

Annual Director's Report  
**BERLIN GLAS EV**  
2020-2021



**Contents:**

- Youth: Kiez Mobil, Kiez Mobil to Go! Box, Kids blow Glas
- Multaka Workshops
- ISGNE
- University Classes
- Public Events & Exhibitions
- Support
- Appendix I: Colouring Book
- Appendix II: Kiez Mobil to Go! (German)
- Appendix III: Bericht zur Förderung durch das Kinderhilfswerk (German)

# YOUTH

**2020** The **Kiez Mobil** went to three refugee homes in February, and once on March 12<sup>th</sup> just before the lock-down. There was an obvious question about how the programme would continue; but at the beginning of the lock-down, no one predicted that the pandemic would last as long as it did. We had already commissioned **colouring books** that were illustrated by former team-member Sadhbh Mowlds, and with the time off that we had, we reached out to Sadhbh to ask her to create two more: one on cold-working glass and the other on making an ANALOG light (see Appendix I). The colouring books are scanned and made as pdf's that people can print at home. We sent in a weekly newsletter entitled "Let's Colour Together" and posted the series on our website. In April, our project partners at Charité Hospital asked if there was a way we could send them materials to do the glass fusing themselves; and it is out of this request that the **Kiez Mobil to Go!** box was developed! We filled a cardboard box with everything required for a workshop and made an instructional video that is on our YouTube Channel (<https://www.youtube.com/watch?v=hHw7qOuNON4>), as well as written instructions (see Appendix II). Someone from Charité would come and collect the box and then bring it back to us with the tiles that we would then fire in the kiln. This format of running the Kiez Mobil programme was successful until July, when things seemed to reopen. We learned that the kids ultimately would rather have us in person. From July until the end of September, we had 4 workshops, one of which was on the Monopol site during an exhibition. The new restrictions that came at the end of October 2020 prevented any further public programmes until the following year. All in all, however, we were able to still reach 78 children despite the pandemic!

There were 2 **Kids Blow Glas** workshops in February 2020, but due to the pandemic, we stopped any glass blowing workshops for youths. Girls' Day, which happens yearly in April, was also cancelled.

**2021** In 2020, when the pandemic brought all workshops to a standstill, and we launched the Kiez Mobil to Go!, we asked the DKHW to extend the funding period by one year. In July 2021, with more schools and youth clubs remaining open, we were able to schedule workshops and quickly went back to our usual 2 classes per month. In fact, we were quite popular and had a waiting list! One of the public schools even offered us a permanent place in their afterschool activities programme. The success of the Kiez-Mobil is due to the support of the DKHW. We thought that the Kiez Mobil to Go! Box would remain popular, but 2021 demonstrated that kids want the experience the workshops with our instructors on hand, and they want to see the Kiez Mobil, too! Since there were no requests for the box last year, we decided to only offer it on request and to keep the car rolling in Berlin. A total of 119 children were reached in 10 workshops. There would have been 15 workshops in total; however, in December the youth club we were supposed to go to had a Corona outbreak.

**Kids Blow Glas** did not resume until November 2021. We reactivated the programme

with one of our longest project partners: Leibniz Gymnasium and were able to hold 3 workshops during the month. **Girls' Day 2021** was cancelled.



L: Kiez Mobil Workshop during the Site Unseen exhibition in September 2020

R: Kiez Mobil to Go! box waiting to be collected

# MULTAKA

**2020** We were thrilled to be able to hold a Multaka workshop on October 2020. Artists Yasser Almaamoun and Luke Holden led a sound experience using off-cuts and pieces of glass that were found in the studio. The group was small - 6 people - and distancing was a major part of the programme, but through friendly eyes, communication and - of course - glass, the pandemic could not keep the participants away from feeling close to each other!

**2021** We had 3 workshops in total with a very different format. We invited a local NGO called Transaidency e.V. to become a project partner. To accommodate the fluctuating rules with groups and opening hours, we decided to create a specialized workshop that took place at the Berlin Glas studio only. And rather than looking at the world around us to find common ground, in 2021, we were looking within ourselves and discovering how we all share very common experiences. Transaidency e.V. runs a programme called Yallah! in dem Empowerment-Projekt werden Handlungsstrategien gegen Diskriminierung und Rassismus entwickelt. Das Projekt dient als Schnittstelle zwischen diskriminierten Personen mit dem Ziel, Berührungspunkte abzubauen sowie vorhandene Beschwerdestrukturen zu verbessern. Following the success of the first workshop we held in June, we are excited to have another one on the 28<sup>th</sup> of August and November 27<sup>th</sup>.



Multaka Workshop November 2021

# ISGNE

(Imagining Sustainable Glass Network Europe)

ISGNE is the collaborative programme with North Lands Creative in Scotland, Ltd. Stikla Maja (Glass Point) in Latvia, and the National College of Art and Design in Dublin, Ireland. The project is supported by Creative Europe, and since 2018, ISGNE has aspired to develop stronger support for artists, designers, curators and cultural workers working in the field of glass across Europe through support of residencies, exhibitions, professional classes and free, public workshops.

The ISGNE project was supposed to end in May 2022; however, the pandemic made it impossible to run any of the activities, except one Multaka workshop (see previous). There were 3 Multaka workshops in 2021, and in November, we hosted Geraldine Juarez for a month-long residency.

Geraldine Juarez is a Mexican-Swedish artist working with time-based media, sculpture, crafts and performance using freezing, melting and firing techniques. Her work has been exhibited and performed internationally in venues, including Casa de Lago in Mexico City, Jeu de Paume in Paris, Haus der Kulturen der Welt, Transmediale, and IFA Galerie in Berlin. During her residency, Geraldine experimented with making frit (granulated glass) with Gorilla Glass (used for iPhones) and melting it.

We were also able to run a Master Class workshop on glass casting with Alan Horsley. Alan is one of the leading masters in this technique and has spent the last 5 years as the casting specialist at the Berengo Studio in Murano. The class sold-out within a day (!) and although it was great to have a class on mould-making specifically, we learned that the studio was not really equipped for it. The class took place in the hot-shop and it was difficult to keep the dust away from the furnace and glassblowing equipment. We also learned that specialized workshops need to be vetted in order to make sure that the participants have the same amount of experience. Alan's class was an advanced-level workshop that required previous experience making moulds. The majority of the students were advanced, but one was a beginner and did not enjoy the class as much as she could have. Therefore, moving forward, we will create classes that target each level of experience, and in order to book the class, students will have to submit photos of their work so we can assess better which class they belong to. Overall, though, the class was a great success, and we were very happy to have Alan Horsley in Berlin for a week!



Alan Horsley ISGNE Master Class workshop on  
mould-making technics for glass casting  
supported by Creative Europe

# University Classes

**2020** Since 2019, the Alexander Tutsek Foundation was supporting our Joint-University class. However, the pandemic made it impossible to continue the class. Universities were teaching online, and as our course was a hands-on class in mould-blowing, we were not able to teach it virtually, either. The remaining funds from the class was used for repairs in the studio and the support and programme ended officially in March 2020. The ending of the programme was not because of the pandemic, as the Alexander Tutsek Foundation had stipulated that support would only be given for 2 years, during which time, we would need to find other means for funding. Sadly the pandemic got in the way, as we never knew when virtual learning would stop (or ever end!) and so we decided to archive the class.

During the official Lock-Down in March, Johannes Schön, the communications manager at BOCCI called to tell us that BOCCI would be giving a 6000€ donation to Berlin Glas e.V.! Each year, BOCCI runs a sample sale and give money to various charities. This was a generous gift and we wanted to make sure it went to good use. In the Summer when things seemed to reopen, the idea of Glassy Friday was developed. We wanted the funds to be placed into a programme that could highlight and relate to the type of work BOCCI does; in this case, design.

Since 2015, Berlin Glas e.V. has been teaching sculpture through both the University of Arts and the Art Academy Weissensee; however, we had not had a design-specific class. Having a close relationship to Professor Axel Kufus at the University of Arts, we asked whether a year-long pilot programme could be beneficial. The result was the conception of Glassy Friday. On the last Friday of each month, one student from the MA programme would have a 2-hour consultation to prepare for their 3-hour glassblowing session with the Berlin Glassworks hot-shop team. The consultation took place two weeks prior to Glassy Friday.

We unanimously agreed to start the programme in 2021.

**2021** In February 2021, Professor Kufus brought his students to the studio for an orientation session, during which they were given a tour of the facilities and a short glassblowing demo. We asked the students to submit their designs by the 10th of March (one month later) and based on the complexity of each project, we scheduled the students for their sessions: always the last Friday of each month. The first session began on March



26th, the last one in December. There were no sessions in August due to annual holidays/time-off for our studio team.

There were many aspects of Glassy Friday that were successful, and of course, left room for improvement. The students in the MA Design programme had very diverse projects. Some were interested in exploring traditional forms and methods of glassmaking, while others were excited to document the process; and therefore, the session became performative without any tangible objects. Overall, coordination and attendance were seamless. We noticed that the consultation session was not always effective enough for them to understand what was needed to make their work. Two of the students showed up to their glassblowing session with unfinished moulds or not enough material for more than one prototype. In the case of the former, we had to spend a good amount of time improving their mould, which cut into their hot-shop time. If we continue with Glassy Friday, the format will change in that we would schedule the initial orientation as a day-long workshop to include a short introduction and demo to mould making and guiding them with best practices for achieving the most prototypes during their slot. We would ask them to bring their ideas for their projects and together as a group, we would talk through the processes for each one. This format would create an opportunity for the students to be able to troubleshoot together and help each other in the preparation process. We would also coordinate the 2-hour consultations 6 weeks, rather than 3 weeks, in advance. And given that we would dedicate a day for the orientation, we would be able to shorten the consultation to 1-hour rather than two. A further, necessary aspect to the programme would be to dedicate at least a 2-hour slot to cold-working techniques. This could be covered during the orientation session; however, given that the equipment in the cold-shop needs supervision, a practical approach would be to allow students to work during the Glassy Friday slot. This would mean each student would receive the following instruction:

- 6 hour Orientation six weeks prior to the start of the programme
- 1-1.5 hour individual consultation one month prior to an individual's slot
- 3 hour glassblowing session
- Up to 3 hours use of the cold-shop

Each student was able to create a prototype that was exhibited in their graduation show. The overall feedback was very positive, without a any complaint. The students were memorized by the experience, as we make habit of asking them to assist us in the safest way possible. This allows them to get a hands-on experience and to be part of making their own work. Feedback from Professors Kufus was equally positive. Overall, there was a clear desire to continue Glassy Friday.

During the 2021 pilot year, the Berlin Glassworks team worked in-kind, including cold-working some of the pieces during their time off. Going further with the programme, Berlin Glas e.V. would like to pay an hourly fee of 25€ per instructor.

- 6 hour orientation day, including materials and 3 instructors: 950€
  - 3 hour glassblowing slot on the last Friday of each month  
(including having someone in the cold-shop): 1005€ per session x 8 months = 8040€
- Total annual projected budget: 8990€**

# Residencies

**2020** With the pandemic happening, our residency programme was closed for anyone outside of Berlin. It was formally closed; however, given that the location of the Berlin Glassworks studio is neighbors with the Monopol, a cultural institution that has around 50 artists, we decided to invite some of them for short residencies.

The first person to do one was **Sofia Nordmann**. Sofia Nordmann wohnt und arbeitet in Berlin. In Buenos Aires/ Argentinien geboren, verbringt sie dort ihre Kindheit und Jugend. Sie lebt einige Jahre in Miami Beach, Paris und Hamburg, studiert dann Kunstgeschichte und Theaterwissenschaften in der Humboldt Universität zu Berlin, arbeitet dann in Mecklenburg und kehrt 2009 nach Berlin zurück. Nordmann malt zurzeit auf Transparentpapier. Die Arbeiten bestehen aus mehreren aufeinanderliegenden bemalten Papierschichten, die man bis zu einem gewissen Grade durchsehen kann. Andere Teile sind für das Auge unsichtbar. Die daraus entstehende Spannung macht den Zauber der Bilder aus. Die Grenzen zwischen innen und außen, oben und unten, Gegenständlichkeit und Abstraktion verwischen und zeigen lichtdurchflutete, luftige Bilder mit sehr viel Tiefe.

The second residency was given to **Shira Kela** from Israel and **Halla Farhat** from Lebanon. Shira Kela is a film director and multidisciplinary artist with a passion to explore the deep cultural psyche of people and create a voice in their untold stories. She is currently experimenting with the intersection between new and old realities, where she navigates between art, film, and the spaces in between. Halla Farhat is a freelance designer and stylist born in Kuwait and raised in Lebanon and Canada. She graduated with a B.A honors from Westminster at IED Barcelona and is currently based in Berlin. Her styling work is a reflection of such and an exploration of youth, extra terrestrials, toys, dreams and various subcultures.

In July 2020, the **Berlin Glassworks Studio Team** spent a week making their own creations, and in September, the Berlin Glassworks Artistic Director of ANALOG, **Philipp Weber**, had a 3-day mini-residency to research a new body of work. It was looped into a project called **Tacit Dialogues**, an on-going artistic research project exploring the traditional craft of glassblowing and translating implicit, bodily knowledge into digital data, experiences and objects.

**2021** Until November (see ISGNE), we did not host any visiting artists this year. In July, however, the Ann Wolff Foundation contacted Nadania Idriss and asked whether Berlin Glas e.V. would host an artist in residency on behalf of the prestigious organization. We created a call-for that was launched the same month and made the decision in September. The residency would take place at the start of 2022. There were over 20 applicants. Rosa Barba was chosen for the residency. Rosa Barba's work is a subtle interrogation and co-option of industrial cinema-as-subject via various kinds of what might be understood as "stagings"—of "the local," the nonactor, gesture, genre, information, expertise and authority, the mundane—or removals from a social realism

within which they were observed and which qualifies them as components of the work, to be framed, redesigned, represented. The effect of this contests and recasts truth and fiction, myth and reality, metaphor and material, to a disorienting degree that ultimately extends into a conceptual practice that also recasts the viewer's own staging as an act of radical and exhilarating reversal—from being the receiver of an image (a subject of control) to being in and among its engine room(s), looking out.

# Public Events & Exhibitions

## 2020

- September 12, 2020 **Open Studio Day** at the Berlin Glassworks Studio, part of Berlin Art Week and Site Unseen exhibition at Monopol
- December 15, 2020 **You Design It, We Make It**, IG Live collaboration with the Glass Art Society

## 2021

- April 21, 2021 **Tacit Dialogues: Live Demo**, Berlin Glassworks Studio
- May 8-22, 2021 **Tacit Dialogues exhibition**, Feld Fünf Gallery in Kreuzberg
- August 10, 2021 **Direkt Auktion: Open Studio and Live Glass Blowing**, Berlin Glassworks Studio
- September 12, 2021 **Kiez Mobil at Willem Hallen #2**, Willem Hallen
- October 23, 2021 **Kiez Mobil at Space Ship Party**, Mensch Meier, Prenzlauer Berg

# SUPPORT

- Bullseye Glass Co. (flat glass): Kiez Mobil, Multaka, University Classes
- Reichenbach Glass (colours): University Classes
- Kugler Glass (colours): University Classes
- Bomma Glass (cullet) – they have offered -10% on any orders made by Berlin Glas e.V.
- Berlin Glassworks GmbH

On December 9, 2021, Berlin Glas e.V. celebrated its 10<sup>th</sup> anniversary! We did not have a public party, only a small gathering with the Berlin Glassworks team. In 2010, the Seattle-based furnace engineer sent me a quote from the movie *Man on a Wire* (2008): “I know what the void is. I'm a wire-walker. The void is my domain. But not this void. But somehow I gather the strength to whisper, whisper so the demons won't hear. It's impossible... But I'll do it.”

As I look back and recollect the difficulties and challenges in building Berlin Glas, the positive outcomes and support we have received over the years has most certainly outweighed what the demons might have told me was impossible.

Here's to many more years of Berlin Glas e.V.!

*Nadania Idriss*

Nadania Idriss  
Founder & Managing Director