



1 / 1

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## STATEMENT

I think of myself as a hybrid: designer - craft maker – artist. I love the idea of crossover. For a long time I struggled with the urge to do all three, seeing it as a problem. But now I see, from a different perspective, the rich, strong quality that my work has because of this crossover of approach.

My work is quiet, based in the craft tradition of vessel making, but not exclusively functional. I am influenced by Scandinavian designs, particularly those of Finland's iittala and interested in designing with light both for public sculpture and also for the home. Often my work rolls around and rocks back and forth, and while it is not overtly conceptual I believe that this subtle but significant characteristic abstracts the form and certainly the function.

The properties of glass allow me to manipulate light. Even though these properties are well known I am often surprised by the way that the light behaves. Glass can reflect, magnify, 'minify', project and hold light to glow. Using thick glass forms is often the best way to demonstrate these properties. I can make the glass translucent or opaque or leave it as a transparent membrane. When I use glass I can make a shape with light which is pretty fantastic.

My latest experiment with light and glass is in using neon. I am excited to use neon to define a space, making a large form that is architectural. I use equipment such as a diamond carving lathe, a sand blaster or a belt sander to achieve this obscured transparency. I intend for that smooth, soft, surface texture and rocking activity to entice the viewer. Sometimes my work must be handled to be understood visually. I am fascinated by the optical trickery of glass and enjoy making work that exploits its' optical properties.

My favourite part of my creative process is working out a new design in the studio. Once I am in the hot shop I can try out all the things I have been thinking and planning and it is usually pretty gratifying. The process of blowing glass in a hot shop is interesting and exciting and I find that the time spent making work in the studio is my most vigorous conceptual incubator, one idea coming out of another.