

JARED DAVIS | GLASSBLOWER



GLASS ACT

GLASS OBJETS D'ART INFLUENCED BY NATURE'S ESSENCE

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Jared Davis fell into the fast-paced, free-form medium of blown glass by chance, hearing through friends of an opening at a local studio in his ranching community of Crawford. But it seems he was born with an artist's vision. And that's no wonder, because his father, Brad Davis, was a Pop artist in New York City. It was his father who took Davis to see a painting that to this day has had the most profound impact on the glassblower's view of art and the effect it can have on people—Picasso's "Guernica." The younger Davis says, "Without noticing, I filled my father's shoes."

Davis apprenticed with the masters Jan-Erik Ritzman and Sven-Ake Carlsson in Sweden, to refine his skill in the Swedish style of glassblowing, which employs two to three people per piece, as opposed to the Italian style he had practiced in Seattle, where up to six people work together. It was in Sweden that he learned every aspect—from heating the glass and turning the pipe to blowing and grinding.

Today, at his own studio, North Rim Glass, back in Crawford, with the help of his wife, Nicole, Davis sees pieces through from start to finish, beginning with clear glass heated to 2,100 degrees, then layering on different colored glass and dipping the piece into the crucible to layer clear glass over that until the look matches his vision. Due to the restrictions of heating and cooling times, work is furiously paced. And with the exception of the final grinding, the work has to be done without pause—taking anywhere from one to three hours. But Davis handles the delicate process with a wise perspective: "When you deal with anything, you have to come from a place of respect, whether it's living or otherwise. People, animals and glass as well—it's all fragile and will be marked or broken if you don't respect it. That's my philosophy for life and art."

The artist points out, "My father was a great influence on me, not in his painting but in giving me an appreciation for looking closely at things—to see not the big mountain, but the small waterfall, the texture of a rock, the many color bands of red, gray and yellow that make up rock canyons." And it is this aesthetic that keeps Davis inspired, whether from a hike in the Black Rock Canyon or from peering out onto his own backyard.