



*Kingsley*  
**ART/CLUB**

OCTOBER 2017 NEWS



**LECTURE**

**MARK ABILDGAARD**

A LONG TRIP:  
30 YEARS OF KILN CAST  
GLASS SCULPTURE

**October 18**

# Kingsley ART CLUB

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### COVER IMAGE

Mark Abildgaard,  
"Amethyst Crystal Bowl"  
2011  
6"x14"x14"



*From the President*

## Kingsley Art Club's 125th Year Off to a Great Start

It was lovely to see so many people mingling to celebrate 125 years for the Kingsley Art Club in our community. **Mary Anne Schendzelos** and her committee did a terrific job in honoring tradition but making it fun and light hearted. **Kat Crowe** cleaned the silver service and the room looked great. The 15 original ladies would be proud of the day.

Our first program with **Roger Berry** was a great success. His images and videos were perfect for showing his processes from computer graphics to workshop to installations. He also talked about creating a public artwork for his local community of Clarksburg, and how necessary it was to develop public ownership for the project.

For the Sacramento community, our latest public art project involved murals painted at the end of a long, hot, turbulent summer. Forty artists worked through a week to create monumental art all over town. But art in a community doesn't please everyone. One piece, unpopular with the wall's owner, was painted out almost immediately.



*Jesse Vasquez*

**Bryan Valenzuela**, who spoke to Kingsley last year, created a wonderful mural. His work, above, is a clear statement of the political challenges this country faces and consists of his writing about the problems he sees. Seeing him up on a scaffold thinking and streaming his ideas onto the wall to create the hands and shredding rope is remarkable (following page).

I am absolutely amazed that this young man can use his writing to create images that are shaded and so realistic. And I am amazed that Roger Berry can work at his computer and envision something that works in tight confines and difficult materials. The artists among us are a treasure and we are fortunate.  
— Nancy Lawrence



*Bryan Valenzuela  
writes the tiny words  
that make up the  
black and white  
portion of his mural.*



## MARK ABILDGAARD

### A LONG TRIP: 30 YEARS OF KILN CAST GLASS SCULPTURE

Wednesday, October 18, 2017, 1:15 p.m.

Crocker Art Museum, Setzer Auditorium

Kiln cast glass artist Mark Abildgaard has been working as a studio artist since 1986. He will be looking at how his approach to creating glass sculpture has changed as his practice has evolved. The main focus of his work has been the creation of one-of-a-kind cast glass sculptures. More recently he has also been involved in building site specific sculptures for public as well as private commissions. He enjoys the challenges of using different processes to create glass sculpture that can interact with light in the environment.

The practice of casting  
glass objects by  
pouring molten glass  
into a mold is an  
ancient one.

Mr. Abildgaard will also explore how the work of other artists as well as artifacts from different cultures, have served as sources of inspiration for his work. The practice of casting glass objects by pouring molten glass into a mold is a very ancient one. First practiced in Ancient Egypt, and refined during the Roman Period, the sophistication of techniques and the objects created by this process have continued to evolve to the present day. He is interested in creating sculpture that continues the historical tradition of image-making which connects the human experience through time.

An MFA from the University of Hawaii in 1983 and a visiting artist position at the Tokyo Glass Art Institute in 1984 were instrumental in Mr. Abildgaard's aesthetic which was formed by both intellectual study and direct experience combined with a refinement of his personal spiritual path. In 1986 he returned to Northern California where he established a studio for creating kiln cast sculptures. During this time he developed his own technique for casting glass using open face molds fired in electric kilns.

He has taught classes in kiln casting at the Studio of the Corning Museum of Glass in Corning NY, the Pilchuck Glass School in Washington, Red Deer College in Alberta Canada and in many other public and private studios. His work has been included in the collections of the Corning Museum of Glass in Corning, NY, the Richmond Museum of Art in Richmond, VA, the Oakland Museum in Oakland, CA, the Crocker Museum in Sacramento, CA, and the Triton Museum in Santa Clara, CA as well as numerous private collections.

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*"Uroboros Totem," 2013, 73" x 18" x 14"*

*"Kindred Spirits,"*  
2003,  
19" x 7" x 4"



**"The figurative images in my work give me the inspiration to create forms that are connected to the human experience. My sculptures reflect the inner energy of life."**



*Vessel group,*  
3" to 8" tall



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The Kingsley Art Club  
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## **Out and About with the Kingsley October 2017**

### **LECTURE SERIES: Mark Abildgaard**

Wednesday, October 18, 1:15 to 2:30 pm

Doors open at 1:00 pm

Crocker Art Museum, Setzer Auditorium

More information at

[www.crockerartmuseum.org](http://www.crockerartmuseum.org)

**ARTHOUSE:** 1021 R Street

**Sparrow Gallery:** 1021 R Street

**b. garo sakato:** 923 20th Street

**Elliott Fouts Gallery:** 1831 P Street

**JAYJAY:** 5524B Elvas Avenue