



**ROBERT GORDON
UNIVERSITY • ABERDEEN**

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Breaking moulds.

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OCTO

The casting of glass and iron, as both concept and process, is central to the work in this exhibition. Glassar's recent work has explored the potential of casting as a creative process, as well as the unconventional combining of cast materials in his final pieces. Conceptually, the process of casting makes reference to civil engineering and industrial heritage; themes which have continued to inspire Glassar throughout his career. This piece, with its suggestions of geometry and symmetry, exemplifies Glassar's fascination with subjects such as 19th century technology, Isambard Brunel and The Crystal Palace. The use of raised lettering in the name 'Octo', (a theme which can also be seen in the piece 'A to B'), references 19th century cast iron construction, in which a manufacturer's name would be celebrated in a similar way.

A-TO-B

In its most literal sense, this piece explores the idea a journey, one in which the viewer is encouraged to actively participate, by moving the cast glass container in relation to its rubber base. With two identical structures alongside each other, there are countless possibilities for configuration and changeability, allowing the participant to create either tension or symmetry in this metaphoric journey. Reminiscent of a cog or gear wheels, this piece makes reference to Glassar's earlier jewellery work, which also explored themes of movement and interaction with the viewer.

SMALL GAME

This piece, (a variation of an earlier work - 'Game'), was initially inspired by broken columns seen by Glassar on a visit to Pompeii. It was noted that underneath the plaster-render, the columns had an interior construction of a faceted brick. It was the geometry of these facets that served as a starting point for the columns in this work. The columns remain fixed, and serve to define space, both architectural and metaphorical, in this piece. The tops of the columns have the ability to move multi-directionally, and remind us of pawns forms, as in a chess game, The participant in this hypothetical game can chose the direction in which these pawns should move, taking control of game and ultimately influencing the potential outcome.

COUPLE

'Couple' began primarily as a development in three-dimensional form, rather than an exploration of use, and is most typical of how Glassar works. A cast iron neck form found in his studio, inspired the form, which takes its reference from male and female shoulders. The shape and curve of each form is gender specific and is designed to complement, or be receptive to the other. The couple can be arranged in a way to suggest intimacy or distance, indifference or equality. As with all Glassar's pieces, 'Couple' is

not intended to remain static, suggesting that nothing remains the same, and in this case, that relationships are also subject to change.

THREE ELLIPSES

A continuation of Glassar's exploration of geometry and form, 'Three Ellipses' takes one intrinsic shape, the ellipse, and examines various possibilities for alteration and penetration of that shape. Both inner and outer form are considered here, but despite playing with distortion and bisection, the essential form remains consistently intact.

ROLLER BOWL

The cast glass bowl of this piece rotates on a lead ball-bearing base, allowing the viewer to alter and control the functionality and appearance of this piece. As with Glassar's other work, this piece investigates form, both internal and external, as well as changeability and moveability of that form. Function, is not of primary interest here, but instead the suggestion of function and the interaction of the viewer with piece.