



Shannon Brunskill, "Vanity", 60" x 48" x 16"
Cast glass, found objects

train of thought, creativity. Certainly at beginning levels of glass we teach technique — like everyone else does — and there is a sense of focus on that. But it's never considered the end result. At the graduate level here, it is not even essential that glass be the main material used. It's all about learning to think like an artist and how to develop themselves as an artist.

Donnellan: Do students have access to other facilities? Are there opportunities to work within different disciplines and mediums?

Keens: Yes. I'm a real proponent for using whatever you need to use for the idea. So if your idea means 2% glass and 98% other materials, well, let's talk about the idea! I ensure that students have access to whatever they need access to [in order to] realize their ideas. Consequently, we have a wide range of directions that our graduates are pursuing, such as performance- and installation-based pieces.

For more information on University of Texas, Arlington's glass program, please visit www.uta.edu/art.

Student Profile

Anna Mlasowsky

By Karen Donnellan

The short six years since Anna Mlasowsky found glass belie her long list of accomplishments. She is a German artist currently completing her BA at the Danish Design School, Bornholm (part of the Danish Design School's Centre for Glass & Ceramics). Following her second year there, she undertook a one-year exchange at the Aalto University of Art & Design in Helsinki, Finland, and at Konstfack, University College of Art & Design in Stockholm, Sweden. In 2007, she worked as an assistant to Jocelyne Prince at the Rhode Island School of Design and for Peter Ivy in Toyama, Japan. Her works have been exhibited in Denmark, Estonia, and the U.S. She is currently participating in the group show *S12* in Bergen, Norway, and in the Glass Biennale at the architecture museum in Stockholm.

Mlasowsky's artistic practice and methodologies can most succinctly be described as unconventional. She breaks all the rules. Beginning with a title, an idea, and an image in her head of the finished piece, she works backwards to test out possible solutions and processes to bring the project to fruition.

Her influences come from quirky sources, too. She counts false teeth and taking extra afternoon trips on public transportation as inspirations. The series *Handmade*, for example, was unwittingly inspired by an exhibition by Tom Friedman, which Mlasowsky completely detested at first. She attempted to find an appreciation for the work on show by revisiting it three times. Later, upon completion of *Handmade*, she realized the connection between the folded glass and the folded paper in Friedman's exhibition.

Since 2009, Mlasowsky has focused on the material properties of glass. Her piece *Tension* is an unmistakable example of this new direction. The work features a group of five round, solid-sculpted forms displayed in a case with two pairs



Top: Anna Mlasowsky portrait

Above: Anna Mlasowsky, "X-Ray" (from a series of 12), 2010, 70 cm x 50 cm. Scanned free-blown glass objects, printed on photo paper.

of polarized sunglasses hanging on the wall below. The forms look clear to the naked eye, but when viewed through the lenses of the sunglasses, patterns and intense coloration are revealed. She creates the effect by using incompatible glass to purposefully incorporate a visual tension. The patterns are exquisite. The artist's intention is to open our eyes up to an invisible world where "color and light become shape," and material is reduced to a catalyst for the experience.

Mlasowsky's thesis show next June will consist of further research into the illusory and reflective qualities of glass, but she hopes to cross over into other materials for her art in the future.

Image Gallery

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