

## JANET KELMAN

### Artist's Statement

Curiosity about layers and depth of perception led me to the Pearl River Eddy and Midsummer Niagara series. Peering into water, as a metaphor for awareness, I wonder how much can be known and what is always hidden? What is that movement, that darting about? An ephemeral glimpse may be all that is within reach

### How Janet Kelman Made "Pearl River Eddy III"

"Pearl River Eddy III" belongs to my series of glass "boat-shaped" sculptures that incorporate elements of line and color. I think of them as paintings in glass.

I became fascinated with the threads of glass that a "vitrograph" kiln can make. A vitrograph is a small kiln with a hole in the bottom. A terracotta flowerpot is placed in the vitrograph, filled with glass, and the kiln is mounted on a high stand. As the glass melts, threads of glass stream out the bottom.

I make "set-ups," laying out threads on a base sheet and fusing them together at 1500 degrees in my large kiln. The cooled "set-ups" are then cut up and reassembled with other shapes of glass.

The "boat" is laid out in the kiln and fused together at 1500 degrees. There may be two or more fusions to achieve the effect I want. Then, the glass is "slumped" into a mold made of carved insulating firebrick covered with glass cloth. Before slumping, I often sandblast the front side of the "boat." At 1250 degrees, the glass slumps completely into the mold and the surface melts just a little, so that the glass glows.

