IRVINE VALLEY COLLEGE ART GALLERY presents

the glass CANVAS

CONTEMPORARY STAINED AND FUSED GLASS
CURATED BY JOSEPH P. GERGES

October 29th thru December 12th

My art career was initially rooted in painting; the integration of glass into my practice was entirely unforeseen. In 2018 I was invited to an opening at Judson Studios, where a monumental triptych by artist James Jean exposed the transcendent capabilities of glass as a fine art medium. In Jean's work, graphic lines and pure chroma meld into a luminescent, living experience—animating materiality through refracting light and fundamentally challenging my understanding of what a painting could be.

On that same evening, a serendipitous reunion with my Art Center College of Design colleague, Tim Carey, solidified my creative curiosity with glass. A subsequent workshop under Carey and Quagliata led to a residency at Judson Studios, permanently cementing my fascination with this demanding medium.

By treating glass as a metaphorical canvas, the works assembled in this exhibition collapse the historic boundary between classical studio painting and traditional stained and fused glass. The vanguard of talent featured in this exhibition represent a new wave of contemporary visionaries. Each artist navigating alternative modes of making, transcending traditional craft boundaries to engage with glass as a dynamic, animated medium. Through the rigorous mastery of kiln-fusing, glass painting, molding, and precision glazing, these artists build multi-layered narrative compositions where pigment and color are suspended inside the material itself. Each creation represents a high-stakes calculation of chemistry and temperature. Each artwork is subjected to intense thermal forces, altering the properties of glass and permanently freezing gestural mark-making within a state of fluid geometry.

The evolution of contemporary glass over the last decade is due in large part to the innovations at Bullseye Glass and the open-door philosophy of Judson Studios, which has generously shared its institutional knowledge with an international community of makers. In uniting these distinct voices, the show introduces audiences to a profound way of experiencing art and bearing witness to glass as an illuminated fine art medium. The Glass Canvas celebrates this paradigm, offering an authoritative look at the technical sophistication, expanding boundaries, and definitive results of that shared knowledge, executed by some of the most consequential contemporary artists working today.

- Joseph P. Gerges





Quentin Black

This piece reflects a transition for me, translating a longstanding interest in automotive design and mechanics into a new medium. By recreating an iconic symbol of automotive culture, the work connects my past and present areas of practice. It explores the idea that art and mechanics are not mutually exclusive, but can simultaneously share the same attention to design, material, and process.



Quentin Black
Crystal BBS RS, 2020
Cast crystal & aluminum
16” x 16”

Shay Bredimus

"Cartomancy" draws from the practice of assigning symbolic meanings to playing cards as a form of divination. Created in collaboration with Judson Studios, this fused-glass work is a contemporary Gothic stained-glass composition illuminated from behind with LEDs and housed in a custom frame finished using a traditional Italian red-clay-over-wood technique.



Shay Bredimus
Cartomancy, 2019
Fused and painted glass, custom frame
57” x 43”

Tim Carey

I am a representational artist by nature, driven to create by the beauty that I see and experience in the world around me. Discovering glass and its capabilities to transmit and reflect light, to suspend and animate itself, all the while being extremely difficult to control, has captivated me. In the past I've tried to create abstract figurative work through conscious design decisions and intentional manipulation of my materials. But now I seek to allow the material of glass and the heat of a kiln to decide what the piece will be.

These works represent varying degrees to which I have explored this control, or lack thereof, of the material. "Evie" is a portrait made by creating thick sheets of painterly glass slabs, then cutting them up and placing pieces like a mosaic before finally fusing it all together in the kiln. The piece is finished with a final layer of vitreous enamel, adding details and final values to complete the likeness.

"Me Again" is a self-portrait. This is made by "pre-making" brushstrokes in the kiln using cut sheet class and glass powders. These strokes are piled and layered along with stringy glass lines and clear glass slabs in a form with intention. But the unstable mass of material, when heated in the kiln, becomes subject to heat, gravity, inertia, friction and all of nature's physical forces. The result is an unpredictable, forced abstract image that is in my hopes a true celebration of the material of glass.



Tim Carey
Eve, 2026
Fused and painted glass
30” x 24”

David Flores

The Muralist (2017) was inspired by a quiet moment between artists. While working on a mural, David Flores noticed a friend and fellow muralist struggling, not with the technical execution of the painting, but with the weight of the responsibility that comes with creating work in the public realm. Flores asked if he could photograph him in that moment, capturing the vulnerability, focus, and quiet determination behind the artist's expression.

Created in fused and traditional stained glass, The Muralist transforms that fleeting moment into a lasting meditation on the emotional side of public art. Beyond paint and technique, the work explores the sense of stewardship many muralists feel toward the communities they serve. The desire to honor a place, respect its people, and create something worthy of becoming part of the public landscape.

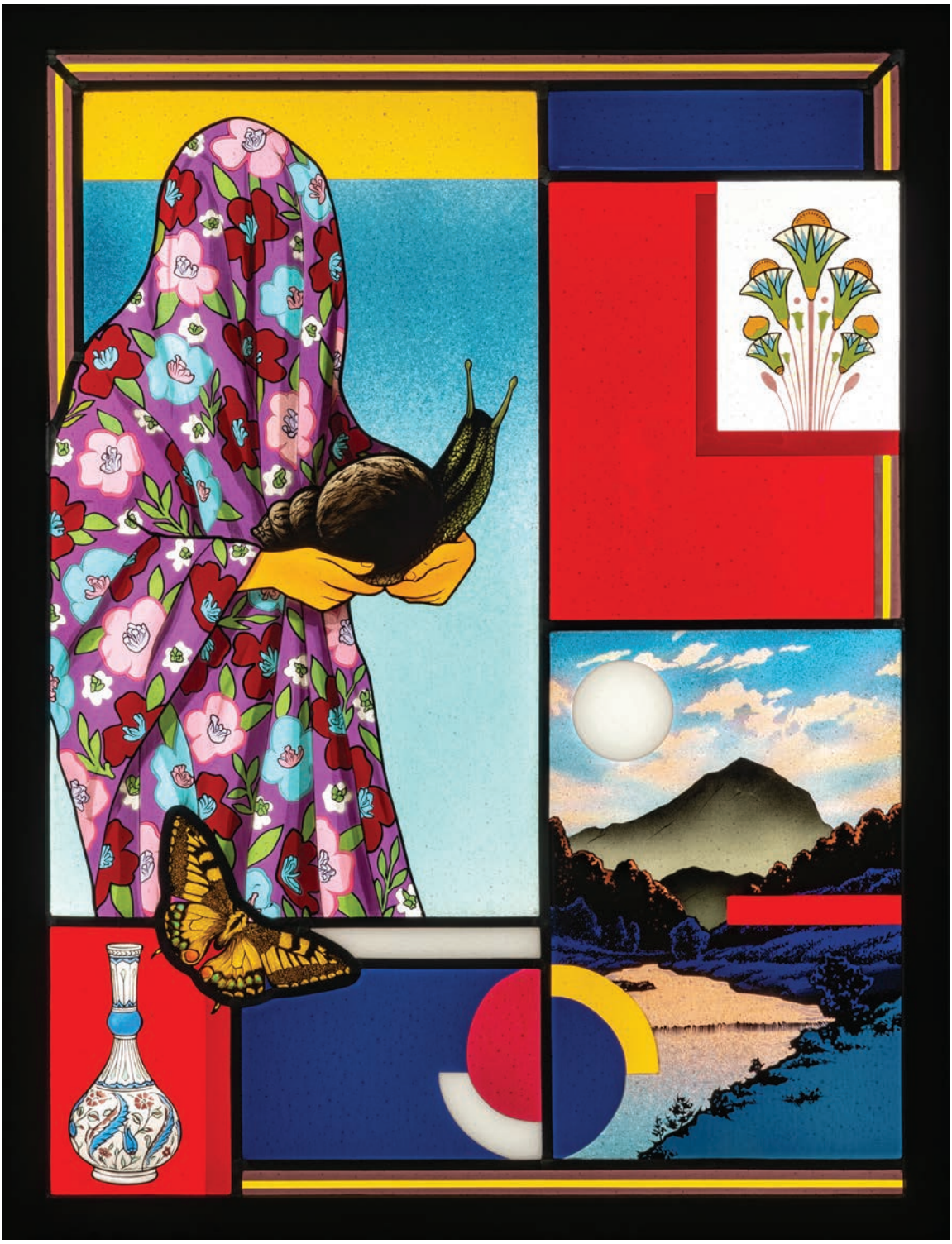
Rather than celebrating the finished mural, The Muralist celebrates the person behind it: the artist carrying the unseen pressure to create work that will endure, inspire, and faithfully represent its subject. Through his signature linework and the luminous qualities of stained glass, Flores elevates an intimate moment into a universal portrait of artistic responsibility, reminding viewers that every public artwork begins with an artist who deeply cares about the people and places it is created to serve.



David Flores
The Muralist, 2017
Fused and stained glass, lead, wood,
custom LED panel
86” x 36” x 2”

Amir H. Fallah

In Silent Traveler, Amir H. Fallah draws on the visual language of stained glass, building fragmented, layered figures that are at once revealed and obscured. The work considers identity as something shaped over time through movement, memory, and cultural inheritance. Against a larger backdrop of migration, conflict, and shifting borders, Silent Traveler evokes the experience of passage and the complicated relationship between vulnerability, resilience, and belonging.

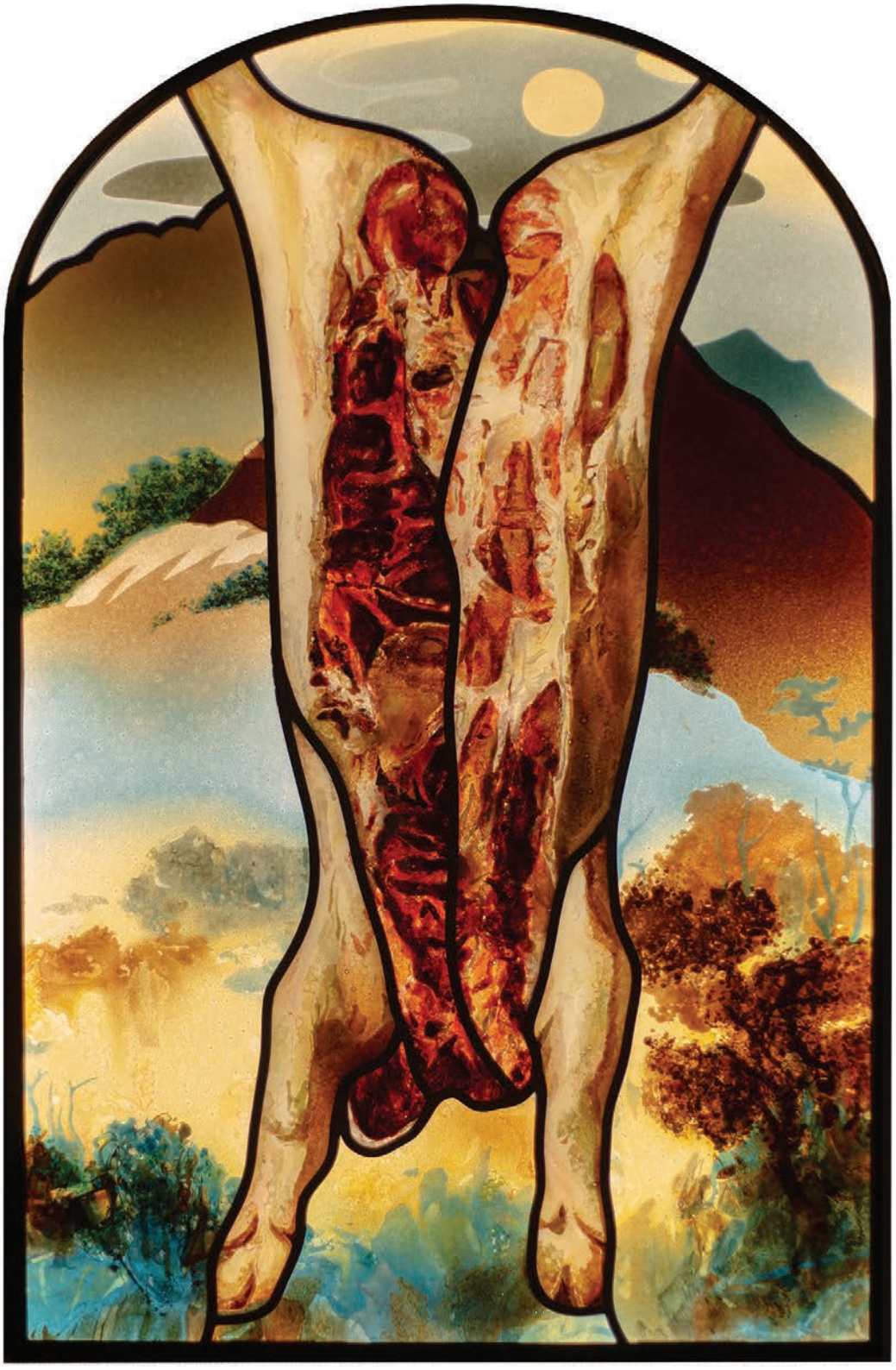


Amir H. Fallah
Silent Traveler, 2022
Stained and fused glass, lead, aluminum frame,
custom LED panel
42 7/8" x 32 5/8" x 1 5/8"

Joseph Gerges

My current body of work examines themes of mortality, vulnerability, loss, resilience, and survival. Developed over the last decade, these concerns have informed an ongoing investigation into the psychological and physiological conditions that emerge in moments of profound adversity.

Emblems of strength and protection, as seen by the Stag in “Liberation”, are contrasted by moments of loss and suffering. Through these interconnected symbols, these works expose the tension between strength and vulnerability, confinement and freedom, and the hope and renewal that arrives after navigating the tumultuous hardships of grief.



Joseph P. Gerges
Carcass, 2026
Fused glass, lead, vitreous enamel, wood,
custom LED panel
65”x 41”x 2”



Joseph P. Gerges
Liberation, 2023-26
Fused glass, lead, vitreous enamel, wood,
custom LED panel
65”x 41”x 2”



Andrea Guzzetta

These pieces explore different geological locations and the animal diversity there, much of it (sadly) endangered. Guzzetta uses a variety of techniques in her work including etched flashed glass, fusing, and vitreous (kiln-fired) paints and enamels. Her goal is to evoke a peaceful utopia where these disappearing worlds can find imagined safety.

This collection of painted and fused glass was first shown at her solo show at Corey Helford Gallery.



Andrea Guzzetta

Hope is a Sunrise, 2026

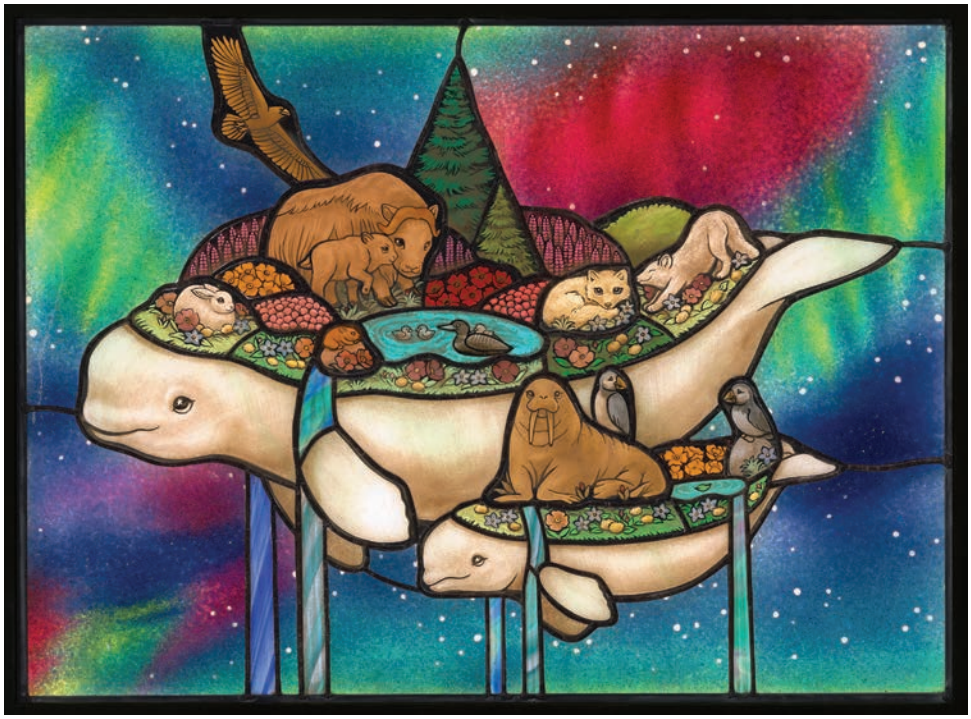
Vitreous paint on glass with copper foil

custom LED panel

20” x 20”



Andrea Guzzetta
Manta Ray Rising, 2026
Vitreous paint on glass with copper foil
custom LED panel
20” x 20”



Andrea Guzzetta
Beluga Borealis, 2026
Vitreous paint on glass with copper foil
custom LED panel
22” x 28”

Suzanne Head

Collective Memory
Our ancestors hunted animals, prayed to animals, prayed to many gods, prayed to one god. Women grew heir hair long, cut their hair short, revealed their breasts, concealed them. What remains in our hears and minds from when buried earth was on the surface? What do we tell ourselves is in the past, that keeps us from moving forward?

This piece was created by hand sifting glass powder onto sheet glass through tiny funnels, and pushing the powder into place with small brushes and nibs. Black vitreous enamel was used for the outlines. Using a kiln, colored powder was layered and melted onto multiple sheets of clear and white glass. The sheets were then fused together and cut to shape.

Quetzal
The resplendent quetzal dwells in high altitude forests spanning from Mexico to Panama. Sacred to the Aztecs and Mayas, legends claimed the bird would die in captivity from a broken heart. Science later confirmed this as quetzals continued to die of high stress and improper diet when caged. Even today, it is extremely difficult to keep them.

Antes muerta que esclava será.

This piece was created by hand sifting glass powder onto sheet glass through tiny funnels, and pushing the powder into place with small brushes and nibs. Using a kiln, colored powder was layered and melted onto multiple sheets of clear glass and fused together.



Suzanne Head
Quetzal, 2026
Fused glass frit
18” x 34”



Suzanne Head
Collective Memory, 2024
Fused glass frit
18” x 34”

James Jean

For my retrospective museum show *Eternal Journey* in Seoul, I wanted to create a large free-standing crystalline structure to act as the symbolic center of the show. According to Obangsaek, the color Yellow is oriented at the center and is associated with the element of Earth. Glass is a particularly apt medium because it is made from molten sand. At the front of the piece is Gaia, the mother of all life.

She grasps in her hands the head of two conjoined turtles, a cosmic being that both supports and contains the known world within its shells. The head of the twin turtles splits into fallopian tubes which excrete orbs of light. The tiger on the opposite side of the sculpture is a manifestation of masculine Yang energy, but he is distracted and chases a passing butterfly. Butterflies and bees, the pollinators of the world, make life possible as they transfer pollen from the male anther of a flower to the female stigma, allowing anthropomorphic plant buds to sprout and ripen on the vine, swollen and heavy with their thoughts.

Gaia marked the first three-dimensional sculpture ever fabricated by Judson Studios. The project also introduced a new approach I developed, combining water-jet-cut fused glass with a digital production workflow to create the intricate patterns and character details. This fusion of traditional stained-glass craftsmanship and contemporary fabrication techniques expanded the studio's capabilities and established a new methodology for realizing complex sculptural forms.



James Jean
Gaia, 2019
Fused glass, lead, steel,
incandescent bulb
52” x 52” x 93”



El Mac

It seems that much of this country, if not the world, has been experiencing a growing climate of fear and confusion. Daily tragedies overwhelm and desensitize as we grow accustomed to hearing constant reports of killings by terrorists, criminals, and police. We face obscene and ever-worsening economic inequality alongside countless social and environmental problems. A dismal and surreal political atmosphere have contributed to a collective feeling of frustration and powerlessness.

I started working on this portrait of a woman in despair late last year as a response. This piece is also an homage to the great German social realist Käthe Kollwitz, who was known for her melancholy drawings and prints depicting the struggles and suffering of the working class from poverty and war. She was born 150 years ago in July of 1867, and her work is still just as powerful and relevant today. The figure was modeled after my wife's grandmother, and like most of my paintings it was not intended as a specific portrait of just one person but rather a representation of many people. It is a simple, direct expression of grief and fatigue in troubled times.'

"It is mid-winter in America; a man-made season of shattered dreams and shocked citizens, fumbling and frustrated beneath the crush of greed of corporate monsters and economic manipulators gone wild (...)
We must all do what we can for each other to weather this blizzard. Now more than ever all the family must be together; to comfort, to protect, to guide, to survive..."
-Gil Scott-Heron (1975)



El Mac
Winter In America, 2017
Vitreous enamel on glass, custom frame, LED
16.25" x 15.6"



El Mac
Science of Consciense, 2015
Vitreous enamel on glass, Custom Frame, LED
9.6” x 8.5”



El Mac
Sangre Nueva, 2015
Vitreous enamel on glass, Custom Frame, LED
24.25” x 24.25”

Narcisuss Quagliata

Poetry by Narcissus Quagliata

“Night deforms
in the viscera of the volcano
sand melts
in the crucible of Time

Abandoned by its shadow
the glass-body emerges.
Silent, it carries alone,
stunned,
the burden of shattered light.”



Narcissus Quagliata
Mutant, 2018
Fused glass, vitreous enamel, custom LED panel
24" x 36" x 2"

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David Judson and Joseph P. Gerges discussing

For inquiries regarding exhibited works contact: jgerges@ivc.edu