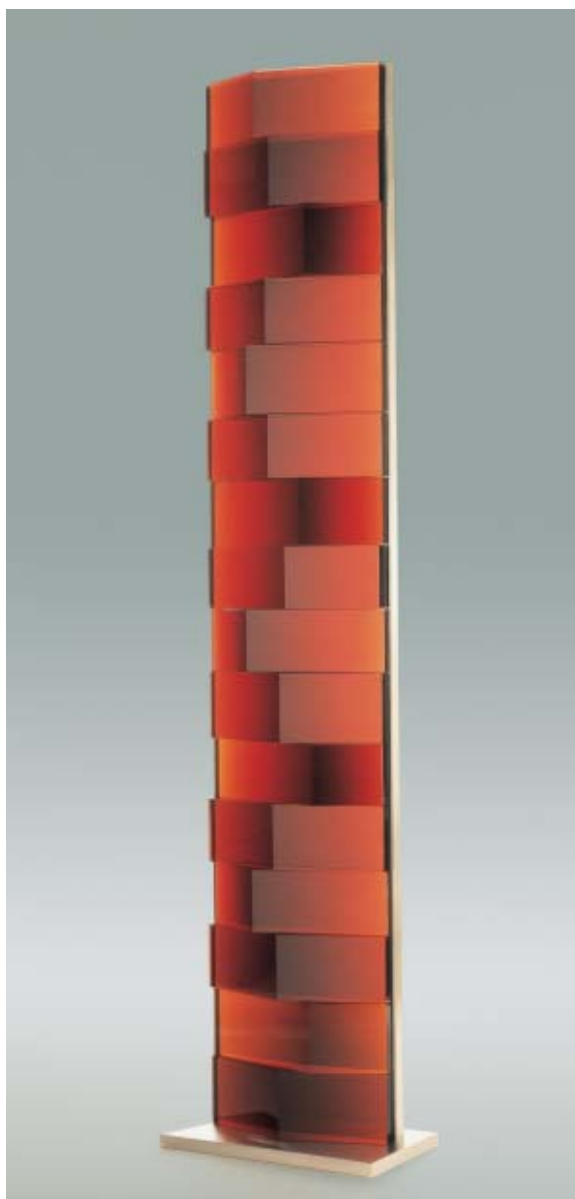




Futuristic Visions in Glass
The Art of Henry L. Hillman, Jr.

Southern Alleghenies Museum of Art at Ligonier Valley



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It has been our hope over the past two years to introduce to our Southwestern Pennsylvania communities the art of contemporary glass in its many facets and directions. A medium particularly well suited for explorations of movements in Post Modern art due its brilliant colors and expressive qualities, glass has only recently received the scholarship it deserves in the world of Fine Art. Only since the 1960s has glass been recognized by scholars as a vehicle of personal artistic expression, equal in its profile to oil painting or cast bronze. As you browse through this exhibition catalogue and study the works of this artist, you will understand why it is my great pleasure to introduce you to the incredible expressions in glass by Henry L. Hillman, Jr., an artist dedicated to his medium and artistic discipline and truly a 21st Century reflection of the quality of glass as a Fine Art.

Futuristic Visions in Glass: The Art of Henry L. Hillman, Jr., would not have been possible without the curatorial talents of Museum Fine Arts Curator Dr. Graziella Marchicelli. Through this exhibition, she has brought to the Southern Alleghenies Museum of Art and the community an opportunity for dialogue on the art of glass and its place among traditional art disciplines. The success of this exhibition rests with the dedication of the Museum staff, Henry L. Hillman, Jr., and his assistant Cristina Betts, each of whom have contributed two years of commitment to this program.

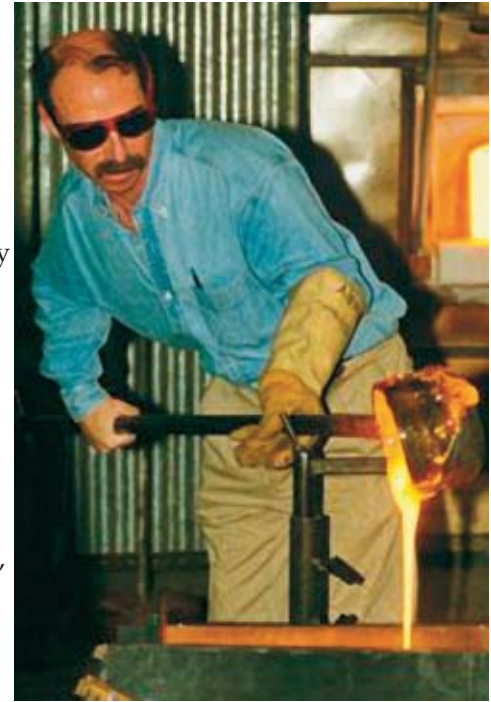
A special acknowledgment is given to our Museum's Board of Trustees and Auxiliary for their annual support, and to our 2004-2005 Exhibition Patrons, Museum Associates and Director's Circle sponsors. We are blessed to receive such support from our community and foundations throughout Western Pennsylvania as well as support from the Pennsylvania Council on the Arts.

Michael A. Tomor, Ph.D., Executive Director
Southern Alleghenies Museum of Art

Henry L. Hillman, Jr. is a remarkable glass artist who experiments with the medium's translucency, transparency and color. Both his monumental column sculptures and his smaller geometric works, which he categorizes as "tabletop pedestals," are characterized by their vibrant, intense colors, transparency and luminosity. Hillman's work is at once minimalist and luxuriously jewel-like.

Hillman first studied glassblowing in 1982 while involved professionally with the Bullseye Glassmaking Company. For several years, he studied and worked with such prominent artists as Lino Tagliapietra, Dale Chihuly, Henry Halem and Dante Marioni, among others. In 1993, Hillman opened his own studio in Portland, Oregon.

Typically, Hillman first renders his work on paper. In architectural fashion, the artist resolves questions concerning proportion, dimension, scale, color and dynamics. Hillman creates from the "sand up." Castings undergo precise color mixing and are hand-fired in custom-made kilns. The outcome is a glass that possesses transparent tonalities, which the artist refers to as "cathedral colors." Bold colors, red, green, yellow, blue, magenta, appear throughout four-to-six inch blocks and yet a clean transparency is maintained. The glass blocks are then cut, carved and polished.



Hillman's sculptures are clearly abstractions. They are, he notes, rooted in modern architecture: "I use the same materials, glass, steel, and stone to form the body of my work." Hillman's creations are also minimalist. Minimalism's chief attribute is the reduction of various elements, such as color, shapes, lines and texture, to a minimal number. *Double Green Column*, *Cranberry Top*, for example, is a columnar sculpture with vertical green glass and steel lines, a cranberry colored top, and a granite base. The cranberry top is particularly reminiscent of the uppermost part of a column, the capital, and the granite base suggests the pedestal. Austere in design, the sculpture conveys the stability, strength and stasis of a classical column. But, at the same time, the green glass creates an effect of watery movement.

A very important motif in Hillman's work is the interplay of color and light. Hillman states, "The translucence of the glass and the clear cathedral colors allow all surfaces of my work to combine as one. After twenty years of casting glass, I still try to achieve the color transparencies of a thin piece of glass in a solid glass block several inches thick. The colors I have chosen, also allow the environment's colors to be reflected within the pieces..."

A playful tension exists in many of Hillman's columnar sculptures. The works demonstrate simultaneously stillness and rhythm, rest and movement, solidity and fluidity, opacity and jewelry-like transparency. Elegantly long, straight vertical lines and dynamic chaotic edges, like turbulent water, emphasize each other. About his work Hillman writes: "I look to achieve a balance between architecture, craft, construction and fine art. Instead of naming my sculptures, I give each one a very elementary description. This way, I encourage the viewer to come up with their own interpretation based on how the art affects them personally."

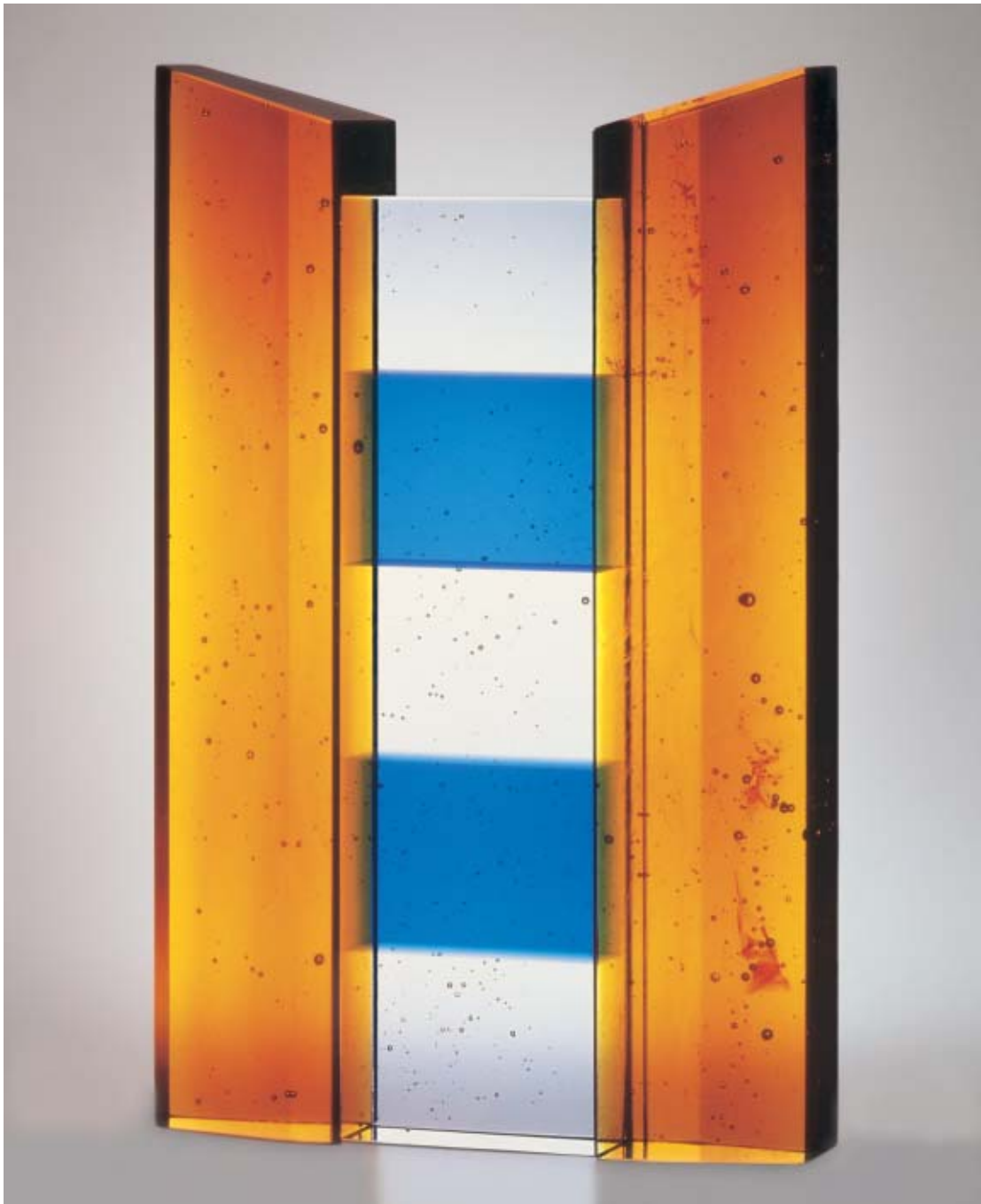
Graziella Marchicelli, Ph.D.
Southern Alleghenies Museum of Art
Fine Arts Curator



Double Green Column, Cranberry Top, 2001
Cut and polished cast glass, 72 3/4" x 11" x 23 1/2"
Courtesy of the artist



Ingot Spiral, Green Top, 2001
Cut and polished cast glass, 83" x 18" x 15"
Courtesy of the artist



Amber, Blue Sections, 2003
Beveled and polished cast glass, 19" x 12 1/4" x 3 1/2"
Courtesy of the artist

Henry L. Hillman Jr.

Born in 1951 Pittsburgh, PA

Education

1982-1998 Bullseye Glass

1990-1991 Pacific Northwest College of Art

1991-1992 Portland State University

Professional Affiliations

Glass Arts Society

Creative Glass Center of America

Portland Art Museum

Pacific Northwest College of Art

Selected Public Collections

Art Services Group

The Hillman Company

Portland Art Museum

Selected Private Collections

Francine and Bill Baker

Bennett Battaile

Kenny Davis

William T. Hillman

Judith Hawes Holmes

Katayama Framing

Jim and Rita Knox

Norman and Helen Licht

Steven McGeady and Linda Taylor

Ragen McKenzie

Traci Meneshe

Blacke and Laura Middleton

Linda Myers

Wayne M. Quimby

Mike Roberts

Muffie Scanlon

Jordan Schnitzer

Irina and Daniel Skerritt

Katy Durant and Gordon D. Sondland

Robert Trotman

Henry Wessinger

Zalutsky and Klarquist P.C.

Checklist

Yellow Moon, 2001

Cut and polished cast glass,
83" x 22 3/4" x 11"

Courtesy of the artist

Amber Column, Green Top, 2001

Cut and polished cast glass,
80 1/4" x 10 1/2" x 17 1/2"

Courtesy of the artist

Big Red, 2001

Cut and polished cast glass with steel,
81 1/2" x 10 1/2" x 17 1/2"

Courtesy of the artist

Double Green Column, Cranberry Top, 2001

Cut and polished cast glass,
72 3/4" x 11" x 23 1/2"

Courtesy of the artist

Light Green Column, Topaz Top, 2001

Cut and polished cast glass with steel and
granite, 75" x 11" x 19"

Courtesy of the artist

Ingot Spiral, Green Top, 2001

Cut and polished cast glass,
83" x 18" x 15"

Courtesy of the artist

Plum Counter Bevel, 2001

Beveled and polished cast glass,
78 1/4" x 9 1/4" x 18 1/2"

Courtesy of the artist

Copper Bevel, 2001

Beveled, cut, and polished cast glass with
steel, 86 1/4" x 16" x 11"

Courtesy of the artist

Green Bevel, Yellow and Red Inclusion, 2002

Beveled and polished cast glass,
21" x 10" x 4"

Courtesy of the artist

Amber, Blue Sections, 2003

Beveled and polished cast glass,
19" x 12 1/4" x 3 1/2"

Courtesy of the artist

Red, Yellow Wedge, 2003

Beveled and polished cast glass,
17 1/2" x 9" x 3 1/4"

Courtesy of the artist

Light Green, Yellow Top, 2003

Cut and polished cast glass,
25" x 17" x 4 1/2"

Courtesy of the artist

Yellow, Inclusion, 2003

Beveled and polished cast glass,
20 3/4" x 9 1/2" x 3"

Courtesy of the artist

Green and Blue Demi Column, 2003

Cut and polished cast glass,
28 1/2" x 10" x 6"

Courtesy of the artist

Green, Purple Top, 2003

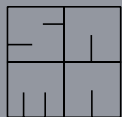
Beveled and polished cast glass,
29 1/4" x 18" x 3"

Courtesy of the artist

Green and Plum Demi Column, 2004

Cut and polished cast glass,
29 1/4" x 18" x 3"

Courtesy of the artist



Southern Alleghenies Museum of Art

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