

Berlin Glas, e.V.

Annual Director's Report: 2016



Executive summary for 2016

January:

- The AGYA Working Group "Common Heritage & Common Challenges", together with Berlin Glas e.V., organized a conference on glassmaking as a shared intangible cultural heritage in the Middle East and Europe. The event started on Thursday, January 28th with the conference: "Hot Encounters: Glass Blowing and Glass Art in the Middle East and Europe" at the Pergamon Museum (see Appendix I).□

On Friday 29 January, we hosted the Working Group for a 2 day workshop on glass fusing and painting on glass. The workshop began with a mold-blowing demonstration by artist Torsten Röttsch using the Ennion molds developed by the Roman Glassmakers in the UK. These are the same molds that were used to create the pedagogical video for the exhibition on Ennion of Saidon at the Corning Museum of Glass. The event was realized in cooperation with AGYA, Berlin Glas e.V., with the kind support of the Museum of Islamic Art – State Museums of Berlin. □A very special thank you to David Hill and Mark Taylor, founders of the Roman Glassmakers and developers of the Ennion molds, and to Amy Schwartz and William Gudenrath of The Studio at Corning for helping us get in contact with the Roman Glassmakers.

- Valentine and I scheduled the classes for the entire year, and set-up a PayPal system that has proved to be very successful.
- Iva Tomek, student at Bard University, studying for a BA in Aesthetics, started a 3-month internship with us. She works closely with Valentine doing administrative and public relations work. She also helped to organize the Summer Camp programme that we will launch in July (see Appendix II).
- Recast Furnace and Glory Hole doors
- When we turned the furnace on in January, it never reached top temperature. Glass usually melts at 1250 degrees C. and the temperature never went over 1140. The glass was melted, but at such a low temperature, there were a lot of bubbles. An electrician came to assess what was going on, and sure enough, 3 of the 9 elements were out of order. Of course, we knew the day would eventually come when we would have to exchange parts on the furnace, and that day finally came at the end of the Agya conference, at the beginning of February. The other thing about having an electric furnace is that the elements are not that common, and take a while to produce, 3 weeks, in this case! We bought ours from Schupp and as they understood our urgency, they produced them as quickly as possible. Now the furnace is back to its regular working temperature, and we are ready to blow some glass again!!

- We had to cancel our AiR for February, because of the glass. It was melted, but very bubbly. It was perfect, in fact, for the Agya conference, and our Weissensee class, but Berlin Art Glas was not able to take any commission work, and the quality was not good enough for the residency.

February:

- Weissensee KH-Berlin class ended on the 17th of February. The class was very successful this semester, as it was clear that having only 12 students was the right amount allowing each to have better instruction. Hannes Brunner (department head of sculpture), though, suggested that for the Summer semester, instead of having 12 students, we start with 12 students for the first 5 weeks, and then have the students apply with a project proposal. We would choose 5 students/projects that would then have the opportunity to stay for the remaining 6 weeks. The new semester starts in April and continues until July.
- Collaborative Endeavour opened in Düsseldorf on the 18th of February. We drove from Berlin for the opening. Dedo von Kerssenbrock-Krosigk, Jesse Günther, Martin Lorch and I spoke during the Vernissage on what each of us believed to be an Australian style.
- Our weekend Glassblowing Classes started
- Kiez Fusing 23.02.2016
- Mona Hatoum's stool was finally completed! It took more than a year to complete, not because of lack of knowledge, but because of lack of time. There were 6 people who worked on it: Nadania Idriss, Jesse Günther, Sadhbh Mowlds, Anne Petters, Julius Weiland, Marcel Hoogstad Hay, and Rudy Faulkner. Mona was very happy with the results, and we wait to see if she will commission us to make 10 more!
- Elements for the furnace arrived on the 17th of February and we changed them on Wednesday the 24th. We were back on with beautiful hot glass by the end of the month.

March:

- Kiez Fusing 01.03.2016
-
- Kiez Praktikum – Shauna Palome 29.02. – 11.03.2016 We were very happy to welcome Shauna Palome from Wendepunkt as

our first participant in Kiez Praktikum (see Appendix III). Shauna was a participant in Kids Blow Glas during the Summer of 2015. She was incredibly adept at it and we had absolutely no reservation, when she asked if she could be an intern for 2 weeks. During the 2 weeks she was with us, Shauna helped Jesse, Sadhbh and Rudy with various tasks, such as making waxes and investing them for 2 casting projects, helping with mold-blowing and she participated in a Kiez Fusing workshop. Her main project was to write a short story about glassblowing through the perspective of a young person. The story she wrote is about a cat named Mr. Kiez and his friend, Woodstock, who go to Berlin Glas for a Kids Blow Glas workshop. Sadhbh Mowlds will illustrate the booklet, which we plan to print and distribute for free to kids visiting the studio.

- Karin Sander brought 12 of her students from the ETH-Zürich for a one-week mold-blowing workshop.
- AiR – Monica Bonvicini We are honoured to welcome artist Monica Bonvicini (Italy) as our first Artist in Residence in 2016. She will be at the studio from 28 March to 1 April.

Monica Bonvicini studied art in Berlin and at Cal Arts, Valencia, CA. Since 2003 she holds a position as Professor for Performative Arts and Sculpture at the Academy of Fine Arts in Vienna. She lives and works in Berlin.

Monica Bonvicini emerged as visual artist and started exhibiting internationally in the mid-1990s. Her multifaceted practice—which investigates the relationship between architecture, power, gender, space, surveillance and control—is translated into works that question the meaning of making art, the ambiguity of language, and the limits and possibilities attached to the ideal of freedom. Dry-humored, direct, and imbued with historical, political and social references, Bonvicini's art never refrains from establishing a critical connection with the sites where it is exhibited, the materials that comprise it, and the roles of spectator and creator. This approach, which has been at the core of her production since her first solo exhibition at the California Institute of the Arts in 1991, has formally evolved over the years without betraying its analytical force and inclination to challenge the viewer's perspective while taking hefty sideswipes at socio-cultural conventions.

In 2012 Bonvicini has been appointed Commander of the Order of Merit of the Italian Republic. Her latest monograph has been published by Phaidon Press, London in 2014. Sculptures created by Bonvicini are now permanently installed in Queen Elizabeth Olympic Park, London; the harbor at the Oslo Opera House, Norway; and the Istanbul Museum of Modern Art.

April:

- I received an email from Professor Wen Li at the China Academy of Art in Hongzhou, inviting us to be visiting instructors. I

asked if both Jesse Günther and Rudy Faulkner could go to teach, which the Academy gladly accepted. The two instructors were in China from 16 to 30 April. They taught a mold-blowing class and gave two lectures on their own practice and what educational opportunities are available internationally.

- Kids Blow Glas 05.04.2016
Kids Blow Glas 08.04.2016
Kids Blow Glas 14.04.2016
Kiez Fusing 19.04.2016
- Artist Jeff Zimmer taught painting on glass, part of our Visiting Artist Master Series. The class was a wonderful mix of artists and hobbyist. We also launched a new initiative to invite one artist with refugee status to participate in each of our Visiting Artist Master Series workshops. For this workshop, we invited Khaled al Boushi from Damascus, Syria.
- The Summer 2016 semester with the Kunsthochschule Weissensee started on April 13th. This semester is a little different, as we appointed Julius Weiland and Rudy Faulkner to lead the class. We also have a new format implemented, where the students are given a mold-making/mold-blowing class over 4 weeks, and after the 4th week, those who are interested in continuing, submit a proposal to continue for the rest of the semester. We chose 5 students out of the 7 proposals sent.
- We had a great day hosting 20 eleven to thirteen year olds for Girls' Day 2016. There was a lot of creativity going on, and hopefully, we've inspired a new generation of artists (and entrepreneurs)! Thanks to Franziska Springer for leading an awesome Fusing workshop, Sadhbh Mowlds for the glassblowing demo, and Anne Laki for volunteering to help us! We were honoured to be invited back to host another workshop for Girls' Day next year, too.
- Berliner Rundfunk was giving away €10,000 to 5 organizations in Berlin, and so we applied, asking everyone to vote for us. Although we did not receive the award, we jumped from place 200 to 61 within 48hrs, so we felt like winners anyway, knowing that we have a lot of supporters out there!

May:

- AiR Robin Rhode 2-6 June: Berlin Glas e.V. is delighted to welcome South African artist Robin Rhode to the studio for a 5-day artist in residency, from 2 to 6 May, 2016.

Robin Rhode investigates the contrasts between objects, ideas and actions. His range of visual approaches is moving and improvisational, often using unconventional objects as a drawing instrument. Rhode injects life into his works, through physical gestures, and the resulting pieces become homages to the actions performed in making them. His works are simultaneously intangible and tangible.

Born in South Africa, Robin Rhode's first museum solo show was at Haus der Kunst, Munich, Germany in 2007. He has since had major solo exhibitions at a number of museums around the world including the Hayward Gallery, London (2008); the Wexner Center for the Arts, Columbus, Ohio (2009); the Los Angeles County Museum of Art (2010); the National Gallery of Victoria, Melbourne, Australia (2013); and the Neuberger Museum of Art, Purchase, New York (2014). He has participated in notable group exhibitions including New Photography, The Museum of Modern Art, New York (2005); the 51st Venice Biennale (2005); Staging Action: Performance in Photography Since 1960, The Museum of Modern Art, New York (2011); and the 2012 Sydney Biennale. His work is included in numerous public collections, including the Los Angeles County Museum of Art; Castello di Rivoli, Turin; Centre Pompidou, Paris; The Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Pérez Art Museum Miami, Florida; The Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; and Walker Art Center, Minneapolis. Robin Rhode currently lives and works in Berlin, Germany.

- Nadania Idriss was invited to the opening of Mona Hatoum's solo exhibition at the Tate Modern in London on Wednesday, May 4th.
- This year, we had only 4 candidates for the Endeavour Award, but we found all 4 to be strong applicants. We held Skype interviews and hope that we continue to receive the funding to carry on with our relationship with the ANU.
- Kids Blow Glas 25.05.2016
- We were invited by the Junge DGG to host their annual conference on the 28th and 29th of September. The 3-member organizing team came to Berlin Glas to see the studio and we made a plan for the two days. I asked Lamberts Glashütte for a donation of glass for a Tiffany workshop, which they gladly offered to supply the glass and send an instructor!
- Kate Nixon, our Endeavour Scholar, arrived in Berlin on the 26th of May. She went right to work, the next day, designing and making the awards for the International Design Festival (DMY). This is our third year making the awards and being a featured

venue for the Design Spots.

June:

- The first week of June was dedicated to finishing the awards for DMY, which were presented on Thursday, June 2nd in the evening. Earlier in the day, we were invited to the press preview in the afternoon.
- We are very excited to be invited to collaborate with Multaqa: Museum as Meeting Point, an initiative through the State Museums of Berlin (<http://www.smb.museum/.../co.../research-cooperation/multaka.html>). Over the next 3 months, we will hold 3 workshops for refugees being trained as museum guides, giving them a hands-on experience, so they can relate to the objects they talk about in the collections. Mold Blowing (July 16 and 17), followed by fusing (August 14), and lastly, Kate Nixon will lead a class on mosaics in September.
- Kids Blow Glas 08.06.2016
Kids Blow Glas 17.06.2016
Kiez Fusing 18.07.2016
- We had our second Kiez Praktikum this year, Yari Bischof from 6 to 17 June. During her internship, Yari made a colouring book on Tiffany windows for young visitors to the studio, and she made a photographic picture-book on different glass-making techniques.

July:

- AiR: Our third Artist in Residency in 2016 is The Vorstand in Residence! The idea is to get everyone into the studio, so they can have a first-hand experience with hot-glass, and to get to know the studio team a little more. Of course, a good half of the Board is already familiar with hot-glass, three are in North America, and they already know the studio's team quite well; but nevertheless, this was very successful and the Vorstand members enjoyed it very much.
- On the 5th of July, Jesse Günther and I went to present a grant application to the QM Letteplatz. We asked for €200 for a BBQ that will be organized during the Junge DGG annual conference. Part of the mission of the German Glass Society (HVG-DGG) is to inspire the next generation to the wonders of glass. The Young DGG is a platform for students of all levels, and from all disciplines, who are connected with glass. Each year, the Young DGG organizes a conference, bringing together

its members to get to know each other, share ideas and award the student with the best research paper on the material. Berlin Glas e.V. will host the next conference for the Young DGG, with the theme SCIENCExART. We want to invite kids from the Letteplatz youth centre, who have participated in Kids Blow Glas to attend the BBQ with the conference participants.

- We held a 3 hour workshop with the Design School of the Wentworth College in Boston, Massachusetts. The students were divided into two groups and asked to each make a design. We then combined the ideas of the two groups together and Jesse Günther and Kate Nixon made the sculpture for them.
- The Summer semester with the Kunsthochschule Weissensee ended on the 13th of July.
- Kids Blow Gas: 14.07.2016 at the Interkultureller Garten
Kids Blow Glas: 20 + 21.07.2016 at the Interkultureller Garten This workshop was for Syrian refugees that live near the Interkultureller Garten in Lichtenberg
- Multaka: Museum as a Meeting Point Workshop I: Mold-Making/Mold-Blowing on 16th and 17th July. We had 12 participants for the two day workshop.

When cultures collide, art serves as the ideal language to foster a culture of peace! In May 2016, Berlin Glas was approached by the organizers of Multaka: Museum as Meeting Point – Refugees as Guides in Berlin Museums to teach six monthly workshops at the Berlin Glas studio. Multaka is a collaboration between four of the State Museums in Berlin: The Museum of Islamic Art, The Museum of Ancient Sculpture, the Byzantine Collection, and the German Historical Museum. Multaka invites Syrian and Iraqi refugees to be trained as museum guides so that they can then provide guided museum tours for Arabic-speaking refugees in their native language. In order to create reciprocal awareness of the diverse cultural backgrounds of the refugees, in March 2016, Multaka started offering workshops to complement the guided tours. The workshops are intended to create mutual exchanges and opportunities for participants to get to know one another. Museum objects will serve as starting point for participants to reflect on their own cultural backgrounds, as well as present the opportunity to strengthen cultural awareness and sensitivity by helping refugees learn about German culture and history.

We began with a mold-making/mold-blowing workshop. The participants spent the previous day at the Museum of Islamic looking at glasses dating from the 7th to the 19th centuries. They then spent two days at the Berlin Glas studio learning to make plaster-silica molds and having a (nearly) hands-on experience blowing glass into them.

An essential theme of this workshop is the transmission and trade that existed between the eastern Mediterranean and Europe, and the ways in which forms became fashionable through these exchanges. The eastern Mediterranean was never homogenous and isolated; there has always been trade and contact between cultures. The workshop inspired not only vessel forms, but colours that were important signifiers of time and place. We used vibrantly coloured cane recalling the Italian Renaissance glasses, and in the subsequent class, we will use the rich royal blue that is so common in Damascene glasswares.

The majority of the participants had limited experience with art, and it was encouraging watching those with an art background assist the others to brainstorm ideas, build their clays and mix the plaster. Mold-blowing is an exciting process, and we invited the participants to stand on a small stool and blow the molten glass into their plaster molds. The glass is hot and the pipe heavy, so having this close encounter with the process was exhilarating.

- On Friday the 22nd of July, we went to Bernau bei Berlin to visit the site of a project, for which we received a grant to build a wood-fired furnace. This project will come to fruition in the Autumn 2016, for which the dates are still to be determined.
- Australian artist Hannah Gason arrived in Berlin on the 28th of July and was a Visiting Artist at Berlin Glas for two weeks.

August:

- Valentine Destrait and I went to the Statt Lab for a tour of their silk-screening studio. We commissioned the production of 50 silk-screened logo-bags that are for sale for €6 + VAT.
- Vernissage of The Brandy Factory Coincidence: **Berlin Glas e.V.** is delighted to welcome you to the opening of **The Brandy Factory Coincidence** site-specific installation entitled **SHIFT** on **11 August, 2016**, starting at **19:00**.

The installation of cut crystal lights illuminate the industrial lineage of the old brandy factory, where Berlin Glas is now located. The space, both ethereal and peculiar, prompt the viewer to consider the transformation of value on labour in the production of life's little luxuries. The Brandy Factory Coincidence is a collaboration between Australian artists Kate Nixon and Hannah Gason, both based in Canberra, Australia. Kate Nixon, an Endeavour Scholar at Berlin Glas, completed her honours degree at the Australian National University School of Art in 2013. Her work is composed of diverse practices, incorporating traditional processes along side new technologies, such as water-jet cutting. In 2015, Kate completed a two-year Associate Programme

at the prestigious JamFactory in Adelaide, Australia. Hannah Gason completed her honours degree at the Australian National University School of Art in 2015. Her work is an exploration of self through the materiality of glass. Using kiln forming, she uses transparent coloured glass in combination with bold lines and markings to create abstract and loosely structured fields. Hannah is a Visiting Artist at Berlin Glas until the 12th of August.

- Multaka: Museum as a Meeting Point Workshop II: Fusing on the 14th August. The second workshop was a fusing class., the centuries old technique of melting flat pieces of glass and powers together. The participants were divided into two groups and asked to make two collaborative drawings. They then made individual fused-glass panels based on their own experience in the Pergamon collections the day before. The result: each one of the glass panels was unique and yet connected to form a larger mural. Like in life: we are all individual and yet connected in the larger scheme of things - humanity.
- There were 16 participants in total; therefore, 8 in each group. It was interesting to watch the progression from getting to know each other to working out a collaborative idea.
- Artist Heike Brachlaw taught cold working, part of our Visiting Artist Master Series. The class was a wonderful mix of hobbyist and a professional glass cutter.

September

- Kate Nixon spent two weeks at the Glashütte Gernheim in Petershagen. She was given a chance to work with their production team and had a chance to make her own work. The Glashütte Gernheim is one of the oldest glassmaking facilities, so Kate also experienced glassblowing in a traditional German setting.
- On the 6th of September members of the Australian Embassy came to the studio for a visit. They invited Berlin Glas to be part of a cultural diplomacy event called Australia now 2017.
- Nadania quit our book-keeper and found a new one:
Dr. Olaf von Maydell
Partner Steuerberater
Schomerus & Partner Berlin
Steuerberater Rechtsanwälte Wirtschaftsprüfer
Bülowlstr. 66

10783 Berlin
Telefon: 030 / 23 60 886 - 6971 (Durchwahl)
Telefon: 030 / 23 60 886 - 0 (Zentrale)
Telefax: 030 / 23 60 886 - 6199
<http://www.schomerus-npo.de>
Partnerschaftsgesellschaft
Amtsgericht Charlottenburg PR 691 B

- The Berlin Glas team had a team-building day at the Stadtlab to learn silk-screening.
- Our third Multaka workshop, on the 18th of September, was on the ancient art of mosaic making. We began the weekend at the Bode Museum with a fantastic tour of the Byzantine galleries, and the next day, Kate Nixon showed us how to cut tesserae, design and make a mosaic panel! The glass and supplies for this workshop were donated by LambertsGlas - Glashuette Lamberts Waldsassen, Germany ...and Kate Nixon who went shopping the week before to make sure we had all the right tools and colors!!
- On the 24th of September, Berlin Glas opened it's doors for our annual Open House. This is an important day for us to present to the public that the studio does. The Open House started at noon and went until the early evening, with around 50 people visiting the studio. Two of our workshops were running that day (Anne Petters Workshop + Glassblowing), SHIFT exhibition was still on display in the basement (<http://berlinglas.org/home/exhibition-shift/>), and the Berlin Glas team served drinks and cakes. There was a Kids Table for making a fused glass panel.
- On the 25th of September, Kate Nixon presented her final project Horror Vacui (fear of empty space). Horror Vacui is a meditation on distance, absence, and longing. This work explores the peculiar and often somber aspect of keepsakes, souvenirs, and mementos. 100 treasures collected over 100 days in Germany, reluctantly set free to continue their journey. The exhibition took place at the Mauer Park Flea market, where she spent the entire day selling off each piece in the installation. She gave away what was left of the jars at the end of the day.
- Berlin Glas hosted the 4. Glashüttentag des Junge DGG on the 29th of September. Der Glashüttentag ist die Gelegenheit für junge Glaswissenschaftler und Ingenieure sich über ihre Arbeiten auszutauschen und Kontakte zu knüpfen. Bei dem diesjährigen Glashüttentag trifft die Glaskunst auf die Glastechnik und bietet ein einmaliges Programm. An zwei Tagen

bekommt ihr Einblicke in die neuesten Entwicklungen für das Material Glas und habt in einem Workshop die Möglichkeit eurer Kreativität freien Lauf zu lassen. Auch in diesem Jahr vergeben wir an erstklassige Abschlussarbeiten im Bereich Glas den GlaWi-Award. The award was designed and made by Kate Nixon.

October

- Nadania applied for a Letteplatz QM grant to support 4 fusing workshops, which we received. We planned 2 classes in November and 2 classes in December.
- William Rudolph Faulkner had a mini-residency during the week of 3 to 8 October.
- The fourth Multaka workshop was centred on mold-blowing. The participants learned to make their own molds and the next day, they assisted in blowing into them. We used colourful canes in the first workshop, as we wanted to evoke Venetian glass and in the October workshop, we used a rich blue glass that is typical of the glasses from Syria.
- I went to China to give a paper at the China Academy of Art. They organized a conference entitled Infuse to celebrate the 10th anniversary of their workshop and glass programme. My paper was on the ways Berlin Glas connects with it's city as a platform for social outreach and integration. The paper was very well received and it was inspiring to meet other directors who share similar experiences and challenges. In particular is the Shanghai Museum of Glass that has centred it's focus on teaching glass to a young generation. I have successfully applied and received an internship at the Shanghai Museum for the August 2017. I plan to author a teacher's learning booklet on teaching the history of glass to children with activities.
- Our 4th Semester teaching at the Kunsthochschule Weissensee started on the 19th of October. Jesse Günther went to the school to introduce the class and organize the registration.
- From the 24th to the 28th of October, Berlin Glas took part in Interloop, an initiative to bring children and teenagers from the local community in Bernau, near Berlin, together with the refugee community. The project is funded by the City of Bernau and will comprise month-long activities centred on art education. Using the Bauhaus tradition as a point of departure, artistic explorations of the interloops between arts and crafts are connected with artistic practices from various regions in the world. Our module was glassblowing, and using a traditional wood-fired furnace. We spent the week building the furnace with the kids and blowing glass. Despite the rainy weather, it was a very successful project!

November

- We followed-up on the Bernau Interloop project in November; however, the weather was too cold to light the furnace outside, so we had a Kiez Fusing workshop, instead, directly at one of the refugee camps.
- Fusing Lab (sponsored by QM Lette Platz) 15.11.2016
29.11.2016
- Kids Blow Glas 28.11.2016
- We were supposed to have Julietta Aranda as Artist in Residence between 21 and 25 November, but because of her busy schedule and difficulty in communication, Nadania chose to postpone the residency until further notice.

December

- Kids Blow Glas and Fusing Lab 6-7.12.2016
- HTW Berlin - Hochschule für Technik und Wirtschaft Berlin for a two-hour design workshop and demo
- 09.12.2016 Berlin Glas e.V. celebrated it's 5th Anniversary. We hosted a party with over 100 in attendance and opened the 3.Berlin Becher Triennial (see Appendix IV).

Nadania Idriss

Nadania Idriss
Managing Director, Berlin Glas e.V.

Appendix I

Hot Encounters: Glass Blowing and Glass Art in the Middle East and Europe

LECTURE PROGRAM & WORKSHOP

28-30 January 2016, Pergamonmuseum Berlin

Glassblowing is believed to have been originated in the region of Syria in the 1st century BC, and rapidly spread throughout the ancient world. The use of the blowpipe and closed molds were important technical advances that revolutionized the glass production in the Roman Empire. Therefore, manual glass production has become an intangible cultural heritage shared between Europe and the Arab world.

Contemporary glass artists follow the tracks of former craftsmen and have become global travelers between Western and Eastern glass art traditions. The Working Group has invited researchers and artists to bring attention to historical and contemporary approaches of glass art production.

Lecture Program

Dr Dedo von Kerksenbrock-Krosigk (Museum Kunstpalast/Glasmuseum Hentrich)

The Meaning of Glass - What Did People Think When They Thought About Glass in Mesopotamia, Egypt & Ancient Rome

Dr Andrea Becker (Museum für Islamische Kunst)

Super - Cali - Fragilistic: The Raqqa Experience

Nadania Idris (Berlin Glas e.V.)

Safeguarding Glassmaking as an Important Intangible Heritage in the Middle East

Ali Kaaf (Syrian Artist)

Paper and Glass

Workshop: Glass Fusing & Glass Painting

The lecture program was followed by an hands-on workshop, in which AGYA members were trained in glass fusing and painting techniques. The German glass artist Torsten Röttsch inspired the participants with a glass blowing demonstration, in which he used authentically reconstructed molds from the renowned glass worker Ennion (1st century AD).

The event was realized in cooperation with Berlin Glas e.V. and with the kind support of the Museum für Islamische Kunst - Staatliche Museen zu Berlin.

Appendix II

Subscribe your kids to this creative workshop for a fun, different and educational summer experience!



Minimum 5 persons (max 10)
11 July – 15 July 2016 or
29 August – 2 September 2016
10:00 – 16:00
Instructor: Sadhbh Mowlds
350€ (taxes included)*

In this five-day workshop we offer an exciting and unique opportunity for children from the ages 8 upwards to create personal pieces of glass art using multiple kiln-forming techniques. The children will learn how to create images on at glass, making tiles or simple

table wear using process like:

- Enameling: more commonly known as “painting on glass”, enameling is a process using powdered glass (enamel) mixed with a medium that allows us to paint glass onto glass! When the image is complete the piece is transferred into the kiln where it gets red over night. It’s a very traditional technique but one that allows creativity and freedom.
- Fusing: A process of image and pattern making on glass by using glass powders, frits and mosaic pieces. Once the desired design is nished it is put in a kiln over night to fuse together, different temperatures create different effects.
- Sandblasting: cutting out an image on contact (sticky) paper and placing it on a glass sheet to bring to the sandblaster. With pressure and sand, the sandblaster removes material from the exposed area of glass (the image that was previously cut out) leaving a frosted, sanded effect in the desired area.
- Slumping: melting glass in an oven over shallow forms or molds (plates, bowls etc) to allow it to take the form below it. This process can be mixed with fusing to create individual glass table wear pieces.

Appendix III

Das Projekt

Kids Blow Glas ist ein außergewöhnliches Projekt, welches auf Gemeinschaftsbildung und Zusammenhalt abzielt. Das Ziel dieses Projektes ist – in Zusammenarbeit mit öffentlichen Schulen, Jugendzentren und ähnlichen Einrichtungen – Jugendlichen die Möglichkeit zu eröffnen, die Kunst des Glasblasens zu erlernen und gleichzeitig ihre kommunikativen und sozialen Fertigkeiten sowie das Zusammengehörigkeitsgefühl auf- und auszubauen. Unterschiedliche Jugendliche, Mädchen als auch Jungen, speziell aus schwierigen Verhältnissen, sollen lernen sich gegenseitig bei schulischen und sozialen Problemen oder bei Verhaltensauffälligkeiten zu unterstützen. Das Ziel ist den Jugendlichen neue Horizonte zu eröffnen, während sie in der Welt der Kunst ihre eigenen Fähigkeiten und eigene Kreativität entdecken.

Das Kiez Praktikum bietet ehemaligen Teilnehmern des Kids Blow Glas-Programms die Möglichkeit die zuvor gewonnenen Erfahrungen im Studio weiterzuführen. Der Kiez-Praktikant wird zwei Wochen lang für maximal drei Stunden täglich zu festgelegten Zeiten dem Studio-Manager unterstützend zur Seite stehen. Sein Tätigkeitsbereich umfasst das Managen und Vorbereiten des Hotshops für den nachfolgenden Kids Blow Glas-Workshop sowie die Unterstützung des Studiomanagers während des Lehrgangs.

Auswahlprozess

Die Wahl des Kiez-Praktikanten hängt von der Motivation und den Fähigkeiten des Bewerbers ab. Die Entscheidung wird einvernehmlich zwischen Berlin Glas e.V. und dem Leiter der Organisation, aus welcher der Kiez-Praktikant kommen wird, vereinbart.

Appendix IV

5TH ANNIVERSARY

It has been an incredible five years since the studio opened, when the very first gather came out of our brand new electric furnace. In the years that passed, we have grown tremendously into an institution with strong local and international ties. We began teaching glassblowing and painting classes expanding our classes quickly to include the myriad of methods that exist using this wonderful material. We started a youth programme for teens – Kids Blow Glas – that has also expanded into fusing and mosaic making workshops for a younger audience. Our journey to bring glass to Berlin would not have been possible without the support from industries – both near and far – universities that send us their graduates for an experience in a small start-up non-profit, artists who turn to us to help them with their projects, and the public, who are thirsty to play with glass.

We have taught and we have learned; we have grown and we still have a long road ahead. Our gratitude for our supporters is immense. Please come celebrate our 5th Anniversary with us, and let's keep the glass melting in Berlin!

3. BERLIN BECHER TRIENNALE - The Source

The 3. Berlin Becher Triennale (3.BBT) is curated by Julius Weiland, a professional artist living and working in Berlin. He is one of the founding members of Berlin Glas e.V., and most recently has joined our team to teach mold-making and introducing casting to the studio.

The source is a universal principle which can also stand for creativity, spirituality and energy. It has an endless, inexhaustible quality - an everlasting stream of power, consciousness or ideas.

Our longing for this certain state of being „closer to the source“ is what drives most of us to what we do. Achieving this moment, where everything just falls in our hands, is seen as one of the most desirable goals when it comes to arts: the divine spark.

Julius Weiland

The 3.BBT is sequel to the 1. Berlin Becher Biennial, curated in 2010 by artist Scott Chaseling and the 2.BBT curated by artist Justin Ginsberg in 2013.

Originally meant to be a biennial exhibition, Chaseling proposed the idea of a show centered on a cup after seeing the Small Sculpture Biennial in Bavaria in 2010. Rather than an open sculpture exhibition, he wanted it based around the vessel but not restrict the material to glass. The establishment of Berlin Glas e.V. took priority during the last 3 years, and as a result, the Becher Biennial was put on hold. In May 2013, Chaseling and Idriss came up with the idea to reprise the show and invited Ginsberg to curate it. Ginsberg changed the title to Berlin Becher Triennale. We are honoured to have Julius Weiland curate the 3rd Becher Triennale!

Andreas Amrhein • Angelika Arendt • Peter Böhnisch • Jessica Buhlmann • Margret Eicher • Claas Gutsche • Bretz / Holliger • John Isaacs • Isabel Kerkermeier • Silvia Levenson • Kate Nixon • Tanja Rochelmeyer • Stefan Sehler • Caro Suerkemper / Livia Polidoro • Dino Steinhof • Roberto Uribe Castro • Johannes Vogl • Susanne Wehr • Peter Young • Stephen and Andrea Wilks