

Michael Scheiner

Portfolio

1989–2012

MICHAEL SCHEINER, 2012

Degrees of Separation

An Installation of 3 works at Ise
Contemporary Art Museum

Individual Works
(as seen in top image
from right to left):

Nine Distinct Tones 2012

66"H x 63.5" W x 34"D
Blown Glass, Steel



Sheer Volume 2010

63"H x 50.5"W x 67.5"D
Glass, Aluminum, Clay Wash

Resting Membrane 2012

51"H x 272"W x 9.5"D
Made from 6 individual sheets of
monitor glass (1360mm H x 1150mm W
x 0.5mm D)



MICHAEL SCHEINER, 2012

Nine Distinct Tones

66"H x 63" W x 34"D
Blown Glass, Steel

The 9 glass vessels cradled in the steel frame of this piece are mold-blown. Each is made with a small amount of glass which results in the thin membrane-like wall and gives the bottles their visual "lightness". The forms are empty so focus is directed to the delicate skin that encircles and defines each as distinct entity.



MICHAEL SCHEINER, 2010

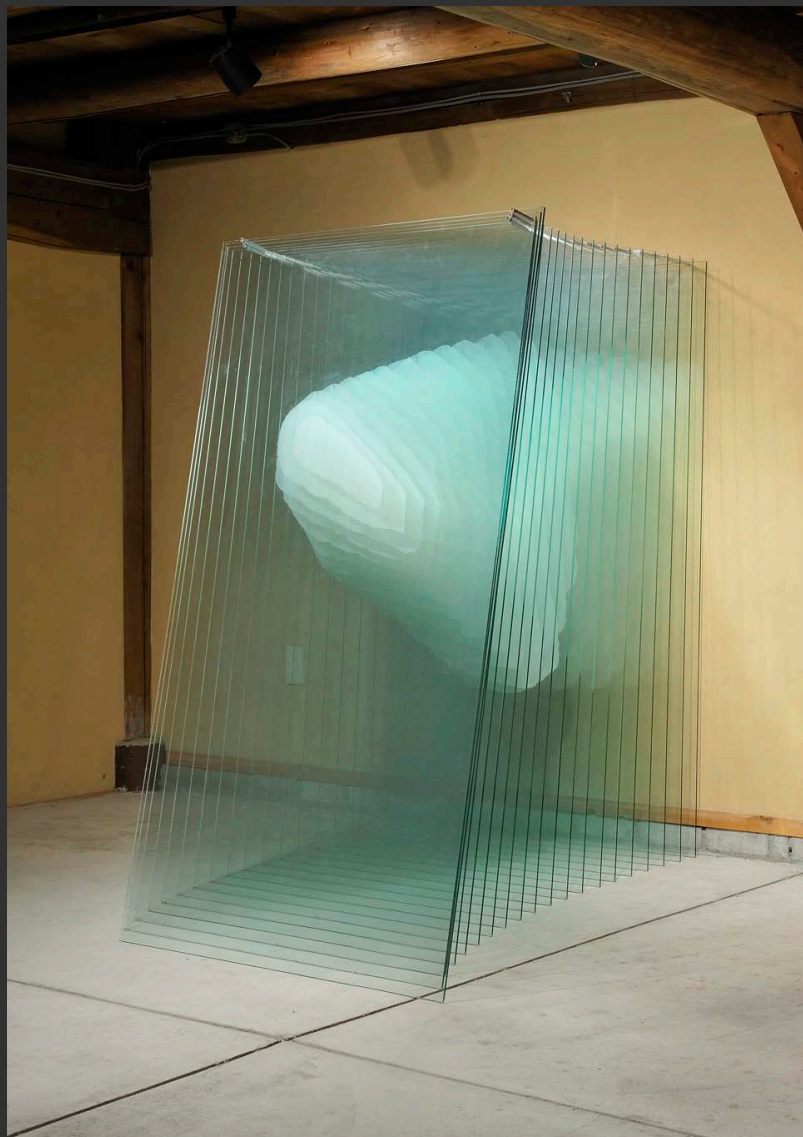
Sheer Volume

Tokoname Koubo Gallery
Installation

Variable Dimensions

Sheet Glass, Aluminum,
Clay Wash, Stone

The illusion of a volumetric form hovering in the stacked sheet glass is an image built up from cross-sections of the river rock that lays on the gallery floor. This large stone was cut into 19 slabs. A stencil made from each slab was used to apply a delicate wash of clay slip on the glass panels. Held apart by aluminum spacers, the glass sheets lean against the wall of the gallery.



MICHAEL SCHEINER, 2009

Noctilucent

2"H x 5.5"W x 5.5"D.

Glass

Deriving from Latin and meaning luminous at night, the title of this piece refers to a rare cloud formation found in the extreme upper reaches of the earth's atmosphere. While the form refers to the serenity of a bead of water or the arch of the sky, the work attempts to express the possibility for the coexistence of extremes. The cracks seen on one half of this piece only exist on the surface. They run to only a ¼ inch depth because they formed when the interior was still molten.



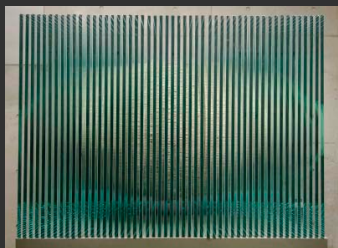
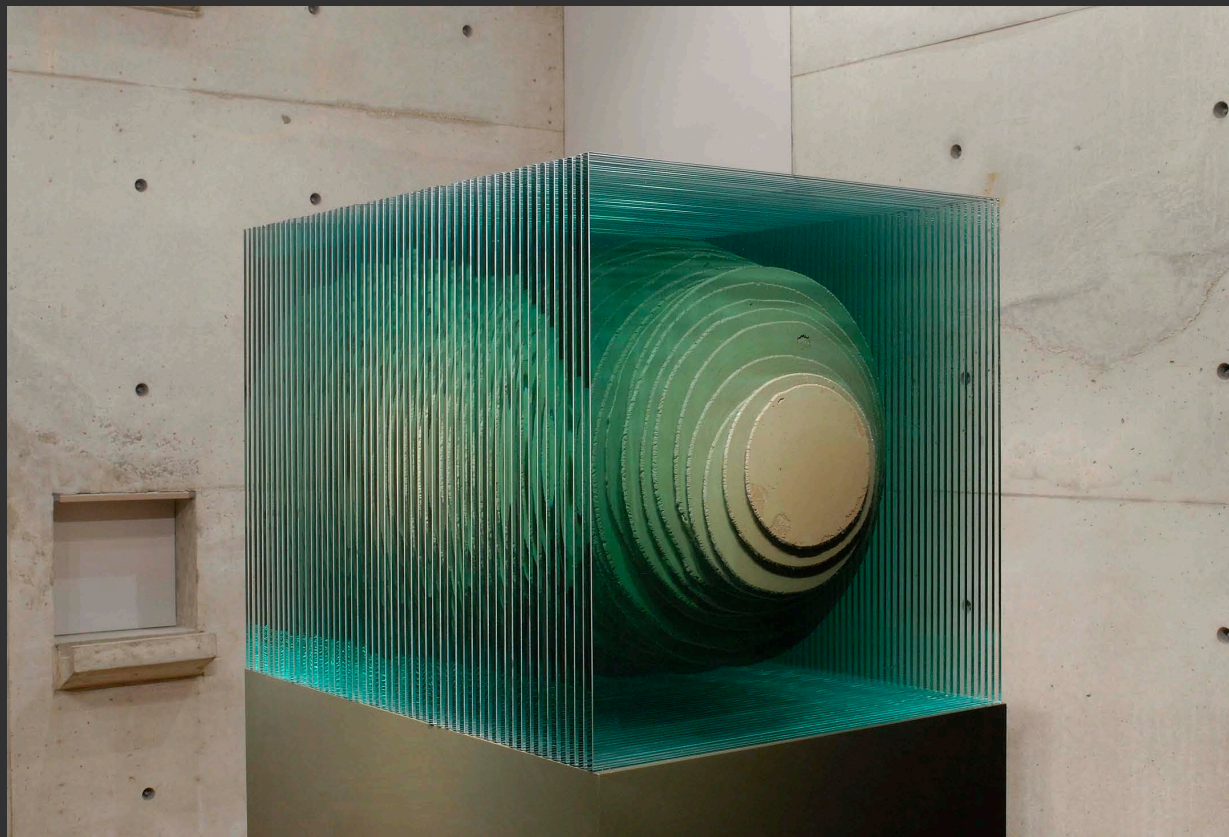
MICHAEL SCHEINER, 2008

Cumulus

23"H x 23"W x 31.5"D

Glass, Clay

This piece is made by pressing varying amounts of raw clay between 50 sheets of 10mm float glass so that the accumulation of combined sections results in an elongated organic form that appears to float inside the glass. The clay which remains moist throughout exhibition helps to convey an important degree of tension in the work.



MICHAEL SCHEINER, 2008

Twenty One Regions

20.5"H x 35.5 W x 35.5"D

Plaster, Steel, Wire, Wood, C-clamps

This piece is made from a casting of the artist's hand that has been blown up in scale. Lines on the skin were used as guides to cut the large plaster model into 21 sections. This work explores an internal tension between strength and fragility. The loosely positioned parts are only connected by gravity and a minimum amount of light wire. Elevated stature and size indicate strength but the actual work, though thrust up by metal supports, is only precariously balanced and—in contrast to its imposing scale—is actually quite vulnerable.



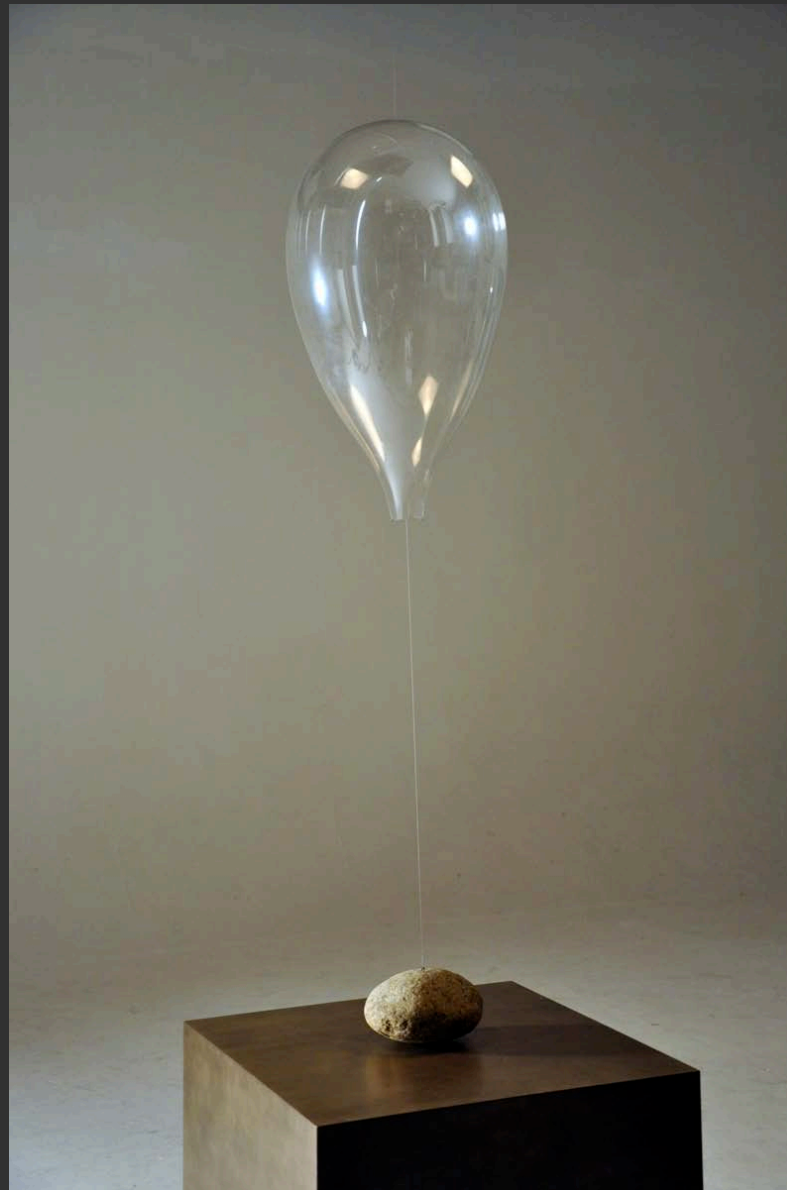
MICHAEL SCHEINER, 2007

Lift

72"H x 16"W x 16"D

Suspended Blown Glass, Braided Steel
Wire, Stone

The balloon-like element in this piece was blown in glass similar to the way a water droplet is formed by gently squeezing an eyedropper. Compressed air was introduced to the molten material as it was pulled down naturally by gravity. The glass bubble expanded rapidly and the skin stretched toward its limit creating an ultra thin wall. Adding to its visual lightness the delicate transparent glass in this piece only faintly reflects its surroundings. Unencumbered by physical mass the unfilled volume of *Lift* is a space intended to support thoughtful reflection in the viewer.



MICHAEL SCHEINER, 1999

Wing

65"H x 23"W x 4"D

Sheet Lead, Fiberglass
Resin, Wood

A cicada wing was modeled
40 times actual scale in clay.
Sheet lead was then pressed
into a plaster mold to create
the embossed form.



MICHAEL SCHEINER, 1998

Bearing

29"H x 96"W

Glass, Epoxy, Copper

This work deals with issues of position, heading and potential. It is made from mold-blown glass elements that were cut and fabricated to achieve the finished segmented form.



MICHAEL SCHEINER, 1997

Mask

8"H x 9"W x 2.5"D

Glass, Lead, Copper Wire

This wall piece is made of various diameters of blown glass tubing that were cut and arranged to create the coiled form. The glass was then nestled in a bed of sand in a high temperature oven. When the temperature was elevated sufficiently the segments fused into one continuous tube.



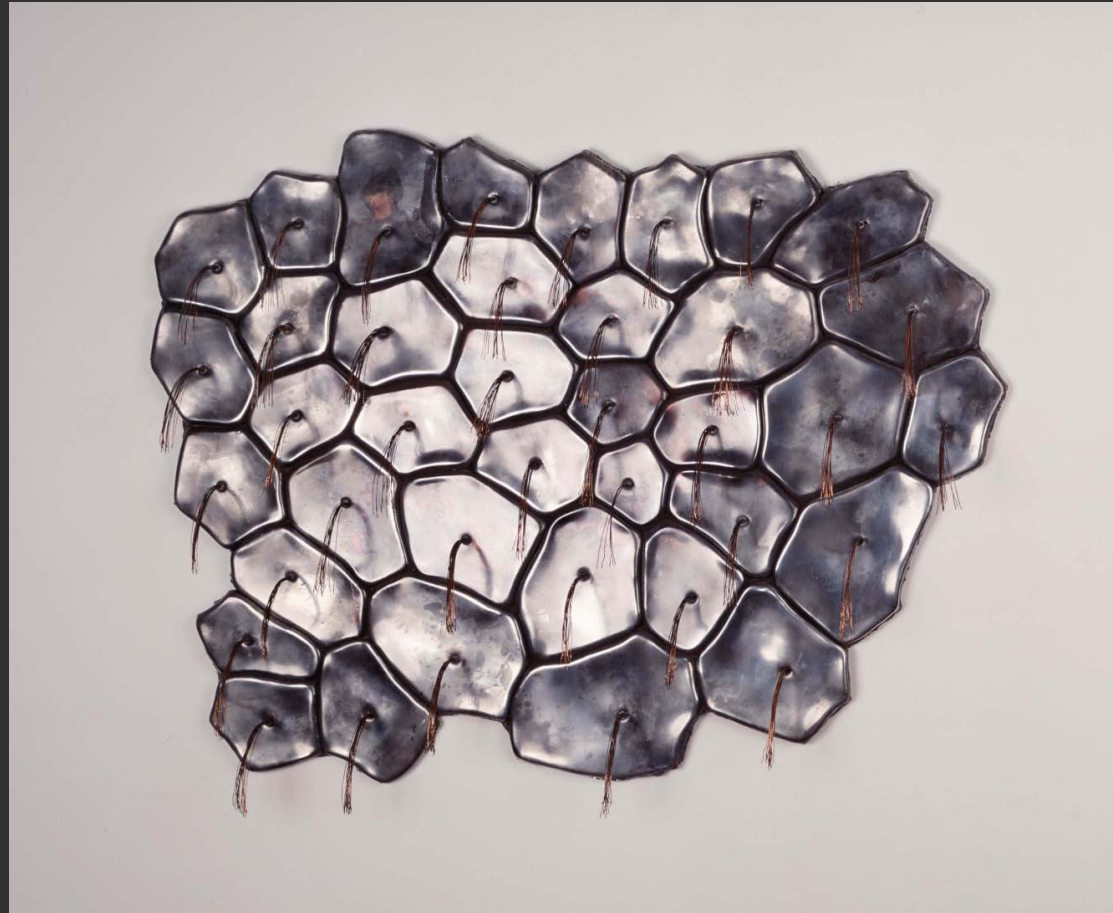
MICHAEL SCHEINER, 1997

Rain

33"W x 26"H x 3"D

Tin, Wood, Copper, Epoxy
Resin, Fiberglass

Individual cells in this piece were shaped by hammering sheet tin over wooden forms. The resulting dish-like elements were grouped together and all the adjacent edges were soldered to form a contiguous "skin".



MICHAEL SCHEINER, 1997

*Wrapped for
Presentation*

6.5"H x 15"W. x 15"D

Lead, Glass

This piece deals with the relationship between interior and exterior space. Sheet lead—used for contrast—is draped over the edge of the skirt-like blown-glass form.



MICHAEL SCHEINER, 1997

*In a Manner of
Speaking*

31"H x 21"W x 6"D

Lead, Water, Glass, Plywood,
Brass, Epoxy, Oil Paint

The central droplet shaped element in this piece is a blown-glass bubble that is filled with water. A ground of sheet lead is used for its soft skin-like reference. This work strives to bring our awareness of the central "bead of sweat" to a heightened level of poignancy.



MICHAEL SCHEINER, 1996

Natural Progression

23'H X 45'W X 22'D
(approx.)

Glass, Fiberglass, Epoxy,
Copper Wire

This site specific installation was commissioned by Bloomberg LP in New York in 1996. It was on view until 2005 when the headquarters were relocated to another part of the city. It is configured from approximately 600 feet of 6" diameter blown-glass tubes that were cut and assembled on location. The totally suspended form starts from a point that barely skims the atrium floor and proceeds with bifurcating sections and segments that branch out into the workspace of the floor above.



MICHAEL SCHEINER, 1993

New York Experimental Glass
Workshop Installation
(left to right)

Telescope

86"H x 81" W x 31"D
Glass, Lead, Steel, Fiberglass,
Epoxy Resin

Event Horizon

81"H x 50"W x 4"D
Glass,
Lead

Shimmer

69"H x 141"W x 92"D
Glass, Clay, Styrofoam Core,
Steel Wire, Steel Nails

Curtain

73"L x 131"H x 15"D
Glass, Lead, Oil Paint,
Steel Rod,
Piano Wire, Wood



MICHAEL SCHEINER, 1993

Shimmer

69"H x 141"W x 92"D

Glass, Clay, Styrofoam Core,
Steel Wire, Steel Nails

The rhombus shaped sheets of glass in this work are pushed into a 2" deep earth-like surface made from a mixture of powdered clay and oil. The total combined weight of the glass and clay (4000lb) is supported solely by the glass.



MICHAEL SCHEINER, 1993

Curtain

73"H x 131"W x 15"D

Glass, Sheet Lead, Oil Paint,
Piano Wire, Wood

To create each of the lines in this piece glass rods were drawn out to various lengths and draped over a steel grate while still hot. Supported by the metal, the unusual life-like quality of the molten glass is captured as gravity naturally draws the mass downward.



MICHAEL SCHEINER, 1993

Vessel Doorway

8'H x 6'W

Glass, Steel, Wood,
Silicone

This is a permanent Installation at the Rhode Island School of Design Museum. Superimposing the image of a vessel on a doorway, it attempts to engage museum goers who appear in the space—capturing them as decoration on a giant vessel.



MICHAEL SCHEINER, 1990

Duet

9"H x 60.5"W x 9"D

Glass, Oil Paint, Rope

The question of how harmony and discord might coexist led to the idea of making these two intertwined trumpets. The title may suggest a lovely collaboration but as two people play this convoluted instrument simultaneously they end up receiving an unpleasant blast in the face from their partner.

When exhibited, *Duet* is suspended at a comfortable height and audience participation is encouraged.



MICHAEL SCHEINER, 1989

*Spear with Two Heads,
Resting*

60"H x 9"W x 9"D

Glass, Oil Paint, Graphite

This piece attempts to capture the fluidity of molten glass by manipulating the material while still hot. Once cooled the ends were ground to accentuate the line's movement and then the glass was painted with oil and burnished with graphite. An attempt was made to produce a seductive image that balances a menacing quality with a sense of elegance and grace.

