

IMMEDIATE GRATIFICATION



fire inspired art

From concept to creation by Rees Bowen

PRESS

TBD

PRODUCTION

FIREHAUS, LLC

CREDITS

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Special thanks to Danielle, Ava, Dale, Bill,
Sarah, Lino, Ignaz, Richard, Peter, Peter,
Cathy, Lyle, Lynn, Samantha, John,
and especially for the support from my family;
Thanks Mom and Dad.

In particular, thanks to all our clientelle who
have been so very supportive over the years.

Special thanks to:

Corgan Associates, AGI, Neiman Marcus,
Zales, Marriot Hotels, LeoADaly & Associates,
Sawyer Design Associates, the Dallas Arts District,
Westdale Asset Management, Stephen Pyle's,
Trinity Medical, the City of Dallas, the Dallas Police
and Fire Departments, Swoon, E2m, Balfour Beatty,
Henry Miller, Urban Partners, the M Crowd,
and all the other appreciated client support...

PUBLICATIONS|AWARDS Best of Architectural Photography, 1991; Best of
Graphic Photography, 1994; Best of GAC Show, 1996; Best of PAC Show, 1996;
STF CD Cover Graphics, 1998; OMOT Best of Show, 2000-2002; Dallas Sym-
phony Orchestra Award, 2002; DSO CD Cover Graphics, 2002; RED Outstanding
Talent Award, 2004; Nasher Award for CODA, 2005; Brochure Package Award,
DSA, 2006; Winner of GAC Awards, 2006-2011; Winner of PAC Awards, 2008-
2011; Best of Portraiture Photography, 2012; Best of Glass in America, 2012

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Spiralglass, Inc.

IMMEDIATE GRATIFICATION

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*Rees Bowen, process image 1990
mentored by Bill Bagley, Art Director, Texas Tech University*



INTRODUCTION

It is my feeling the qualities of sensuality often reveal new ideas and understanding about this age-old craft.

Glass represents a major achievement in the history of technological developments. Since the Bronze Age, about 3000 BC, glass has been used to make various kinds of objects. It was first made from a mixture of silica (from sand), lime and an alkali such as soda or potash. These remained the basic ingredients of glass until the development of lead glass in the seventeenth century. When heated, the mixture becomes soft and malleable and can be formed by various techniques into a vast array of shapes and sizes. In contrast to most materials, glass lacks the crystalline structure normally associated with solids, and instead, retains the random molecular structure of a liquid. In effect, as glass cools, it progressively stiffens until rigid, without setting up a network of interlocking crystals – typically associated with the process. This is why glass shatters so easily, why glass deteriorates over time (a process called devitrification), and why glassware must be slowly annealed (reheated and uniformly cooled) to release internal stresses induced by uneven cooling. The term “glass” does not refer to a specific chemical compound, since different types of glass have a different chemical composition and exhibit different chemical and physical properties. Glass has the widest applications in modern times, both in industry and the home. Some types of glass are most suitable for window-panes or services of cut “crystal,” others are designed to be spun into fibers or formed into the heat shields of spacecraft.

In the past working with glass proved to be a necessity to all cultures. It is a material of extreme versatility; exercising the inherent nature of a unique art-form. Recently, the art of glass has become acknowledged as a medium which gives us a new sense of reality to the possibilities of form. Glass-art continues to gain stature in the art community as a highly respected skill.

An incredible variety of approaches can be taken when working with glass. The style of craftsmanship ranges from classical European (Italian, German, English) to free-form contemporary. Our approach respects the traditional process while encouraging and nurturing the extreme versatility the material offers. In my experience each piece I have created reveals multiple paths, at multiple times, resulting in so many works of art to fathom. Fact is, I will not be able to explore them all, at least physically... that's not to say I'm not making them in my mind.

Glass has become a re-emerging art form in the recent decade. A material with extreme versatility, the art of glass goes far beyond the functional and sculptural; into the realm of sensuality. The intensity of working the material creates inspiring effects through a choreographed performance; achieving a symphonia of end results. Even more, it has become recognized as a highly respected skill. Spiralglass is about combining the sport of physical strength, instinctive reactions, and design into the art of glassblowing.

Our background in glass art primarily consists of specialty installations with a wide variety of clientele. Typically, these incorporate a conceptually arranged series of glass art forms, as well as one-of-a-kind individual hand-blown glass art forms. These installations are designed complete a concept that complements the space for which they are created and provoke discussion. Ideally, we would propose to deliver several pieces of hand-blown glass art which proves the variety of our talent, and establishes feedback from several parties. This provides the creation for unique, comprehensive conceptual body of work with forethought and value.

The glass oriented gallery Open Studio has become a tradition over the last 10 years. There are several live demonstrations of glass blowing which will entail and reveal the creativity and energy involved with the endless potentials provided by the material's inherent natural qualities. To conclude the event, the gallery often invites evening guests to participate in “glass bowling”, a process where the artists' smash discarded pieces; then re-use the broken shards to create new objects of glass art.

Our 'Blown' exhibitions present unique, hand blown art forms as well as other fire-inspired art work. Artists give live demonstrations of the phenomenal process revealing the creativity and energy involved with creating sensual curves and beautiful colors in the endless potentials of these inspiring and one of a kind art glass creations.

Spiralglass, Inc., Firehaus, Inc., and Lookimagine, LLC have been commissioned for a wide variety of art work and installations; including work for The White House Collection, Stephan Pyle's Restaurant, Neiman Marcus, Zales Corporation, Marriott Hotels, Starwood; as well as work for collectors, developers, architects, interior design firms, and general contractors / custom home builders. We are currently working with various developers, corporations, designers, galleries, museums, and art collectors on a variety of interests.

... with the aim to provide quality service with forms that create a unique presence in space, our work continues to evolve, generating new ideas and forms...





gravity platters rondels incalmo flat plates elipsis ribbons
belly button plats twisty cups ambolina drops yoyo slots
zodiak goblets maki spin sconces oragami sculpture form
aqua-nauts cosmo-naut tri-pod vsls stalag⁹tes stalagmites
open vessels thin cakes fat wraps acrobats oactive series
endless possibilities
fluid sculpture works, cactus lamp, wrap pendants 115 flat
spatial concept adjustments demonstrations installations
unique lighting design and hardware consultation available
custom commissions objects of your desire



Scalloped Wrap vase series



Open vessel series



Tri Pod series



Open vessel series



Aquanaut series



Tri Pod series



Open vessel series



Gravity Bowl



Open vessel series



Tri Pod series



Open vessel series



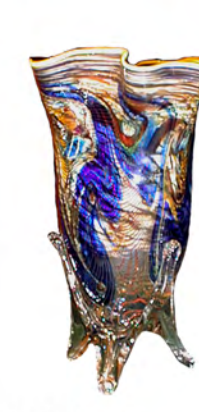
Sea Fan series



Open vessel series



Spider series



Tri Pod series



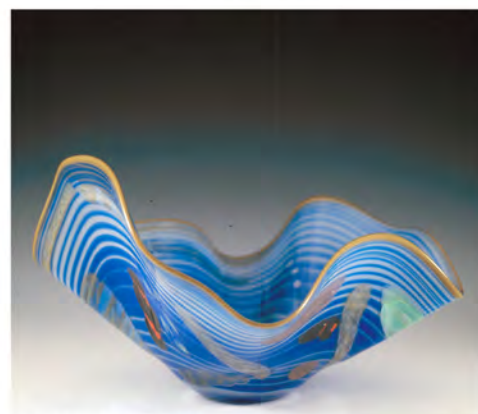
Compression series



Sea Fan series



Cosmonaut series



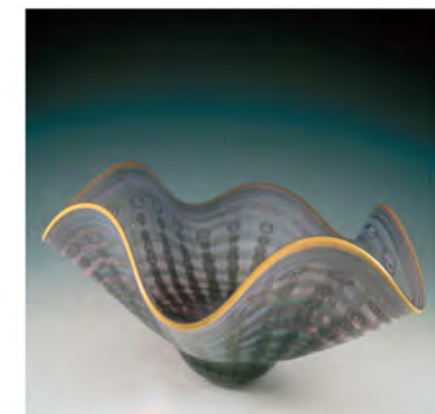
Gravity platter Series



Gravity platter Series



Open vessel series



Spider series

DESIGN SERIES

APPROACH

The Glass forms Rees creates are intended to present a unique presence in space. The qualities of sensuality often reveal new ideas and understanding about this age-old craft. The concept behind the artwork he creates continues to evolve; generating new ideas and forms. It challenges the envelope of the form, allowing it to remain on the edge.

"My direction and approach is partially about the process, as well as the end result, from the initial conception of the concept to the complete installation. I am linked to the color, textures, and patterns in order to bring another dimension to the overall concept of the work. This relays my ideas in the perception of the overall space inhabited by my art forms, thus reinforcing the creation of wholistic design and composition." The term "spiral" references the intertwining and connection each of Rees' art forms carry through one another. The energy created within each piece is tied to the next."

Belly Buttons

The concept for these pieces was to emphasize design on the inside center of the gravity platter design. The process for the gravity platter series was basically reversed so that the inside center of the piece had a twisty spiral design. As the process evolved the result created a type of button feeling in the center.

fat wraps

The name refers to the process. The thick dominant color wrapped in a spiral around the form. The majority of the pieces in this series incorporate a clear base / background and incorporates transparent color for the fat wrap.

SATURN PROCESS

These pieces cumulated through combining belly buttons, clouds, spin, scallops, and gravity works. The intention with this series is to provide more dimensions thru layers, patterns, and transparency. The process plays a critical part in orchestrating these large scale roundels.

thin cakes

As suggested, these pieces are multi-colored, textured, and are in a variety of primarily platter / vessel like forms. They are all very thin...Through the final heat and spin process they are as thin as you can get; yet they are suprisingly sturdy. These have been designed with influence from the icing on cake fluidity, but with the spiral twist incorporated into many of the patterns and colors in this series.

spider

The spider concept is found incorporated throughout many bodies of work. It refers to the application providing a specific spiral-dotted color pattern and is a general term used to categorize the style and feeling evoked through the form.

TRI-POD

This series was initially formed in 1989 through the influence and collaboration with Bill Bagly. Bill directed the glass program at exas Tech University. The concept is a take off on the evolio used in traditional venetian goblets which creates focus on the patterns and colors of each piece by creating an integrated foot, or stand, that visually lifts the piece off the ground. As these pieces developed, color was explored into the foot which proves to add to the sculptural spirit in the series. This concept influenced the Spirit Catcherss, Aquanauts, and others.

Gravity platter

This series expands across several other design concepts and is named through emphasis of the process of spinning and utilizing the effects of gravity to create the form. The gravity platters often incorporate optic molds to enhance the design and have come to be know as Scalloped forms.

snake skin

The snake patterned concept is found incorporated throughout many bodies of work. It refers to the application providing multiple spiral-dotted color patterns overlapping one another with the slightly offset angled spacing of optical dotted patterns. It is another general term used to categorize the style and feeling evoked through the form.

CLOUD VESSELS

This series expands across several other design concepts and is named through emphasis of the process of spinning and utilizing the effects of gravity to create the form. The Could vessels are very large crucibles with spiral wrap and spider / snake patterns.

balls of fire

Basically sphere's set in a large gravity platter / bowl type form. The balls eminate colors from the main cradling bowl form. This series was initially created as a way to display decorative ornaments. Clientelle demand led to providing concept and meaning to form, shape, color, pattern, and specific focus on environment thru clientelle demand.

perfume

These are simplified traditional goblet forms extremely simplified and at a small vessel scale. Very simple curvilinear forms with glass finials mimicking the base form. A version of this lead to sculptural inverted forms used to display jewelry in retail stores..

goblet

These incorporate the traditional italian glass elements using an age-old technique. They are thin and somewhat dainty, so to speak, but also incorporate dragon, swan, and other bold detail features. Many of the goblets incorporate the twisty cup pattern and texture. Through exploration, these pieces have influenced other concepts such as the Drop vases, Totems, Venetians, Aquanauts, Cosmonauts, and Ormagami.

twisty cups

Created using traditional italian techniques, this series is true to process, form, and functionality. However, they are also very sculptural due to the thinness and texture. These pieces range from usable drinking glasses to ornate intrepreted classical cups.

ornagami

This series incorporates the traditional italian goblet techniques adjusted to for vertical hanging sculptural forms similar to ornaments. Think of simplified patterns found in doilies applied to glass forms in three-dimensions. It should be noted the exploration in adapting this process directly fertilized the creation of Aquanauts, Cosmmonauts, and the unique forms found in the Spirit Catchers.

Spirit Catcher

It is a tradition among glassblowers to create and hang a spirit catcher, or "witchball," in their studios to assure successful glassblowing and good fortune. As early as the mid-1700's, glassblowers were known to hang witchballs in their homes to protect them from witches' spells and evil spirits. It is thought to work by attracting evil spirits with the bright colors and patterns. When evil spirits are near, they are lured to the opening in the underside of the piece. Here they become confused and unable to escape until they eventually dissipate. place this spirit catcher carefully, and it will serve you well.

COSMONAUT

Although a completely unique process is involved in the creation of these pieces, they are direct decendants of the Aquanauts. Sometimes referred to as 'Splats', 'Amoeba's, and 'Starfish', these pieces resemble some organic form one might find under sea. They are influenced through personal observation and intrepretation.

aquanaut

This series was initially formed in 1989 through the influence and collaboration with Bill Bagly. Bill directed the glass program at exas Tech University. The concept is a take off on the evolio used in traditional venetian goblets which creates focus on the patterns and colors of each piece by creating an integrated foot, or stand, that visually lifts the piece off the ground. As these pieces developed, color was explored into the foot which proves to add to the sculptural spirit in the series. Similar to the Spirit Catchers and Cosmonauts, these pieces resemble some organic form one might find under sea. They are influenced through personal observation and intrepretation.

VENETIAN

The Venetians are basically large scale goblets, simplified. Simplified only due to process. Very elegant and modern with a hint to memories through their relatively traditional forms. These pieces incorporate multiple forms combined translated literally into their larger forms. This concept gave way to the creation of the Totem series.

CHALIS

These are basically overscaled, simplified goblet forms with ha derevitive on the Totem design connected with overscaled evolio forms. Like the Venetians, they are very elegant and modern with a hint towards traditional Italian glass forms. These pieces have been well received with the 'Symphony' chalis being accepted into The White House Collection.

Yin-Yang (duo & progression)

There are two types of these design with this series encompassing the opposites attract theory. One type focuses on layers to create a dicotomy with two different looks in a single piece dependant on lighting from either the back or the front resulting in very apparent color and pattern details being revealed. The other is based on form and shape. These are intended to embrace on another in unison. Each form cradles the other in progression. These series also place further emphasis on the Spiral concept as each piece leads to the next in form, color, and texture.

sophy set

These pieces are very curvy with simple singlar shapes, forms, and color. They are similar to the Venetian series in nature. Again, overscaled, elongated tubular forms, these pieces average 30" in height. Most of these pieces incorporate a contrasting color for the lip wrap.

loop vases

The name is in reference to the top neck in the forms which incorporates a curvy loop at the top. With an elongated integral tubular loop form, these pieces are average size ranging from 6" to 18" in height. Color and pattern vary and often include the spiral wrap pattern with a single base color and contrasting lip wrap.

trumpet vase

The name is similar to the form in this series. Being elongated fluted tubular forms, these pieces are oversized in scale averaging 42" in height. Color and pattern design ranges, but usually incorporates the spiral wrap pattern in multiple overlapping layers.

urchins and jellies

This body of work obviously takes reference from the sea forms in their titles. They both include a contrasting transparent single sandblasted color in a pointed cylinder form reaching out from a main focal base piece which is much more detailed in color, form, and pattern. These pieces stem from an enlarged version of the cosmonauts.

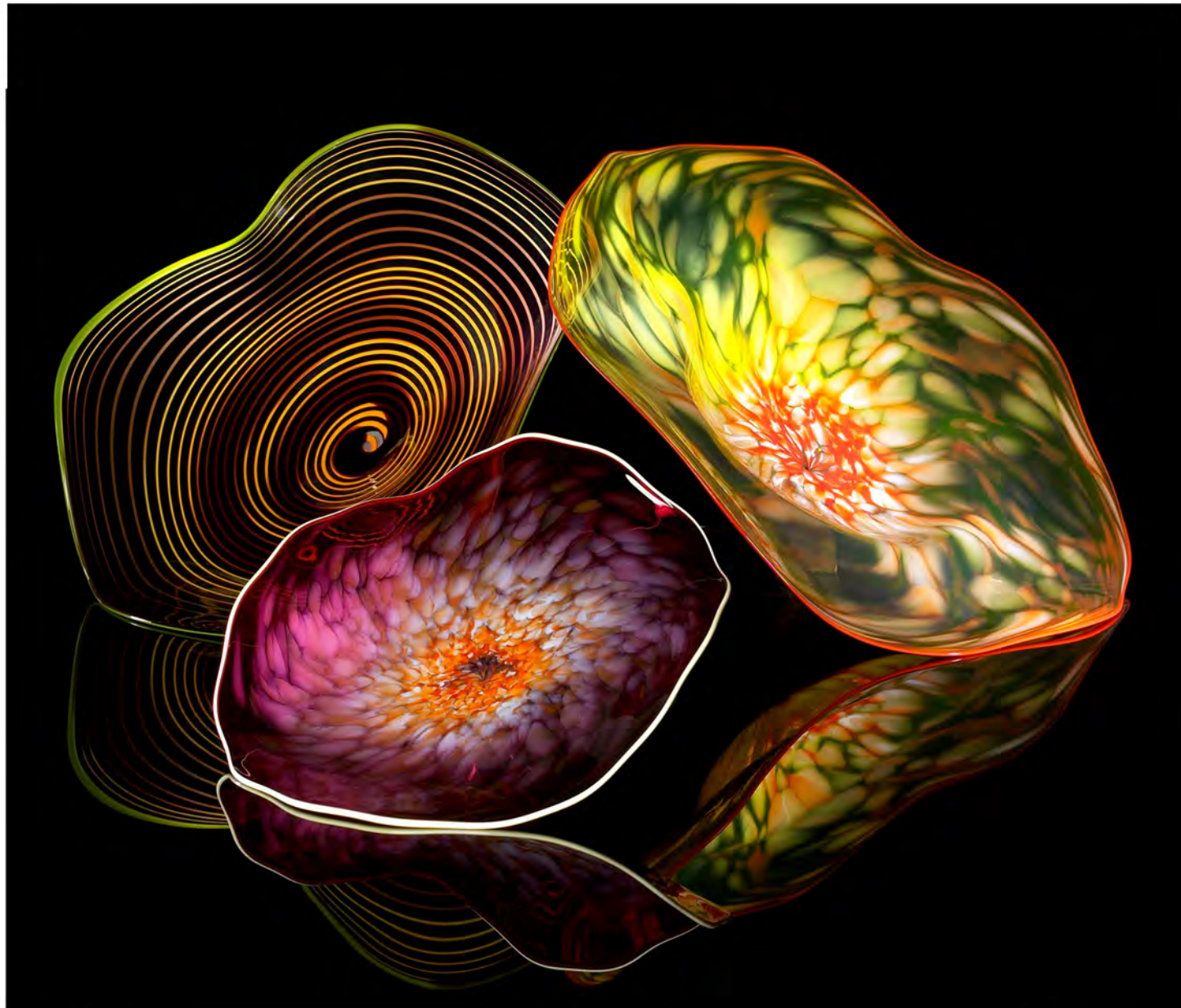
reeds & ribbons

These series resulted through the Drop Vase series in combination with a modified intrepretation of pulling cane and latticino. The reeds are vertical in application, extending from the ground. The ribbons tend to be more fluid in nature and horizontally mounted on wall surfaces.

ONE THING LEADS TO THE NEXT THRU EXPLORATION

Just by nature, the approach taken towards exploration has always led Rees to explore multiple variations resulting from a single experiment. This approach inherently produces un-abound possibilities. In Rees' mind, there are 'so many variations on ideas for direction encountered from each pursuit, it would be impossible to explore all of them. Take that thought and in cumulation with other deviations involving the processes of creation, patterns, colors, and forms at a minimum... well, it just takes the possibilities to another level all together.

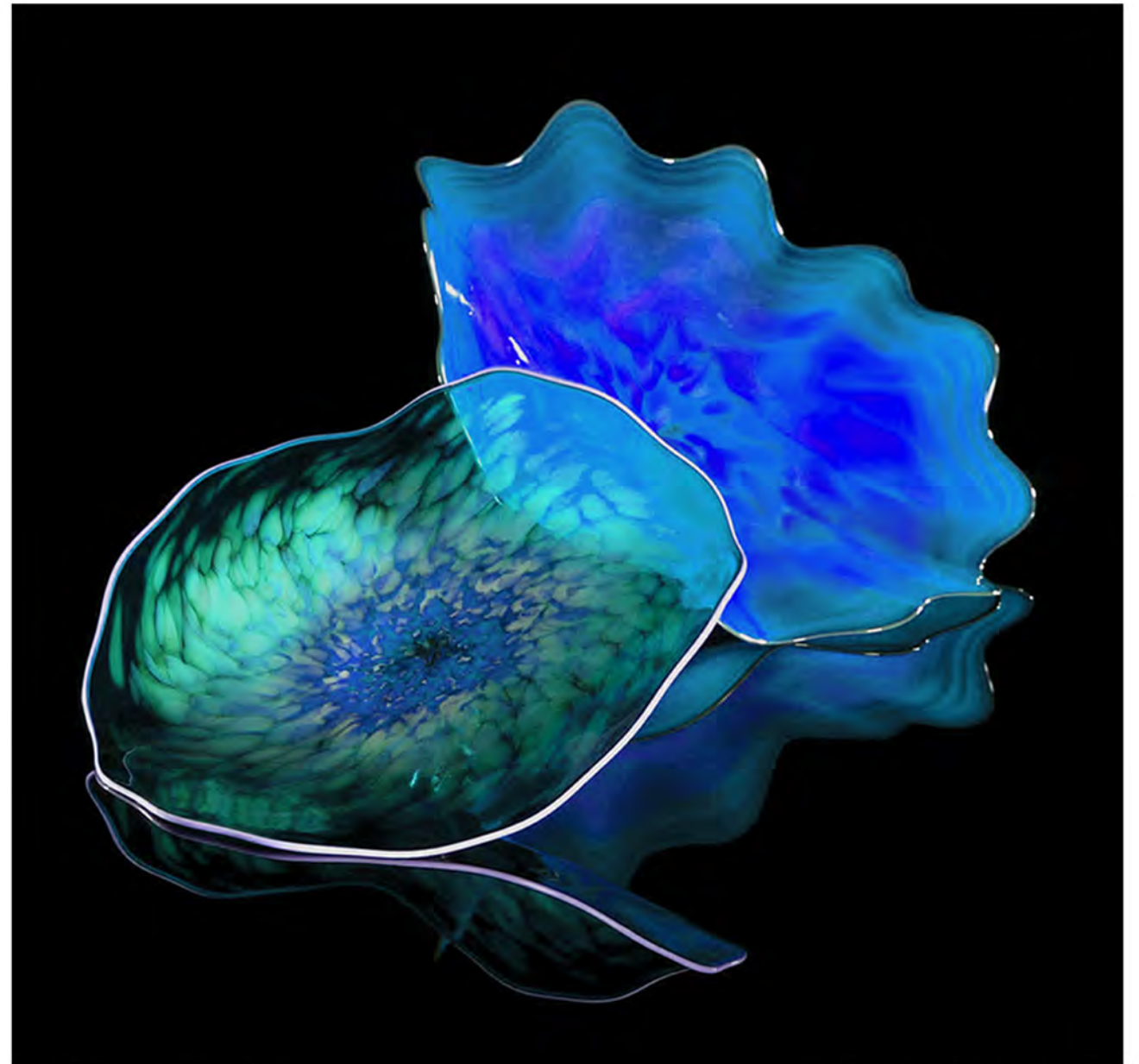




'Cranberry Sun' Fat Wrap
cranberry spiral with lime lip
28" diameter x 7" depth
2005

'Moonlight Burst' Cloud Belly Button
orange cranberry with white lip
23" diameter x 4" depth
2005

'Iris Burst' Cloud Belly Button
iris pearl with orange red lip
30" diameter x 5" depth
2005

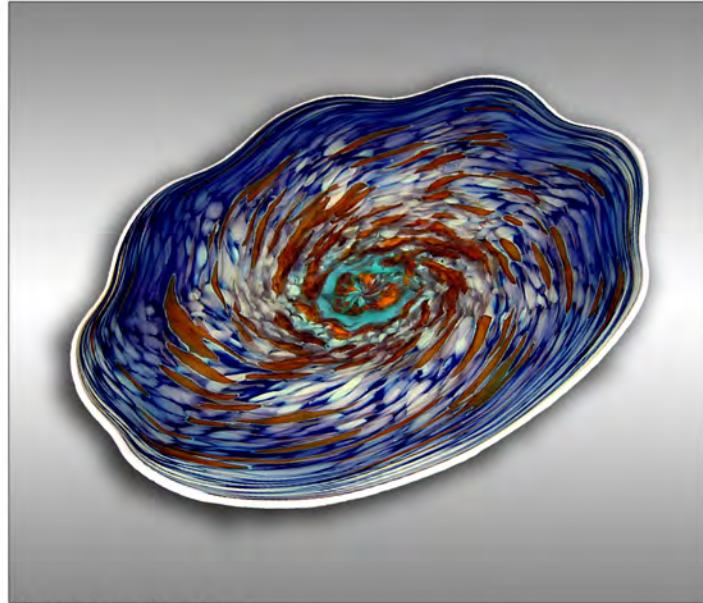


'Cobalt Sky Chamellion' Belly Gravity Platter
sky blue + white lip scalloped, lapis clouds
30" diameter x 4" depth
2006

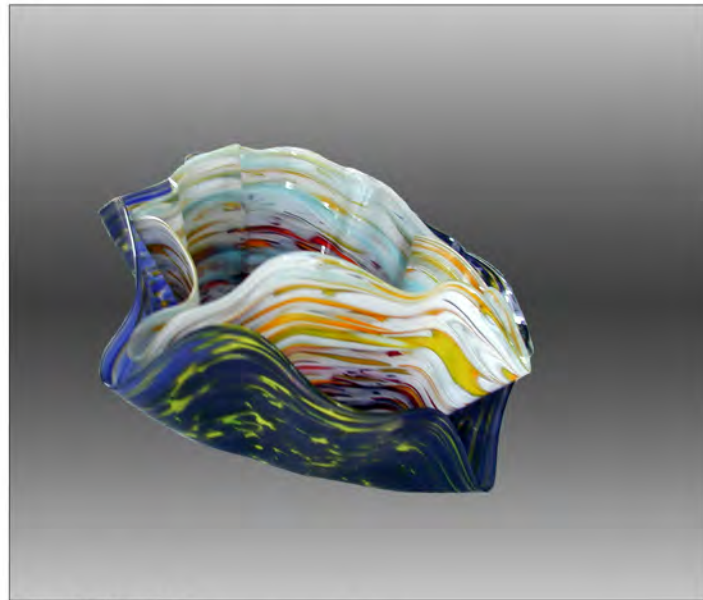
'Blue Bird Sky Chamellion' Belly Gravity Platter
sky blue + white lip scalloped, lapis clouds
30" diameter x 4" depth
2006



'Black Beauty' Belly Button
flash black with azure and pearl white chips and black lip
36" diameter x 8" depth
2007



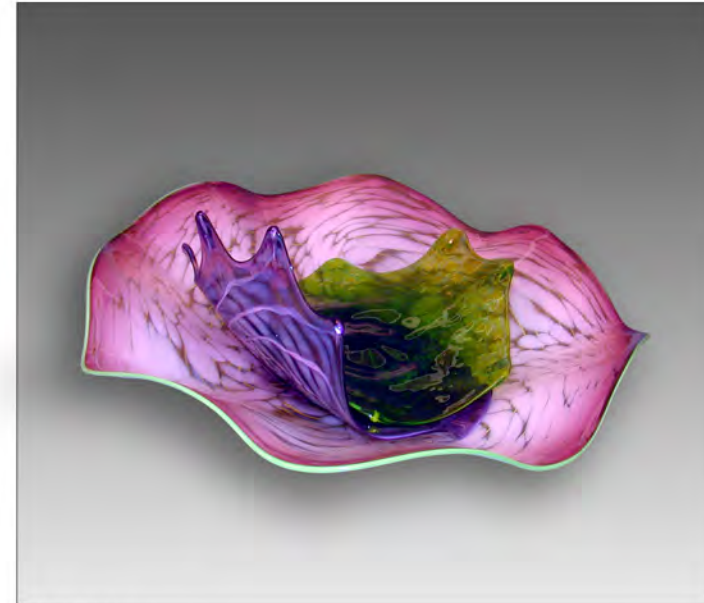
'Oceanic' Galaxy Gravity Platter
cobalt w/white overlay, gold brown and white clouds, orange + teal belly
60" diameter x 6" depth
2006



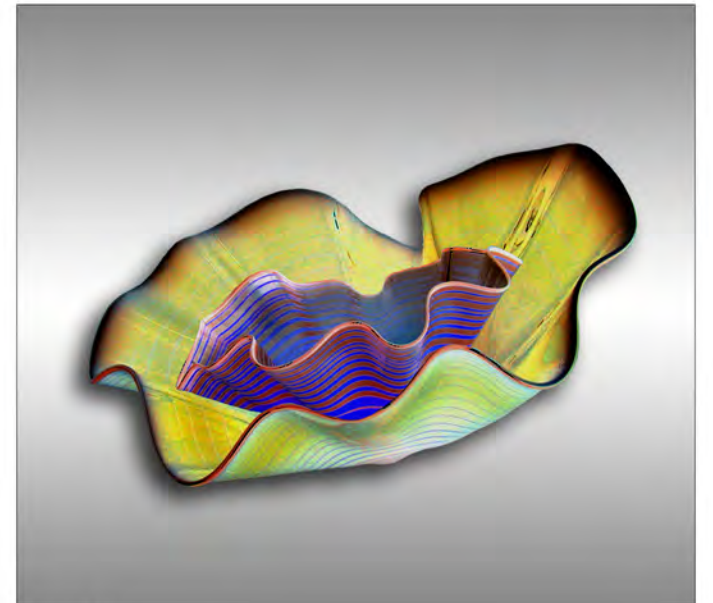
'Twisted' Thin Cakes set
midnight blue, canary, white, sky blue, canary, ferrari
15" diameter x 7" height
2007



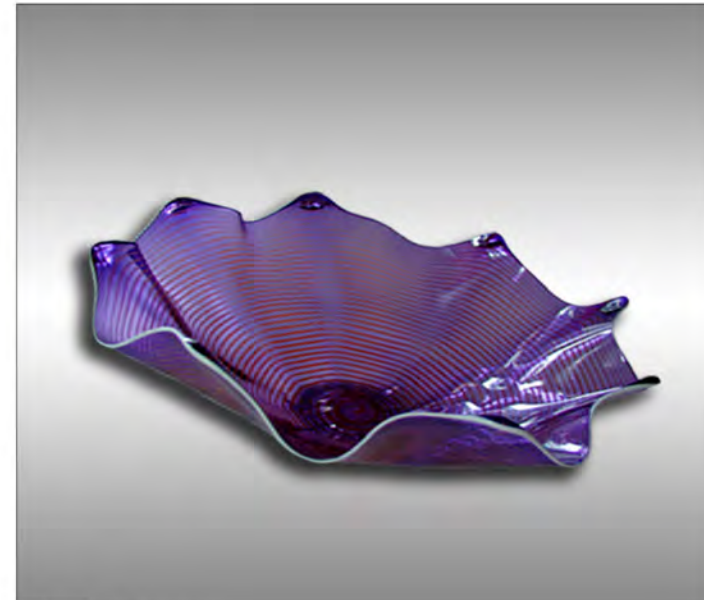
'Dicotomy' Thin Cakes set
colors vary with optic twist multi colored patterns
12" diameter x 6" height
2006



'Cloud Cakes'
25" diameter x 8" depth
2004



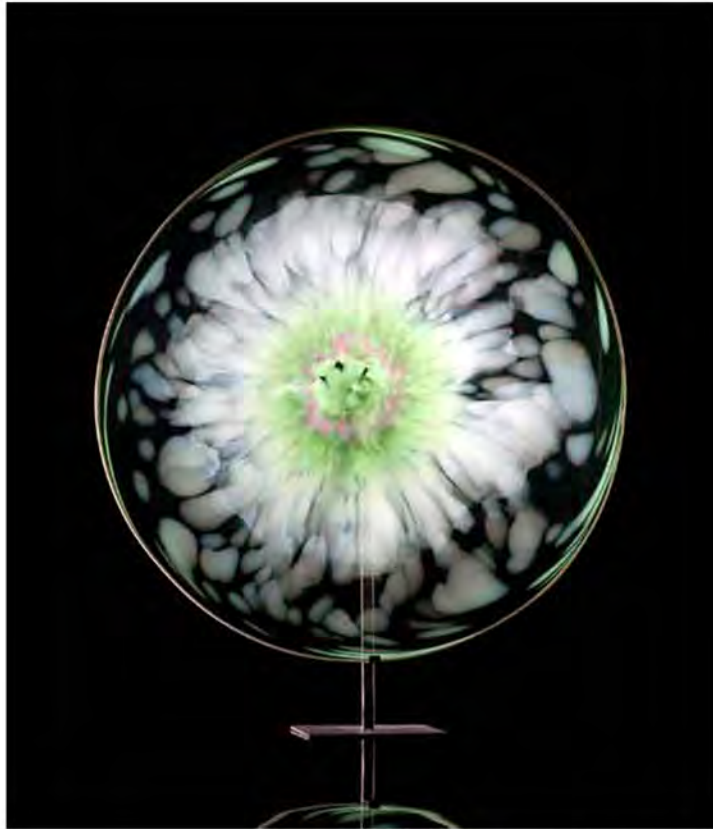
'Chelsea' set
diameter varies x 5" depth
2006



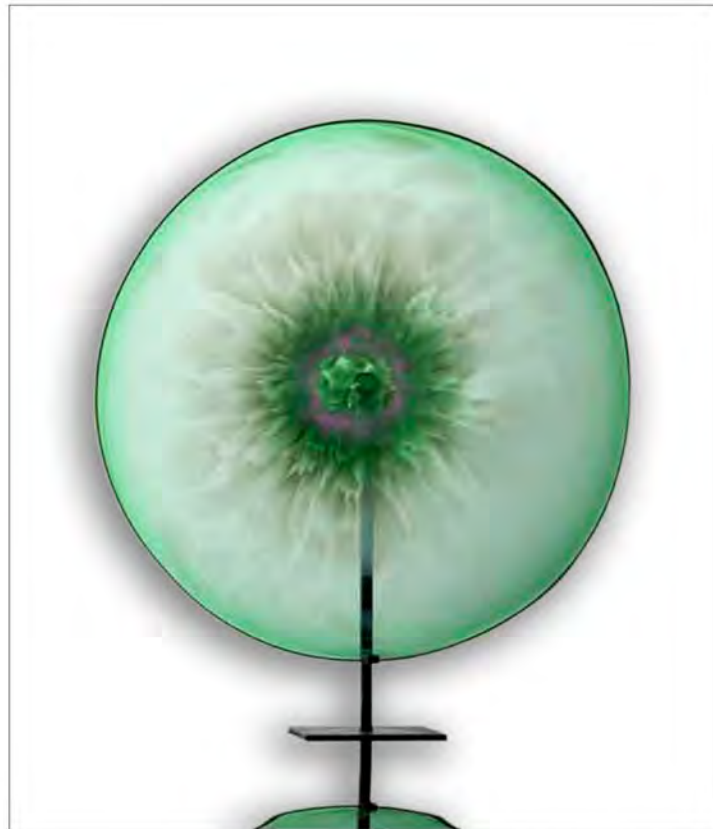
'Cloud Cakes'
25" diameter x 8" depth
2004



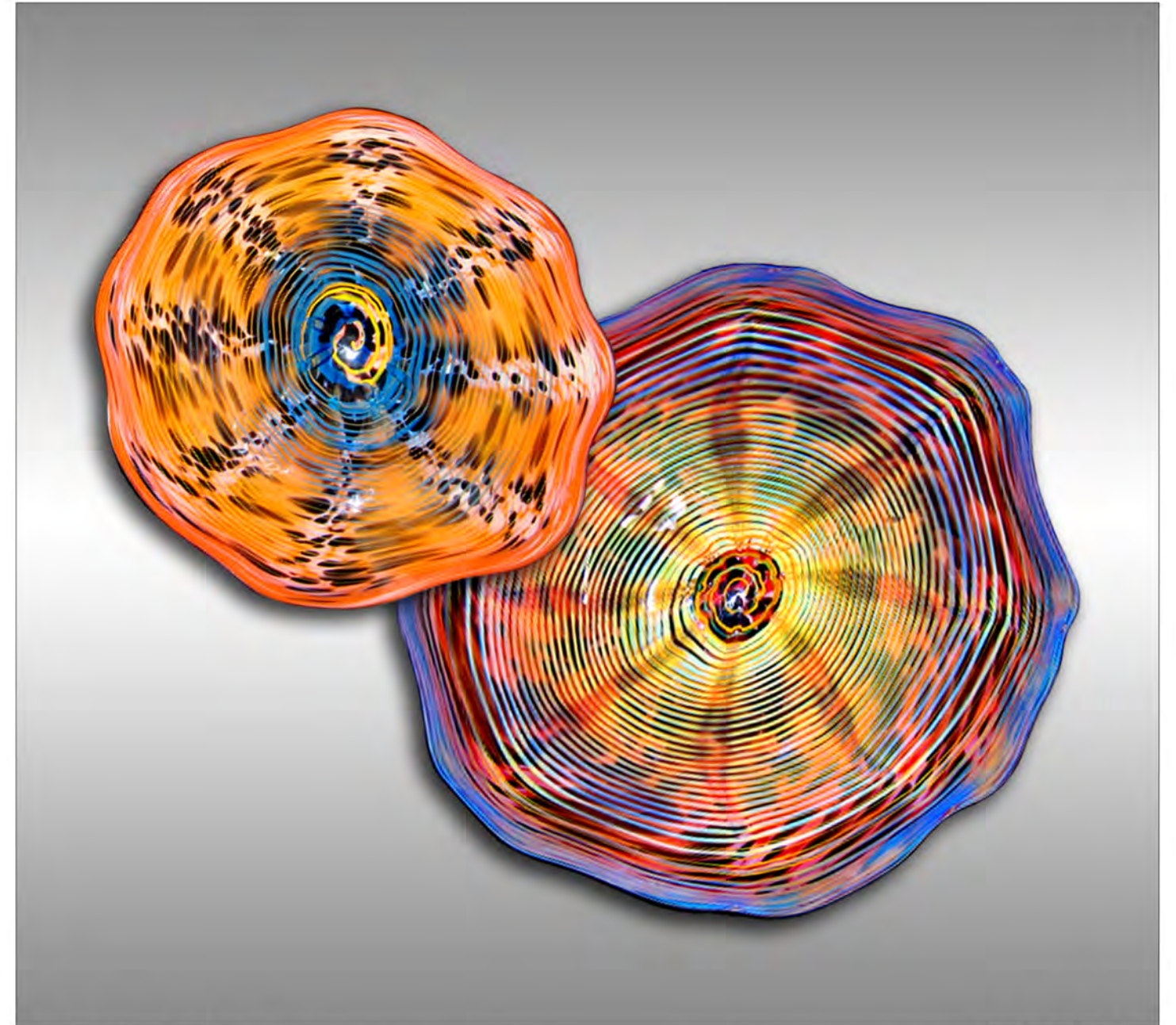
'Chelsea' set
diameter varies x 5" depth
2006



*'Chamelion' Experiment w / black background / lighting
emerald green, white clouds with rose twist and black lip
42" diameter x 2" depth
2006*

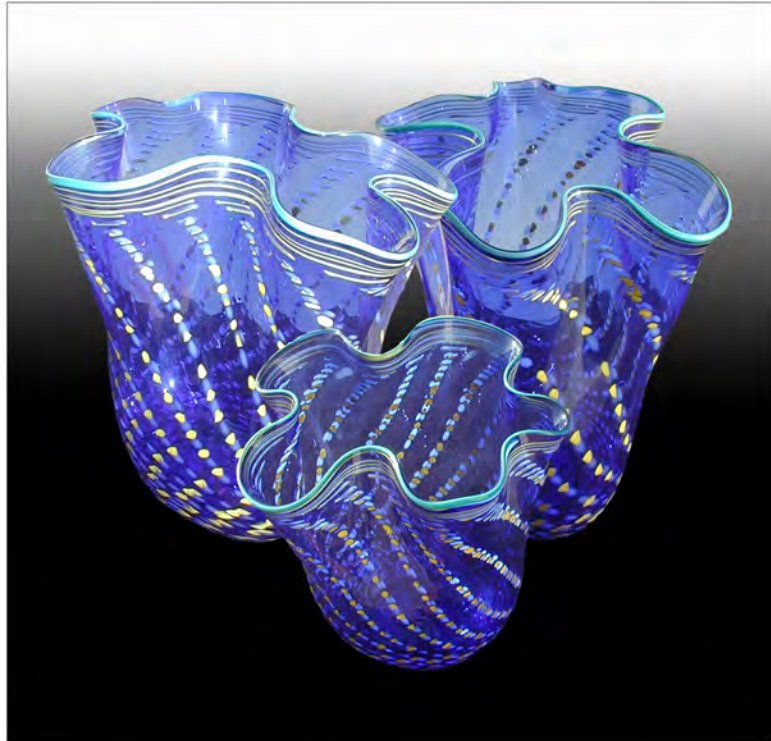


*'Chamelion' Experiment w / white background / lighting
emerald green, white clouds with rose twist and black lip
42" diameter x 2" depth
2006*



*'Desert Storm' Galaxy Gravity Platter
yellow orange base, gold brown, white, copper ruby optic clouds, sky blue wrap, red lip
36" diameter x 4" depth
2006*

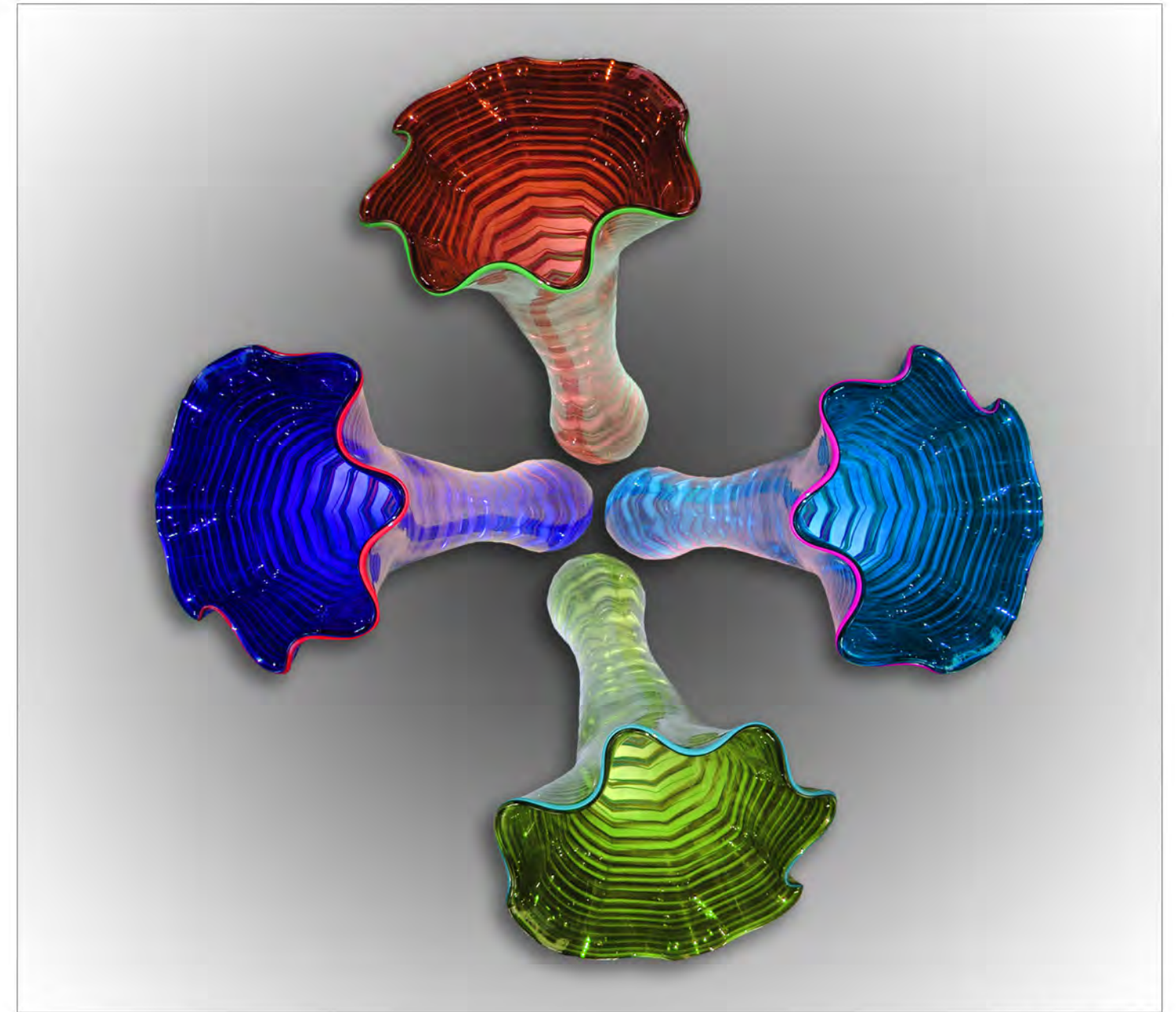
*'Iris Osiris' Galaxy Gravity Platter
gold brown, cobalt+copper ruby+scarlet optics, iris spiral wrap, clr.optic wrap, lapis lip
72" diameter x 4" depth
2007*



'Walking on Water' Spiral Spiders
cobalt base, teal+canary spider wraps, teal lip
12" diameter x 18" depth
2005



'Boa Cobalt' Spider Oval Vessel
cobalt base, spider wraps, yellow-orange lip wrap, 12" diameter x 18" height
16" diameter x 24" height
2007



'Quadrant' Triumph collection
various color combinations with similar patterns and sizes
10" diameter x 36" height (each)
2005



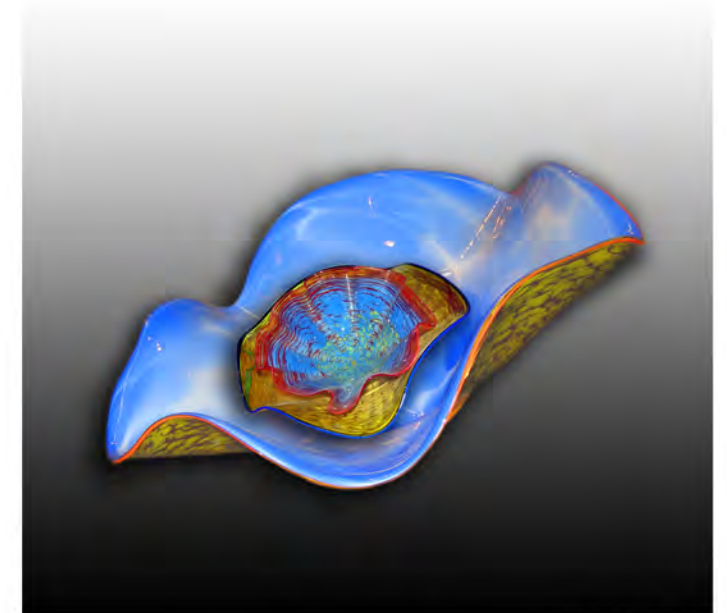
'Res Amythst' scalloped platter
trans. amythst base, ferriri wrap, optic scallop, ferrari lip
30" diameter x 8" depth
2008



'Oceanic V1' spiral wrap gravity platters
scobalt, canary wrap & lip. white, canary wrap, teal lip
24" dia. x 10" depth. 16" dia. x 8" depth
2008



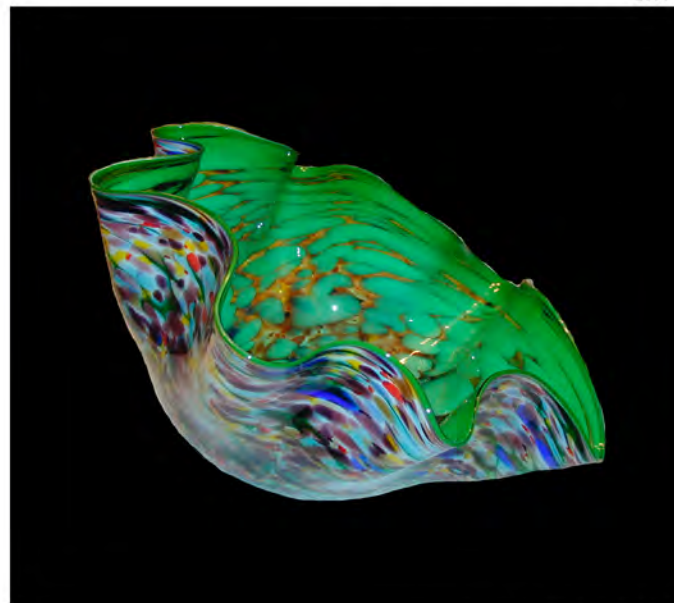
'Amethyst Gravity Platter'
transparent amythst, royal spider wrap, ferrari lip, scalloped
36" diameter x 6" height
2006



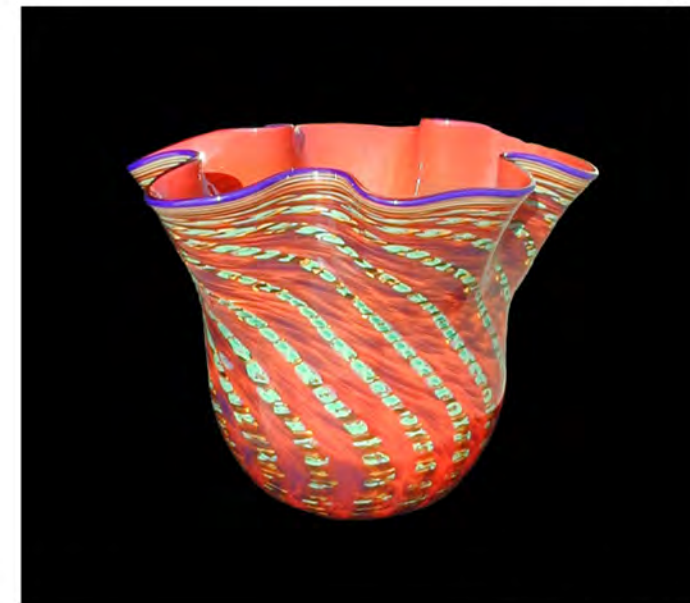
'Azurlite' gravity set
cobalt and white cloud base, canary clouds, orange red lip
30" diameter x 10" depth
2006



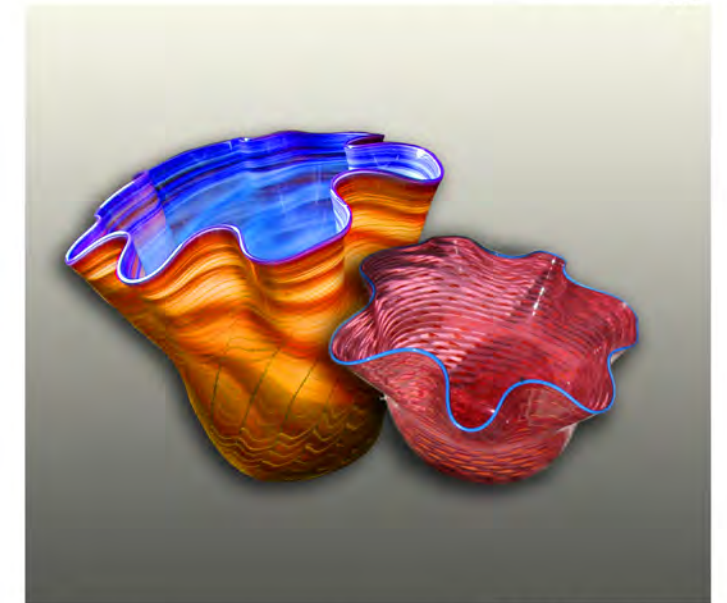
'Crimson Sun' gravity machia vessels
yellow orange base, multi colored wraps, canary lip
36" diameter x 30" depth
2004



'6 Leaf Clover' cloud machia
emerald base, white clouds, multi colored frit
36" diameter x 30" depth
2004

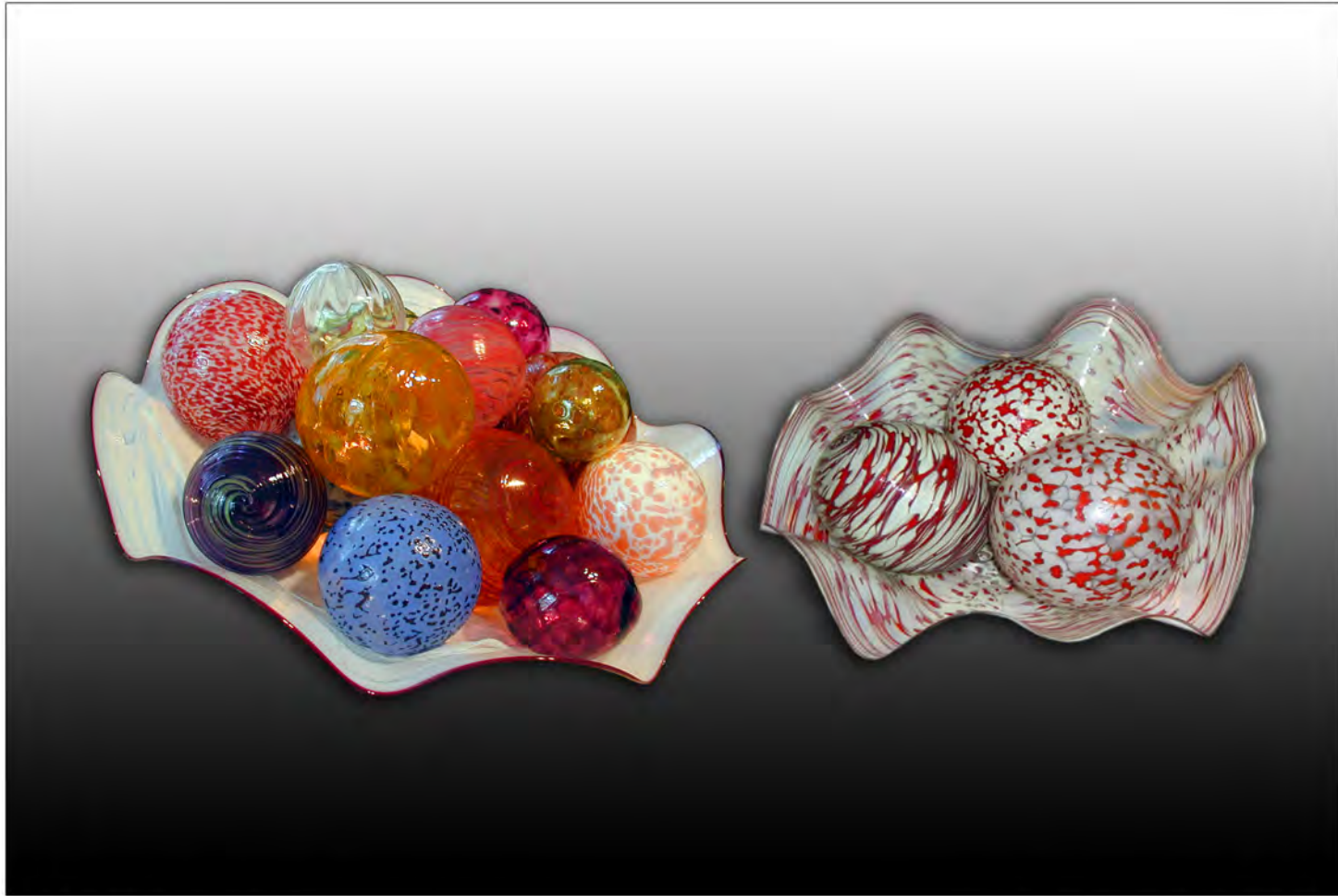


'Fire Red' spider snake machia
red-orange base, lapis frit, irris, gold brown wraps, lapis lip
30" diameter x 36" height
2004



'Cobalt Sky' & 'Cranberry' machias
cobalt base, gold brown, copper ruby, canary wraps, lapis lip. cranberry, canary, sky lip
36" diameter x 30" depth. 24" diameter x 18" height
2005





'White Cloud' gravity platter ornamental set
white shard base with transparent scarlet lip. multi colored ornamental spheres
30" diameter x 6" depth. avg. 6" diameter spheres
2002

'Ferrari Orchid' gravity platter ornamental set
white and ferrari shard base. white and ferrari ornaments
18" diameter x 4" depth. avg. 4" diameter spheres
2003



'Parfume' collection
average 2" diameter x 6" height
multi colored
2003



'Ferrari Orchid' pilsners
ferrari and white shards
4" diameter x 12" height
2003



'Twisty Cup' collection
clear glass with optical twist
dimensions vary
2003



'Dolphin Globlet'
iris w/optical twist
3" diameter x 11" height
2003

'Swan Goblet'
cranberry w/optical twist
3" diameter x 15" height
2003

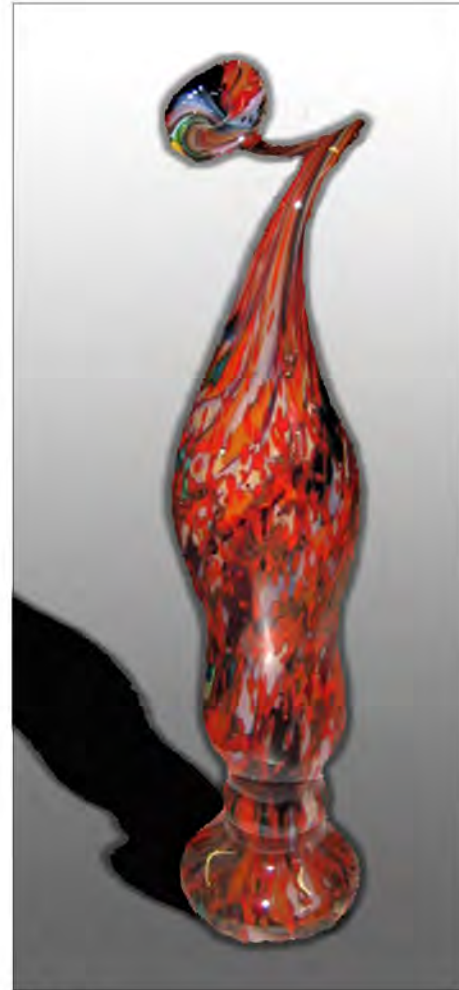
'Mermaid Goblet'
amethyst top and base, emerald stem
3" diameter x 9" height
2003



'St. Nick's Ornagami' ornaments
ferrari and white shards
2.5" diameter x 5" height
2004



'Chartruse'
lime green base, gold brown wrap, orange red lip
3" diameter x 12" height
2001



'Blue loop'
lapis base
4" diameter x 12" height
2001



'Orange Speckle'
multi colored base with orange red chips
3" diameter x 12" height
2001



'Purple Haze' optic spiral
lilac base, amethyst, canary spiral wraps, canary lip
7" diameter x 25" height
2005

'Optic Iris' Tripod
amethyst / copper ruby base, iris flash and teal wraps, canary lip
10" diameter x 16" height
2005

'Sky Ribbons' optic spider
lapis base, white optic pattern, red-orange lip, clr.foot
8" diameter x 36" height
2005

'Copper-head' optic spider
copper-ruby, fire+iris optic snake wraps, canary lip+base
6" diameter x 18" height
2005



'Deep Earth' spiral
cobalt base, iris+sky spiral wraps, canary lip, clr.base
8" diameter x 24" height
2006

'Cumulus' cloud
cobalt base, spider wraps, midnight lip, clear foot
10" diameter x 30" height
2008

'Jihane' spiral
ferrari red base, canary+orange wraps, trans. red lip, clr.base
10" diameter x 32" height
2004

'Beckley'
iris base, blue amethyst+canary wraps, trans. orange lip
6" diameter x 40" height
2004



'Starfish' Cosmonauts
multi colored optic gravity forms
avg. 8" diameter x 2" depth
2004



SPIRALGLASS, INC. copyright 2020

COSMONAUTS - STAR SPLATS



'Kaia' Cosmonaut set
multi colored and multi patterned
5" diameter x 15" height. 9" diameter x 2" height
2005



SPIRALGLASS, INC. copyright 2020

COSMONAUTS



'Pirana' Spirit Catcher
 amethyst base, apple, lapis, gold brown snake wraps, clear fins and base
 6" diameter x 12" height
 2005



'Sky Bird' Aquanaut
 cobalt, goldbrown, sky blue twist spider wraps, ferrari fin, ferrari lip at base
 6" diameter x 26" height
 2006



'Foot Loop' Tripod vase
cobalt base, iris, copper, teal, ruby opti-spiral skin w/black lip
12" diameter x 24" height
2000



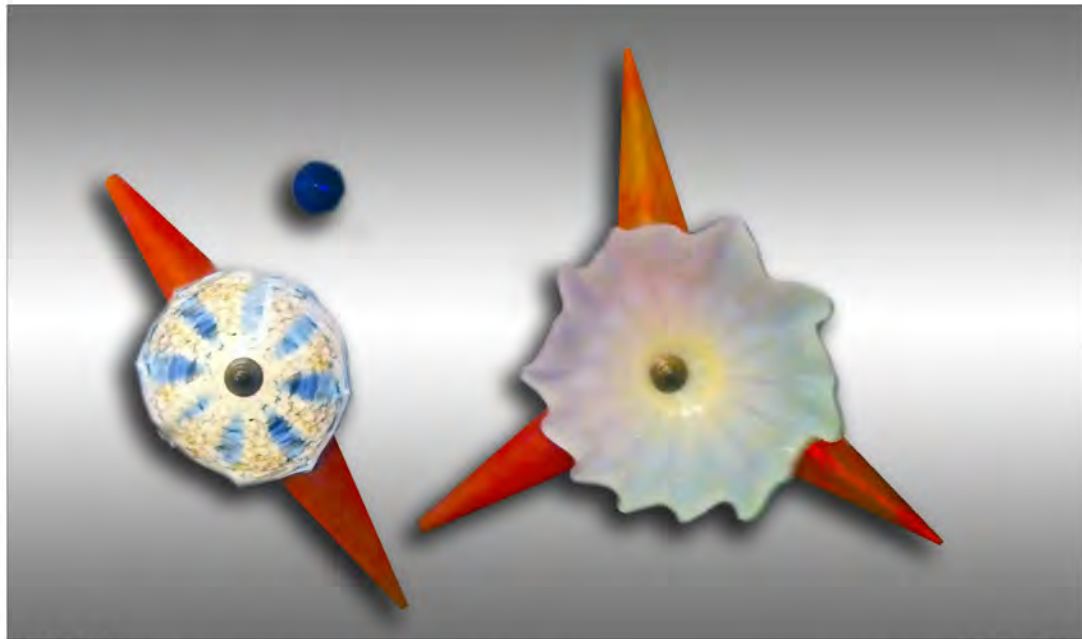
'Compliments' set
contrasting color bases and wraps
10" diameter x 14" height
2003



'Ruby Red Sapphire' stalagmite Sophy set
transparent ruby red base with colored lip wrap
average dimension 9" diameter x 24" height
2003



'Orange Puf Cloud'
saffron base with orange lip, orange bulb ribbons, ,textured steel hardware
approx. 42" diameter x 16" deep
2011



'Optic Sun Dial'
saffron base, gold brown, cobalt optical wraps, transparent orange points
36" dia. x 6" deep with 6" diameter x 14" points
2012

'Saffron Orange'
saffron base, transparent orange points
42" dia. x 12" deep with 6" diameter x 14" points
2012



Venetian Collection
clear and sandblasted forms
average dimension 12" diameter x 60" height
2004



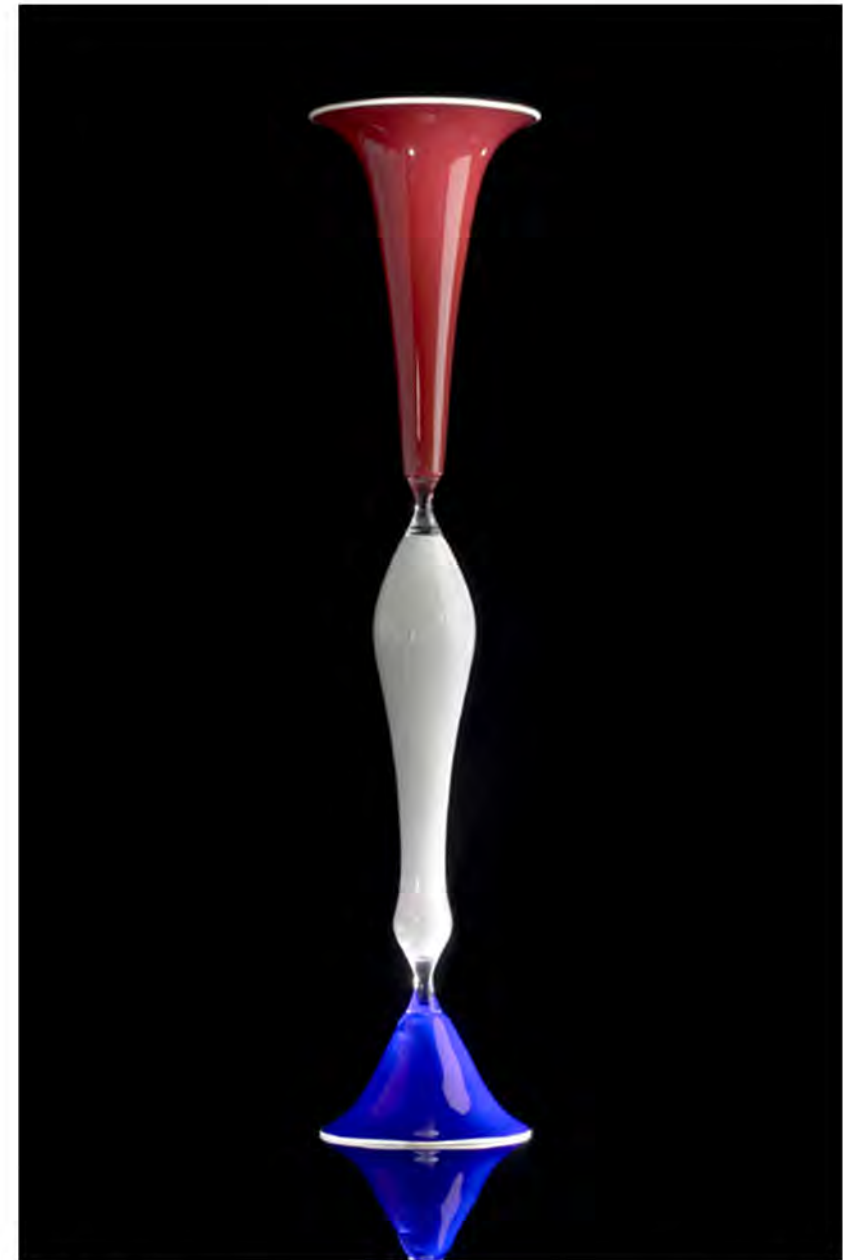
'Dragon' Venetian detail
dragon figure: 3" diameter x 10" height
2004



'Sioux Equinox'
lime w/black lip, red body, canary w/black lip base
7" diameter x 38" height
2006

'Aztec Spring' Chalis
canary w/white lip, lime w/white lip base
6" diameter x 42" height
2006

CHALIS SERIES



White House Collection
accepted in 2008

'Symphony' Chalis
crimson w/white lip, pearl body, lapis w/white lip base
7" diameter x 36" height
2006

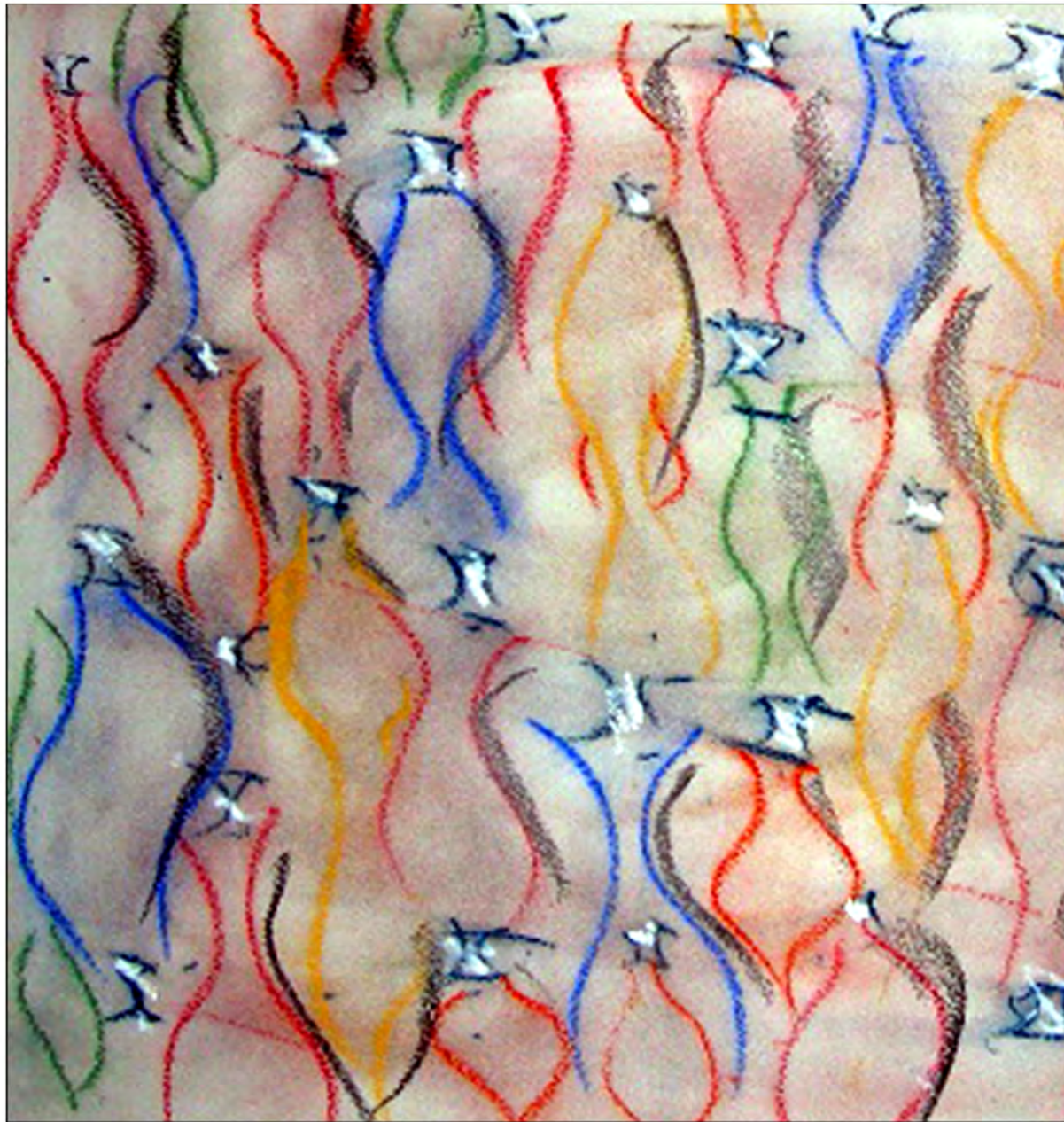
CHALIS SERIES

'ORGANICS'
Concept studies
2003



CONCEPT SKETCHES

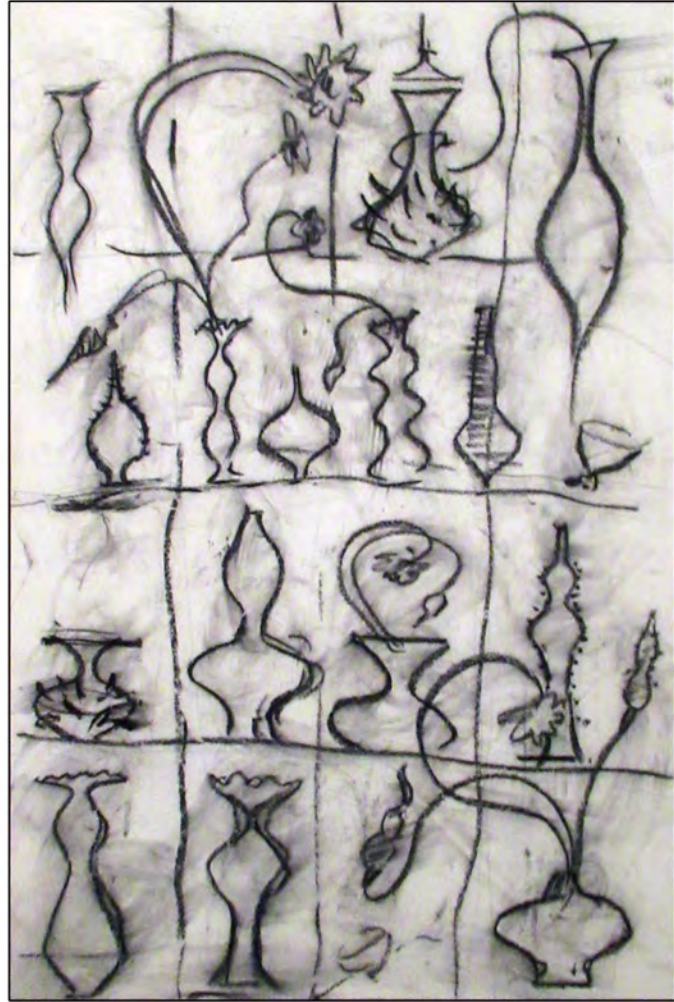




'Evolio'
totem concept study, pastels on watercolour paper
18" x 24"
2005



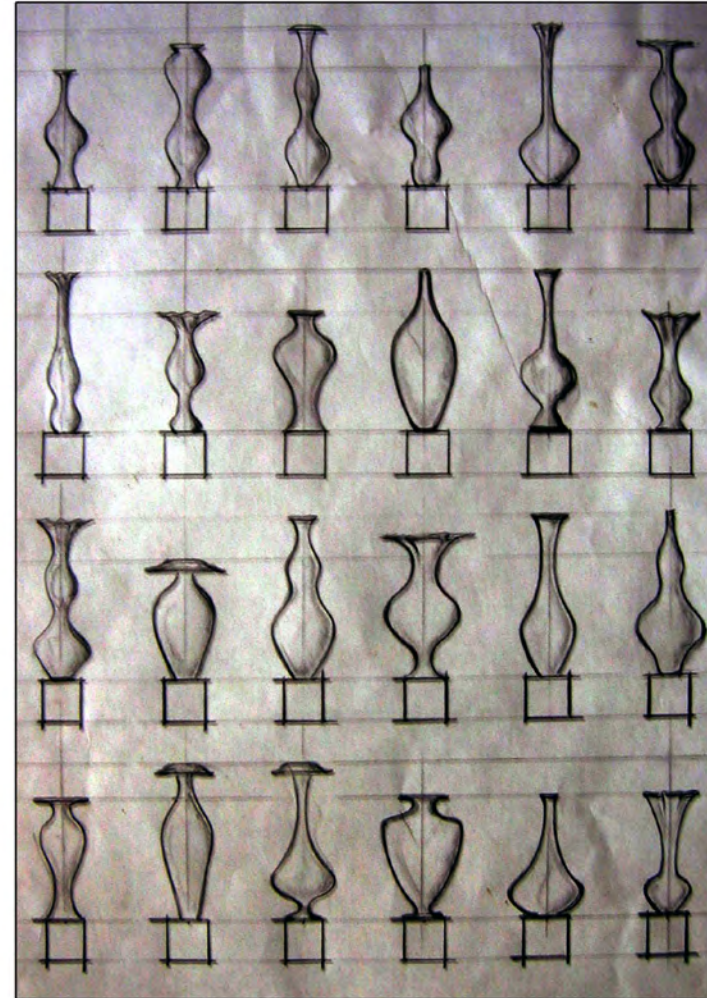
'Re-Birth Rain Dance'
rain cloud study for casino, prisma color on matt paper
12" x 16"
2004



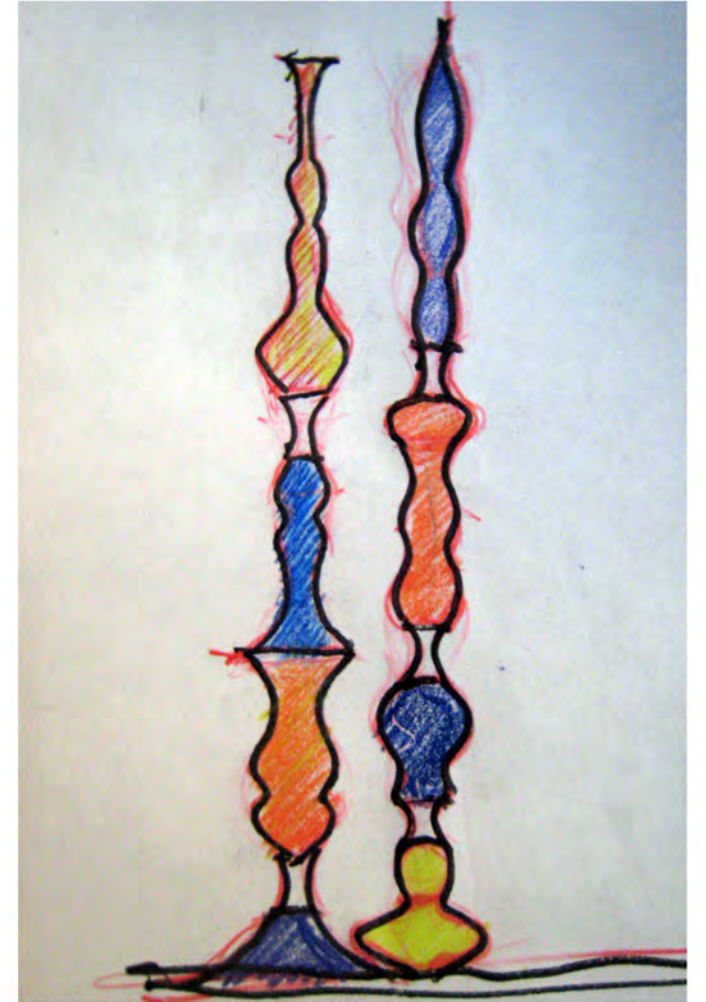
'Undulation'
new york gallery concept for exhibition, watercolour
24" x 36"
2005



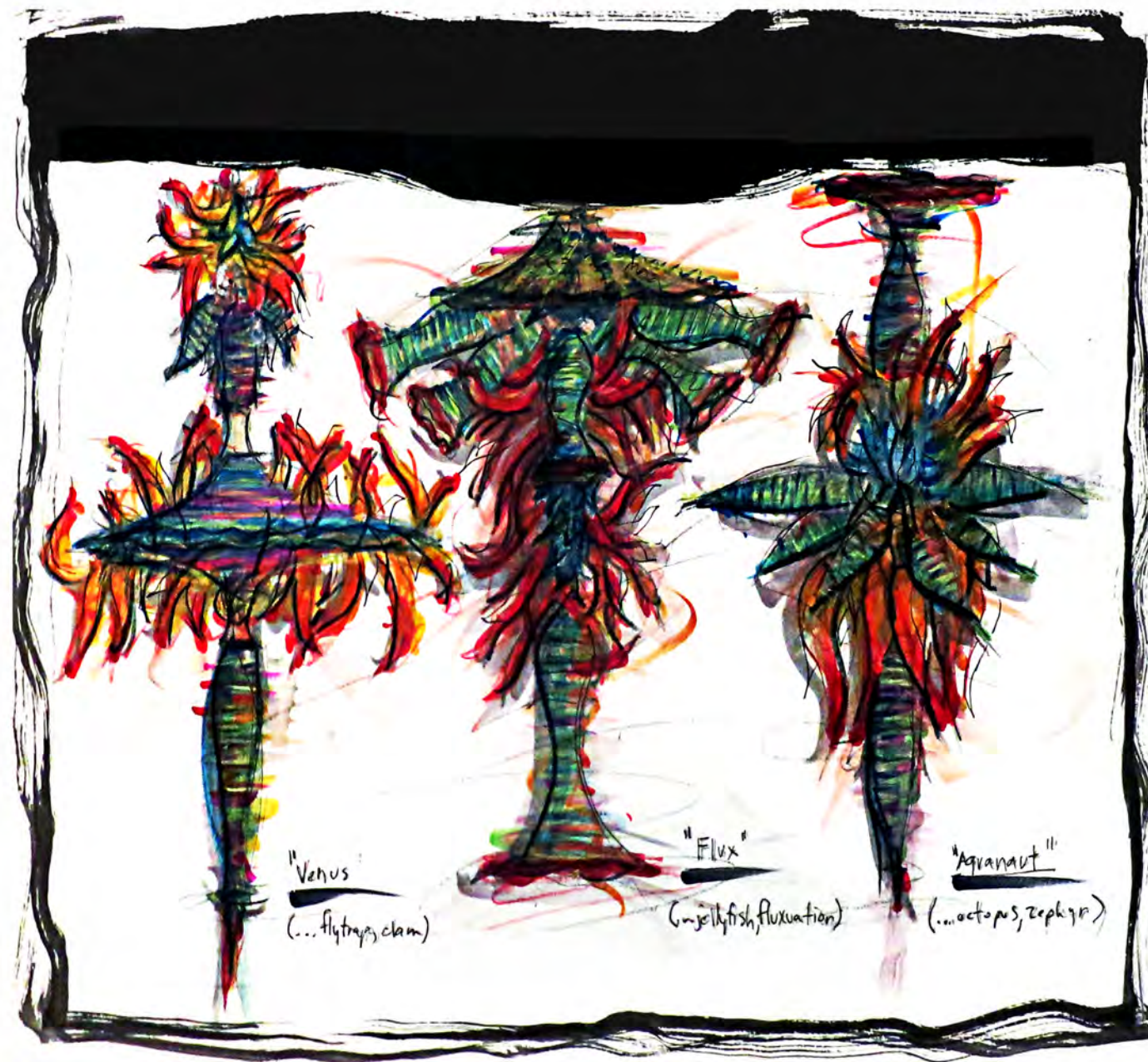
'Undulation'
new york gallery concept for exhibition, watercolour
24" x 36"
2005



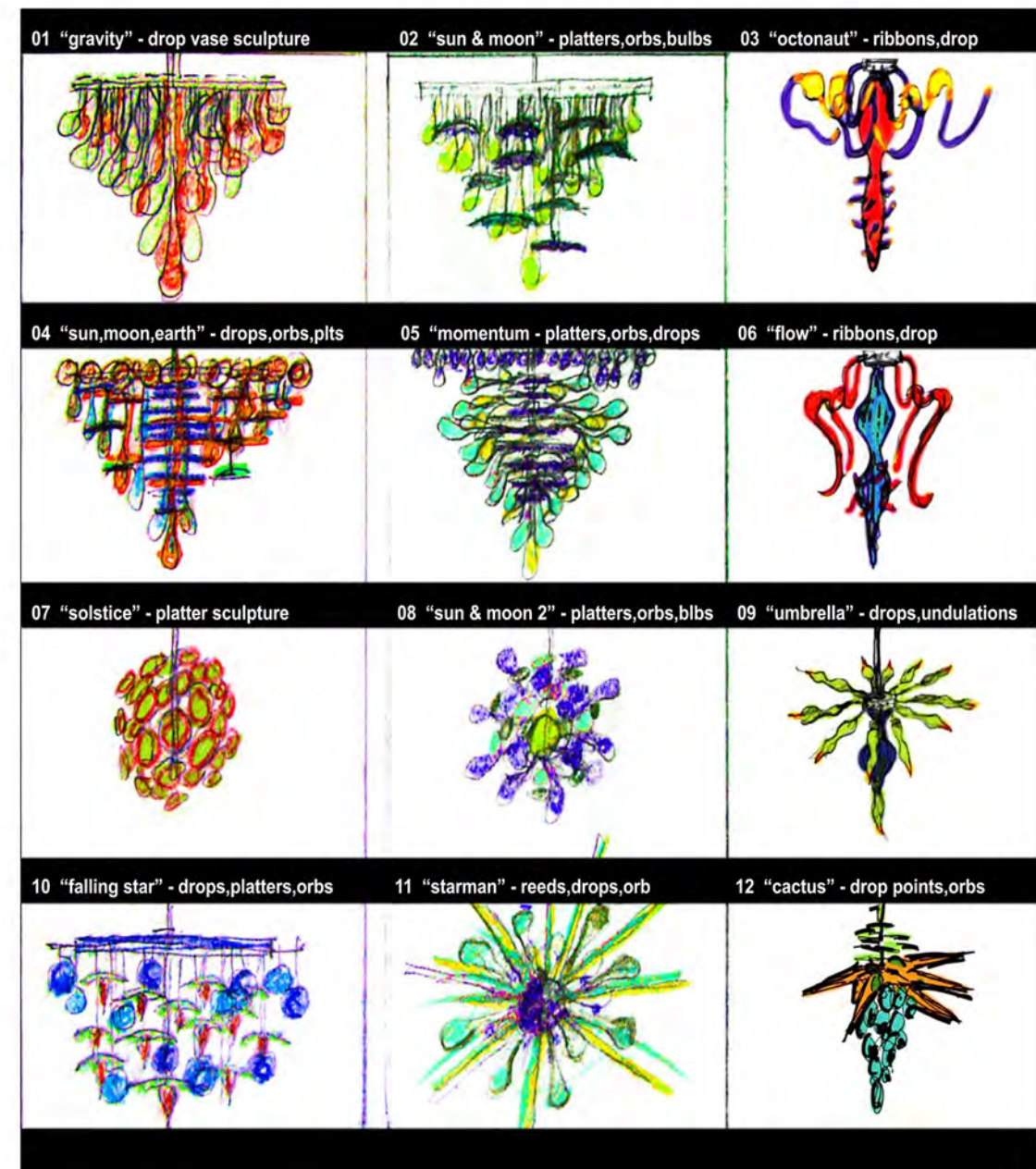
'Venetians'
sketch rendering
2007



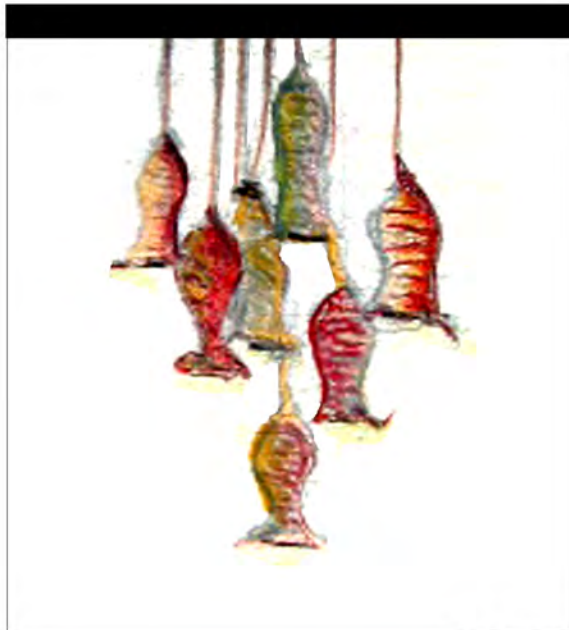
'Totem' sculpture
rough sketch studies
2008



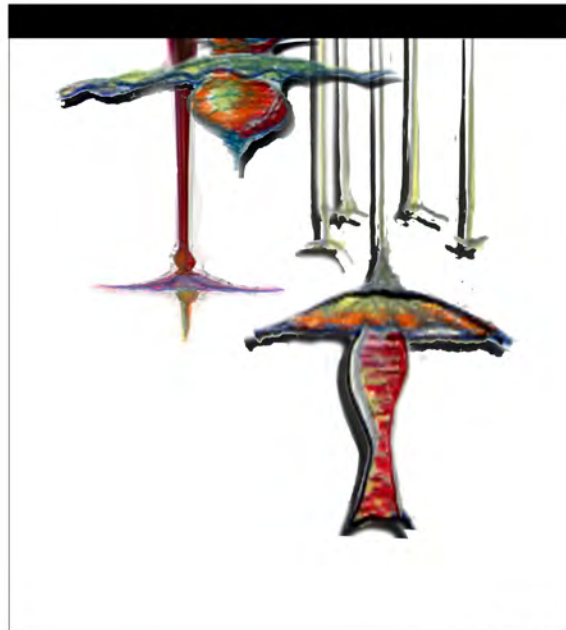
See above for chandelier sculpture concept titles
dimensions vary
2013



See above for chandelier sculpture concept titles
dimensions vary
2012



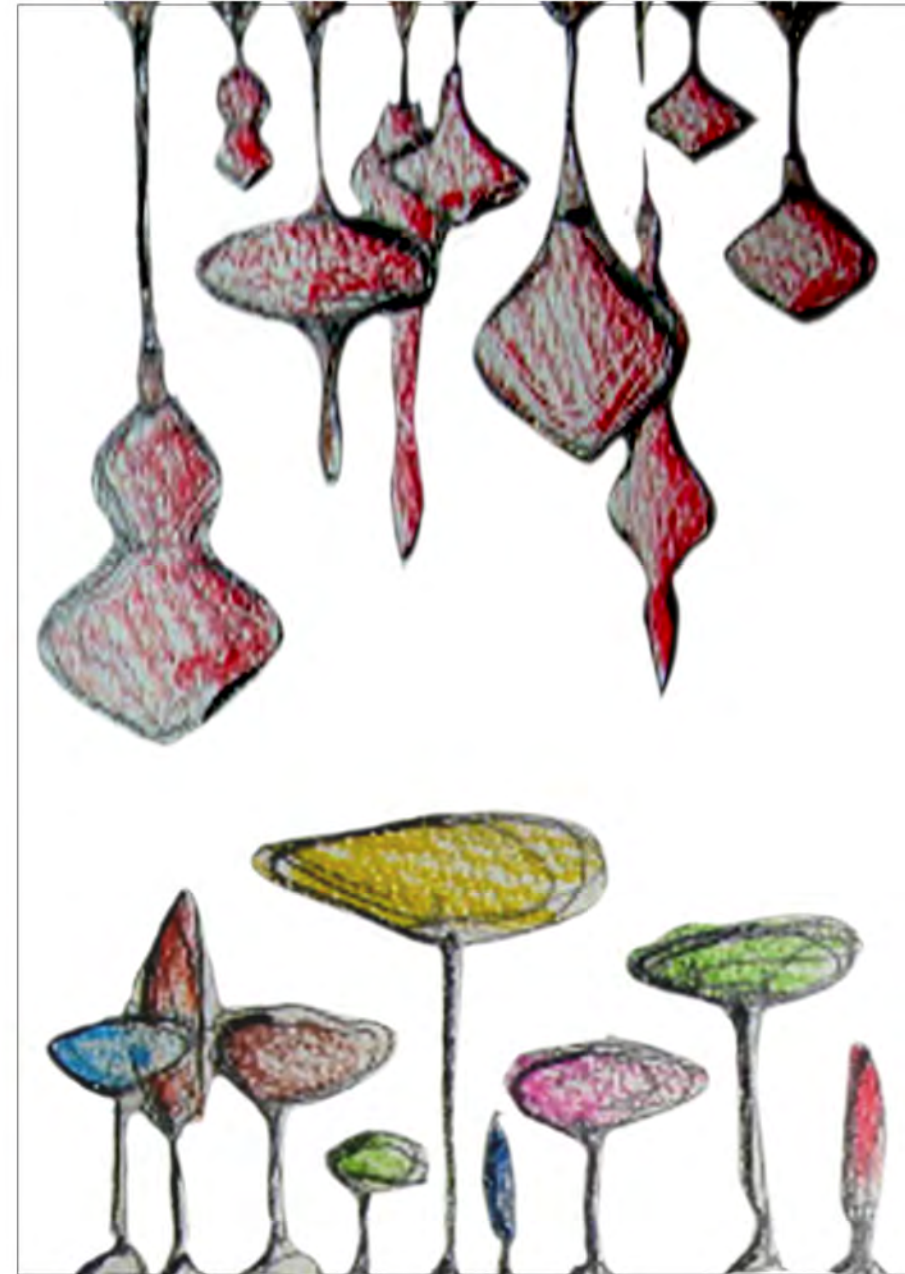
*'Spiral' pendants
rough sketch studies
2003*



*'Umbrella' pendants
rough sketch studies
2007*



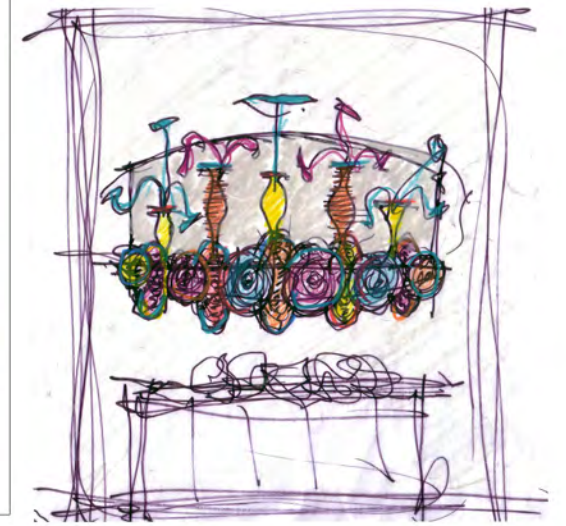
*'Pulse'
hospital lobby concept
12" x 36"
2009*



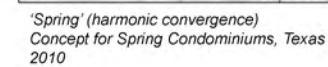
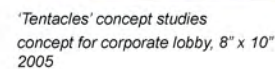
*'Stallagmites' and 'Stallagmites'
gallery installation studies
2006*

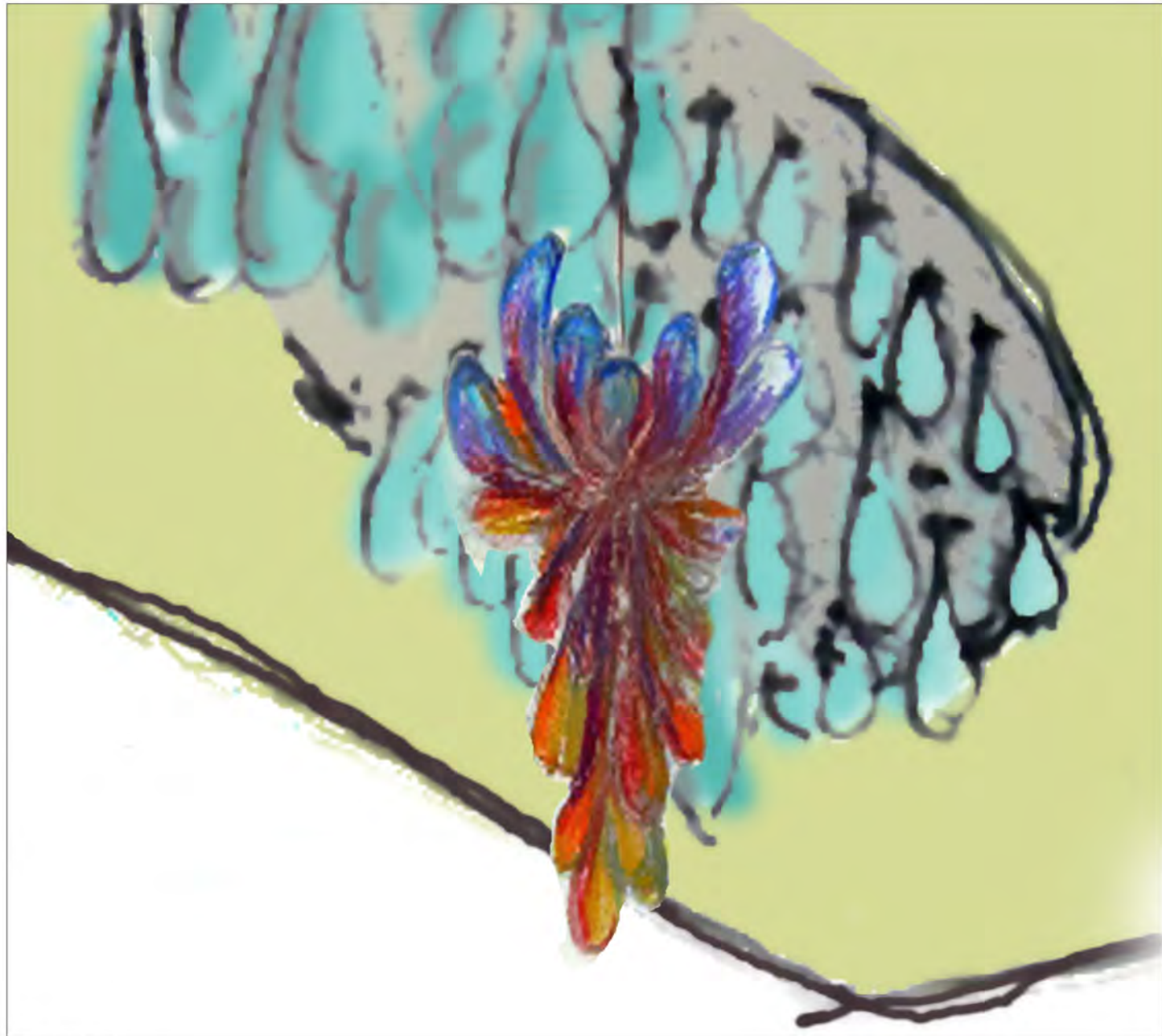


*'Reaching'
reed concept study
2008*

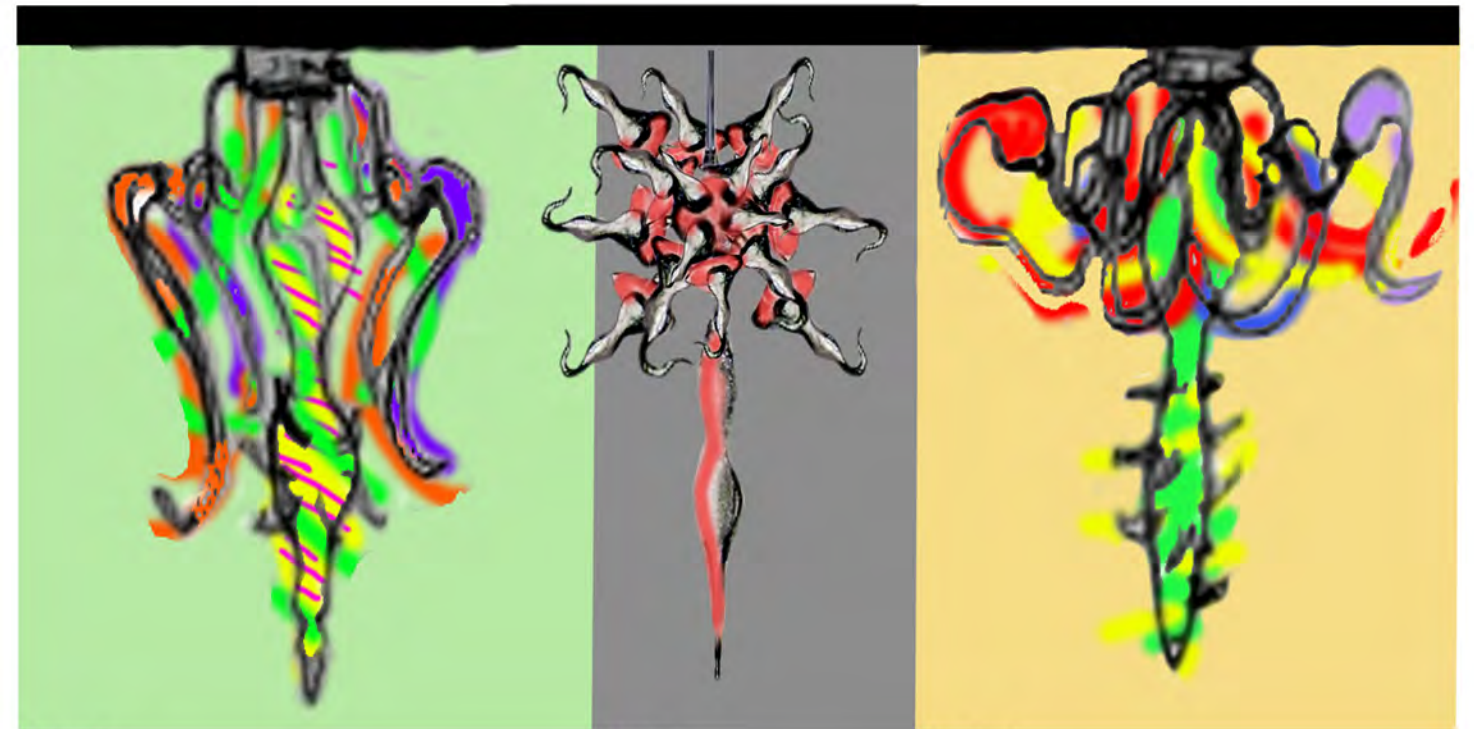


*'Garden of Eden'
corporate lobby study
sketch - 12" x 16"
2006*





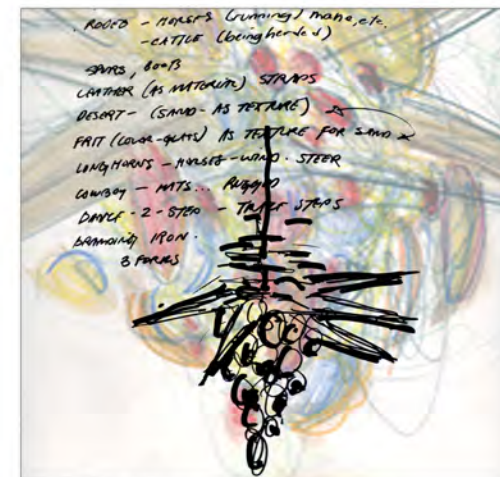
'Rain Bow Drops'
corporate lobby concept study
2004



'Protective'
ceiling sculpture
2010

'Pulsations'
ceiling sculpture
2010

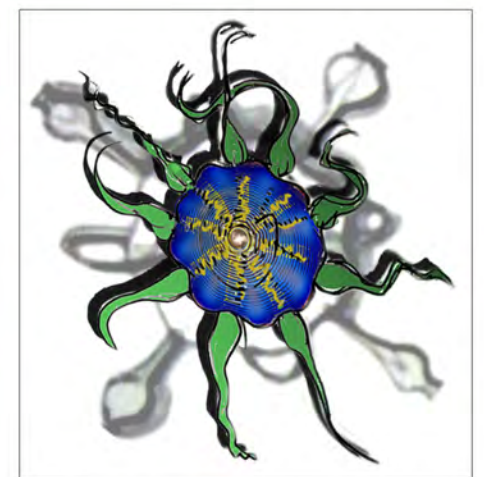
'Warm Thorn'
ceiling sculpture
2010



'Cactus' Chandelier
restaurant, feature sculpture fixture
2005



'Totem Petroglyph'
arizone hotel study, watercolour
24" x 36"
2004



'Tentacles Abyss'
wall sculpture sketch
2013

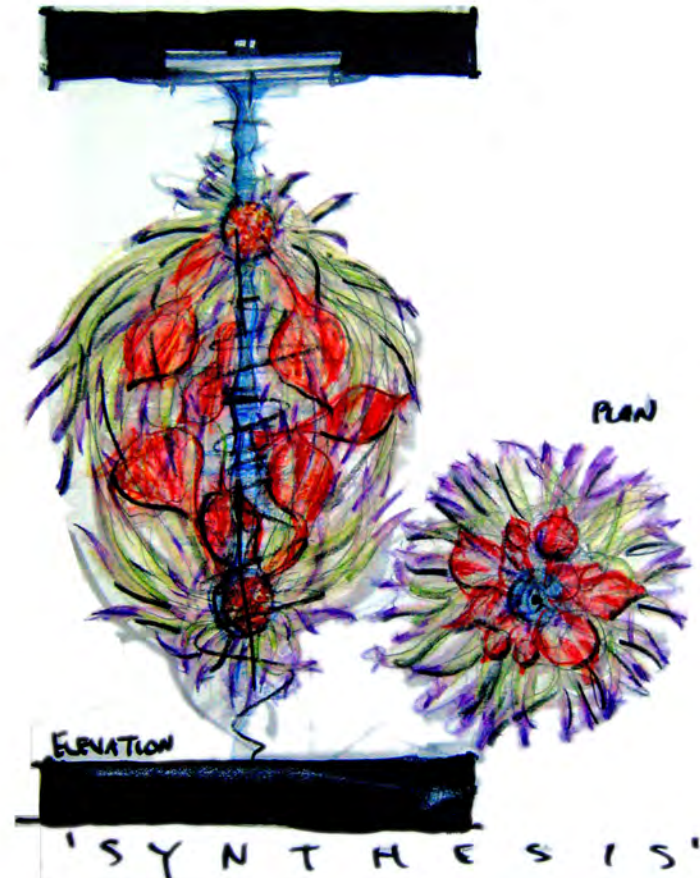




CONCEPT

- "Helix"; spiral—intertwining components making a whole; galaxy. Striations—geothermal layers, revolving; emanating from a central point in space...
- layers of "plates" stacked and coiled "striation" tubes which circle up and down the piece... fits to galaxy and geology... simple bold colors as "spine" with dual colored coil tubes; reeds dual toned red-orange-to-yellow...

See above for chandelier sculpture concept titles
dimensions vary
2011

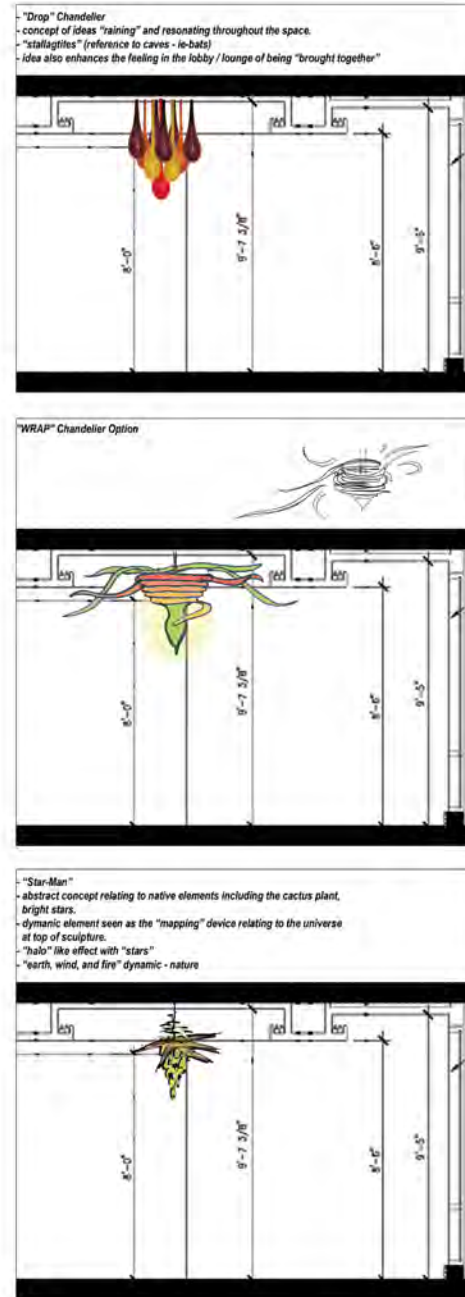


CONCEPT

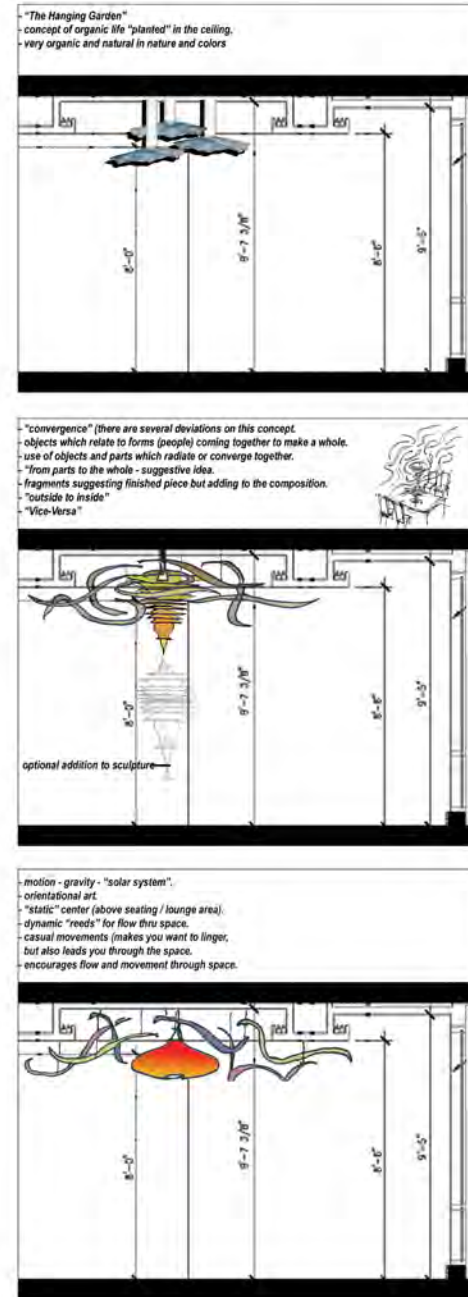
- "Anemone"—membrane; conception; cellular; reactive—"catch and release"; Venus fly trap... convergence—two compounds causing the release of a new element...
- large bulb shapes would be contrasting color to "reeds"... cage shapes... center spine could be lit continuously with tight wrap pattern... 2 and spheres would be sim. color to bulb shapes...



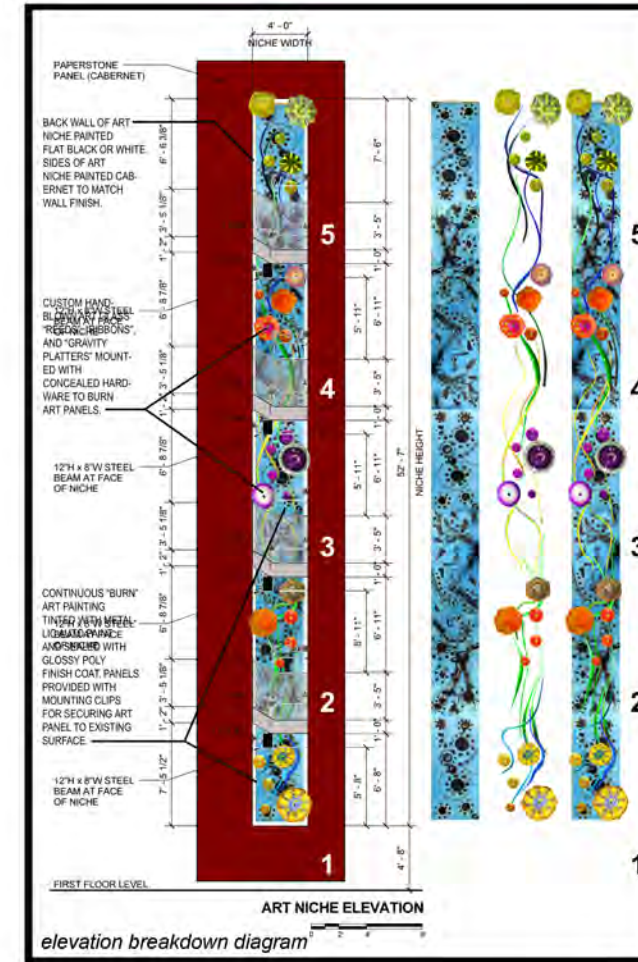
'Autumn' sculpture
entry sketch study
watercolour, pastels, and prisma on watercolour paper
2016



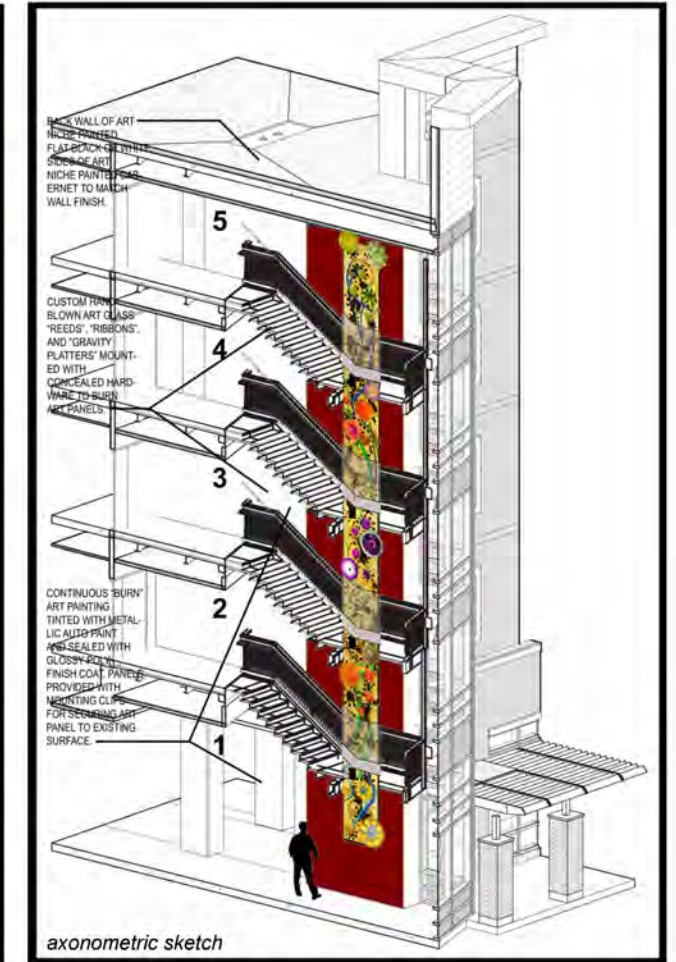
See above for ceiling sculpture concepts
2013



The underlying concept approach for this design stems from expanding knowledge and fulfilling the desire to learn through several stages. Each stair landing represents a different "layer" of knowledge and learning. This is communicated through a transcending color scheme on each level; while retaining an overall composition for the sculpture. For example, the lowest level and the top level would have similar color schemes suggesting the cycle of evolution and education. The glass platters and glass ribbons would be mounted to accentuate the burn panel composition and design. The panels will be continuous from top to bottom with a total of 7 panels. The color schemes for the glass platters would be complimentary to the color schemes in the glass ribbons throughout the entire sculpture. The glass mounted on the panels will appear to be floating from the panels. These panels include natural wood and transparent blue tint using auto-paint as a finish and protective coating. The general concept is based on promoting a positive creative education and the importance of the learning experience.



"Enlightened"
Concept for Northside Residence Hall, Texas A&M University Art Galleries, College Station, Texas
2010





'TORPEDO SATELLITE' installation
Rees Bowen, 2007





Sculpture

OVERVIEW

The following includes general sculpture categories; although Rees’ approach taken towards exploration has always provided him with uncountable ideas for new forms and creations. These sculptures display but a glimpse of the breath of ideas and forluations Rees has yet to create.

DROP vases

This series was initially formed in 1989 through the influence and collabiration with Bill Bagly. Bill directed the glass program at exas Tech University. The concept is a take off on the evolio used in traditional venetian goblets which creates focus on the patterns and colors of each piece by creating an integrated foot, or stand, that visually lifts the piece off the ground. As these pieces developed, color was explored into the foot which proves to add to the sculptural spirit in the series. This concept became adopted within the Spirit Catcherss, Aquanauts, and other series.

CLOUD DROPS

This series expands across several other design concepts and is named through emphasis of the process of spinning and utilizing the effects of gravity to create the form. The Could vessels are very large crucibles with spiral wrap and spider / snake patterns.

SATELLITE

These pieces cumulated through combining belly buttons, clouds, spin, scallops, and gravity works. The intention with this series is to provide more dimensions thru layers, patterns, and transparency. The process plays a critical part in orchestrating these large scale roundels.

SATELLITE

This series was initially formed in 1989 through the influence and collabiration with Bill Bagly. Bill directed the glass program at exas Tech University. The concept is a take off on the lor was explored into the foot which proves to add to the sculptural spirit in the series. This concept became adopted within the Spirit Catcherss, Aquanauts, and other series.

CUBIST

This series was initially formed in 1989 through the influence and collabiration with Bill Bagly. Bill directed the glass program at exas Tech University. The concept is a take off on the evolio used in traditional venetian goblets which creates focus on the patterns and colors of each piece by creating an integrated foot, or stand, that visually lifts the piece off the ground. As these pieces developed, color was explored into the foot which proves to add to the sculptural spirit in the series. This concept became adopted within the Spirit Catcherss, Aquanauts, and other series.

VENETIAN

The Venetians are basically large scale goblets, simplified. Simplified only due to process. Very elegant and modern with a hint to memories through their relatively traditional forms. These pieces incorporate multiple forms combined translated literally into their larger forms. This concept gave way to the creation of the Totem series.

urchins and jellies

This body of work obviously takes reference from the sea forms in their titles. They both include a contrasting transparent single sandblasted color in a pointed cylinder form reaching out from a main focal base piece which is much more detailed in color, form, and pattern. These pieces stem from an enlarged version of the cosmonauts.

Gravity platter

This series expands across several other design concepts and is named through emphasis of the process of spinning and utilizing the effects of gravity to create the form. The gravity platters often incorporate optic molds to enhance the design and have come to be know as Scalloped forms.

SKY signs

It is a tradition among glassblowers to create and hang a spirit catcher, or "witchball," in their studios to assure successful glassblowing and good fortune. As early as the mid-1700's, glassblowers were known to hang witchballs in their homes to protect them from witches' spells and evil spirits. It is thought to work by attracting evil spirits with the bright colors and patterns. When evil spirits are near, they are lured to the opening in the underside of the piece. Here they become confused and unable to escape until they eventually dissipate. place this spirit catcher carefully, and it will serve you well.

reeds & ribbons

These series resulted through the Drop Vase series in combination with a modified intrepretation of pulling cane and latticino. The reeds are vertical in application, extending from the ground. The ribbons tend to be more fluid in nature and horizontally mounted on wall surfaces.

Stalagtites and Stalagmites

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IDEALOGY

" My direction and approach is partially about the process, as well as the end result; from the initial conception to the complete installation. I am linked to the colors, textures, and patterns. My art work is designed to include full dimension of the overall concept to fruition. This portrays my sensitivity in working with this material, adapting to art works’ habitation. This enhances the overall perception of space my art forms inhabit. It reinforces fore thought of creation and continuation of my work."





'Torpedo Satellite'
Firehaus Gallery Installation, clear & sandblasted with alum. hardware
18" max. diameter x 96" height
2008



'Choreograph' burn panel tree and 'Ornamental' cubist christmas tree
Firehaus Gallery Installation, 4" dia. multi-colored & patterned hand
blown glass ornaments in four 4'x8' acrylic milk panels
2008



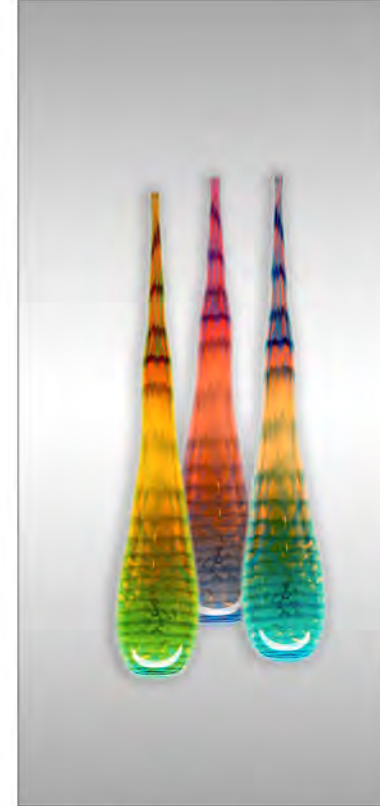
'Venetians'
gallery exhibition
average dims. 24" diameter x 60" height
2004



'Spiral Ribbons'
base color varies, spiral wrap
approx. 1.5" diameter x 80" length
2006



'Autumn Reeds'
base color varies, frit patterns
approx. 1.5" diameter x 72" length
2006



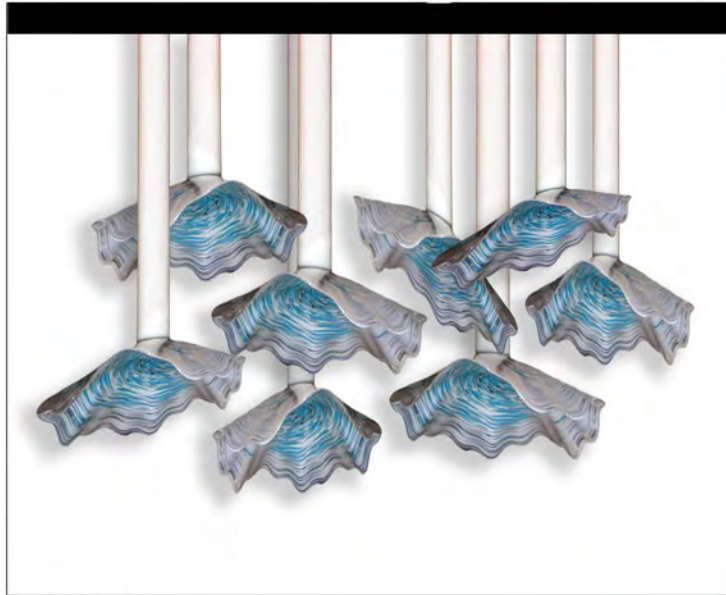
'Optical Drops' triptic collection
multi colored bases, spiral wraps
approx. 10" diameter at base x 49" height
2006



'Autumn Drops'
single opaque or transparent base color, elongated
approx. 10" diameter at base x 48" height
2006



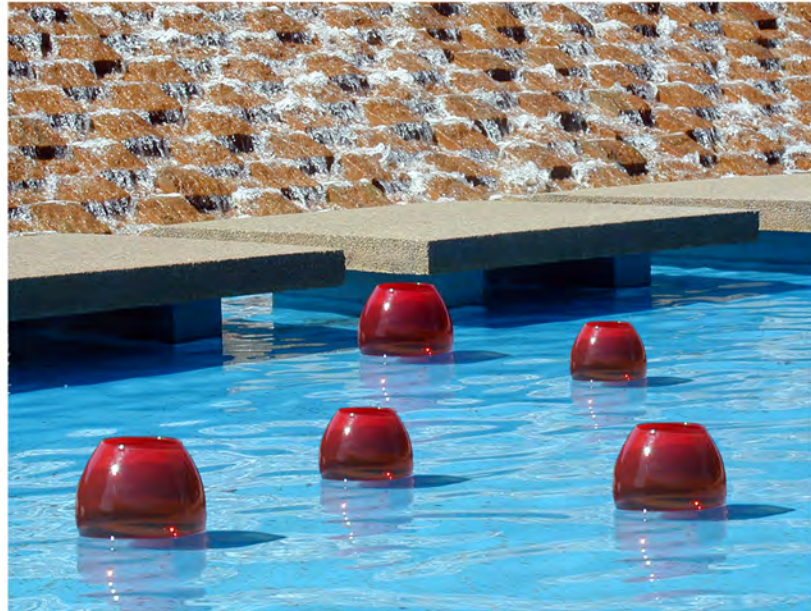
'Spiral' drop vase collection
single colored bases, single spiral wrap
approx. 10" diameter x 36" height
2005



'Umbrella' sky clouds
spiral wrapped, scalloped gravity platters
approx. 30" diameter x 6" depth
2007



'Atmospheric'
cumulated gravity platters, multiple colors and patterns
sized vary
2004



'Crimson Floaters'
transparent crimson vessels with evolio counter weight at bottom
12" diameter x 14" height
2002

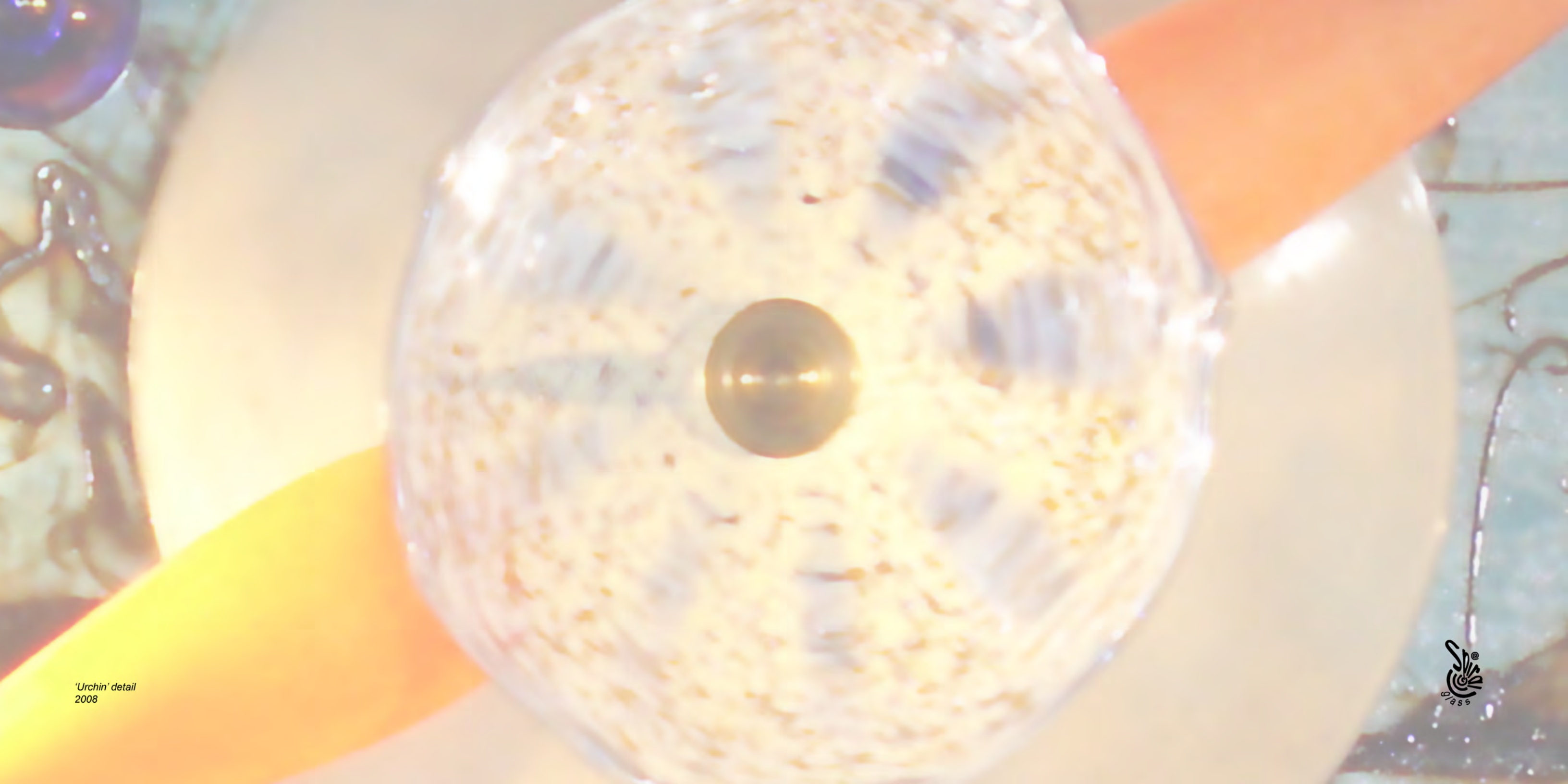


'Orange Point' urchins
saffron/trans. orange, cobalt platter w/multi-col. wraps, stl. hardware
approx. 42" diameter x 16" deep
2011



Private Residence Installation
cumulated gravity platters, multiple colors and patterns
approximately 6' x 10'
2010





'Urchin' detail
2008





Lighting Design

spin sconces

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spider pendants

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hanging garden pendants

It is a tradition among glassblowers to create and hang a spirit catcher, or "witchball," in their studios to assure successful glassblowing and good fortune. As early as the mid-1700's, glassblowers were known to hang witchballs in their homes to protect them from witches' spells and evil spirits. It is thought to work by attracting evil spirits with the bright colors and patterns. When evil spirits are near, they are lured to the opening in the underside of the piece. Here they become confused and unable to escape until they eventually dissipate. place this spirit catcher carefully, and it will serve you well.

Spiral pendants

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SCALLOPED pendants

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filter pendants

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BELLINI PENDANTS

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torch lamps

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tulip lamp

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spin sconces



spider pendants



'spiral' pendants
dimensions vary
2003



'scallop' pendants
approx. dimensions: 12" dia. x 18" ht.
2004



'Spiral Pendant'
cobalt base, white spiral wrap, frosted filter
6" diameter x 16" height
2003



'Contemporary Pendant'
clear base w/ frosted filter
10" diameter x 12" height
2003



'Amber'
amber base, gold brown frit
16" diameter x 12" height
2003

'Ferrari Spotted'
ferrari and white frit
8" diameter x 18" height
2003

'Sky Cloud'
cobalt blue top, frosted bottom
16" diameter x 8" height
2003



Today's Vision
contemporary pendant installation
2003



Today's Vision
spiral pendant installation
2003

filter pendants



'BELLINI' Pendants
Breadwinner's Restaurant
Dallas, Texas
2003

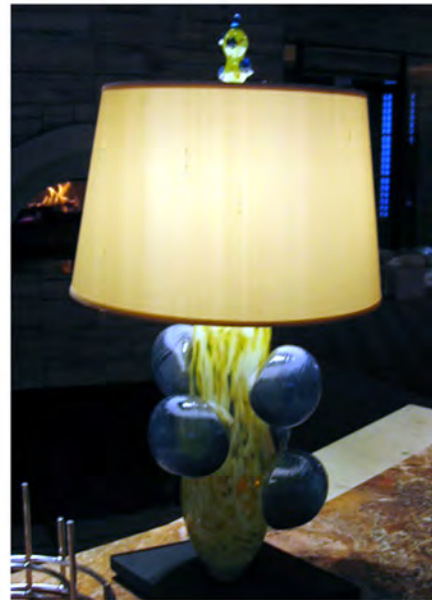


'BELLINI' Pendants
Breadwinner's Restaurant
Dallas, Texas
2003



'BELLINI' Pendant Detail
satin orange transparent base
10" diameter x 20" height
2003

BELLINNI PENDANTS



STEPHEN PYLE'S RESTAURANT
cactus and spur chandeliers and cactus lamp



EMPIRE ROOM
saffron chandeliers



'Spark' Lamp samples
specialty glass diffuser shades for integration
1.5" diameter x 2" depth
2015



'Electric Pearl' Tube Pendants
pearl white base, elongated form, stl. hardware
4" diameter x 36" height
2006

PENDANTS



'Aurora' Torch Lamps
multi colored w/ opti-spiral wraps. brass bases
8" diameter x 28" depth
2003



'Bloom' Lamp sample
tinted clear frosted glass top and bottom, ss hardware
16" diameter x 20" depth
2008

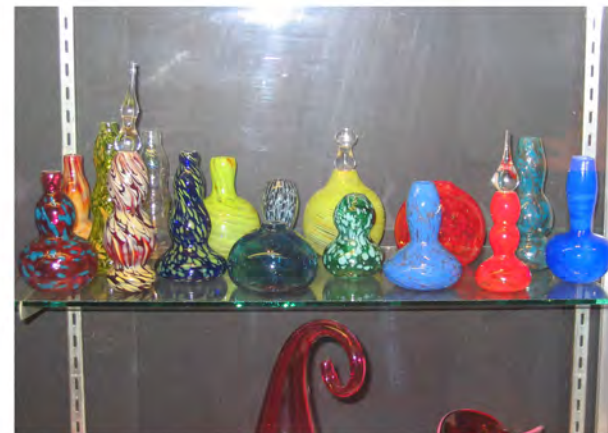
LAMPS

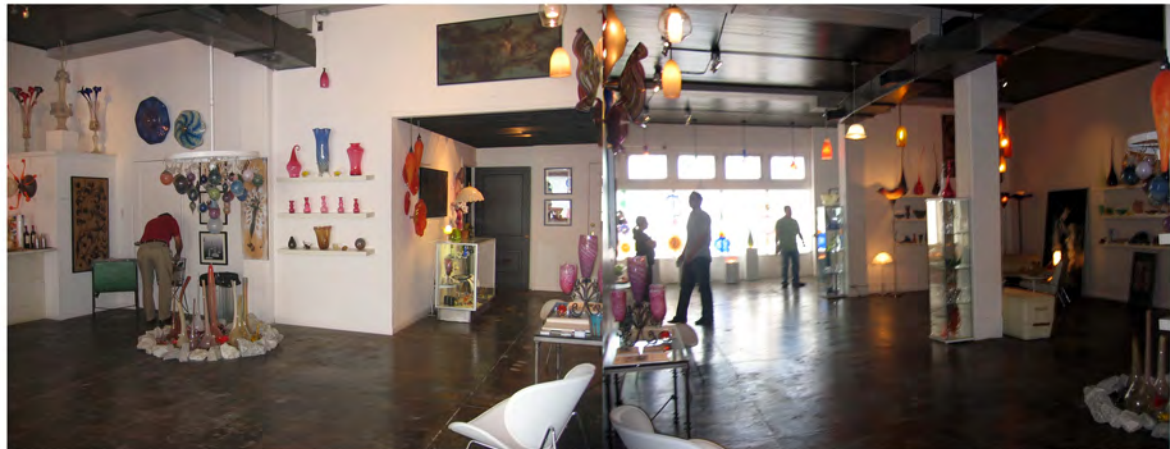
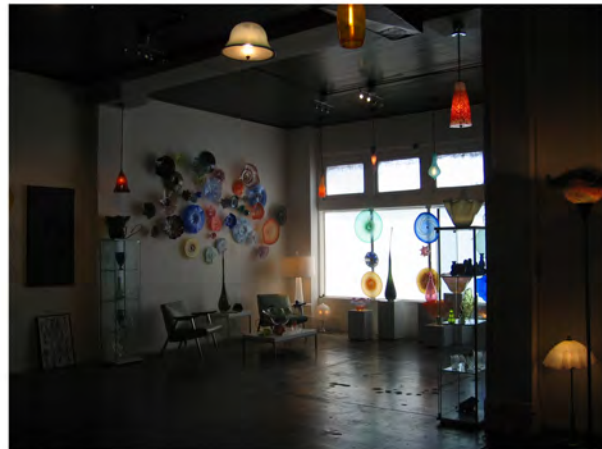


'Firehaus'
Gallery Exhibition
Fall 2005

open house gallery shows









Gallery Satellite Sculpture Installation
2007

Installations

BELLINI PENDANTS

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CHRISTMAS INSTALLATIONS

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DROP vases

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solar panes

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spin sconces

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scalloped pendants

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MOMENTS

This series was initially formed in 1989 through the influence and collaboration with Bill Bagly. Bill directed the glass program at exas Tech University. The concept is a take off on the evolio used in traditional venetian goblets which creates focus on the patterns and colors of each piece by creating an integrated foot, or stand, that visually lifts the piece off the ground. As these pieces developed, color was explored into the foot which proves to add to the sculptural spirit in the series. This concept became adopted within the Spirit Catcherss, Aquanauts, and other series.

constellations

This series was initially formed in 1989 through the influence and collaboration with Bill Bagly. Bill directed the glass program at exas Tech University. The concept is a take off on the evolio used in traditional venetian goblets which creates focus on the patterns and colors of each piece by creating an integrated foot, or stand, that visually lifts the piece off the ground. As these pieces developed, color was explored into the foot which proves to add to the sculptural spirit in the series. This concept became adopted within the Spirit Catcherss, Aquanauts, and other series.

SKY signs

It is a tradition among glassblowers to create and hang a spirit catcher, or "witchball," in their studios to assure successful glassblowing and good fortune. As early as the mid-1700's, glassblowers were known to hang witchballs in their homes to protect them from witches' spells and evil spirits. It is thought to work by attracting evil spirits with the bright colors and patterns. When evil spirits are near, they are lured to the opening in the underside of the piece. Here they become confused and unable to escape until they eventually dissipate. place this spirit catcher carefully, and it will serve you well.

STARS (Cosmonauts)

This series was initially formed in 1989 through the influence and collaboration with Bill Bagly. Bill directed the glass program at exas Tech University. The concept is a take off on the evolio used in traditional venetian goblets which creates focus on the patterns and colors of each piece by creating an integrated foot, or stand, that visually lifts the piece off the ground. As these pieces developed, color was explored into the foot which proves to add to the sculptural spirit in the series. This concept became adopted within the Spirit Catcherss, Aquanauts, and other series.

bubbles

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Trinity

Designed with the intent of providing a calm and relaxing feeling for Trinity Pain Medical Hospital in Fort Worth, Texas.

REFLECTENSION

A private commission concept particulars to a space incorporating a mirror... the smiths ...

Stalagtites and Stalagmites

This series was initially formed in 1989 through the influence and collaboration with Bill Bagly. Bill directed the glass program at exas Tech University. The concept is a take off on the evolio used in traditional venetian goblets which creates focus on the patterns and colors of each piece by creating an integrated foot, or stand, that visually lifts the piece off the ground. As these pieces developed, color was explored into the foot which proves to add to the sculptural spirit in the series. This concept became adopted within the Spirit Catcherss, Aquanauts, and other series.

CACTUS TEXAS

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implimentations

designed for hospility and transient environments...

CUBIST TREES

This series was initially formed in 1989 through the influence and collaboration with Bill Bagly. Bill directed the glass program at exas Tech University. The concept is a take off on the evolio used in traditional venetian goblets which creates focus on the patterns and colors of each piece by creating an integrated foot, or stand, that visually lifts the piece off the ground. As these pieces developed, color was explored into the foot which proves to add to the sculptural spirit in the series. This concept became adopted within the Spirit Catcherss, Aquanauts, and other series.

SATELLITE

This series was initially formed in 1989 through the influence and collaboration with Bill Bagly. Bill directed the glass program at exas Tech University. The concept is a take off on the lor was explored into the foot which proves to add to the sculptural spirit in the series. This concept became adopted within the Spirit Catcherss, Aquanauts, and other series.



'DROP VASE' Installation
Northpark Mall, Dallas, Texas
2003



'DROP VASE' Installation Detail
Northpark Mall, Dallas, Texas
2003



'STAR'
Private Residence Installation, 36" x 72", Dallas, Texas
2006



'Cactus Texas' Chandelier
Dallas, Texas
2006



'Cactus Lamp'
Dallas, Texas
2006



'Cactus Lamp'
Dallas, Texas
2006



'Thorn' Chandelier
Dallas, Texas
2006



'CONSTELLATION'
Retail Installation, Dallas, Texas
2010



'CONSTELLATION'
Retail Installation, Dallas, Texas
2010



'CONSTELLATION'
Retail Installation, Dallas, Texas
2010



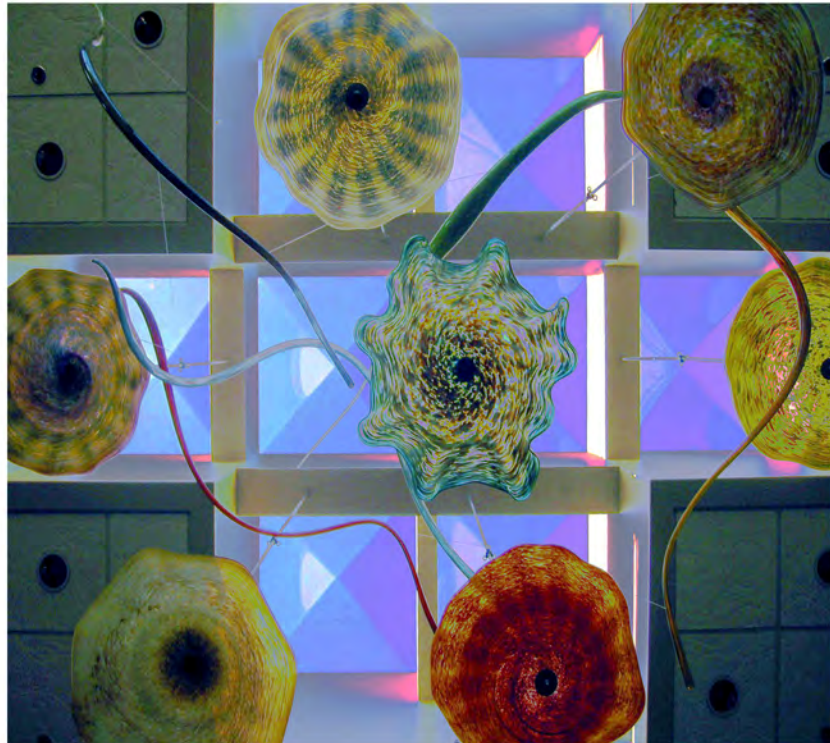
'ILLUMINATED'
100 Year Anniversary, 5th Floor Lobby Installation, CBD Dallas, Texas
2003



'CONSTELLATIONS'
Penthouse Resident Installation, Vickory Park, Dallas, Texas
2010



'TAKING ON WINGS'
Corporate Lobby Installation, 60' x 120'
Oklahoma City, Oklahoma
2007



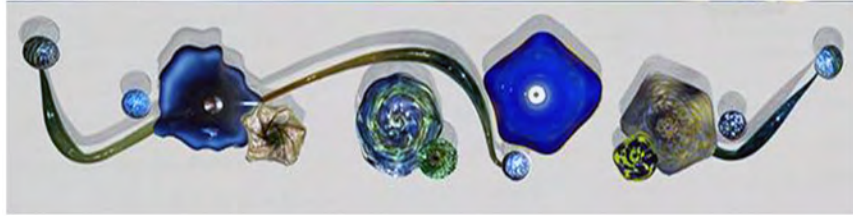
'TAKING ON WINGS'
Corporate Lobby Installation, 60' x 120'
Oklahoma City, Oklahoma
2007



'SCALLOP' and 'GRAVITY' Pendants
Addison, Texas
2004



'SCALLOP' Pendants
Addison, Texas
2004



'MOMENTS'
Hospitality Lobby Installation, Houston, Texas
2009

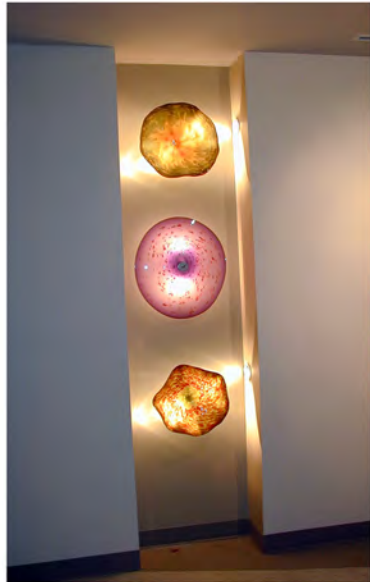


'STALLAGTITES'
Lobby Installation, 60" x 120", Fort Worth, Texas
2007

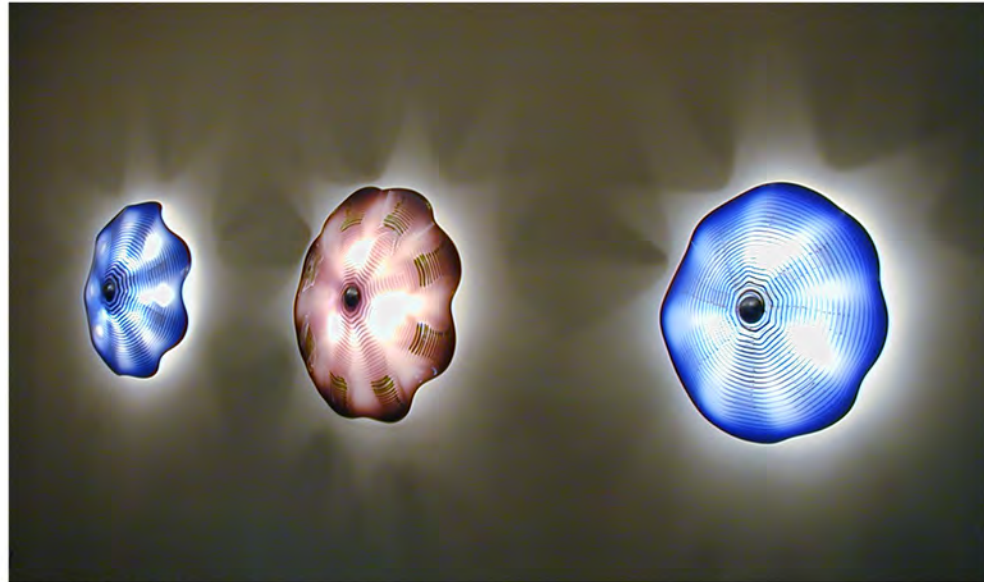


'STAR'
Private Residence Installation, 36" x 72", Dallas, Texas
2006

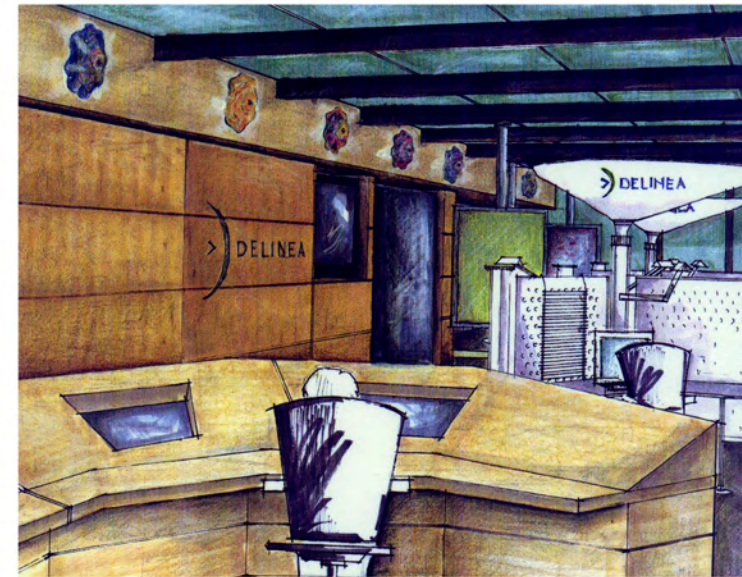




'SOLAR PANES'
7th Floor Corporate Lobby, CBD Dallas, Texas
2002



'TRIFECTA' Spin Sconce Installation
7th Floor Corporate Conference Room, CBD Dallas, Texas
2002



'SPIN SCONCE' Installation
Houston, Texas
2002



'SOLAR PANES'
5th Floor Corporate Office Lobby, CBD Dallas, Texas
2002



'SOLAR PANES'
5th Floor Corporate Office Lobby, CBD Dallas, Texas
2002



'SPIN SCONCE' Installation
Dallas, Texas
2002



'SPIN SCONCE' Installation
Dallas, Texas
2002



'REFLECTENSIONS'
Private Residence, Dallas, Texas
2008



'TRINITY'
Medical Center Lobby Installation, 60" x 192", Fort Worth, Texas
2011



spi.ral (spi'rel) *adj.* - *spiral*, a coil circling around a point in constantly increasing or decreasing curves, or in constantly changing planes. - *n.* to curve or coil. to move in or form into a spiral. coiled, winding, helical. See convolution. A wave, undulation, tortuosity, sinuation, circuit, twist, twirl, torsion, rotation, helix, entwine, evolution.

hotglass

glass

PROMOTIONAL GRAPHIC 1994

HOT GLASS

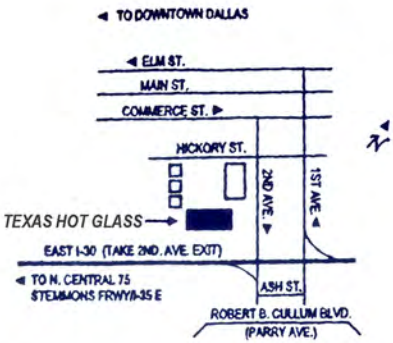
23 NOVEMBER, 2002
12PM-10PM

501 2ND AVENUE
BUILDING B
(in the basement)
DALLAS, TEXAS
75226

*rondels
custom commissions
incalmo platters
twisty cups
goblets
paper weights
ornaments
foot flutes
thin cakes
vessels
demonstrations
lamp working
objects of your desire*

OPEN HOUSE





TO DOWNTOWN DALLAS

ELM ST.
MAIN ST.
COMMERCE ST.
HICKORY ST.
2ND AVE.
1ST AVE.
ASH ST.
ROBERT B. CULLUM BLVD.
(PERRY AVE.)

TEXAS HOT GLASS

EAST I-30 (TAKE 2ND AVE. EXIT)

TO M. CENTRAL 75
STEMMONS FRYWAY-35 E

FAIR PARK

www.spiralglassinc.com
23 NOVEMBER, 2002
OPEN HOUSE
www.texashotglass.com

studio.214.827.7778 mobile.214.564.3896




2002

TEXAS HOT GLASS 3rd ANNUAL OPEN HOUSE

*rondels
custom commissions
belly buttons
twisty cups
goblets
spin sconces
ornaments
tri-pods
thin cakes
fat wraps
open vessels
demonstrations
torch lamps
objects of your desire*

SATURDAY 22 NOVEMBER, 2003
1PM-9PM

hors d'oeuvres and refreshments provided

HICKORY STREET ANNEX, 501 2ND AVENUE, BUILDING B, DALLAS, TEXAS, 75226

TEXAS HOT GLASS 3rd ANNUAL OPEN HOUSE

*rondels
custom commissions
belly buttons
twisty cups
goblets
spin sconces
ornaments
tri-pods
thin cakes
fat wraps
open vessels
demonstrations
torch lamps
objects of your desire*

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SATURDAY 22 NOVEMBER, 2003
1PM-9PM

hors d'oeuvres and refreshments provided

HICKORY STREET ANNEX, 501 2ND AVENUE, BUILDING B, DALLAS, TEXAS, 75226

2003

Goodrich Gallery Artist Submission
First United Methodist Church

Artist: Rees Bowen
2008

Contents

- 01 Fat Wrap - gravity series
- 02 Fire and Ice - galaxy series
- 03 Symphony Chalis - white house collection
- 04 Yellow Spider - tripod series
- 05 Iris Oasis - galaxy series
- 06 Aquanaut - aquatic series
- 07 Blue Spiders - open vessel series
- 08 Red Tera Platter - galaxy series
- 09 Aqua-Stratos Vase - galaxy series
- 10 Pattern Detail - painting experiments
- 11 Trinity Loft Apartments Lobby Installation
- 12 Detail of Private Residence Installation
- 13

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10425 Lake Gardens Drive, Dallas, Texas, 75218 mobile: 214.564.3896

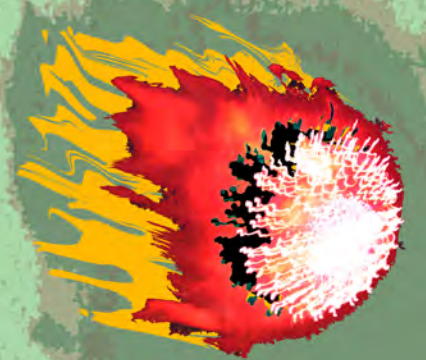
Artist: Rees Bowen 2006

Kennedy Promotions National Juried Art Book Competition
Best of America: Glass Artists and Artisans 2006

firehaus

PRESENTS... **solar**

A FIRE-INSPIRED ART EXHIBITION



SATURDAY, 24 MARCH, 2007 6 p.m. to 10 p.m. DEEP ELLUM.
FIREHAUS GALLERY. 3500 COMMERCE STREET. DALLAS, TEXAS. 75226.

ARTISTS. MICHAEL LEDOUX WITH RESIN. ANNABEL BARST WITH CERAMICS. KEVIN PARMA WITH STEEL. MINDY COLLINS WITH CANVAS AND WOOD. DANIELLE DELISLE WITH BURNS ON WOOD. JARED BROWN WITH BURNS AND GLASS. REES BOWEN WITH GLASS AND BURNS.

WWW.FIREHAUSS.COM WWW.SPIRALGLASSINC.COM

CHOCOLATE AND WINE PROVIDED. FOR MORE INFORMATION CALL 214-564-3896



firehaus studios
invites you to an open
house

featuring glass artists
rees bowen and matt hare
spiralglass inc.

saturday, 19 november
3 to 9 p.m.

3500 commerce street
dallas

FOR MORE INFORMATION, PLEASE CONTACT:
studio 214.361.6700
www.spiralglassinc.com

Rees Bowen 214.564.3896
Dana Lumpkin 214.532.3880



2006

FIREHAUS GALLERY PROMOTIONAL GRAPHICS

Customer Proof DMN

AdId: 0001869003
CustName: TEXAS GLASS
SalesRep: 9103 LaBranch, Becky
LastOperator: aaguire
Team: DMN-DEFAULT

Section: QUICK
PubDate: 11-14-2003
Language: English
AdClass: ROP
PrintTime: 11-12-2003 08:52:13

Columns: 5
Width: 9.82i
Height: 2i
Color: CMYK
ReturnBefore: 11-13-2003 16:00:00

The Dallas Morning News

T E X A S H O T G L A S S
3rd ANNUAL **OPEN HOUSE** SATURDAY NOVEMBER 22, 2003
1PM - 9PM
Hors d'oeuvres and refreshments provided

**HICKORY STREET ANNEX, 501 2nd. AVE.
BUILDING B, DALLAS, TEXAS 75226**

Presenting artists:
Rees Bowen
John Pierce
Deborah Shavlik

Spiralglass
art created from fire custom hand blown glass & installations

2,500 sq. ft. gallery space
Unique environment for special events
9,000 sq. ft.
Additional warehouse space for lease
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thin cakes
fat wraps
open vessels
demonstrations
torchlamps
objects of your
desire

Artists:
• Rees Bowen
• John Pierce
• Deborah Shavlik

214.564.3896
www.spiralglassinc.com

The glass forms I create are intended to present a unique presence in space. The qualities of sensuality often reveal new ideas and understanding about this age-old craft. The concept behind the artwork I create continues to evolve: generating new ideas and forms. It challenges the envelope of the form, allowing it to remain on the edge. My direction and approach is partially about the process, and the end result, from the initial perception of the concept to the complete installation. I am also linked to the color, textures, and patterns in order to bring another dimension to the overall concept of the

FIREHAUS GALLERY ■ SPIRALGLASS STUDIO
art created from fire custom hand blown glass & installations

2,500 sq. ft. gallery space
Unique environment for special events
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**Variety is the
Spice of Space**

Permanent
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• Neiman Marcus
• Breadwinners
• J.P. Morgan
Chase Bank
• Various Galleries
Nationwide

Artists Include: Rees Bowen, John Pierce, Deborah Shavlik

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2002-2005

DALLAS MORNING NEWS ADVERTISING GRAPHICS



FOR IMMEDIATE PRESS RELEASE

Contact: Danielle DeLisle
214.770.9996
ddelisle@firehauss.com

Rees Bowen
214.564.3896
rbowen@spiralglassinc.com

DEEP ELLUM SHOWCASES *FIREHAUS GALLERY* PRESENTING “*BLOWN*” – A GLASS ART EXHIBITION

Firehaus Gallery is presenting the beginning of a unique concept and series of gallery exhibitions that will feature an array of fire inspired artwork. You are invited to experience the first in this series where fire and glass come together to create timeless pieces of art.

FRIDAY, JULY 21st
Programme:
6 pm – gallery viewing
8:30 – live demonstration(s)
9:30 – glass bowling

Deep Ellum, TX (July 2006) “*Blown*” will exhibit unique, hand blown art forms as well as paintings created with fire. Rees Bowen, the creator of *Firehaus Gallery* and *Spiralglass Studio*, Matt Hare and other artists will perform a live demonstration of the phenomenal process revealing the creativity and energy involved with creating sensual curves and beautiful colors in the endless potentials of these inspiring and one of a kind pieces of hand crafted glass. *Spiralglass Studio* has been commissioned for upscale art installations for The White House, Stephan Pyle’s Restaurant, Neiman Marcus, Zales Corporation as well as Interior Designers, Custom Home Builders and private collectors. They are currently working with various galleries, museums, and art collectors on a variety of projects.

To conclude the event, the artists of *Firehaus* will invite guests to participate in “glass bowling.” This is a process where the artists’ use the broken fragments to form new creations of glass art.

For more information about *Firehaus Gallery* or *Spiralglass Studio*, call 214-361-6700 or visit www.firehauss.com and www.spiralglassinc.com.

2006

FOR IMMEDIATE PRESS RELEASE

Contact: Danielle DeLisle
214.770.9996
ddelisle@firehauss.com

Rees Bowen
214.564.3896
rbowen@spiralglassinc.com

DEEP ELLUM’S *FIREHAUS GALLERY* Hosts

The 5th Annual SPIRALGLASS STUDIO Glass Art Exhibition and Open Studio

Firehaus Gallery is hosting the Annual Spring SPIRALGLASS STUDIO Glass Art Exhibition and Open Studio. The event will feature an array of fire inspired artwork and focus primarily on unique hand-blown glass art. You are invited to experience this awaited event, where fire and glass come together to create timeless, one-of-a-kind art.

SATURDAY, APRIL 7, 2007
Programme:
11 am – studio and gallery opening
1 pm, 4 pm, 7 pm - live demonstration(s)
9 pm – glass bowling

Deep Ellum, TX (April, 2007) “The 5th Annual SPIRALGLASS STUDIO Glass Art Exhibition and Open Studio” will exhibit unique, hand blown art forms as well as paintings created with fire. Rees Bowen, the creator of *Firehaus Gallery* and *Spiralglass Studios*, Jared Brown, Nick Cate, Sarah Meltzer, and other artists will perform live hand-blown glass demonstrations exhibiting of the phenomenal process of this unique artform. This event will showcase exquisite glass art forms, including the functional and sculptural, and reveal the creativity and energy involved with creating sensual curves, beautiful colors, and endless potentials for this material to the visitors. To conclude the event, the artists of *Spiralglass Studios* will invite guests to participate in “glass bowling.” This is a process where the artists’ use the broken fragments to form new creations of glass art.

The *Spiralglass Studio* has been commissioned for upscale art installations and collections for The White House, Stephan Pyle’s Restaurant, Neiman Marcus, Zales Corporation as well as for Interior Designers, Custom Home Builders and private collectors. They are currently working with various galleries, museums, and art collectors on a variety of projects.

For more information about *Spiralglass Studios*, call 214-361-6700 or visit www.spiralglassinc.com

2007

NEIMAN MARCUS

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COMFORT & JOY

OUR 95TH ANNIVERSARY HOLIDAY GALA

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CHILDREN'S MEDICAL CENTER OF DALLAS

AND

JUVENILE DIABETES RESEARCH FOUNDATION

GREATER DALLAS CHAPTER

THE TWENTY-THIRD OF NOVEMBER

TWO THOUSAND AND TWO

NEIMAN MARCUS

DOWNTOWN DALLAS

THIRD FLOOR

...

Entertainment

Stone Savage Quartet

Exhibits

Christmas Crossing – LGB Train Exhibit

Professor Acorn's Amazing Arboretum

The Art of Neiman Marcus

Martini Bar

95th Anniversary

Umbrellas

Offered in Men's Furnishings

FOURTH FLOOR

...

Entertainment

Victor Koszman Strings

Exhibits

7 For All Mankind Jeans – Designer Denim Silent Auction

Wall of Luxury – Cashmere

Cover Story – The Neiman Marcus Christmas Book

Family Trees

NM Holiday Galleries

FIFTH FLOOR

...

Entertainment

Miguel Antonio Duo

Exhibits

Heirloom Ornament Collection

Rees Bowen – Art Glass

The Studios of Spiral Glass and Texas Hot Glass

SIXTH FLOOR

...

CLUB PIPER

Champagne Piper-Heidsieck

and designed by Jonathan Adler

Entertainment

Sarah Tolar

Exhibits

The Time of Your Life Clocks

The Neiman Marcus Archives

...

Catering by Neiman Marcus Food Service

...

Smoking areas located outside the Ervay and Main Street Entrances

...

Ladies' Powder Rooms

Second Floor by Yves Saint Laurent Parfums

Sixth Floor by Slatkin & Co. and C.Z. Guest

...

Men's Room – Sixth Floor

Neiman Marcus 95th Anniversary Holiday Gala
'Elevate' Christmas Sculpture and 'Window Panes' Installation
2002

Spiralglass | Dallas, TX | Attractions | D Magazine

Page 1 of 2

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The A List Dallas: Episode Eight Recap

Penelope T by Laura Kordelny

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Neighborhood

Downtown-Deep Ellum

Category

Galleries



PHOTOGRAPHY COURTESY OF SPIRALGLASS LLC



Profile

HOURLS

Sunday: By Appointment

Monday: By Appointment

Tuesday: By Appointment

Wednesday: By Appointment

Thursday: By Appointment

Friday: By Appointment

Saturday: By Appointment

SPECIAL FEATURES

Catering Allowed

Group Tours

Kid Friendly

On-site Dining

Fun Friendly

Snacks

Wheelchair Accessible

CAPACITY

180

PRICE OF ADMISSION

Free

PAYMENT TYPES

American Express

Cash

Check

Credit Card

Discover

MasterCard

PayPal

Traveler's Check

Visa

PAUNDRING

Private Lot

Street

Valet

http://directory.dmagazine.com/attractions/Spiralglass/47969

11/30/2011

D Magazine Featured Article
The A List Dallas
2011



Spiralglass, Inc.
Marketing Flats with Folder Set and Business Card
2005



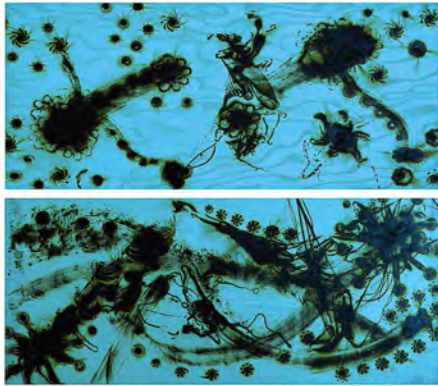
Spiralglass, Inc.
Promotional Brochure
2010



Marketing Flat - Front
2017



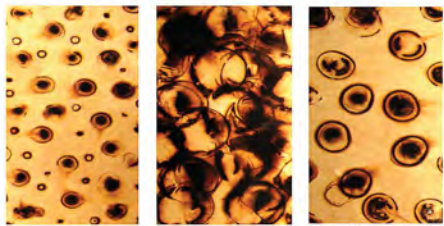
Marketing Flat - Back
2017



'eagle eyes' tracking'



'elegance'

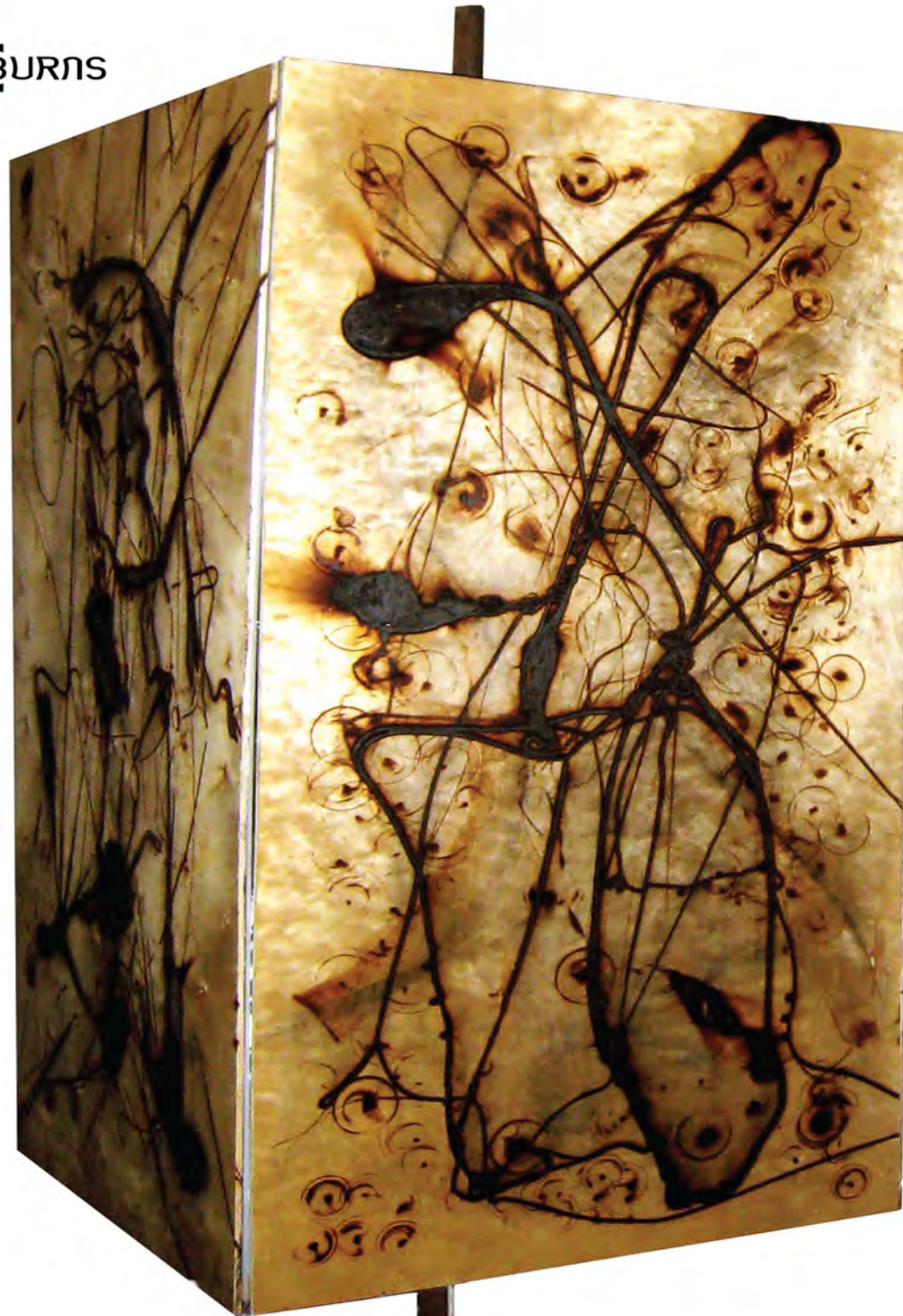


'baby alive' triptic



SERIES CONCEPT:

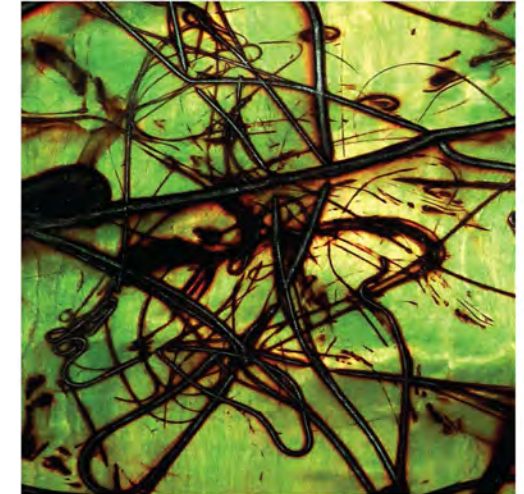
the 'burns' concept was developed as a means of rough sketching using soft hot glass as the drawing aid. The basic idea behind these works of art is rythm and movement. They represent the orchestrated dance involved through the process of glass blowing. It involves recycling and creation in the same breath. It also relates to current events involving the recent increase in solar flare activity from our sun. Another means to document a moment in time experienced during our earth inhabitanance. These works are created on a variety of media base; such as hi-definition finished wood panels, gypsum board, steel, among other materials. The finished pieces are finished with diluted auto paint and gloss. Dimensions vary.



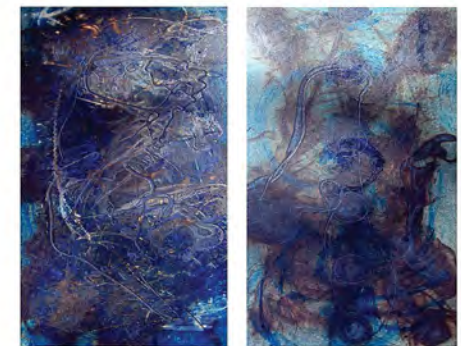
'burn box' sculpture



'monde ballet'

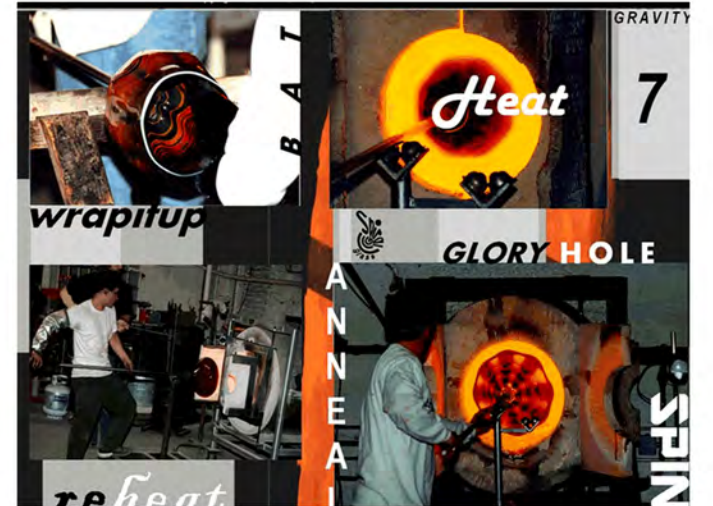
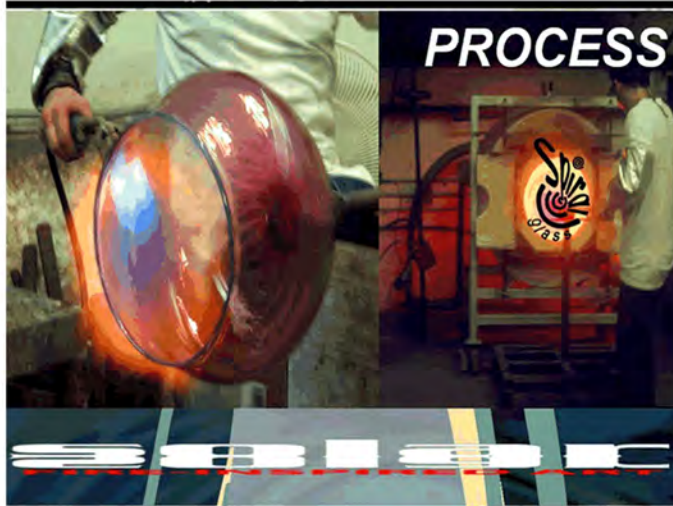


'metro lines'



'earth from above'

SOLAR BURN - PROMOTIONAL FLAT





REES BOWEN

Rees Bowen has been working with glass since 1990. His studies at the Architectural Association School of Architecture in London, England (1989-1991) were the proving grounds for the process of creative experimentation. His studies in London expanded his design horizons by allowing his concepts to become the guiding force throughout the design process. This incorporated his ideas of the creation of form in space, through the use of appropriate artistic/industrial aesthetics, using various materials. His work, both in Architecture and Art, reveals the idea of creating objects within a space which have a distinct influence over an individual's experience of that space. Creating and evoking feelings through the dynamics of glass to inhibit feelings within a particular space created the original inception of Spiralglass, Inc. and Lookimagine, LLC. Rees' design approach and ideas remain the primary basis for his creations.

Rees graduated with honors from Texas Tech University (1994), obtaining a Bachelor of Architecture Design Specialization Degree. Additionally, he achieved specialized Minors in Sculpture, Glass, and Photography. His influences include mentors Peter Thomas, Peter Sabara, and Nigel Coates; while at the Architectural Association in London; and Bill Bagley, a noted and respected three dimensional sculptor. His theories and ideas were further enhanced by the Situationist's International movement in Europe. As such, Rees formed IV Architecture, Inc. in 1998 as a vehicle to create meaningful land-planning and development opportunities through, in part, his architectural career.

Rees has been involved in Spiralglass, Inc. for over 25 years. In the past, he was involved with Hickory Street Hot Glass, Inc. and Texas Hot Glass, L.L.C.. He is also responsible for the formation of Firehaus Gallery, Inc., originally located near Exposition Park in Dallas, Texas. This art gallery is focused on fire related arts. In the recent decade, Rees has been working on the formation of the Evolve Gallery and The Southern States Glass Art Cooperative. Rees has been involved as a designer and consultant with large scale corporate commissions, private commissions, and light fixture design. In 2002, his 'Symphony Chalis' was accepted into The White House Collection, a prestigious honor. Some of his past clientele include Publicis Blum, Delinea, Neiman Marcus, Precept Builders, J.P. Morgan Chase Bank, Celebrity Bakery, Dallas County Community College, Zales Corporation, the Nasher Sculpture Center, Fulbright and Jaworski (law firm), and Stephan Pyle Restaurant, to name a few. Rees' artwork has been featured at galleries in local and national art galleries. He is currently designing work for a Casino in Louisiana, unique design concepts for various clientele, and other public works projects.

Artists Statement:

"My design approach is about an ideology I have created to aid in transforming an initial conceptualization of an idea into a three-dimensional object. My artistic design direction is about the ability to solidify the perception of my creative concepts. I tend to use words, phrases, and imagery, initially, to support my art through various mixed media; including, but not limited to, architecture, three-dimensional sculpture, painting, and photography. My focus relies on developing a comprehensive, project specific, design parameter that is geared towards an order to achieve comprehensive architectural forms and objects lending to a unique spatial experience. Initially from function, evolving into the formation of a design approach, my concepts and ideas are used to support the interior and exterior experience."

"The direction as described above is a tool I use in the development of my creations in all types of architecture. I view the term 'architecture' to involve a wide range of definitions, as I believe all things in existence have an 'architecture' to their being. Each conceptual idea I formulate involves ideas appropriate to the process appropriate for the end result desired, addressing the goals of the client, and the material(s) used to portray my idea(s)."

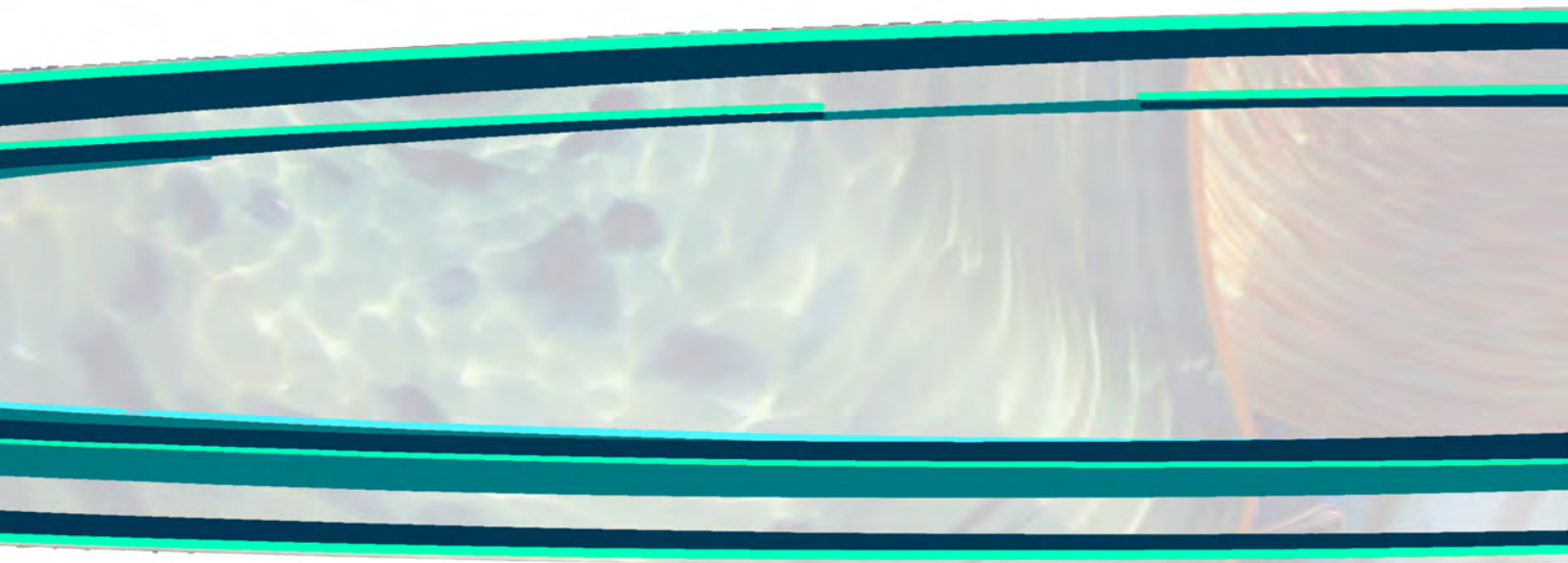
"The Glass forms I create are intended to present a unique presence in space. The qualities of sensuality often reveal new ideas and understanding about this age-old craft. The concept behind the artwork I create continues to evolve; generating new ideas and forms. It challenges the envelope of the form, allowing it to remain on the edge. My direction and approach is partially about the process, as well as the end result; from the initial conception of the concept to the complete installation. I am linked to the color, textures, and patterns in order to bring another dimension to the overall concept of the work. This relays my ideas in the perception of the overall space inhabited by my art forms; thus reinforcing the creation of wholistic design and composition. The term "spiral" references the intertwining and connection each of my art forms carry through one another. The energy created within each piece is tied to the next." My goal is to make people more aware of their environment through their spatial awareness and understanding of their spatial experience."



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