

## Alicia Lomne: Artist Statement

The first examples of Pate de Verre occur in Egyptian times, but it did not achieve popularity until the 19th century, when a small group of European artists was working within the form. These artists were very secretive, however, and many took their techniques with them to their graves. Similarly, while Pate de Verre has been popular in Japan, very little information has been recorded about the process, making it difficult for younger generations to employ the technique successfully.

Having always possessed a love of science, play, and discovery, I've thrilled at the opportunity to unravel the mysteries of Pate de Verre. From the beginning, I have used my work as a vehicle of exploration.

When I first started in Pate de Verre, everything I made was about symmetry and a perceived perfection of form. I created symmetrical designs over the surfaces of uniform vessels. I cut and polished all my edges. As the work has evolved, it has also devolved, away from "perfection" to a more natural state of being. It has not always been easy to let go of my tendency to seek perfection; it has helped me greatly to look to the natural world, where perfection exists but often in less predictable or obvious ways.

Most of my pieces have two origins: a personal inspiration and an idea of process. My personal inspirations range from emotion, structure, connection, and being, to reflections of nature. A concept may spring from any place. When my daughter was much younger we played by balancing blocks on top of each other. It struck me that this is something most people have done; that there is an innate satisfaction in this activity. After that first experience with my daughter I created stacking pieces, which combined seven or eight glass vessels to form a type of totem. The idea of process in this instance was to create a method to cast the vessels with a hole in the bottom so they could later slide over a metal rod like a bead. Balance itself has become a common thread throughout much of my work.

Connection is also a theme I often explore. It is sometimes a literal connection, where two or more separate pieces join each other. The concept of connection grows through the work. The pieces have changed from more traditional vessel shapes to organic, even life-like objects. I am interested in reflecting what I see in nature and within the relationships between people. Often two separate forms, when in connection for a long period of time, will grow into and around each other, affecting one another's literal and figurative beings.

In recent years, I have been drawn increasingly to the natural world. I am compelled by its beauty and by its complexity, and also by its harshness, even violence. There is no judgment in nature, it just happens and is accepted that way; it is always working out its own system of balance. In our current society I often feel that nature has been overlooked. The more time I spend crouched over examining a tiny fungi or lichen on the forrest floor, the more I feel at home. Having spent my childhood moving frequently and in more urban settings, living on rural Whidbey Island—with its extensive views of water, fields, woods, and mountains—has granted me more time to explore and enjoy these environments. I have never felt so at home, so rooted within a place.

My personal connections—to the place where I live and to the other life forms surrounding me—is most prevalent to me now. In my current work, I recognize all the techniques and ideas I have explored over the years as separate elements beginning to coalesce into a unity. My hope is that my work will give someone else pause; that the stillness and sense of awe I feel will be

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reflected, and that someone might see a piece in the city or in a gallery, and have a quiet moment in which they think of the woods, of the sea, or of something else living.