

Nagoya University of Arts

Glass Course

Michael Scheiner's
Students' Work

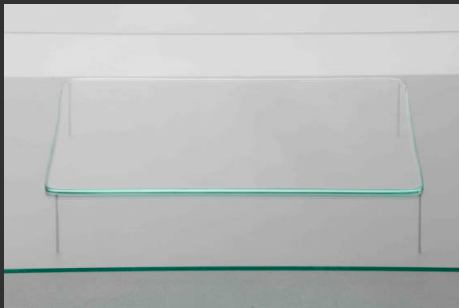
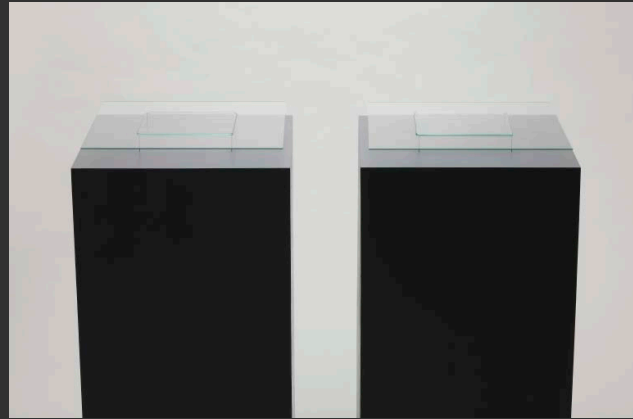
2005–2011

KOTA GOTO, 2011

Who Are You?

90cm H x 50cm W x 50cm D
(each pedestal)

Glass, Water, Steel Pins, Wax



This work consists of two matching pedestals that are presented side-by-side. On each, a sheet of plate glass is supported by 4cm metal pins. The glass on one pedestal is painted with a layer of clear wax creating a square, frame-like perimeter into which water is deposited. Because the water resists the invisible layer of wax it cannot spread out past the perimeter and thus takes on the shape of the square. Surface tension causes it to form a 2mm thick layer. On the other pedestal a duplicate glass surface supports a square of 2mm thick sheet of glass that has been edge-worked to resemble the meniscus of the water on the adjacent pedestal. The development of this piece was guided by questions about the uniqueness of identity. These questions come from the artist's interest in perceiving similarities and distinguishing differences between people as well as between materials.

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KOTA GOTO, 2010

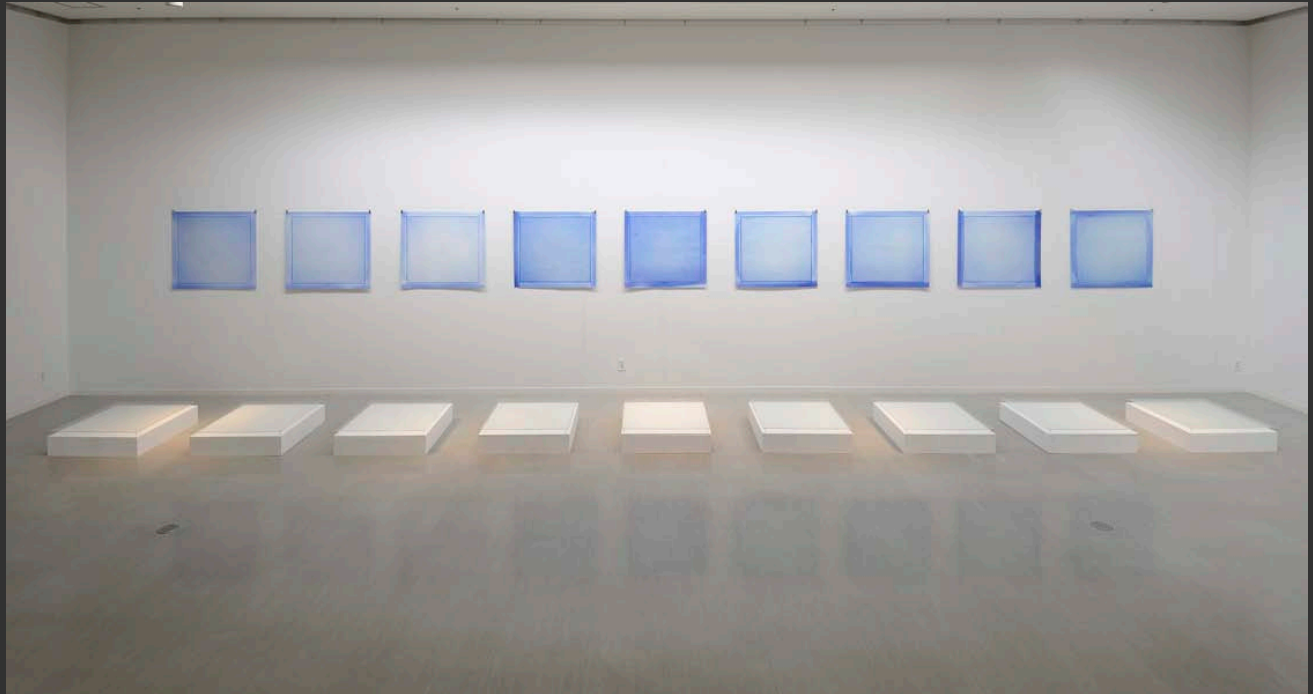
*Kage no Katachi
ni Sou Gotoku*

*(As the Shape of an
Accompanying Shadow)*

11 Meters Wide

Glass, Blueprint Paper, Wood

Installation: Shadow cast from
textured sheet glass has been
imprinted on light sensitive
paper. Both glass and
corresponding paper are
presented.



YASUKO MIYAZAKI, 2005

Sea

36cm H x 180cm W x 386cm D

Sheet Glass, Paint

Installation: painted sheet
glass, broken and elevated on
wood frame.



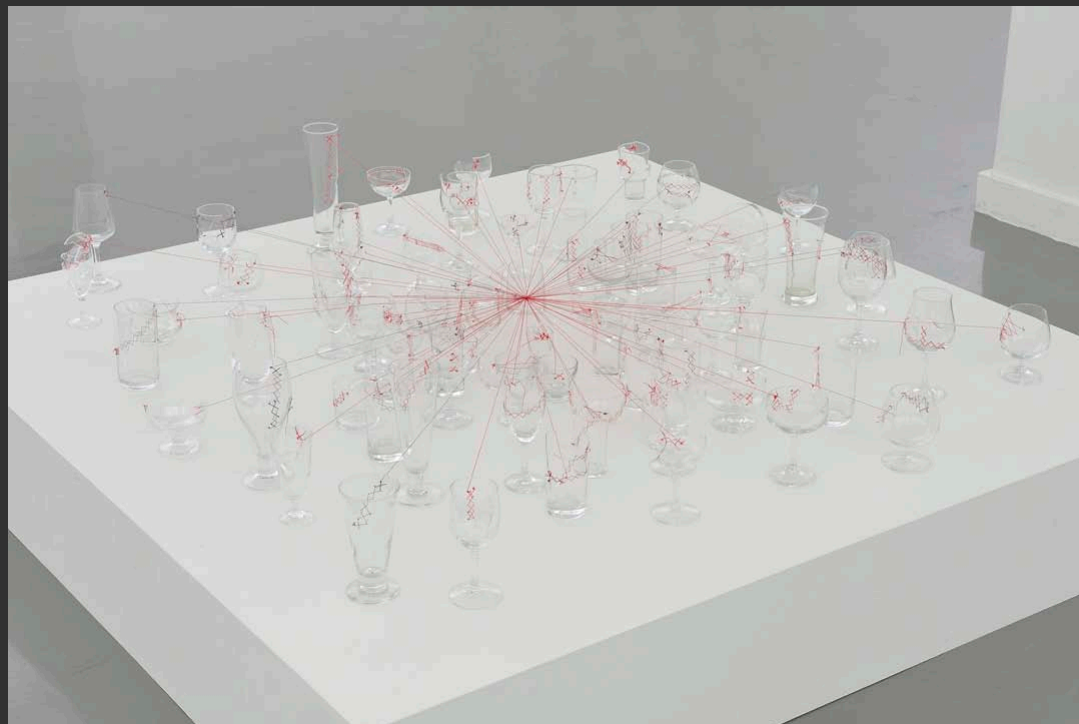
MAI BABA, 2010

Akaiito
(Crimson Line)

50cm H x 160cm W x 160cm D

Glass, Nylon String

Broken and repaired machine-made glassware tied together with red filament.



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CHISATO SEKIKAWA, 2010

Hibiki
(Resonance)

22cm H x 50cm W x 50cm D

Glass, Sand, Steel, Gypsum
Investment

This piece is inspired by active geothermal formations. The artist correlated the bubbling of the glass during the casting process to sound and motion of water in nature. This work is comprised of a steel container that holds the sand which was used for backing up the white investment material into which molten glass was poured.



MISAO FUNAHASHI, 2009

Daiku
(#9)

75cm H x 90cm W x 180cm D

Glass, Wood, Steel

This piece is a hand operated kinetic work that creates a wave-like motion in glass rods when a crank is turned. It was inspired by the motion of wind-blown grain in a rice field.



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MIHO MITSUI, 2010

Ground

10cm H x 70cm W x 49cm D

Glass

The surface of this work— which is inspired by the movement of tectonic plates—is a result of the devitrification of glass. This is a process that sometimes takes place while molten glass cools. It creates a very thin crystalline skin that is less fluid than the molten glass below and results in the uneven surface of this piece.



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KONDOU MADOKA, 2010

Life

390cm H x 240cm W x 30cm D

Glass, Copper, Water, Wood

The blown glass bottles in this piece are suspended by copper wire on a wood panel. Each is individually engraved with text and filled with varying amounts of water. The overall arrangement is intended to conjure up the image of a river or a tree and refers to the evolution of life.



MAKIKO MAEDA, 2010

Mask

25cm H x 23cm W x 47cm D

Glass, UV Adhesive

This work consist of an elongated blown glass form that has varying sizes of glass spheres affixed to its surface. The title is not intended to make a literal reference to a mask however the shape of the opening of this piece is roughly the size and shape of a typical face.



YASUKO MIYAZAKI, 2005

Trace
(Element 1
and Element 2)

15cm H x 84cm W x 150cm D
(size of each work)

Laminated Sheet Glass

These pieces are made by breaking laminated sheet glass. They refer to ice sheets that have been affected by internal and external forces. Once broken, the work retains its form held together by the flexible plastic laminate.

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TAKAFUMI UEDA, 2008

Section

35cm H x 400cm W x 10cm D

Glass and Wood

In this work recycled glass bottles are cut longitudinally and ordered on wood shelf. At a glance, these “half” bottles look unaltered however, their functionality is stripped away since they can no longer contain fluid. Interestingly, their visual essence remains intact partly because the shadows they cast look remarkably like those of normal unaltered bottles.



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EDISON OSORIO ZAPATA, 2007

Tadaima
(Just Now)

41cm H x 31cm W x 36cm D

Cast Glass, Television Monitor

The subject matter of a continuous video loop is obscured by the placement of a thick slab of fused glass rods in front of a video monitor. The artist intentionally created a low-resolution version of a high-tech material in order to both reference the ubiquity of pixelated images and to playfully enlarge the scale of normal fiber optic glass.



MISAO FUNAHASHI, 2009

*Koumiyou
no Hamon*
(Bright Ripple)

6cm H x 70cm W x 70cm D

Cast Optical Glass

This piece references the ripple pattern that results when a tranquil water surface is disrupted in one focused point. The artist chose optical glass treated with a honed surface for the way it captures light and for its serenity.



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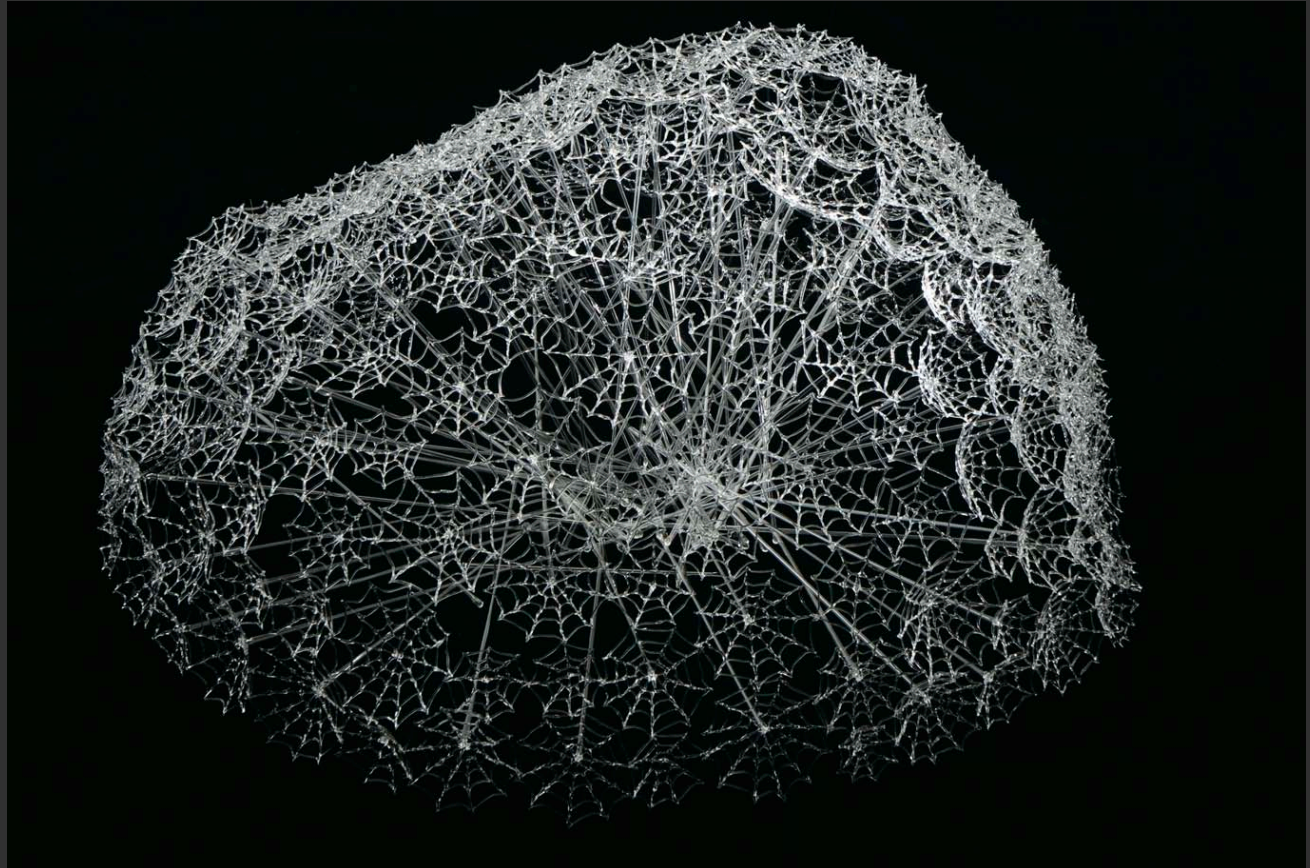
KANAMI GODA, 2010

Sonzai no Hogo
(Of Existence and Care)

57cm H x 93cm H x 85cm D

Glass, Nylon Monofilament

Torch-worked glass elements grouped and held together with monofilament. The inspiration for this piece came from natural forms and phenomena such as cocoons and the way dew clings to the silk of a spider web.



TOMOKO KOBAYASHI, 2009

Netsu no Kioku
(Memory of Heat)

90cm H x 90cm W x 4cm D
(size of each panel)

Copper Sheet, Glass



Glass has been fused directly on copper sheets in a high-temperature oven. The process of making these works is integrally tied to their meaning. Thermal energy is the catalyst that transforms the brightly polished copper and crushed glass. The resulting image is the memory of the transformation that takes place in the oven.

MADOKA KONDOU, 2009

People in the Mirror

Variable Dimensions

Found Mirrors, Paint

Installation of framed mirrors in a traditional Japanese architectural setting. The glass has been spotted with white paint to muffle the mirror's reflectivity and imbues the work with a faded quality that references the passing of time.



YUKARI NAKAMURA , 2010

Kioku no Hitsugi
(Memory's Coffin)

70cm H x 160 cm W x 80cm D

Glass, Wood

Inspired by the movement of molten glass, the artist has tried to capture the memory of its fluidity in this work.



KYOKO HIRAKO, 2010

After Image

197cm H x 306cm W x 59cm D

Glass, Wax, Chicken Wire

Though fixed in space the suspended element in this installation is intended to be enigmatic in the same way that one might experience the transience of a fast moving object that passes by at a great speed. It also has a shadow-like accompanying image on the ground below it that is loosely constructed of glass shards.



YOSHIAKI CHIKADA, 2005

Bou 1
(Momentary 1)

15cm H x 45cm W x 45cm D

Ash, Glass

The green tinted glass block in this work is made by laminating sheet glass. The result is an element of weight and permanence. By contrast, the pristine ash which was formed with pressure in rectangular mold is structurally unsound and can deteriorate easily.



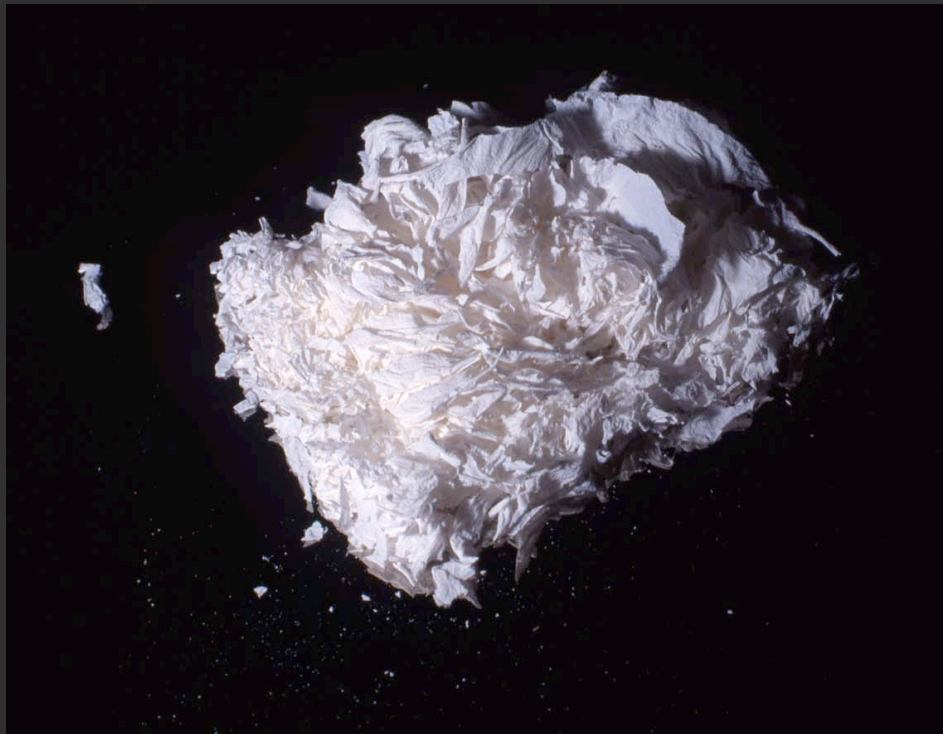
YOSHIAKI CHIKADA, 2005

Bou 2
(Momentary 2)

Variable Dimensions

Ash, Camcorder, Glass, Tripod

Still image from a 30 minute roof-top installation/
video in which a brick sized block of ash is gradually
carried away by the wind.



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