze
- Wood (Oak, Birch, Pine, MDF,)
- Steel
- Marble
- Plaster
- PC 11 (epoxy paste) with dry pigments

### Mold Materials

- Plasticine (Oil Based Clay)
- Red Wax (Medium Stiffness)
- Hydrocal FGR 19 (mother mold)
- Aerated Fiberglass Sheet
- Brush-On 40 (rubber mold)
- Universal mold release

All rubbers and plastic used in the casting process were ordered from [www.smoothon.com](http://www.smoothon.com). There is an extensive list of products and all of their technical bulletins are available.

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## Vitae

### Education

M.F.A.	2004-2006	Glass	Virginia Commonwealth University
B.F.A.	2001	Glass	University of Illinois at Champaign-Urbana (see awards)

### Technical Specialization

Glassworking: sculptural and traditional, blowing, solid forming, sand casting, kiln casting, lamp working, low fire enameling, paradise paints, slumping, fusing, gluing and cold working.

Woodworking: Basic joinery, construction techniques, and sculptural finishes

Metalworking: Basic iron forging and welding, soldering and metal forming.

Mold making: Plaster, rubber, silicon, alginate, mold making. Lost wax process for glass, bronze, and plastic casting.

3-D Modeling: Basic Rhino computer modeling, 3-d printing and scanning.

### Professional Experience

2006	Studio Assistant, Allan Rosenbaum, Richmond, VA
2005	(instructor of record) Introduction to Hot Glass, Fall, Summer semesters, Virginia Commonwealth University.
2004	(instructor of record) Introduction to Hot Glass, Spring semester Virginia Commonwealth University

- Teaching Assistant, Katherine Gray, Haystack Mountain School of Crafts
- Studio Assistant, Chardiet Studios, Providence RI (sculptural glass working, casting, cold working, electroplating, and software management)
- 2003 Teaching Assistant, John Miller, Pittsburgh Glass Center, 2003
- 2002 Studio Assistant, Marc Petrovic, Essex CT (hot glass sculpting, wood working)
- Studio Assistant, Greg Fidler, University of Illinois, Energy X-Change, Penland School of Crafts (Venetian, production, and sculptural hot glass)
- 2001 Teaching Assistant, William Carlson, Intermediate Glass Working University of Illinois
- Teaching Assistant, Katherine Gray, Advanced Glass working, University of Illinois
- Studio Assistant, Katherine Gray, Champaign IL (Venetian, sculptural glass)
- Teaching Assistant, John-Miller, Pilchuck Glass School
- Teaching Assistant, Greg Fiddler, Appalachian Center for Crafts
- 2000-1997 Instructor, sand casting workshop, University of Illinois
- Monitor for beginning glass students, University of Illinois
- Studio Assistant, William Carlson, Champaign IL, 1997-2002 (sand casting Painting, lamination, slumping, fusing, instillation)
- Studio Assistant, John Miller/Ring of Fire glass studio, Champaign IL, 1999-2001 (large scale, sculptural and production glass working)

### Awards

- 2006 Creative Glass Center of America Fellowship, Wheaton Village, Millville NJ
- Thesis Assistantship, Virginia Commonwealth University, Richmond VA
- 2005 Finalist for the Sculpture Fellowship, Virginia Commission for the Arts

- 2004 Graduate Assistantship, Virginia Commonwealth University  
Nominee for the Phi Kappa Phi Scholarship, Virginia Commonwealth University
- 2003 Work-study Scholarship, Haystack Mountain School of Crafts
- 2002 Nominee for the Saxe Award, Pilchuck Glass School
- 2001 Outstanding Senior Award, University of Illinois  
Elected member of Golden Key National Honors Society
- 1997-2001 Deans List for Academic Achievement  
Nominee for the Corning Award, Pilchuck Glass School  
Two Partner scholarships, University of Illinois and Pilchuck Glass School

### Exhibitions

- 2006 *MFA Thesis Exhibition*, Anderson Gallery, Richmond VA  
*For A(n) Relation(s)*, presented by the “Daily Constitutional”, ADA Gallery, Richmond, VA  
*I Mean Cmon. Fluff My Pillow*, Inns of Virginia, Richmond, VA  
*Current Fellows Exhibition*, The Gallery of Fine Craft at Wheaton Village, Milleville, NJ  
*W/E Exchange Show*, Claremont Graduate School, Los Angeles, CA  
*Select Works | Exhibition of VCU MFA Candidates*, Capital One West Creek Campus, Richmond, VA
- 2005 \**M.F.A. Candidacy Exhibition*, Virginia Commonwealth University, Plant Zero, Richmond, VA  
*Sweet Substitute*, Steven Blanche Gallery, California Institute of the Arts, Valencia, CA.



- 2004 *Top Shelf*, curator: Lisa Schroeder, director of Schroeder-Romero Gallery  
The Barrel Factory, Richmond, VA
- Debut*, Graduate Exhibition, FAB Gallery, Virginia Commonwealth  
University, Richmond, VA
- 2002 *Emerging Artists Show*, Martah Hewitt Gallery, Louisville, KY.
- 2001 *Operant*, juried exhibition, Champaign IL.
- 2000 *Glass at the Boneyard*, Boneyard Gallery, Champaign Illinois.
- Evanescence*, juried exhibition, The Springer Cultural Center, Champaign IL
- \*National Society of Arts and Letters Exhibition*, Champaign IL
- \*Bachelor of Fine Arts Exhibit*, University of Illinois, The Link Gallery,  
Champaign IL
- 1999 *Next Wave*, Marx-Saunders Gallery, Chicago IL
- 1998-2001 *Artists Against AIDS*, Champaign IL
- 1998-1999 *Girl Zone Benefit Show*, Champaign IL
- New Work*, Clear the Furniture Gallery, Champaign IL

### Visiting Artist Lectures

- 2004 Haystack Mountain School of Craft, slide talk
- 2003 Pittsburgh Glass Center, slide talk
- 2002 Glassworks/Martah-Hewitt Gallery, Louisville, KY  
Technical demonstrations in conjunction with exhibition
- 2001 American University of Cairo, Egypt, slide talk and lecture
- Pilchuck Glass School slide talk
- Appalachian Center for Craft, slide talk

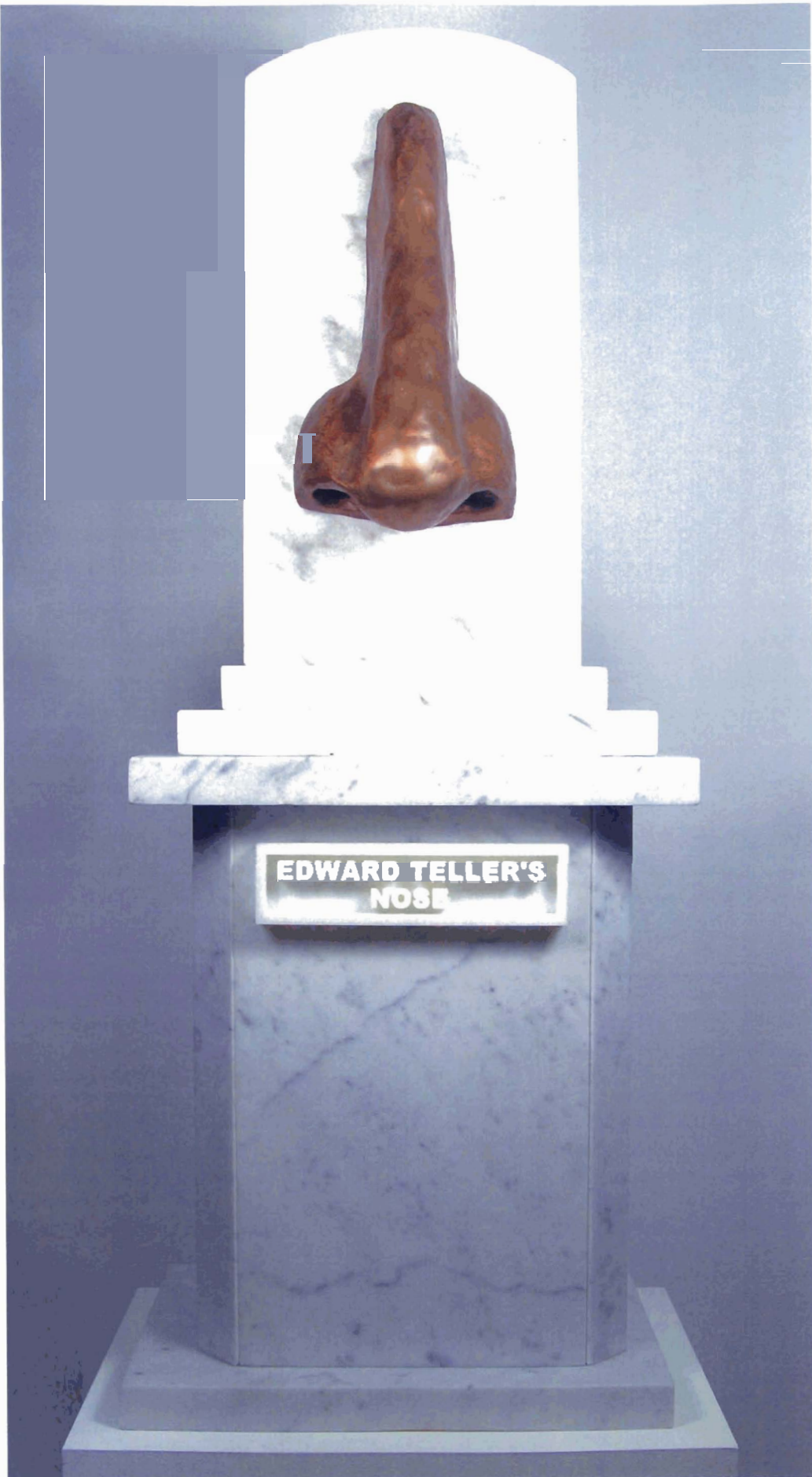


Figure 1  
Edward Teller's Nose  
Bronze, Marble, Plastic  
37"h x 14"w x 10"d



Figure 2  
Aubrey's Beard  
Cast Plastic, Graphite, Wood, Plaster, Steel  
102"h x 29.5"w x 27"d



Figure 3  
Aubrey's Beard (detail)  
Cast Plastic, Graphite, Wood, Plaster, Steel  
102"h x 29.5"w x 27 "d



Joe Grant  
VUarn Craft/Material Studies

Figure 4  
Science-Friction  
Glass, Wood, Vinyl, Paint, Epoxy, Magic-Sculpt  
101"hx 129"w x 115"d



Figure 5  
Science-Friction (detail)  
Glass, Wood, Vinyl, Paint, Epoxy, Magic-Sculpt  
101”h x 129”w x 115”d

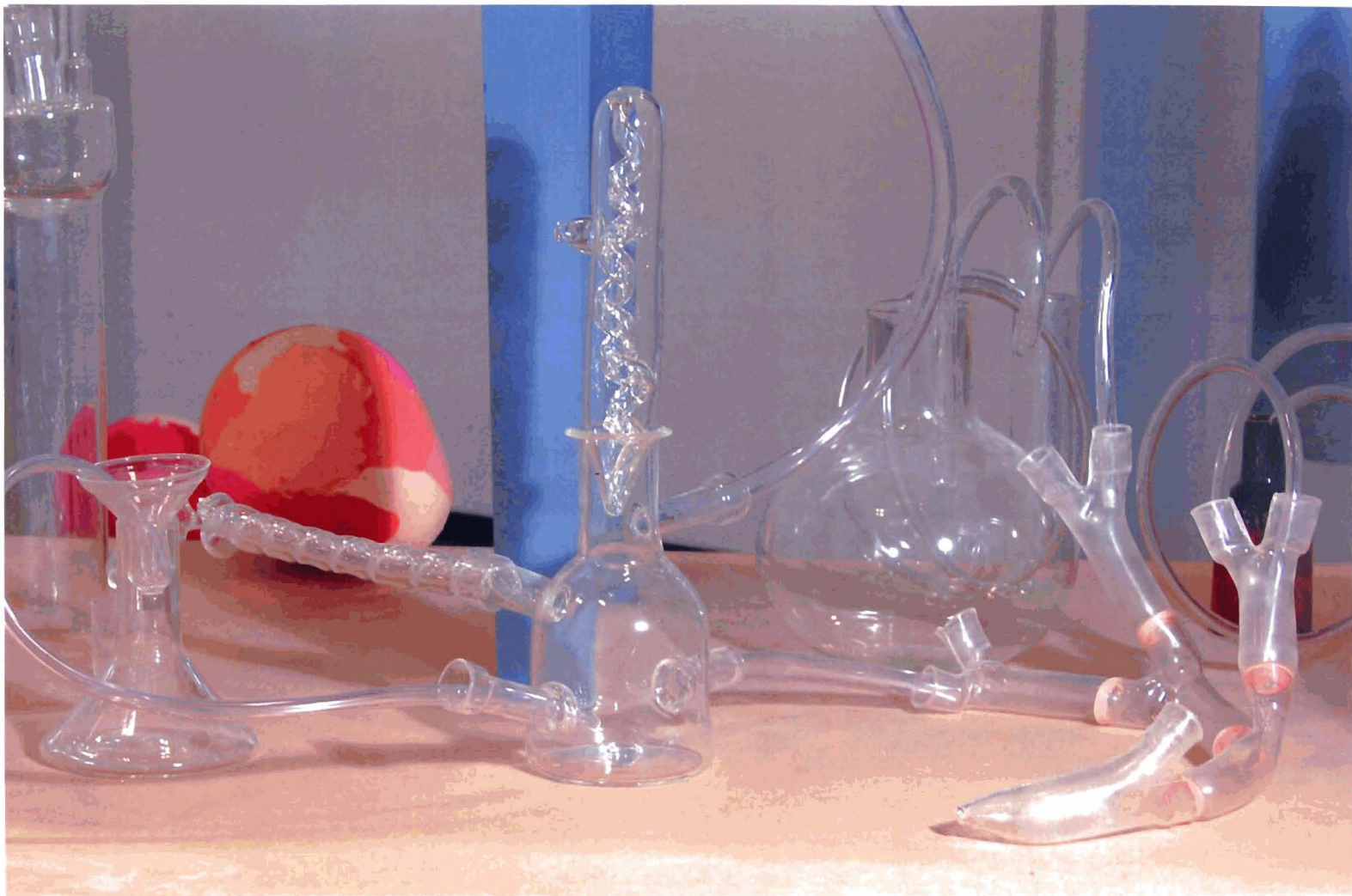


Figure 6  
Science-Friction (detail)  
Glass, Wood, Vinyl, Paint, Epoxy, Magic-Sculpt  
101”h x 129”w x 115”d



Figure 7  
The Organiser  
Glass, Wax  
16.5”h x 17”w x 6”d





Figure 8  
Cohesion  
Glass, Wax  
10" h x 17" w x 9" d



Figure 9  
(im) perceptive  
Glass, Wood, Clocks, Plasticine, Iron Ore, Bone  
63”h x 49”w x 13”d

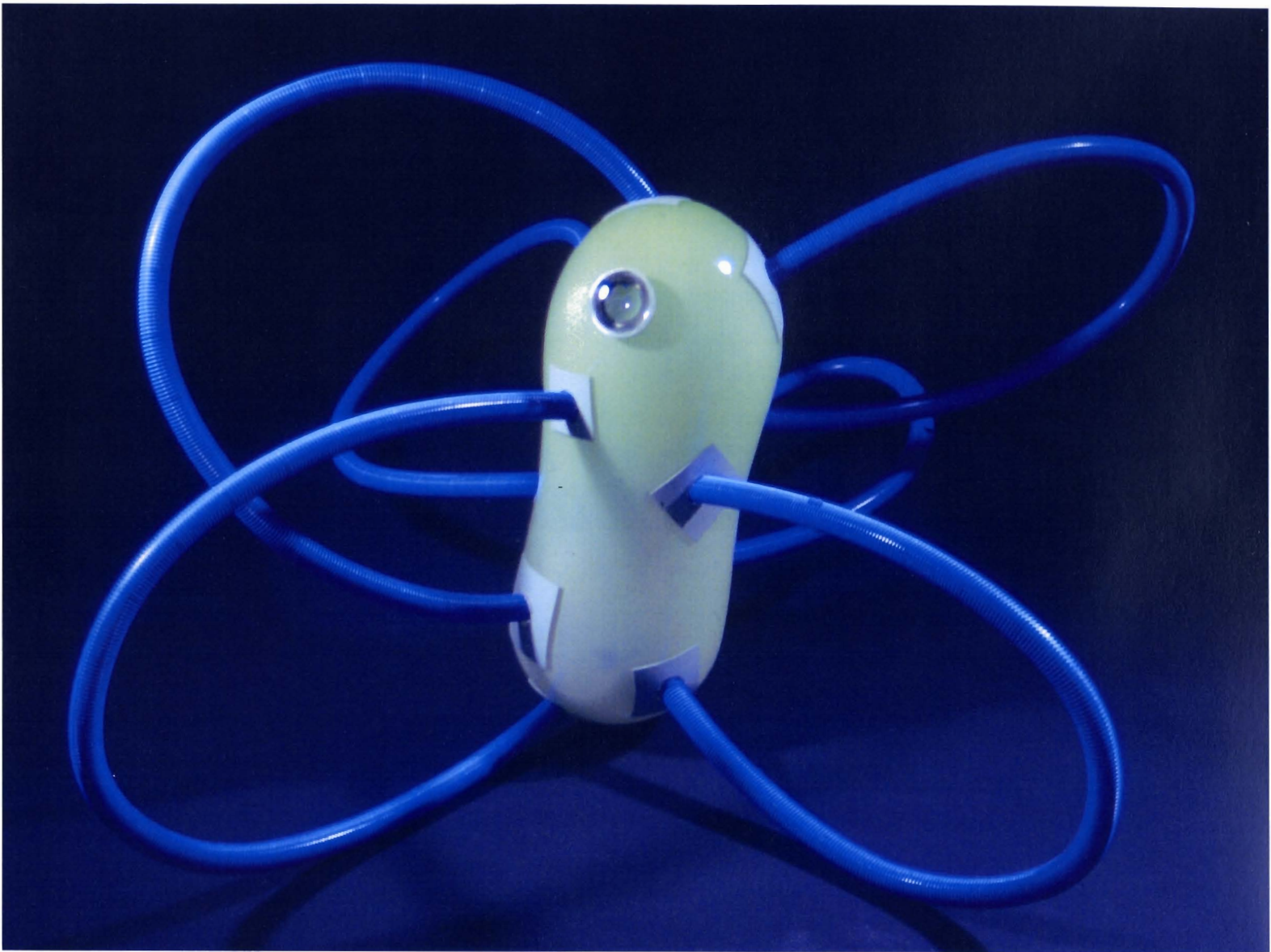


Figure 10  
Intra-locked  
Glass, Plastic, Vinyl  
32”h x 41”w x 38”d

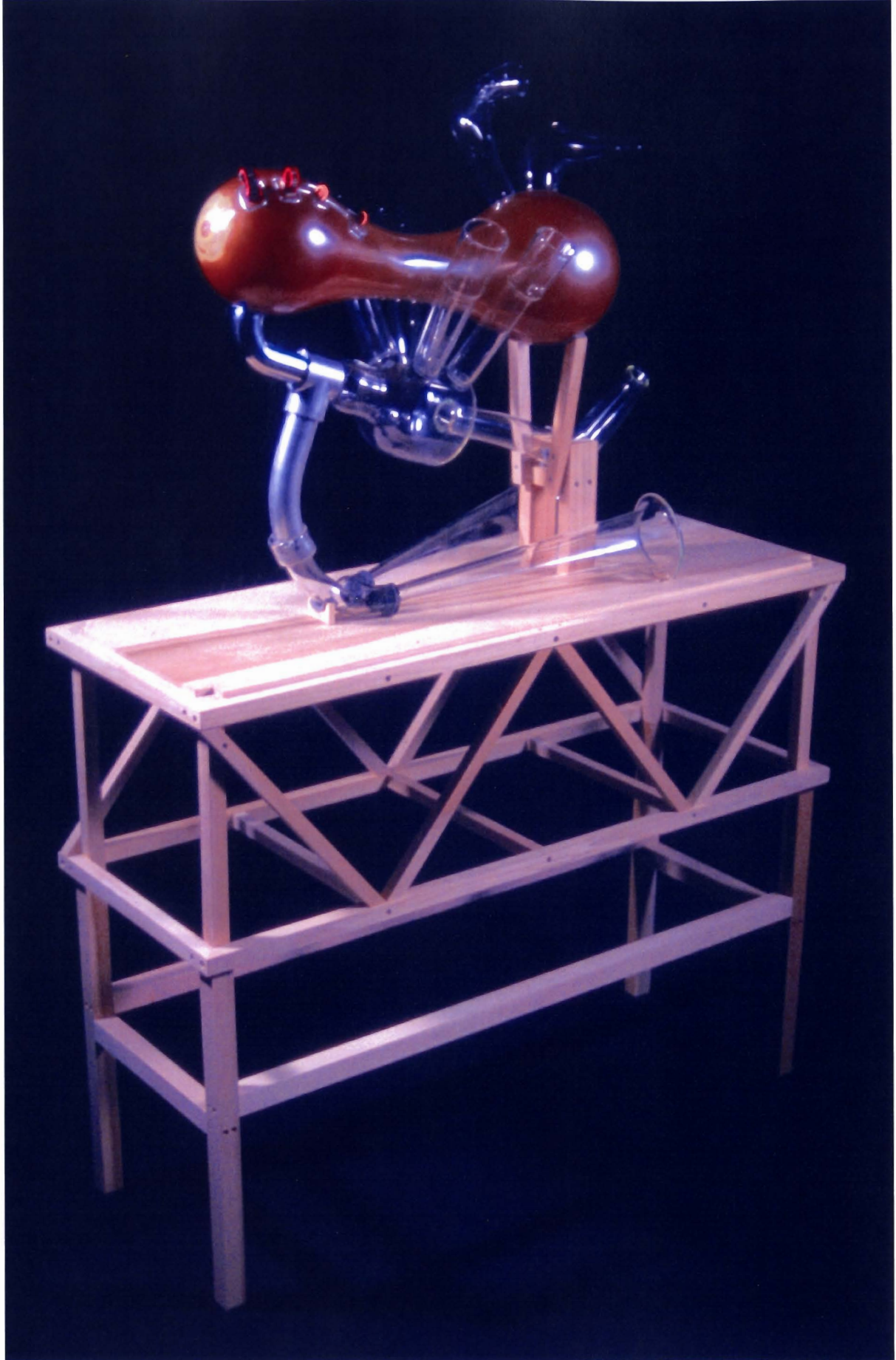


Figure 11  
Souped-Up Intergalactic Jalopy  
Wood, Glass, Chrome Tubing, Computer Conductors, Paint, Epoxy  
52”h x 32”w x 12.5”d

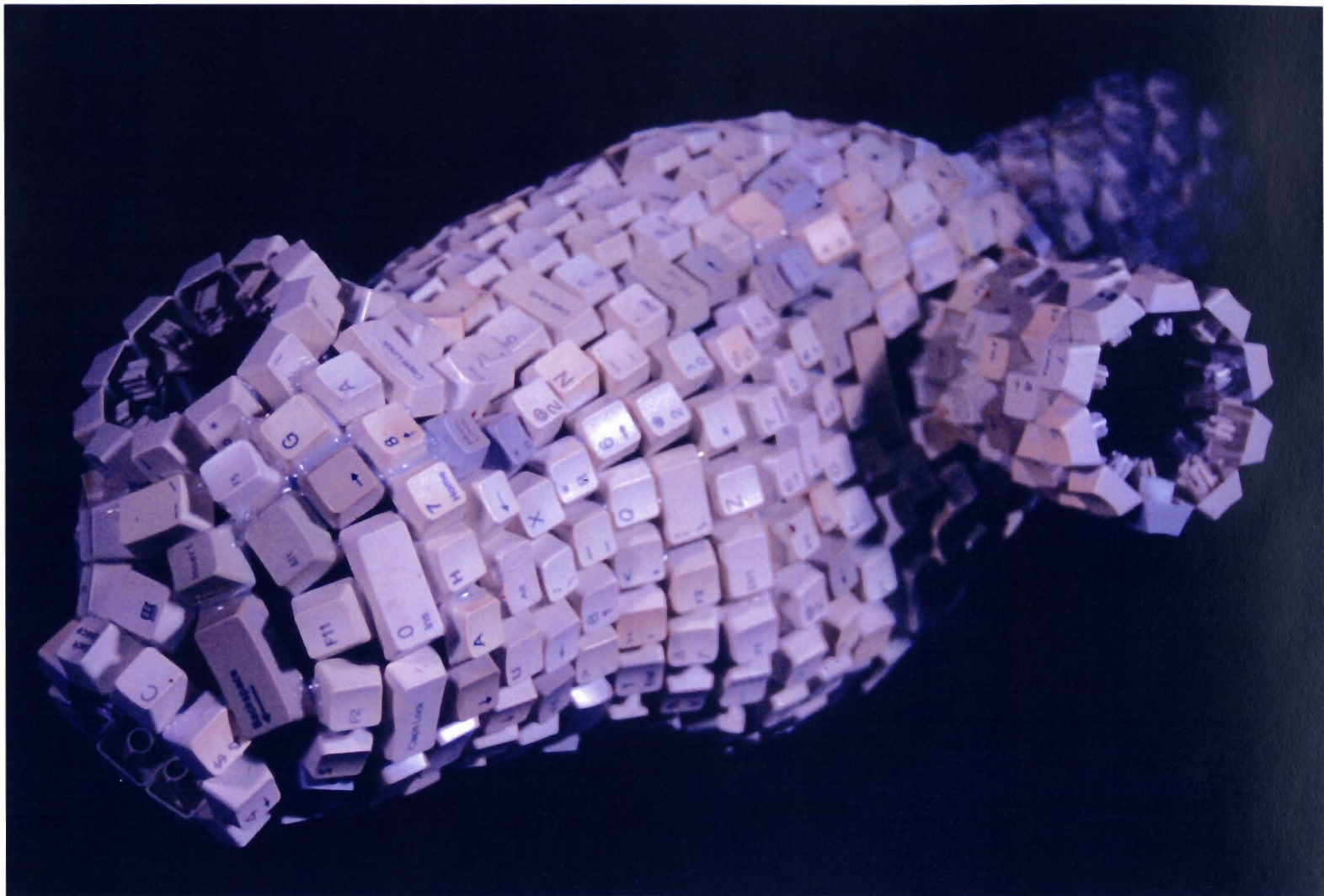


Figure 12  
Space Hotel #2  
Computer Keys, Glue  
10.5”h x 28”w x 11”d