

## ARTIST'S STATEMENT-SUSAN GOTT

### ABOUT THE WORK

My work embodies my interest in mythological imagery, symbolism, and philosophies from historic and ancient cultures as I investigate these ideas using glass as a sculptural medium. The elements of this ancient, visual language express the union of human being and nature. These images have become enmeshed in my thought and in my art to create a new mythos in glass.



My sources of inspiration seem endless. I am intensely interested in archeology and the rituals and art of various world religions. Some of the additional influences include the work of Joseph Campbell, the figurines of ancient Eastern Europe, the symbolism found in Indonesian and African masks, the mysteries of the Celts, the myths of ancient Greece, the belief systems of Native American, and the energy centers of the Chakras.

The resulting glass, with primitive qualities and metaphors, are a visual re—presentation of the cycles of life. The human form becomes a vessel for connection to Spirit. These investigations have opened new sources of inspiration for my work and strengthened a connection between my art and that, which is timeless.

### ABOUT THE PROCESS

The art works evolve from my research and drawings as they give rise to the development of forms and figures. I construct molds using one or more techniques for glass casting. Sand casting combines my aesthetic concerns and allows an articulate yet raw method of expressing an ancient connection to the contemporary.

I frequently work with a rigid sand mold technique, for it allows me to work on a large scale, carve directly into the sand mold, and ‘paint’ images with powdered glass. The casting process is intense and involves ladling the molten glass directly from the furnace at 2400° F. Images, inclusions, and ‘windows’ are planned and created in advance, however the ‘parts’ must be placed into the glass while it is still molten. Intuitive decisions must be made as I manipulate the hot glass before it cools.

Timing, temperature, equipment and the casting team must be accurate and organized.



There is a vast amount of preparation and finish work that goes into each cast glass sculpture. After the annealing or cooling process, the sand mold is removed, the mold is destroyed and no two pieces are alike. The glass must be coldworked, and hand-ground and polished. The glass reveals itself in layers, diffusing and reflecting light, exposing and disguising the interior. The surfaces are enhanced with enamels, copper, gold leaf, patinas and etching. I enjoy combining glass, steel, and stone to bring yet another natural element to the finished glass sculpture.