



## Friday 13<sup>th</sup> September 2013 Living Glass

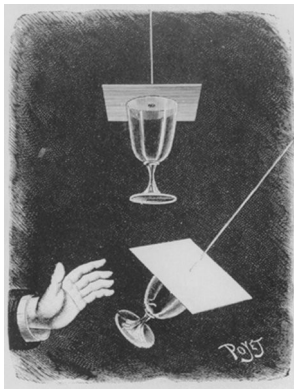
History & Heritage Seminar  
part of the Society of Glass Technology Annual Conference  
at the University of Cambridge,

### Abstract

#### Glass making and Myth making

Jerome Harrington  
Sheffield Hallam University

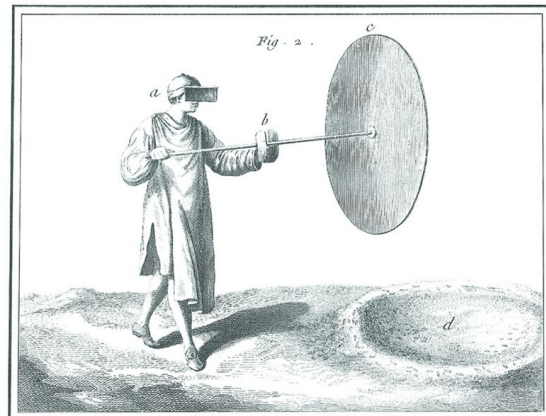
Jerome Harrington is an artist, with a background as a glass blower, whose work explores the inter-relation between objects and ideas. He produces short films, objects and critical writing to explore how meanings and values become interwoven with the materiality of the object.



Recent works attempt to expose a cultural perception of glass, not by working with the material itself, but by examining 'found material' - existing evidence where glass is described or depicted. This includes novels that use the word glass in their title, magic tricks in which glass is employed as a central material, and images which depict glass or glass making processes. By using found material, he aims to de-centralize his own understanding, and move to an examination of how glass is perceived by

others.

In this highly visual presentation, Harrington will discuss recent research into the myth of glass flow, which despite being categorically disproved (Zanotto 1998, Brill 2012) continues to prevail and influence contemporary understandings of glass. He will trace this myth of the metamorphosis or instability of the glass object back to the production of Crown glass in the eighteenth century, discussing en route the depiction of its making process in Diderot's Encyclopedia (1751). He will subsequently explore how this myth continues to prevail in the present, examining a number of examples from popular culture where the myth becomes re-stated. A number



of his recent artworks explore the interplay between the Crown glass object, the myth of glass flow and the use of glass in magic and conjuring tricks.

Within Harrington's practice, the myth of glass flow is a subject of continuing fascination because it demonstrates an interaction between a historical object and the present; between myth and knowledge, and between the physicality of material and a mental conception of it.

*About the Author:*



*Jerome Harrington is an artist based in Sheffield, and is currently undertaking a practice based PhD in Fine art at Sheffield Hallam University. Jerome studied glass at Edinburgh College of Art (1998) and the Gerrit Rietveld Academie in Amsterdam (2004). Recent exhibitions include: A Conference for The Glass Archive, Site Gallery, Sheffield (2007); Making fact Making fiction, National Glass Centre, Sunderland (2008); and, An object described by fragments, SIA Gallery, Sheffield (2012).*

*[www.jeromeharrington.net](http://www.jeromeharrington.net)*