



A Crafts Council
Touring Exhibition



Revealing a New Wave in
British Glass Blowing

Joanna
Manousis



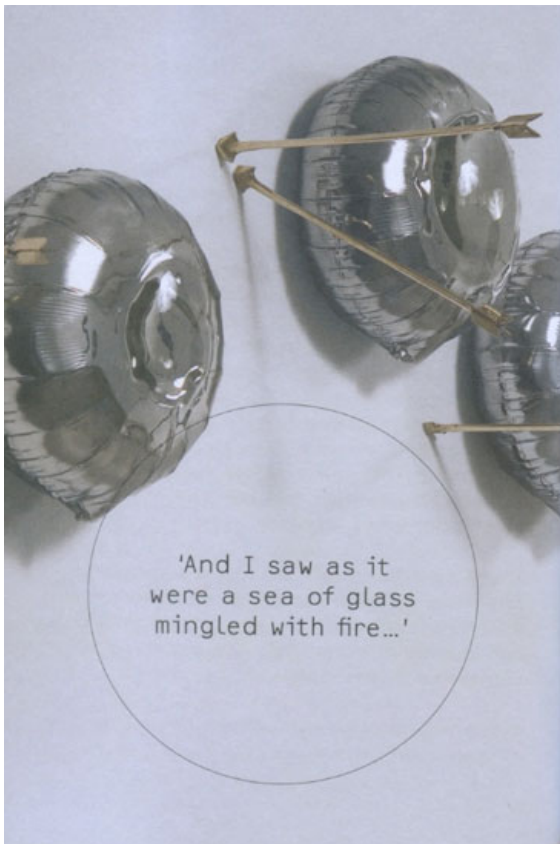
Glass is used in Manousis' sculpture as a vehicle to engage reflection both physically and metaphorically in the viewer. She uses the intrinsic material properties of glass as a medium to "create installations that speak of taste, personal memory and the passage of time."

Reaching an Ulterior Realm consists of three Mylar balloons suspended on a wall, which look to be easy targets for the bronze arrows propelled towards them. They are playful while also being a metaphor of the fragility of life. *Inverted Vanitas* entwines the rich meaning and metaphor of the pomegranate. Its mirrored flesh aims to capture the reflection of its audience, thus accentuating its association with vanity, greed and desire.

Inverted Vanitas, 2010

Glass, mixed-media; Mould-blown vessel, pate-de-verre, lamp-worked and mirrored pomegranate;
Photo: Nick Moss.

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'And I saw as it
were a sea of glass
mingled with fire...'

'And I saw as it were a sea
of glass mingled with fire...'

They are busy now before the glory hole,
the furnace's thousand degrees, its tonnes
of heat.

And we who watch are mesmerised by molten
glass, as they sleepwalk like the hypnotised

on some shabby seaside stage: entranced
yet unmoved by the near miraculous,

folded acres of fire, of changing form:
honey dripping from a coiled wooden spoon;

a flash of kingfisher rising
from a slow moving river.

They stand poles in hand like lost children
fishing at the shady edge of a fabled pond.

Cremetorial, the long lulling purr
might pull you in, burn your bones,

char your skin like yesterday's newsprint
they use to shape a vase, shape a paperweight.

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