



Contemporary Glass

black dog
publishing

Anne Gant

American artist, Anne Gant, uses hot glass as a tool to create her delicate and ambiguous prints and drawings. First, she sculpts the hot glass into shapes with carefully etched patterns, which she then presses against wet sheets of rag paper, "while the glass is still screaming hot from the glory hole". This evocative process leaves smoking, burning impressions on the paper, producing mysterious "maps of that heat", which are reminiscent of the explosive gunpowder installations of artist, Cai Guo Quiang, in their unpredictability and seeming lack of control.

The theory implicit in Gant's work has its roots in abstract romanticism; hinting at the idea of a "secret aspect of the glass... normally known only to the maker". The marks she makes form a mysterious

language, which she hopes can be tapped into, but which she also concedes can never be fully understood. There is an ineffable quality about the organic process of her work. Her finished prints have a "richness, translucency and liquidity that is an echo of the original glass form". The burnt impressions she effects are highly detailed and range in colour; "full of light with a mysterious photographic quality; in some areas they look as if they are backlit".

Gant's most recent body of work is influenced by her many travels across Europe, working as artist in residence Coordinator at Vrij Glas, in Zaandam, near Amsterdam, as well as visiting Italian ruins and traditional glass factories on the island of Murano in Venice, where she came into contact with traditional hand-

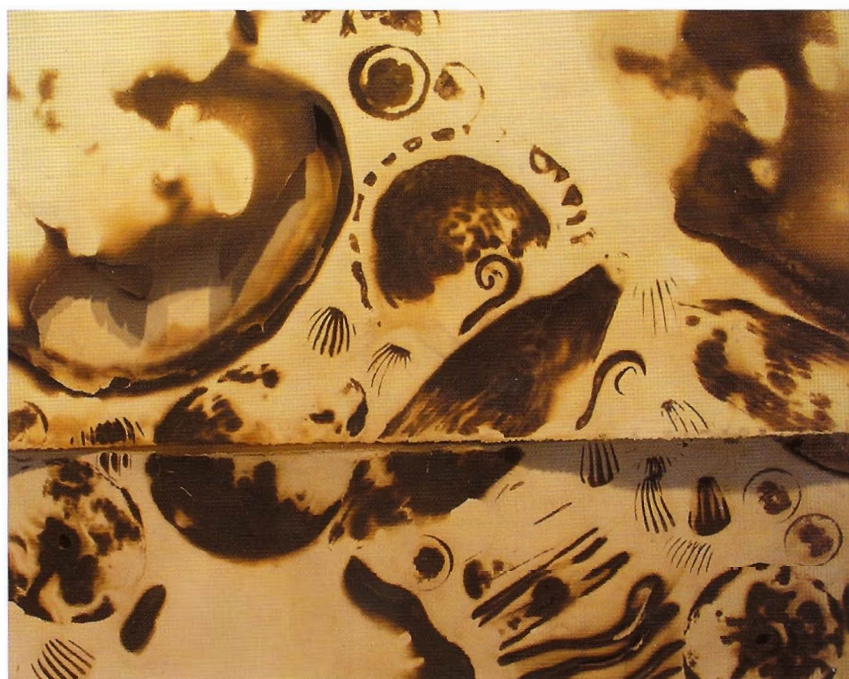
made glass-blowing tools. As such, Gant is particularly inspired by the "piles and stacks of traditional Roman glass forms" that she found on these trips, and how to "connect these prints to their glass craft origins". It is the sense of antiquity that these forms dictate that the artist references in her work.

That feeling of ancient, dirt-covered pieces speaks not only to the ideas of preciousness of the original object, but also extends the meaning of the print when it is completed: the final prints are brown, crusty, and damaged, like an excavated shard.

Thus, Gant's prints gain significance as works in their own right while still intimating the lost objects that inspired them.



1



2

1 *Epergne 3*, circa 2000
Paper burned by hot glass.

2&3 *Midden and Moraine*,
circa 2000
Paper burned by hot glass,
228 x 304 cm.

