

## **BENJAMIN MOORE**

### **Bio**

Benjamin Moore is a pioneer in American glassblowing. He was introduced to glass at the California College of Arts and Crafts while studying under Marvin Lipofsky. In 1974, he became Dale Chihuly's first assistant and from 1974-1987 was Pilchuck Glass School's creative and educational director. Moore went on to pursue his MFA at the Rhode Island School of Design. Unsatisfied with the American style of glass training where students follow the instructor's example, Moore moved to Venice, Italy. He began his apprenticeship at the Venini with Checco Ongaro working as a glassworker and was soon asked to contribute his own designs. In 1980, he brought the Italian master Lino Tagliapietra to Pilchuck. Influenced by Venetian traditions in glass, he relies on simple, clean shapes in pure color and very little surface decoration. Benjamin Moore was a key player in establishing Seattle as a center for contemporary glass. He has been a designer for the Venini Studio in Murano, Italy, on the faculty of the Massachusetts College of Art in Boston, Massachusetts, and served as both a faculty member and Trustee Board Member at the Pilchuck Glass School.

Moore's love and appreciation for classical technique and design are apparent in his "Interior Fold," "Exterior Fold," and "Palla" series, all of which utilize elegantly traditional methods of decorative form. His work can be found worldwide in collections in Bavaria, Denmark, Austria, and Japan, as well as in the Venini Collection in Murano, Italy and in such American collections as the Corning Museum of Glass, Corning, New York, the American Craft Museum, New York, and the High Museum of Art in Atlanta, Georgia.

In 2009, Moore featured in Berlin, Germany at the New Glass Art Exhibit, "Marioni and Moore". A recent Nominee for the Neddy Artists Fellowship Recipient, Behnke Foundation, Seattle, WA; Elected as a Council Fellow to the American Craft Council because of his outstanding commitment to his art.

### **Statement**

The fundamental concern and focus of my work is to achieve simplicity, balance, and clarity of form. Simple geometric shapes, such as the sphere and the cylinder, are often referenced in the execution of my work. I use color generally to attract attention to contour, but utilize very little surface decoration that would take away from the purity of the object's form.

For me, the true challenge of creating an object is to give the piece a timeless presence or quality. To achieve this, I focus on the color, shapes, and proportions of the vessels by themselves and in groups, and the way light interacts with the work. Opacity, translucency, and transparency are varied to create different impressions for each series of work.