

Roger Parramore
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Artist Information
Current 03-2013

My fascination with glass reaches back some forty-one years to when I would watch the lampworkers when they came to the mall around the holiday season. The small figurines captured my imagination as I watched them come to life from the fire. Fortunately both my parents supported my interest in learning to blow glass. My father was interested in ceramics as a hobby and knew about kilns and glazes. It didn't take much effort to interest him in building a small makeshift glass furnace. We melted glass one day, and I was hooked. My interest in glass led me to an apprenticeship in scientific glassblowing at the University of Florida. As a young teenager I would spend afternoons, evenings, summers, anytime I could, hanging around the chemistry and physics departments learning about glass or whatever the topic of conversation was. I continued my scientific glass career in Memphis, Tennessee before turning my attention to college. I attended Western Carolina University, and received my BA in Philosophy and an MA in English Literature. After teaching English at WCU for five years, my thoughts of a career teaching English turned to thoughts of being a studio artist. Leaving academics in 1995 I never looked back.

My love affair with the romance of Italian glass is evident throughout my work. Light, fine, and fragile it tends to focus on the inherent strengths and weaknesses of the material. Fellow glass artist Robert Mickelsen writes: "Parramore is known for his decanter and goblet sets, lidded urns, and broad-lipped compotes. Extremely adept at forming relatively large blown forms, Parramore has sometimes been called the 'human lathe.' The bodies of some of his vessels are formed of clear borosilicate glass with color being reserved for ornamentation, stems, and handles. The clarity emphasizes the sense of fragility, while the form lends a feeling of strength. Others are built in the Italian incalmo style with heavily reduced colors giving the surface a ceramic-like appearance. Roger's vessels are precise and impossibly thin. The perfect shapes of his paper-walled goblet bowls and bottles are a testimony to his extremely high skill level. His highly developed technical skills and uncompromising design aesthetics place Parramore squarely among the very best lampworkers in the world today." Fellow glass artist and author Bandhu Scott Dunham writes: "Among lampworkers, some of the most sublime goblet bowls are created by Roger Parramore, who pays respect to the Venetian tradition. His scientifically-derived technique produces simple, dramatic, deliciously satisfying forms."

Growing out of my experiences in the worlds of chemistry and physics, I am not only fascinated with the glassblowing process, but also glass as a material. As a result, I founded the Parramore Color Company. Color manufacturing is a playground for me to explore the world of colored glass. "Just as in his artwork, Parramore readily displays his masterful abilities when it comes to creating the material itself. His color is recognized around the world for its consistency and quality." What began as a small pet project has grown into an entity I would have never expected. I am proud of the success Parramore Colors has enjoyed, and to realize that from my studio goes a raw material glass artists use in their works the world over is truly an amazing experience.

While I feel it is important to constantly develop my own aesthetic and technical abilities, teaching is a very important part of my artistic experience. "As one of the premiere lampworkers, Parramore enjoys an international respect and reputation, and as a result is able to travel teaching at the most respected facilities in the world." Teaching will always be a large and personally satisfying part of my career. Whether it is in Japan, India, Australia, or the Pilchuck Glass School, I go where glass takes me, continually sharing my passion for the material.

The world of glass artists and glass making affords wonderful opportunities for collaborative work, but equally satisfying are my collaborations with musicians. Founded in January of 2004, the ParraTone Banjo Company builds custom, one-of-a-kind banjos. The name Roger Parramore is well recognized in the world of art glass, and now ParraTone is quickly becoming recognized in the world of bluegrass music. Parallel with my near life-long interest in glass is my interest in the banjo. By anyone's standard I'm not an accomplished player, but my passion for the instrument as an art form is rivaled only by my passion for glass. Working one-on-one with a musician is a very different experience than creating an artwork in glass. Tone, color, feel, choosing and shaping the wood to someone's ear and hand is a very personal yet shared experience. Like knowing my color will be seen by countless viewers I will never meet, I know my instruments will be heard and enjoyed by countless audiences wherever the musicians travel.

Though I say I left academics, academics never left me, and it has manifested itself in my pursuit of studies in transformational leadership. During my travels in the Near East I was afforded the opportunity to meet with numerous high ranking religious, political, and academic leaders in a quest to understand the history and issues facing this region and its difficult leadership challenges. Bringing those experiences back closer to home, I was able to apply them in an effort to understand the nature of urban outreach and the many issues facing disadvantaged youth and the homeless in Seattle. Again, meeting with political, spiritual, and academic leaders I was able to bear witness to the extremes of social strata and the

difficulties faced as they exist within Seattle's urban landscape.

Taken on the whole, my experiences as a teacher, artist, craftsperson, mentor, entrepreneur, and academic have given rise to my most recent project *The Theology of Creativity: A Search for Creative Dignity*. A work in progress, this book will explore the intricate facets of the creative life and how they can in turn be applied to social, spiritual, and community leadership and development.

I often think I did not choose the creative life so much as it chose me. Deep in all of us is the desire to create, how we as individuals recognize and express this is what makes us all individual as well as connected. Through my artwork, manufacturing, teaching, and collaborations, I present who I am as a created and creative being—one in myself and a part of the greater creative community. Thank you for your interest in my work.

Education:

September, 2011: *Studies in Transformational Leadership*.

Urban Exegesis: Outreach and Resource Stewardship.
Bakke Graduate University, Seattle, WA. Overture I
Doctoral Course Audit.

October, 2010: *Studies in Transformational Leadership*. Near

East Practicum: Yerevan, Armenia, Aleppo/Damascus,
Syria, Beirut, Lebanon. Bakke Graduate University,
Seattle, WA. Overture II Doctoral Course Audit.

March, 2010: Received TESL, TEFL, TESOL Certification.

Oxford Seminars, University of North Carolina.
Charlotte, NC.

August 1989: Master of Arts in English, Western Carolina

University. Thesis: Fortune and Providence in Medieval
and Renaissance Literature.

December 1987: Bachelor of Arts in Philosophy, Western

Carolina University.

Professional Activities:

July 30-august 16, 2013: Faculty, Pilchuck Glass School.

November 9-18, 2012: Faculty, 25th Anniversary

Niijima Glass Arts Festival, Niijima, Japan.

July 5-9, 2012: Faculty, Pratt Fine Art Center, Seattle, WA.

June 1, 2012: Opening of Gallerie Verre Parramore,
Asheville, NC.

August 28-September 3, 2011: Faculty, Penland School of

Crafts, Penland, NC.

June 20-24, 2011: Faculty, Pratt Fine Art Center, Seattle Washington.

September 1-5, 2010: Faculty, Pratt Fine Art Center, Seattle, WA.

June, 2010: Demonstrating Artist, GAS Conference, Louisville, KY.

July 28-August 14, 2009: Faculty, Pilchuck Glass School.

July 10-12, 2009: Faculty, Pratt Fine Art Center, Seattle, WA.

April 12-July 19, 2008: Faculty, Osaka University of Arts, Glass Course, Osaka, Japan.

January 29-February 3, 2008: Faculty, Canberra Glassworks, Canberra, Australia.

January 24-January 27, 2008: Lecturer and Demonstrating Artist, Ausglass Conference, Australian National University, Canberra, Australia.

April 27-May 1, 2007: Faculty, Pratt Fine Art Center, Seattle, WA.

September 10, 2006-January 19, 2007: Faculty, Osaka University of Arts, Glass Course, Osaka, Japan.

July 4-July 21, 2006: Faculty, Pilchuck Glass School.

June 27-30, 2006: Faculty, Pratt Fine Art Center, Seattle, WA.

March 3-16, 2006: Facilitator/Instructor, Craft Council of India, Agra/New Delhi, India.

October 20-30, 2005: Faculty, Niijima Glass School, Niijima, Japan.

September 15-18, 2005: Faculty, Pratt Fine Arts Center, Seattle, WA.

August 1-7, 2005: Faculty, Worcester Craft Center, Worcester, Massachusetts.

June 27-July 1, 2005: Faculty, Appalachian Center for Crafts, Smithville, TN.

April 29-May 1, 2005: Faculty, Pratt Fine Arts Center, Seattle, WA.

September 27-29, 2004: Faculty, Eugene Glass School, Eugene, OR

July 27-August 13, 2004: Faculty, Pilchuck Glass School.

March 21, 2004: Demonstrating Artist, International Lampworking Conference, Salem Community College, Carney's Point, NJ.

January, 2004: Founded The ParraTone Banjo Company.

July 10-21, 2003: Faculty, Department of Art, Western Carolina University, Cullowhee, NC.

June 16-21, 2003: Faculty, Pratt Fine Art Center, Seattle, WA.

June 13, 2003: Demonstrating Artist, Glass Art Society Conference, Seattle, WA.

June 2-6, 2003: Faculty, Appalachian Center for Crafts, Smithville, TN.

August 27-September 3, 2002: Faculty, Penland School of Crafts.
July 10-21, 2002: Faculty, Department of Art, Western Carolina University, Cullowhee, NC.
June 13-July 1, 2002: Faculty, Pilchuck Glass School.
May 6-10, 2002: Faculty, Pratt Fine Art Center, Seattle, WA.
March 21-31, 2002: Faculty, Kanazu Forest of Creation, Kanazu, Japan.
January, 2002: Founded The New Color Company.
September 21-23, 2001: Faculty, Eugene Glass School, Eugene, OR.
April 30-May 11, 2001: Artist in Residence, Western Carolina University.
April 24, 2001: Museum lecture/Artist demonstration, Mint Museum of Craft+Design, Charlotte, NC.
March 29-31, 2001: Guest Artist, The Glass Exchange, San Bernardino Community College/California State University, Riverside.
March 13-15, 2001: Visiting Artist, University of Texas Arlington, Arlington, TX.
August 15-September 1, 2000: Faculty, Pilchuck Glass School.
August 7-11, 2000: Faculty, Bullseye Connection, Portland, OR.
May 29-June 2, 2000: Faculty, Appalachian Center for Crafts, Smithville, TN.
April 8-15, 2000: Faculty, Penland School of Crafts.
July 6-23, 1999: Faculty, Pilchuck Glass School.
May 1, 1999: Demonstrating Artist, Glass Art Society Conference, Tampa, FL.
January 24-31, 1999: Faculty, The Studio of the Corning Museum of Glass.
September 18, 1998: Visiting Artist, Appalachian Center for Crafts, Smithville, TN.
June 16-July 3, 1998: Scholarship recipient, Pilchuck Glass School.
June 7-19, 1998: Faculty, Penland School of Crafts.
April 15-17, 1998: Visiting Artist, University of Illinois, Champaign-Urbana.
January 11-18, 1998: Faculty, The Studio of the Corning Museum of Glass.
August 11-28, 1997: Faculty, Pilchuck Glass School.
July 20-27, 1997: Faculty, The Studio of the Corning Museum of Glass.
July 17-August 8, 1996: Scholarship recipient, Pilchuck Glass School.
June 12, 1996: Demonstrating Artist, Glass Art Society Conference, Boston, MA.
October 3-18, 1995: Lecturer in The History of Western Literature, PRIORI School of Adult Education, Kingston, Jamaica.

September 9, 1995: Visiting Artist, Appalachian Center for Crafts, Smithville, TN.
May 15, 1995: Demonstrating Artist, Glass Art Society Conference, Asheville/Penland, NC.
April 15-18, 1995: Smithsonian Craft Show, Washington, DC.
June 7-19, 1994: Studio Assistant, Penland School of Crafts.
August 24-31, 1993: Student, Penland School of Crafts.
August 1989-May 1995: Lecturer in English, Department of English, Western Carolina University.
June 1978-May 1983: Scientific Glassblower.
June 1972-June 1978: Apprentice Glassblower.

Museum Collections:

Niijima Glass Museum, Niijima, Japan. Sacrificial Chalice. Acquisition, November, 2012.
 The Imperial Household of Japan. Small cup. Acquisition, July, 2008.
 Kobe Lampwork Museum, Kobe Japan. Large Flower Stem Goblet and Blown Bead. Acquisition, December, 2006.
 Niijima Glass Museum, Niijima Japan. Vessel. Acquisition, November, 2005.
 Smithsonian Institution, National Museum of American Art, Renwick Gallery, Washington, DC. "Liturgical Vessel Series #3." Museum collection purchase for the National Collection. Acquisition: April 2, 1999.

Museum Shows:

October 28, 2012-February 1, 2013 "North Carolina Glass 2012: In Celebration of 50 Years of Studio Glass in America" The Fine Art Museum, Western Carolina University, Cullowhee, NC.
 March 9-July 1, 2007 "Make it New" Asheville Art Museum, Asheville, NC.
 June 13-August 13, 2003 "International Vessel Invitational" Kentucky Museum of Craft+Design, Louisville, KY.
 October 14, 2001-January 7, 2002 "Glass Masters" Naples Museum of Art/Philharmonic Center for the Arts, Naples, FL. Jorge Brinkerhoff, curator.
 September 24, 1999-January 30, 2000 "Glass Glorious Glass" Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, DC. Kenneth R. Trapp Curator-in-Charge.
 February 12-March 25, 1999 "The Vessel: A National Glass Invitational." Ellen Noel Art Museum, Odessa, TX. David Keens guest curator.
 May 24-October 26, 1997 "Contemporary Flameworked Glass" Museum of American Glass, Wheaton Village, Millville, NJ. Paul Stankard curator.

Miscellaneous:

2005 Niche Award Recipient.
 Photofeature: A Celebration of Glass. Published by The Kentucky Museum of Craft+Design, 2003.
 Photofeature: Formed of Fire. By Bandhu S. Dunham, 2003.
 Photofeature: Flameworking. By Elizabeth Ryland Mears.
 Feature Article: Southern Accents Magazine November 2000.
 Feature Article: The Enterprise Mountaineer Newspaper September 18, 2000, Waynesville, NC.
 Photo/Article feature: American Style Magazine Winter, 1999.
 1998 Corning New Glass Review
 Photofeature: Glass Magazine Winter 1997.
 By Invitation, The White House, Washington, DC. Christmas Ornament for Blue Room Christmas Tree, 1997.
 1997 Corning New Glass Review
 Photofeature: Glass Art Magazine March/April 1997.
 Photofeature: Niche Magazine Winter 1997.
 Photofeature: Southern Living Magazine February 1997.
 1997 Niche Award Winner, Category: Production Decorative.
 Photofeature: Contemporary Lampworking. By Bandhu Scott Dunham, 1995.
 March 1995 Featured Artist in Daniels Graphics, Inc./Handmade in America, Inc. Corporate Calendar, Asheville, NC.

Gallery Shows:

March 4-April 7, 2012, "Attention to Detail." Arts Council of Wilson, Wilson, NC.
 July 2-24, 2009, "That Night in Osaka." Featured Artist, Vetri Glass Gallery, Seattle, WA.
 January 2008-February 2008, "House Guests" Canberra Glassworks, Canberra, Australia.
 November 5, 2004-January 1, 2005 "Men of Fire-Invitational Flameworking Exhibition" Tobin-Hewett Gallery, Louisville, KY. Shane Fero curator.
 February 28-April 6, 2003 "Eclectic Goblets" Craft Alliance, St. Louis, MO. Shane Fero curator.
 March 1- June 30, 2003 "International Vessel Invitational" Kentucky Art and Craft Foundation, Louisville, KY.
 June 3-July 13, 2001 "Artists from The Studio." The Studio of the Corning Museum of Glass, Corning, NY.
 June 3-July 13, 2001 "Passing the Torch." West End Gallery, Corning, NY.
 October 26-November 30, 1999 "The Magic of Venice" Qualita Fine Art, Las Vegas, NV.
 October 14-November 7, 1999 "Gallerie of Glass" Carlyn Gallerie, Dallas, TX.

July 2-October 1, 1999 "Goblets" The Works Gallery, Philadelphia, PA.

April 30-May 29, 1999 "L'eau Claire De Cristal" Scalzo Gallery, Belleair Bluffs, FL. Robert Mickelsen curator.

April 30-June 25, 1999 "The Tip of the Iceberg" Florida Craftsmen Gallery, St Petersburg, FL. Ginny Ruffner curator.

November 15-December 15, 1998 "Judaica in Glass" Belvetro Glass Gallery, Miami Beach, FL.

October 22-November 15, 1998 "A Galerie of Glass" Carlyn Gallery, Dallas TX.

September 22-October 2, 1998 "Eating Well" Penland School Gallery, Penland, NC.

September 10-November 7, 1998 "Objects of the Spirit" Philabaum Glass Gallery, Tucson, AZ.

June 4-July 16, 1998 "Dreamscapes in Glass: Flamework Invitational" Stones Gallery, San Francisco, CA. Shane Fero curator.

January 29-March 15 1998 "American Flameworked Glass" Belvetro Glass Gallery, Miami Beach, FL.

September 12-November 8 1997 "Fall Color VII" Blue Spiral One, Asheville, NC.

April 18-July 5 1997 "Hundred Mile Radius" Blue Spiral One, Asheville, NC.

February 1-May 3 1997 "Southwest Invitational: Regions of the Flame" Philabaum Glass Gallery, Tucson, AZ.

January-February 1997 "Glass and Gas: A Survey of Contemporary Flamework" Craft Alliance, St. Louis, MO.

October-November 1996 "Fall Glass Show" Carlyn Gallery Dallas, TX.

September-October 1996 Featured Glass Artist "Fall Colors" Blue Spiral One, Asheville, NC.

September-November 1996 "A Gathering of Glass" Sable V, Wimberly Texas.

July-August 1996 "Goblets" Portia Gallery, Chicago, IL.

May-July 1996 "Glass Focus II" Blue Spiral One, Asheville, NC.

February-March 1996 "One Of A Kind Art Glass Goblet Show" Glasshouse Gallery, Seattle, WA.

January 1996 "Lampworking Overview" Ariodante Gallery, New Orleans, LA.

November 1995 "New and Emerging Artists" Belvetro Gallery, Miami Beach, FL.

October/November 1995 "Glass Overview" Carlyn Galerie, Dallas, TX.

September/October 1995 "A Gathering of Glass" Sable V Glass Gallery, Wimberly, TX. (Artist Demonstration)

September/October 1995 "The Artful Toast" Gallery LARA, Chicago, IL.

September/October 1995 "Take Time for Tea" Carlyn Galerie, Dallas, TX.

July/August 1995 "Setting the Place" Penland School Gallery, Penland, NC.

June/July 1995 "The Glass Spectrum" Four Seasons Arts Council,
Hendersonville, NC.

May/June 1995 "Goblets of Glass/Goblets of Clay" Gallery W.D.O.
Charlotte, NC.

May/June 1995 "Glass as Art..." Blue Spiral One, Asheville, NC.

May/June 1995 "North Carolina Glass: The Next Generation" Arts
Alliance, Asheville, NC.

March/April 1995 "Shapes of Color," Katie Gingrass Gallery,
Milwaukee, WI.

March 1995 "North Carolina Glass: The Next Generation."
Western Carolina University, Cullowhee, NC. Joan Byrd
curator.

January 1995 "New Year, New Artists, New Art," Blue Spiral One,
Asheville, NC.

December 1994 Heller Gallery (Christmas Installation), Palm
Beach, FL.

December 1994 "Scentsationals," Vesperman Glass Gallery, Atlanta,
GA.

November/December 1994 "Ornaments," Twisted Laurel Gallery,
Spruce Pine, NC.

October-December 1994 "Christmas Ornaments," New Morning Gallery,
Asheville, NC.

September 1994 "North Carolina Glass Celebration," Vitrum
Gallerie, Asheville, NC.

November/December 1993 "Ornaments," Twisted Laurel Gallery,
Spruce Pine, NC.