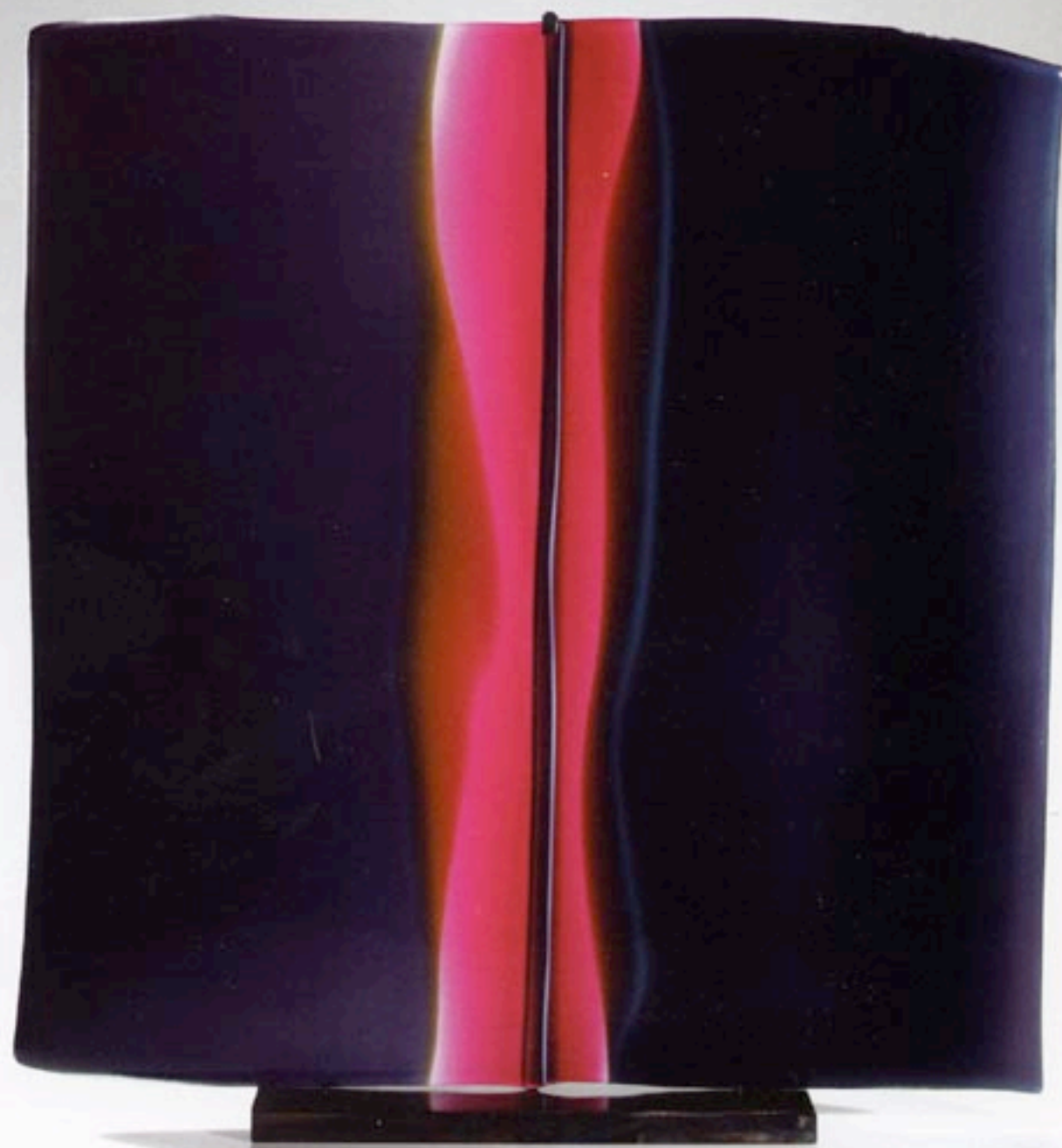


DAVID KAPLAN and ANNICA SANDSTRÖM



David Kaplan, Annica Sandström

DAVID KAPLAN and ANNICA SANDSTRÖM met at Orrefors whilst Sandström was studying there in the 1970s and Kaplan was working at Boda Glass. In 1978 they established their studio, Lindean Mill Glass, in a beautiful river valley near Selkirk in the Scottish Borders. Over the past thirty years, they have developed a thriving glass studio, internationally renowned for both beautifully designed contemporary tableware and an ever-changing collection of individual bowls, vessels and panels created using the Orrefors derived *graal* process.

The keynote for all their work – whether glassware or as here, large glass panels – has been colour. Early individual pieces showed glimmering sky blue figures floating against a white ground around simple bowl forms. The dream like images embedded in the mass of glass through the *graal* process appeared animated by the simple colour contrast. By the later 1980's the bowls had metamorphosed into open conical vessels in which the ground colours were rich deep blues and purples from which emerged striking mythic heads in reds and umbers. Again the judicious use of colour provided animation to the image. Areas of clearer or more opaque glass were juxtaposed, controlling the passage of light

through the colours and thus the dramatic impact of the figures, which appeared to emerge from the shadows like characters spotlit on stage.

To maintain the drama and impact of the images, the artists maintained what they viewed as a necessary simplicity to the glass vessel/canvas. This was strikingly demonstrated in the series of dramatic, tall cylinders which appeared in the 1990s. Gradually the images of mythic figures became less and less defined until a pure abstraction of shape, tone and colour moved in continuous flowing movement up and around the simple, almost austere, cylinder forms. The range of colours enlarged and dramatic contrast gave way to subtler shadings of greens, greys and blues with the continued interplay of opacity and translucency adding dynamism to the compositions.



Between the Lines, 560 h x 540 w x 95 d

Towards the turn of the century the ever increasing demands of their successful production glassware left Annica and David diminishing time to explore their individual pieces, though echoes were ever present in new tableware such as the tall cylindrical Milk Glasses and Vases which emerged at this time. The first tentative

and Lindean Mill Glass

steps into newer work began with a series of slumped glass panels in the late 1990's. In these pieces, blocks of colour were broken free of the vessel form (an important development in retrospect) and were presented as flat shapes fused into irregularly shaped panels, like fragments of a larger architecture. Although the use of colour was dramatic and bold, these works lacked the rhythmic fluency of the earlier vessels seeming too static and compositionally abrupt. Early signs of greater fluency came in a small group of simple plate forms which appeared in 2001, in which amoeba like areas of blue and white opaque colour floated and entwined across part of the plate surface – other areas left clear or open. This series of *Water* plates did indeed suggest the flowing movement of that element but also a more abstract, less specific rhythm. A key element was the way in which as the different areas of colour touched they seemed to flow into and dissolve into one another creating a much greater sense of movement and space.

The glass panels developed for this show such as *Square One* and *Square Two* (illustrated) have taken the purity of the flat forms to even greater extremes, than the earlier panels. However, the way in which the colours and tones

appear to fade, intensify and fade again as they dissolve one against the other creates much more satisfying, rich compositions. In pieces like *Full Circle* there is an irresistible reminder of great colourist paintings by painters such as Ellsworth Kelly where the eye is drawn

into the saturated areas of strong hue placed in asymmetric compositions so the flat surfaces appear to rise up towards the viewer. Or in the extraordinarily subtle layers of *White on White*, there are echoes of the works of other American painters such as Robert Rauschenberg. But the panels also can be seen as a response to the rhythms and spaces of the landscape around their Borders home and of course, most overridingly, to light. Because glass, their chosen medium, has the capacity to use that element in a way no paint or fabric can hope to match. As the light



Square One b (black and white) 445 h x 450 w x 77 d

dances and moves through the different areas of glass, with different degrees of intensity - now highlighting a deep magenta slash - now rippling across tones of grey like a winter sea - these compositions are animated in an extraordinary and compelling way and they appear not just as paintings in glass, but as paintings of life and light.



THE SCOTTISH GALLERY

The Directors of The Scottish Gallery
take great pleasure in inviting
you to the Private View of their October exhibition
on Saturday 7 October from 11.00 am - 2.00 pm

DAVID KAPLAN

Born USA 1952. Studied Goddard College; Edinburgh College of Art; Orrefors Glass School.

ANNICA SANDSTROM

Born Sweden 1954. Studied School of Craft and Design, Sweden; Konstfack College of Art, Craft and Design, Stockholm.

Collections include:

Crafts Council, London; Ulster Museum; Victoria & Albert Museum; National Museums of Scotland; Rohsska Konstslojd Museet, Gothenburg; Kelvingrove Museum and Art Gallery.

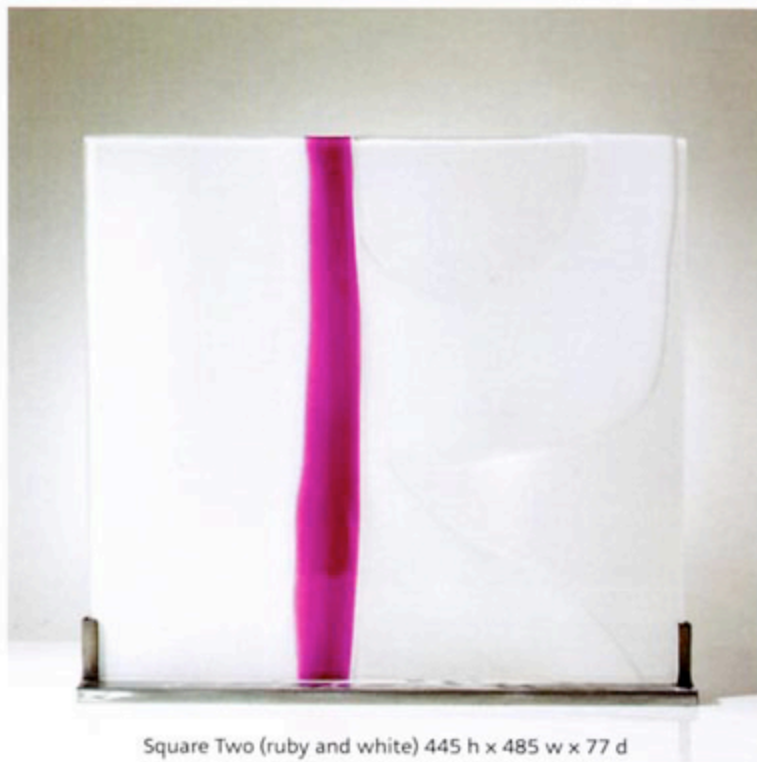
Recent Exhibitions include:

2006 Solo Show, Scottish Gallery, Edinburgh; Scottish Glass Society, Collins Gallery, Glasgow
2005 21st Century British Glass, Daniel Katz Ltd., London
2002 New Formations, The Lighthouse, Glasgow

Awards include:

Inches Carr Trust Crafts Bursary; Crafts Fellowship, Scottish Development Agency.

Front Cover: Core, 540h x 510 w x 95 d
Photography: Shannon Tofts



Square Two (ruby and white) 445 h x 485 w x 77 d

Exhibition runs from 9 Oct - 1 Nov 2006

Mon - Fri 10.00 am - 6.00 pm Sat 10.00 am - 4.00 pm
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