



73-400 El Paseo
Palm Desert, CA 92260

760 346 4661
contact@codagallery.com
www.codagallery.com

JANIS M. MILTENBERGER

I began working with hot glass in 1978. Initially apprenticing with Richard Marquis at Marquis Deluxe Studio, Berkeley California. I had been taking Ceramics classes at Laney College in Oakland CA, studying with Nancy Selvin and while working with Dick I continued my clay work as well. About a year into working with Dick I enrolled and concurrently studied with Marvin Lipofsky at California College of Arts and Crafts, Nancy Selvin at Laney College (ceramics) and Ron Nagel at Mills College CA. (ceramics) all while working part time at Dick's shop. Several years later I had the opportunity to explore lampworking at Pilchuck Glass School, in Washington state.

Over the course of three summers at Pilchuck, I had the privilege of studying with; Susan Plum, who introduced me to working with Borosilicate glass, James Minson, who has an innate knowledge of the medium and lastly Cesare Toffolo Rossit.

I think it was Cesare who resonated with my own style, using the hot glass tools which were already familiar to me. These summers became a pivotal turning point in my relationship with glass.

Working at the torch has allowed me to feel more autonomous than working with a team of people at a glass furnace. The solitude of torch work provided me space to focus. Working alone has helped me define my voice and recognize what it is I want to narrate and share.

As curious creatures we attempt to make sense of our world connecting lines and creating stories based upon the images we see. We hold a vocabulary of common imagery that human experience has provided. It is the everyday images I seek out as elements of fables that can speak to each of us in symbolic language. A nest, wishbone and glass cage, those images have recognizable meanings and draw upon feelings and experiences of our shared humanity.

My two latest sculptures "Reckless Gift" and "The Coronation" are part of my glass cage series but have taken a visual departure. These new pieces have shiny interiors gilded with gold. My original plan was to sandblast the surface of the glass as I usually do, but after the gold was applied, I reconsidered, instead deciding to leave the surface untouched. The reflective luster of the glass combined with the gold interior reminded me of the ornate glass I had seen in Venice and Prague.

I now see my work playing its part in the larger picture of historical glass and myself as a partner in the continuation of the art form.

EDUCATION

1991 – 93	Pilchuck Glass School, Stanwood, WA (Flameworking)
1980	Pilchuck Glass School, Stanwood, WA (Hot Glass)
1979 – 80	California college of Art and Crafts, Oakland, CA (Glass)
	Mills college, Oakland, CA (Ceramics)
1976 – 79	Laney College, Oakland, CA (Undergraduate Studies)

RELATED PROFESSIONAL EXPERIENCE

1984	University of California, artist in Residence, Los Angeles, CA
1982 – 83	The Glass Eye Studio, Production glass Blower, Seattle, WA
1982	Sunbeam Glass, Auckland, New Zealand
	The Hot Glass Company, Devenport, New Zealand
1981	The Right Place Glass Studio, Owner Operator, Orcas Island, WA
1980	Pratt Fine Art Center, Assistant to Therman Staton, Director of Hot Glass Studio, Seattle, WA
1978 – 80	Marquis Deluxe Studio, Assistant, Berkeley, CA (Richard Marquis, Jody Fine, Jack Wax)

TEACHING EXPERIENCE

2001	Penland School of Crafts: Teacher – Lampworking, Penland, NC
1994 – 99	Pratt Fine Art Center, Lampworking Class, Seattle, WA
1993	Penland, Teaching Assistant, Susan Plum, Penland, NC
1991	University of Hawaii, Lecture/demo, Honolulu, HI
1987 – 88	Pratt Fine Art Center, Beginning Glass Blowing, Seattle, WA
1980, '83, '89	Pratt Fine Art Center, "surface Decoration" Workshops, Seattle, WA

SELECTED EXHIBITIONS

1987 – 97	The Glass House, Annual Goblet Show, Seattle, WA
1987 – 99 / 2003	Bellevue Arts & Crafts Fair, Juried Show, Bellevue, WA
1990 – 97	Bellevue Art Museum, Pacific Northwest Annual Exhibition Bellevue, WA
1994 – 96	Messolini and Amici, Seattle, WA
1995	Omnisphere, "Cool women, Hot Glass," Toledo, OH Gallery 500, Lampworking Show, Philadelphia, PA
1996	Ariana Gallery, Michigan
1995 – 99	Sofa Show, Chicago/Florida/New York
1997	Craft Alliance, Survey: Flameworking, St Louis, MO Philabaum Gallery, Regions of the Flame, Tucson, AZ Messolini and Amici, Narrative Flameworked Glass, Seattle, WA Butlers Gallery, Solo Show, Portland, OR Museso Piccolo, Langley, WA
1998	Belvetro Glass Gallery, Flameworked Glass, Miami Beach, FL Mosselini and Amici, Current Constructions in Flameworked Glass, Seattle, WA
1999	Belvetro Glass Gallery, Miami Beach, FL Waterworks Art Gallery, Friday Harbor, WA
1995-01	Sofa Show, Chicago and New York City
1999 & 2000	Waterworks Gallery, Friday Harbor, WA
1997/00/02	Butlers Gallery, Portland, OR
2000-2001	Hope Collection, Santa Fe, NM
2001	Philabaum Gallery Tucson, AZ
2000	Bainbride Arts & Crafts, Inc. Bainbridge Island, WA

FELLOWSHIPS

1989	Pratt Fine Art Center, Glass Eye Grant, Bronze Casting Class, Seattle, WA
1991	Lopez School, Glass Eye Grant, Fusing Project, Lopez Island, WA
	Philchuck Glass School, Partial Scholarship, Susan Plum, Instructor, Stanwood, WA
1992	Philchuck Glass School, Full Scholarship, Jame Minson, Instructor, Stanwood, WA
1993	Philchuck Glass School, Full Scholarship, Cesare Toffolo Rossit, Instructor, Stanwood, WA

AWARDS

1998	Bellevue Art Museum, Carol Duke Award for Best of Show
------	--

PUBLICATIONS

Formed of Fire: Contemporary Lampworking, By Bandhu S. Dunham