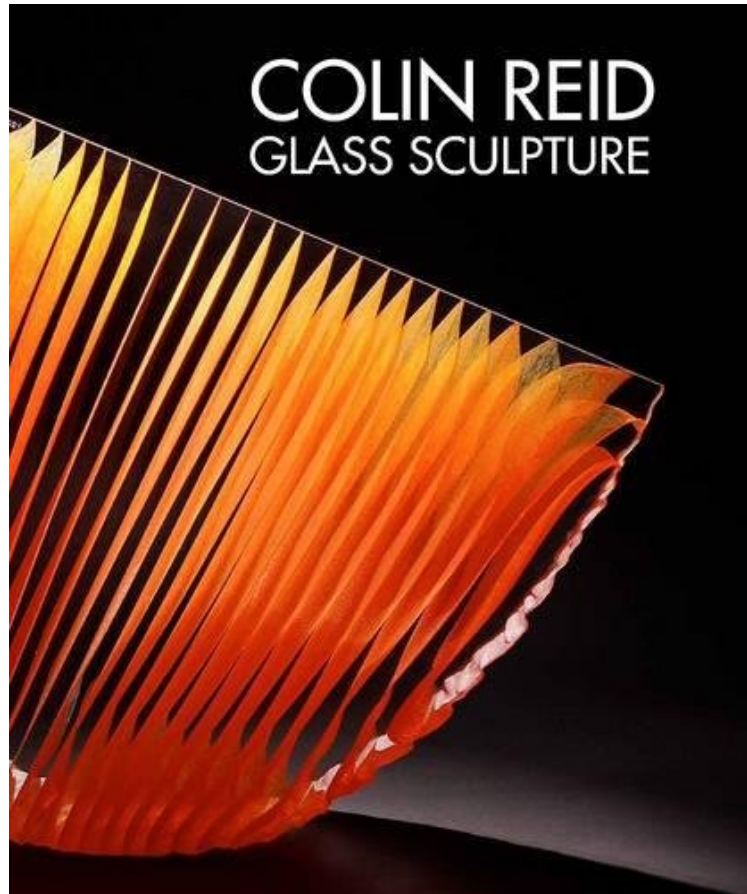


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Colin Reid Glass Sculpture

From Lund Humphries

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From Lund Humphries : Colin Reid Glass Sculpture before purchasing it in order to gage whether or not it would be worth my time, and all praised Colin Reid Glass Sculpture:

1 of 1 people found the following review helpful. Reflections on cast glassBy RobinA welcome monograph that looks at the work of Colin Reid, the master of cast glass. In her essay Jennifer Hawkins Opie says that he sort of stumbled into working with glass by applying for a government-backed course on glass-blowing in the early Seventies. No doubt this taught Reid the fundamentals of handling glass though his creative output over the years hasn't been blown-glass (which essentially explores rounded shapes) but cast sculptural forms fired in a kiln.Opie's essay is heavily illustrated with large color photos of amazing cast glass that clearly reveals Reid's fondness for shapes found in nature and everyday life, for example there are several photos of two piles of books, both are polished optical glass but one is yellow rather than clear. Another piece is obviously based on several parts of a cello. The essay mentions Reid's commissioned work for companies and government departments. Page fifty-two has a photo of the massive work called Cipher Stone, created in 2003 for UK's spy headquarters in Cheltenham. The 78 x 82 x 29 inch block was so large it took three months to cool to avoid the glass fracturing (the copy says it was probably commissioned because

the CIA headquarters in Langley featured commissioned art). The second essay in the book (Colin Reid: An American Perspective) by Diane Wright reveals that the US is much more interested in contemporary glass than either the UK or Europe. Reid has had some considerable success in the States from individual collectors and museums. This essay is also illustrated with large photos mostly featuring work from 2000. Between the book's two essays is a section called Process, quite fascinating because it shows, with twenty photos, how Reid creates his distinctive work. I thought it was a bit unfortunate that this section didn't have, perhaps, more photos arranged in a step-by-step sequence with deep captions explaining precisely what's involved in plaster, silicone rubber and wax moulds, casting the glass and finally grinding and milling. All this involves several days work and how different from blown glass. The book is well printed with a hundred photos (eighty in color) the back pages have a biographical listing with awards, commissions and exhibitions and an Index. A short piece on page 141 I found interesting. It concerns Reid's habit of not naming his work, preferring to use numbers though he admits he was forced to use simple names because galleries and curators wanted more than numbers to use in catalogs. His compromise was to use a simple name but still retain a number for each piece. Anyone interested in modern art glass will enjoy this book.

Colin Reid Glass Sculpture explores the work of internationally renowned contemporary glass artist Colin Reid (b.1953). This richly illustrated monograph, with essays by leading glass experts Jennifer Hawkins Opie and Diane C. Wright, charts the course of Reid's career from an international perspective. An insightful book, beautifully illustrated with 100 images, including specially commissioned photography, *Colin Reid Glass Sculpture* provides a glimpse into the creation of Reid's cast glass sculpture. It will appeal to established collectors and followers of both Colin Reid and sculpture in general.

About the Author Clare Beck has spent over thirty years promoting and selling contemporary British Art and Craft. Currently based at Adrian Sassoon, London, she has curated exhibitions at museums, galleries and art fairs in the UK, Europe and the USA. Kathleen Slater is Director of Contemporary at Adrian Sassoon, London. She liaises with museums and institutions, organising contemporary artist exhibitions, catalogues and publications. Jennifer Hawkins Opie was Senior Curator, Head of Ceramics Glass Collection at the Victoria and Albert Museum for nearly forty years until 2004. She specialises in nineteenth and twentieth-century studies and is well known for her expertise in contemporary glass. She was editor of and a contributor to *Chihuly at the VA* (2001); is author of *Contemporary International Glass* (2004); and she has contributed to numerous publications including *Iittala: 125 years of Finnish glass* (2006), *Oiva Toikka* (2010) and *Kaj Franck: Universal Forms* (2011). Diane C. Wright received her MA in the History of Decorative Arts and Design from Parsons the New School for Design, specializing in glass studies. She has conducted research and lectured on glass at a number of institutions, including Yale University Art Gallery, the Museum of Fine Arts, Houston, the University of Washington, the Smithsonian Institution and the Chrysler Museum of Art. Currently, she works at the Pilchuck Glass School in Seattle, Washington, as the Marketing and Communications Manager and co-curated the 2013 exhibition *Wheaton Glass: the Art of the Fellowship*, at the Museum of American Glass, Millville, New Jersey.