

WILLIAM CARLSON

Honorary Fellow

IT TOOK FOUR DECADES, BUT sculptor William Carlson is living his dream. For two years, he and his wife, artist Anne Shatas, have been nestled in the Berkshires in a home of their own design, enjoying the woods and life in an artists' community.

Not that what came before wasn't wonderful. The energy of his students – first at the University of Illinois at Urbana-Champaign, where he taught for 27 years, and then at the University of Miami, where he spent nine – was “contagious,” he recalls; “it became a part of my work, and it became a part of what I bring to the studio.”

Still, the joys of university life aside, being where he is now – retired from teaching, the kids grown, and focused on his own art – completes a picture he's had in mind since his early 20s. “After grad school [at Alfred University], I was going to buy a little piece of land, I was going to build a cabin on it, I was going to be the country glass artist.”

Glass is still the foundation for his work – working with glass, he says, is “a spontaneous dance with something hot,

*One liquo
intiisciet ute
porepel y
entiumquo
molorepe ea
voluptae.
Ma qui do*



LEFT:
Procellous
detail, 2008,
cast glass,
metal,
TKxTK in.

Photo credit



RIGHT:
Pragnanz
1994,
cast glass,
granite,
36 in. h



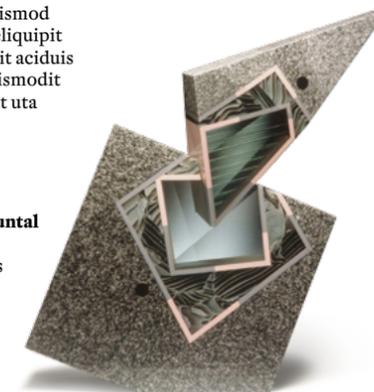
something cold, something difficult, something immediate, something always on the edge of breaking.” But for decades he has combined glass with other materials – clay, granite, metal, and limestone, among them – in work that is as shaped by architecture and engineering as it is by aesthetics.

Now, in his new home, he envisions a number of shifts in his work. He sees himself letting go to some degree. “I have been the one who takes control of materials and tries to give them voice. But I want to try to be a little less controlling and maybe a little bit more of a looker, an observer, an explorer.” He wonders how found objects might fit into his practice.

He sees himself collaborating with others and not insisting on doing everything in his own studio. “Before, I had this prejudice, this insecurity, that I had to have everything in my studio,” he says. Now, he's come to believe, he doesn't need every piece of equipment to accommodate every activity. “I can work with other people,” he says.

He sees himself spending

LEFT:
Iquat wismod tat
la faci tinismod
dolore deliquipit
prat augait aciduis
nos aliquismodit
am, quipit uta



RIGHT:
Contrapuntal
1988,
Materials
20 in. h