

**6. Claire Beaulieu**  
*Reflexion* (installation)  
 Glass, wood, necklaces, glycerin  
 Variable dimensions  
 FM&JK, TO, MR



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Two artists whose work I routinely check on are Alessandro Diaz de Santillana and Claire Beaulieu. Their work is completely different, but they both have an offbeat approach to glass: it is almost as if they never knew that it was a functional material. Both artists are concerned with light and reflection. This is clearly evident in de Santillana's *Oval*, which breaks up the space in which it hangs. Beaulieu's work does not photograph well because the kinetic aspect of intermittent light, which unites the elements of her installations, is missing. Yet I find her small, idiosyncratic arrangements intriguing.

Josiah McElheny is someone whose work I consult for the state of glass just as I check the Weather Channel for forecasts in my area. His installations are consistently challenging, and he appears to have an unending source of impassioned and inspiring ideas. I was pleased to see him rewarded for his efforts with the placement of one of his installations in the new contemporary art galleries at the Museum of Modern Art. MoMA's piece belongs to McElheny's series about infinite reflection. The work I chose to illustrate here, *Extended Model for Total Reflective Abstraction*, is based on conversations held in the late 1920s between Buckminster Fuller and Isamu Noguchi on the possibilities and consequences of abstracted forms that cast no shadows, on the changing meaning of form when reflective objects are displayed in a completely reflective environment. A heady topic and, truthfully, a fascinating one.

three separate shows in which galleries show contemporary painting and sculpture; photography; and glass, ceramics, fiber, and other media (the latter is organized by SOFA). Seeing glass in the environment of contemporary art, and especially photography—which shares much with glass in terms of light and the demands of technique—was refreshing and invigorating. The general quality of the work shown was good, with some superior moments. Dreck (not a professional term, but you know what I mean) was pretty much kept to a minimum, and maybe eventually some of it will disappear. I have high hopes for the potential of this show to introduce new audiences to glass and to act as a catalyst in questioning our expectations of what art in glass is, should be, and can be.

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 Curator of Modern Glass  
 The Corning Museum of  
 Glass



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XXX shows what can happen when one "picks up the pieces." Mirror is a wonderful medium when it is used for more than simple reflection, and here it is employed to amplify the landscape. Gibiete's mosaic creates a rich surface texture that mimics rough concrete and the shimmering edges of light on water. She takes advantage of the mirror's ability to create space where there is none, and its reflection of the water makes the massive dock literally disappear. Themes of nature, light, reflection, and illusion, which are commonly found in painting and photography, are also found in glass in the work of such artists as Larry Bell and Marian Karel. Yet Gibiete's approach is unique, and although it is disarmingly simple, it is also highly successful.

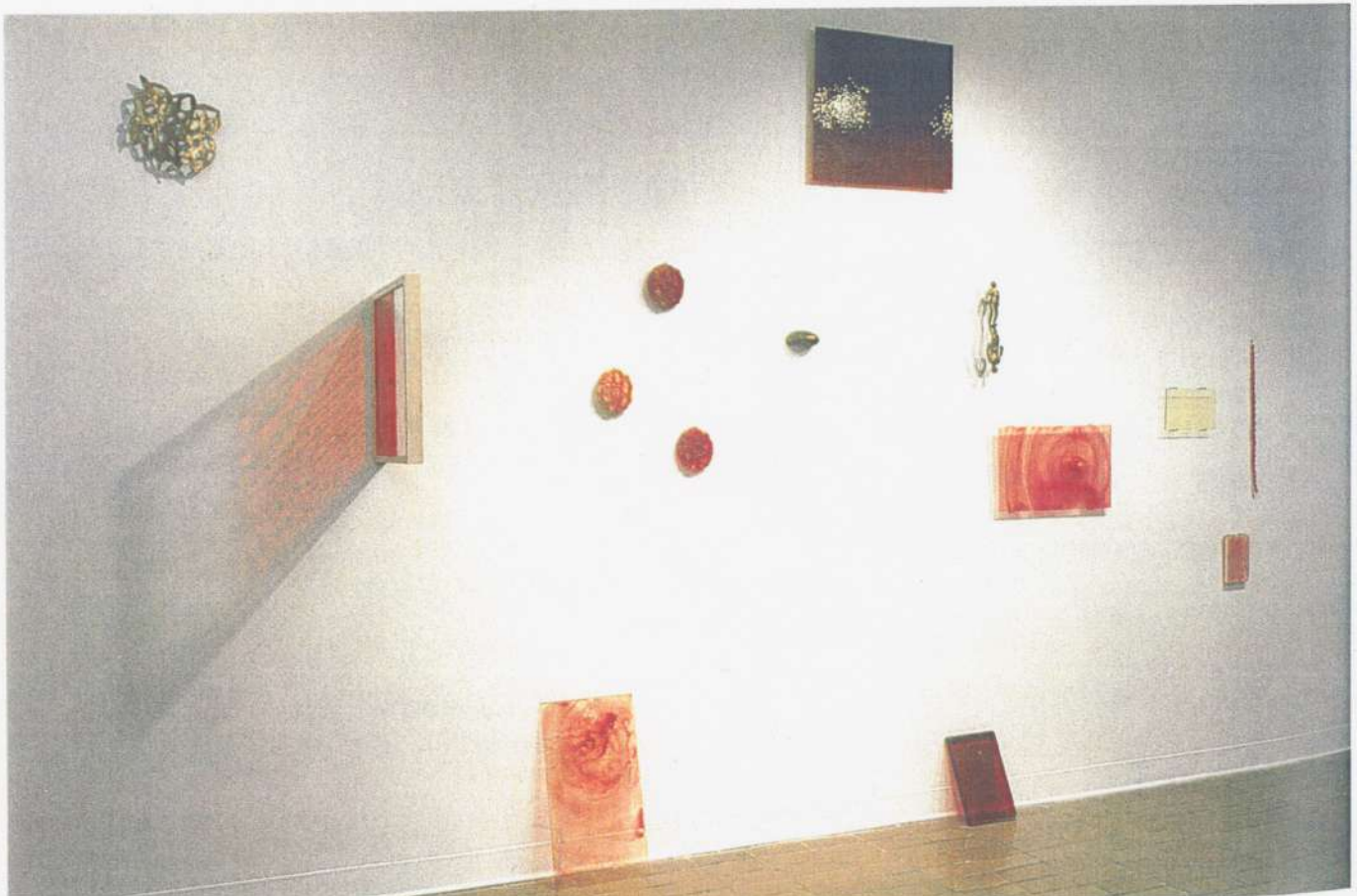
Silvia Levenson's *Amor-Dolor-Perdón-Rencor* (Love-pain-forgiveness-resentment) and Claire Beaulieu's *Reflexion* are narrative works, but the resemblance stops there. Beaulieu has a pleasingly light touch in her carefully composed installations of small things, which often include elements of dress such as the necklaces in this work. Although these objects are abstract, we sense that a story is being told, not in words but in three-dimensional objects. On the white wall/page of visual noun, verb, and adjective, there is the sudden drama of captured and reflected light. This turn of events has the impact of a car accident in a novel, touching all of the characters and rearranging their relationships. Then life gradually returns to normal.

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of Glass



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**Claire Beaulieu** (Canadian, b. 1955)  
*Essentiel*  
Canada, Montreal, Quebec, 2003  
Glass, mixed media  
Dimensions variable  
TO



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