

Marc Petrovic

Education

1991 BFA, Cleveland Institute of Art, Top Agnes Gund Award recipient

Awards and Honors

2009 Manifest Hope: DC Gallery; 1 of 15 selected from 1000 national entries.
1976- 83 Trustee, Louis Comfort Tiffany Foundation
1977 Blanche E. Coleman Award
1974 Selection Jury, American Academy in Rome
1973 Louis Comfort Tiffany Award
1970-72 Rome Prize Fellowship, American Academy in Rome
1965 Third Prize, San Francisco Civic Center Plaza International Competition
1965 Louis Comfort Tiffany Foundation Award
1963-64 Chaloner Prize Foundation Award, New York; Second renewal year spent in the United States
1962-63 Chaloner Prize Foundation Award, New York; First Year spent in Florence, Italy
1960 Sculpture Prize, Skowhegan School of Painting and Sculpture

Selected Exhibitions

2010 “Dead or Alive: Nature Becomes Art”, Museum of Arts and Design, NY
Art Chicago
Toledo Museum of Glass
2009 Contemporary Art Center of Virginia
Vero Beach Museum of Art
Solo Exhibition, Vero Beach Museum of Art, FL
Manifest Hope, DC Gallery, Washington DC
2007 Solo Exhibition, Fuller Craft Museum; Brockton, MA
Glass Lovers Weekend, Wheaton, NJ; Heller Gallery
1997 “Glass Today: American Studio Glass from Cleveland Collection”, Cleveland Museum of Art; Cleveland, OH
“!Calido!”, Tucson Museum of Art; Tucson, AZ. Group Show
“In Celebration of Tea”, Celestial Seasonings Corporation, Boulder, CO; First Place/Juried Competition.

Workshops

Instructor	Espace Verre, Montreal, Canada.
Visiting Artist	Niijima Glass Festival, Niijima, Japan.
Instructor	Harbour Front Centre; Toronto, Canada
Instructor	Penland School of Crafts, Hot Glass. Four times including one Eight week concentration.
Instructor	Corning School of Glass, Hot Glass.
Instructor	Cleveland Institute of Art, Summer Class, Hot Glass.
Visiting Artist	Toyama Institute of Glass; Toyama, Japan.

Selected Colletions

Niijima Museum of Glass, Tokyo, Japan
 Charlotte Mint Museum, Charlotte, North Carolina
 Tucson Museum of Art, Tucson, Arizona
 The Racine Art Museum, Racine, Wisconsin
 Arkansas Arts Center Foundation Collection, Little Rock, AR
 The Fuller Craft Museum, Brockton, MA
 The Vero Beach Art Museum, Vero Beach FL

Statement

Marc Petrovic graduated from the Cleveland institute of art in 1991. He was the recipient of the top Agnes Gund Memorial scholarship. Marc works out of his private studio that he shares with his wife Kari Russell-Pool near their home in Essex, Connecticut. They have two wonderful children, Phoebe and Kay, and two above average dogs, Pixie and Roux.

I strive to be an artist first and a hot glass sculptor second. Although I primarily work with glass, a material most commonly viewed as a craft material, I strive to make content driven work that stresses the idea at its core rather than the seductive material it is made from.

Glass is a fantastic material to create work with. Once you get past the expansive technical difficulties of working with this material, it offers the creator almost endless possibilities for form, color, and content. It is one of the few materials where you work with color and form simultaneously. Glass also has the unique ability to be opaque, translucent, or completely transparent. But glass in itself is limited. It is just a material. Until it is infused with an idea, a source, or an expression, my job as an artist is not complete.

My approach to working is to make many varied parts. Most parts are made to satisfy a list for sketched pieces; with extra parts and variations being made at the same time. Often times these parts sit for months or years before they make their way into one of my pieces. I like working with these extra parts. I tend to view them as home made found objects. As they sit on my shelves with seemingly disparate parts, some of these parts start to dialogue with each other and new ideas emerge. This gives a lot of crossover between my pieces as distinct parts get used in various series.

My pieces revolve around ideas that both intrigue and befuddle me. While these pieces ask a lot of questions, they attempt to answer none. They simply serve as a way to contain and continue a dialogue. At the nucleus of each sculpture is an idea around which the piece grows. In a sense, the way a grain of sand aggravates the oyster enough that it creates a pearl.