

# BERLIN GLAS EV YEAR IN REVIEW 2022



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# YOUTH

2022 was named the UN International Year of Glass and within the context of the initiative, we had a great time hosting 10 young, budding craftspeople for 3 days in February. They belong to an organization called Junioren des Handwerks Berlin. Teaching 3 different ways to work with the material, the youths got an in-depth experience in working with the material. It was also a great way to celebrate the re-opening of longer workshops that would have more than 5 participants!

Grills' Day took place on April 28<sup>th</sup> with Maya Harel and Nadania Idriss teaching. It was great to start this programme again.

The Kiez Mobil came back to life in 2022! Between April and December, we had 18 workshops reaching 200 kids. We also saw our team grow, as we taught some of our interns how to teach the workshop. What became evident was that we needed to upgrade the cart, and with support from Lette Platz, we received a grant to rebuild a new one. A Berlin-based designer and architect, Jose Contreras built the cart for us. It is slightly bigger and has softer wheels. As we are now very often travelling to Kreuzberg and Neukölln, the older cart was becoming cumbersome. Another major change was the audience. Since the start of the Ukrainian conflict and influx of refugees, we have hosted quite a few workshops with Ukrainian children. What touched us deeply was that as the holidays approached, these kids will be spending their first Christmas separated from their families at home.

There were 4 Kids Blow Glas workshops in April (one workshop) and November and December (each had one workshop) respectively. The reason for the seldom classes was because the teacher at Leibnitz Gymnasium was on sabbatical and the person replacing him was not as enthusiastic as he is.

Die Zukunft gestalten (see Appendix I) is a new programme that aims to build on past successes such as the ongoing Kiez Mobil campaign and Kids Blow Glas, which have served communities in Berlin as not only an introduction into the creative practice of art glass, but also as a springboard promoting cultural exchange and equal access to the arts regardless of background or ethnicity. Die Zukunft gestalten is inspired by the Crafting the Future project set up in the U.S. in 2019 by Corey Pemberton and like-minded peers, who support and promote BIPOC communities in different states by providing emerging and established glass artists with access to studios, residency programmes and tools. Our programme is aligned with the principles of this project and hopes to create a similar network in Berlin that will celebrate and advocate for not just the BIPOC community in Berlin, but also those who come from a migration or refugee background.

# MULTAKA

There were only two Multaka workshops that happened in July 2022. However, they were both well attended. We continued to partner with Transaidency e.V., using the theme of “Who are we?” as a topic for the class. The State Museums continued to close irregularly, so we followed the same programme that we had in 2021, having the workshop only at the studio. We piloted holding the workshop with a younger audience, which was successful to a point. The feedback given was that they did not want to have the discussion beforehand and would have rather gone straight into the creative aspect. In the end, the Multaka programme is most successful when we do a museum visit with the glass class the following day. We, therefore, decided to send the Kiez Mobil to Transaidency’s



# 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 was only one Multaka workshop that was supported by ISGNE, and a completely changed format for the residency. Rather than inviting an artist to spend a month with us and then at North Lands, Berlin Glas supported an artist to teach a master class in Ireland with our project partner the National College of Art and Design. We chose the French artist Matthieu Grodet who is a famous flame worker, and although he is based in Canada, he happened to be in France in 2022, so we took advantage of his locality and invited him to teach. It was a very successful workshop that had a greater impact on more people than had we had just one artist with us for a month.

Our Master Class workshop was incredible! We invited Karen Willenbrink-Johnsen and Jasen Johnsen to teach glass sculpting. We also successfully received funding from the Alexander Tutsek Stiftung to support 3 students for the class! There were 4 women who came from different parts of Europe – Italy, Denmark, Austria, Poland. We also hosted an open studio for the public so that they could meet Karen and Jasen and have an opportunity to ask them questions and buy some tools. Jasen Johnsen is one of the best tool makers!



# University Classes & Internships

There were no university classes in 2022, as we completed the funding given to us in 2019 in 2021. The year following the pandemic was equally difficult for fundraising and so we did not pursue any effort to try to fund a class in 2022. We revisited the end of the year report for Glassy Friday and made a new proposal for the re-booting of the programme in 2023. This was successfully received and in November 2022, BOCCI sent us 7195€ for the following year! We made some significant changes, but the workshop will always take place on a Friday!

Since Berlin Glas opened the studio, we have had consistently interns each quarter, Between 2020 and 2021, we were obviously not accepting any student internships. In February 2022, we began hosting them again. The majority of the interns needed to complete their hours before the end of the Summer, and at one point, we had five at once! It may seem like this would be an opportune situation but given that we are a small studio and the interns have very little to no glass making experience, it proved to be a lot of work. At the end of September, we paused the intern programme until Summer 2023.

Maya Harel: February – June 2022  
Davina Deplazes March-July 2022  
Anky Cohen January – March 2022  
Paul Godenken March 2022  
Hussain Abbas June-August 2022

# Residencies

Rosa Barba

In 2021, the Ann Wolff Foundation and Alexander Tutsek-Stiftung reached out to Berlin Glas to see if we would host their residency programme. Sponsored by the Ann Wolff Foundation, the scholarship gives contemporary artists an opportunity to experiment with the material of glass and incorporate it into their work. They must not have a previous body of work in glass. The residency allows the artist to gain experience with various techniques, including casting, fusing, and hot glass. The dates of the residency will be scheduled at the convenience of the awardee.

We had 10 applications for the residency and the jury unanimously chose Rosa Barba for the opportunity. The residency should have happened in November 2021, but Rosa's schedule pushed it to March 2022.

She spent two solid days in the studio with us exploring both hot glass and learning how the casting process works. She wanted to know about the compatibility of variant glasses and questioned whether or not they are able to be casted together.

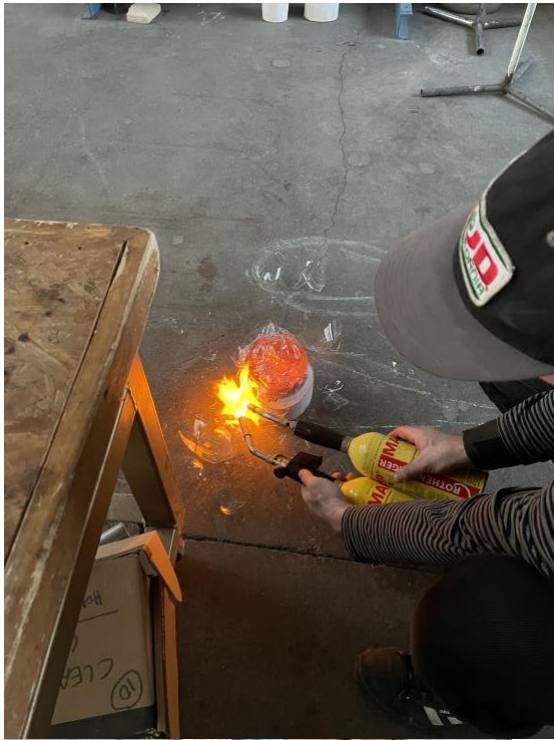
So we began with pouring molten glass from the furnace onto cold Bullseye billets in a metal form. This seemed to give a nice effect with the reaction of the Bullseye glass causing multiple cracks and bubbles, and so Rosa ordered a larger roundel to work with. Luke Holden suggested we cast the furnace glass, rather than pouring hot glass. For this test, we used a ruby red billet we had in stock that we mixed with the Bomma cullet (this is the glass we melt in the hot-shop). With a slower heating process, the cracks and breaks were more dynamic and the colour was more spread out. We used a very slow annealing cycle to cool the sculpture to ensure sustainability. From this test, Rosa decided she wanted to cast the rest of the roundels. We then ordered 4 more metal forms and blue and red Bullseye billets.

The finishing process (cold-work) was perhaps the most challenging, as the front of the sculpture is rounded like a lens, and is incased in a metal form, we were not able to polish it with a hand tool. We would either have to hand polish it (very arduous/ takes a long time!) or find an alternative way, which we did by fire-polishing it. That means we sandblasted the surface and coated it with borax, and then put it back into the kiln for a 24 hour firing. However, re-firing it means that the backside of the piece needed to be re-polished, but since it is flat, we were able to use our hand tools!

The length of the residency took longer than what we anticipated, because of supply delays; but this actually gave us time to figure out how best to cold work them. In the end, we were grateful for the delays.







# Public Events & Exhibitions

- Fundraiser for Ukrainian Refugees via Instagram Live, 9 March
- Building a Traditional Wood Fired Furnace, 24 April
- Markus Marschmann Demo, 1 August
- Roman Vessel Fest: The Empire Strikes Back, 17 September

# SUPPORT

- Bullseye Glass Co. (flat glass): Kiez Mobil, Multaka, University Classes
- Bomma Glass (cullet) – they have offered -10% on any orders made by Berlin Glas e.V.
- Schott: Kiez Mobil
- Alexander Tutsek Stiftung: Master Class
- Bocci: Glassy Friday
- Berlin Glassworks GmbH

This past year wasn't always the easiest, but surely this small snapshot has shown that there were far too many beautiful moments to call it anything other than a great year. Thank you all so much for your support and see you in the new year!

Nadania Idriss  
Founder & Managing Director



# Die Zukunft gestalten

Inspiziert von dem Projekt Crafting  
the Future aus den USA



## **Mission Statement**

### **Mission:**

Aims to empower underserved youth in the community to discover their purpose through learning art and craftsmanship.

### **Vision**

Through weekly workshops with professionals in the field, kids will grow skills in our shared heritage of glassmaking.

### **Value**

Empowering to explore new art forms that are generally not accessible and go on to perceive these as viable career options.



## Berlin Glas e.V.: Die Zukunft gestalten

**Project title:** die Zukunft gestalten

### **Description of Project:**

The new programme from Berlin Glas e.V. aims to build on past successes such as the ongoing Kiez Mobil campaign and Kids Blow Glas, which have served communities in Berlin as not only an introduction into the creative practice of art glass, but also as a springboard promoting cultural exchange and equal access to the arts regardless of background or ethnicity.

Die Zukunft gestalten is inspired by the Crafting the Future project set up in the U.S. in 2019 by Corey Pemberton and like-minded peers, who support and promote BIPOC communities in different states by providing emerging and established glass artists with access to studios, residency programmes and tools. The Berlin Glas e.V. programme is aligned with the principles of this project and hopes to create a similar network in Berlin that will celebrate and advocate for not just the BIPOC community in Berlin, but also those who come from a migration or refugee background.

Our target audience will be secondary school age children at the Gustav-Freytag-Schule in Berlin Reinickendorf. We would also like to invite pupils from the European School Bertha von Suttner to join the sessions held at the Gustav-Freytag-Schule. The aim is to hold regular weekly sessions with the pupils that will supplement their art syllabus and provide them with as much access to glass blowing practice and equipment as possible. We will do this by setting up a mobile glass hotshop on-site at the Gustav-Freytag-Schule, enabling the pupils to have direct access to their own glass blowing studio. Previously, workshops have been held as capsule sessions, in which the participants would change on a weekly basis depending on the location or theme of the glass art workshop. However, with die Zukunft gestalten, we aim to build up a stronger rapport, sense of community and network by running sessions with the same pupils for at least 8 weeks and potentially for the whole academic year. By doing so, the pupils will not only be able to experience creative practice in action and develop specific skills in the realm of glass art, they will also receive an insight into how a product goes from the design phase to completion, how a creative studio runs and basic information on running a successful business in the arts industry, as well as direct contact with trained professionals in the field which will culminate in an end of programme exhibition in an established arts space.

With this introduction to the arts and glass in particular, the pupils will be presented with access to institutions and networks that might have been initially closed off to them. They will be able to envision a space for themselves in this notoriously competitive field, whilst acquiring practical knowledge about how to sustain a career in this industry. Alongside this, their confidence and team-building skills will be boosted through an approachable and inclusive learning environment.



## Berlin Glas e.V.: Die Zukunft gestalten

### Project Leadership

Nadania Idriss is the founder and managing director of Berlin Glas e.V. and Berlin Glassworks. Born in Berkeley, California, she studied medieval art and architecture of the Middle East. She worked in Education Services at the British Museum in London, moved to Paris in 1998 to work at UNESCO, and in 2005, moved to Berlin. She will tell you that opening the studio was a culmination of everything she considers to be her purpose: creating a platform for artist collaborations, classes for the general public, programmes with youth and migrant communities, artist residencies, and bi-lateral exchanges with international universities, and teaching a joint-university class with the two art academies in Berlin.

Die Zukunft gestalten programme is being devised and coordinated by the Programme Development Officer, Charlotte Colgate in collaboration with professional glassblowers Viviane Stroede and Francesco Langer, and secondary school art teacher, Jenny Faulkner from the Gustav-Freytag-Schule. Individually-tailored sessions will also be an opportunity to invite international artists to be guest teachers and mentors in both technique and as professionals. We would like to invite some of the artists and original facilitators of the Crafting the Future programme over from the U.S. in order to build a strong sense of international collaboration and involvement.

Having a background in Journalism, Visual Media and International Politics, Viviane Stroede started working with glass in 2018. She is a glass sculptor whose previous experiences with conflict studies and communication inform her artistic narrative. Viviane is originally from Berlin and has 3 years experience teaching in the Kids Blow Glas programme.

Francesco Langer graduated with a degree in design from the Bauhaus University in Dessau. His passion for glass was ignited during a semester abroad, prompting him to join Berlin Glassworks as an intern. He went from design to handwork and quickly became the Hot Shop Assistant, and began teaching on the Kids Blow Glas classes. Francesco explores his love for the beauty and fragility in our natural world, combining new technologies with glassblowing, in his own art and design practice.

### Background of project idea

Berlin Glas e.V. has 10 years of experience in running youth programmes and one-off capsule workshops under the banners of Kiez Mobil and Kids Blow Glas.

Kids Blow Glas was initiated in 2012 as a way of inspiring teamwork, cultural exchange and creativity amongst the youth within the local community in Berlin, whilst giving them primary access to the first hot glass studio in Berlin. The natural progression from these glassblowing-oriented workshops is to offer a programme that develops a deeper and



## **Berlin Glas e.V.: Die Zukunft gestalten**

longer-lasting rapport with its participants. Die Zukunft gestalten hopes to do just that whilst also echoing the principles of the Crafting the Future programme in the U.S., which was set up in 2019 to give BIPOC communities increased access and visibility to and within the contemporary arts scene.

Focussing on the secondary school age group and those with a migration or refugee background, pupils will assist the glassblowers through a number of tasks and processes resulting in several artworks formed individually and collaboratively. The resulting exhibition at the end of the programme will be the culmination of skills acquired in glass art techniques, working effectively with peers to complete a brief, problem solving and planning in order to produce a completed project.

### **Why this project?**

Die Zukunft gestalten will build upon the successful Berlin Glas e.V.'s Kids Blow Glas format by leading a series of workshops with the Gustav-Freytag-Schule in Berlin, Reinickendorf and potentially the Bertha von Suttner European School in the same district. The programme will be available for pupils aged 13 -18 and will promote integration and inclusiveness within the school and between the two local secondary schools.

Through integrating planned topics from the school art syllabus, as well as themes developed by instructors from Berlin Glas e.V., pupils will have a unique opportunity to engage with a material and creative practice that can be financially and technically difficult to gain experience in. By creating a small on-site hot glass studio at the Gustav-Freytag Schule's location the pupils would have direct access to equipment and tools that would usually be inaccessible to them. Due to the nature of glassblowing, the programme encourages strong team-building and communication skills as they are necessary for working with such a material and to ensure a safe environment.

During the programme, pupils will experience a mixture of classroom lessons and practical glassblowing tuition, as well as further instruction from guest speakers and leading practitioners in the field, excursions to selected art institutions and the Berlin Glas e.V. studio, and finally an exhibition held at an off-site contemporary art space.

Allowing the participants more time to plan, prepare and develop their ideas through a longer programme, rather than a capsule one-off workshop has many benefits. Firstly, we can support the acquisition of lateral thinking skills through collaborative tasks such as brainstorming. This will enable the participants to learn from each other and see things from another point of view. Secondly, the lessons would be structured so that the pupils can see a clear route from the idea of a creative project through to its completion. The idea of completing stages to achieve a goal





## **Berlin Glas e.V.: Die Zukunft gestalten**

will be further consolidated through the glassblowing process. Lastly, the bonds created within groups of pupils should have a long-lasting effect that extends outside of the workshops.

### **What is the intention of the Project Management?**

The intention of the project leaders is to assist successful integration and inclusion of pupils from different backgrounds through creative workshops involving a unique artistic technique.

Through practical sessions at the on-site studio, the pupils will be gaining first hand insight into a creative practice. This will be supplemented by imparting knowledge and real-life skills on how an arts studio runs day-to-day and invaluable experience on creating a successful product and business. It will also encourage the possibility of further study whilst demonstrating the steps needed to enter into a career in the creative arts.

### **To what extent does it meet the current needs of young people?**

Die Zukunft gestalten meets a number of needs that young people have. Especially when the participants are working with the kiln and glassblowing, they will need to communicate, collaborate and be responsible. Collaboration and communication are highly important skills that are essential during the glassblowing process. Without clear and effective communication in a fast-paced environment pupils can easily run into problems. Due to the nature of a hot glass studio there are many tools and pieces of equipment that are dangerous or must be treated with great respect. Taking on this responsibility and being able to clearly see the consequences of irresponsible actions is a learning curve that is neatly encapsulated in the glassblowing experience.

### **Planned Steps / Arbeitsschritte (see appendices i-iii)**

There are 3 options for how the programme can be run. The time frames and expected aims are dependent on which one is selected. With all of the options, the emphasis is on building rapport and developing skills with a group of pupils, as opposed to capsule one-off workshops in which their skills would not be allowed to progress past the initial introduction stage.

Each class will be taught in 90 minute slots that are repeated weekly for either 8 weeks, half an academic year (15 weeks), or a full academic year (30 weeks). A maximum of 7 pupils can be taught during these slots and up to 2 x 90 minute sessions can take place on one day, a maximum of 14 pupils can be taught per week. The outcomes vary on the workshop duration that is selected, however, all workshop options would result in the pupils creating at least 2 pieces by themselves (a paperweight and a cup) and one group project. On the templates given, the theme is left open as this would be dependent on the partner, i.e. when working with schools we would work with their set topics and curricula throughout the academic year.



## **Berlin Glas e.V.: Die Zukunft gestalten**

Specific days are allotted for museum visits, guest speakers, glass studio visits and an exhibition. All of these are intended to give the pupils an opportunity to access these spaces and see how a creative industry functions in real-life terms. Naturally, additional and transferable skills will be acquired through these experiences, such as prioritising tasks, critical thinking, negotiating and working to a brief, to name a few.

### **Budget**

See appendix iv for proposed budget - all costs are based on figures that were accurate in November 2022.

### **Locations**

The project will take place predominantly at the on-site glass studio at the Gustav-Freytag-Schule in Berlin Reinickendorf. The second location will be the Berlin Glas e.V. glass studio based in Provinzstr., also in the district of Berlin Reinickendorf.

### **Project participants**

The project participants will be made up from a mixture of the pupils aged from 13 - 18 who attend the Gustav-Freytag-Schule. We also hope that we will be able to invite pupils of the same age from the nearby European School Bertha von Suttner. Each group will consist of up to 7 participants.

### **Project Summary**

The project is part of the ongoing development of the Berlin Glas e.V. youth programmes, whose principles root themselves in creating a safe and inclusive environment for children and young adults from migration or refugee backgrounds to experiment with a variety of glass techniques. Ultimately demonstrating that all cultures and peoples can be connected in some way, especially through the language of art and all are equally deserving of visibility, accessibility and opportunity within this industry.

In addition, we will work closely with the school curriculum to ensure that set themes are supplemented by the workshops and that the mission values set by the U.S. Crafting the Future programme are maintained.



## Berlin Glas e.V.: Die Zukunft gestalten

### Sustainability

At the end of each programme option (8 week, 15 week or 30 week), the pupils will have the opportunity of presenting their work at an off-site exhibition. It is likely that this will be held on the Monopol complex where the Berlin Glas e.V. glass studio is located. This will allow the participants to gain further experience in a real-life creative setting as well as demonstrating their work to the rest of the school.

Additionally, the extra techniques that they learn during the workshops at the studio will allow them to progress further in the field of glass art. As mentioned before, we hope that bonds formed during the workshops will have lasting effects.