



Glass Trans-Fusing - Michelle Rial

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Biography

Art has always been my calm zone in my life. It is an extension of my reality that smooth the waves and ripples of existence.

After years of production work my mind was cluttered, filled with too many disjointed images. Frustration enveloped my life and so I quit my job and went on an artistic search ending with an introduction to the process of glass fusing. Glass always interested me since I first created leaded stained glass windows, but was too restrictive for my designs. Kiln fired fused glass artworks allow expansion into movement, depth, and texture.

Artist Statement

My fused glass creations take a different step. UP AGAINST THE WALL!

Using many layers of fused glass pieces, powders, and chips the unit is fired in a glass kiln to a highly textural surface. Dramatic and/or subtle shading with the use of voids add to their visual depth and interest.

Many hours of analysis are needed once the design has been completed. My mind has to shift from a standard thought process of a flat design to depth of layers and their effects. Basic color rules are altered when mixing glass colors due to chemical changes after firing. Extensive trial and experimentation are required with pages of notes taken for future reference. Working with powdered glass and chips subtle changes can be achieved with colors and shading. Layering transparent over opaque create additional effects. Also the temperature and rate of the firing can dramatically alter the surface texture. Only after firing the final result is seen. Re-firing with additional glass would flatten and thus ruin the surface.

In my mind a highly textural, multi-layered glass fusing without strict edges is my quest. The design's edges flow beyond rigid straight lines with elements moving beyond and into the wall space.