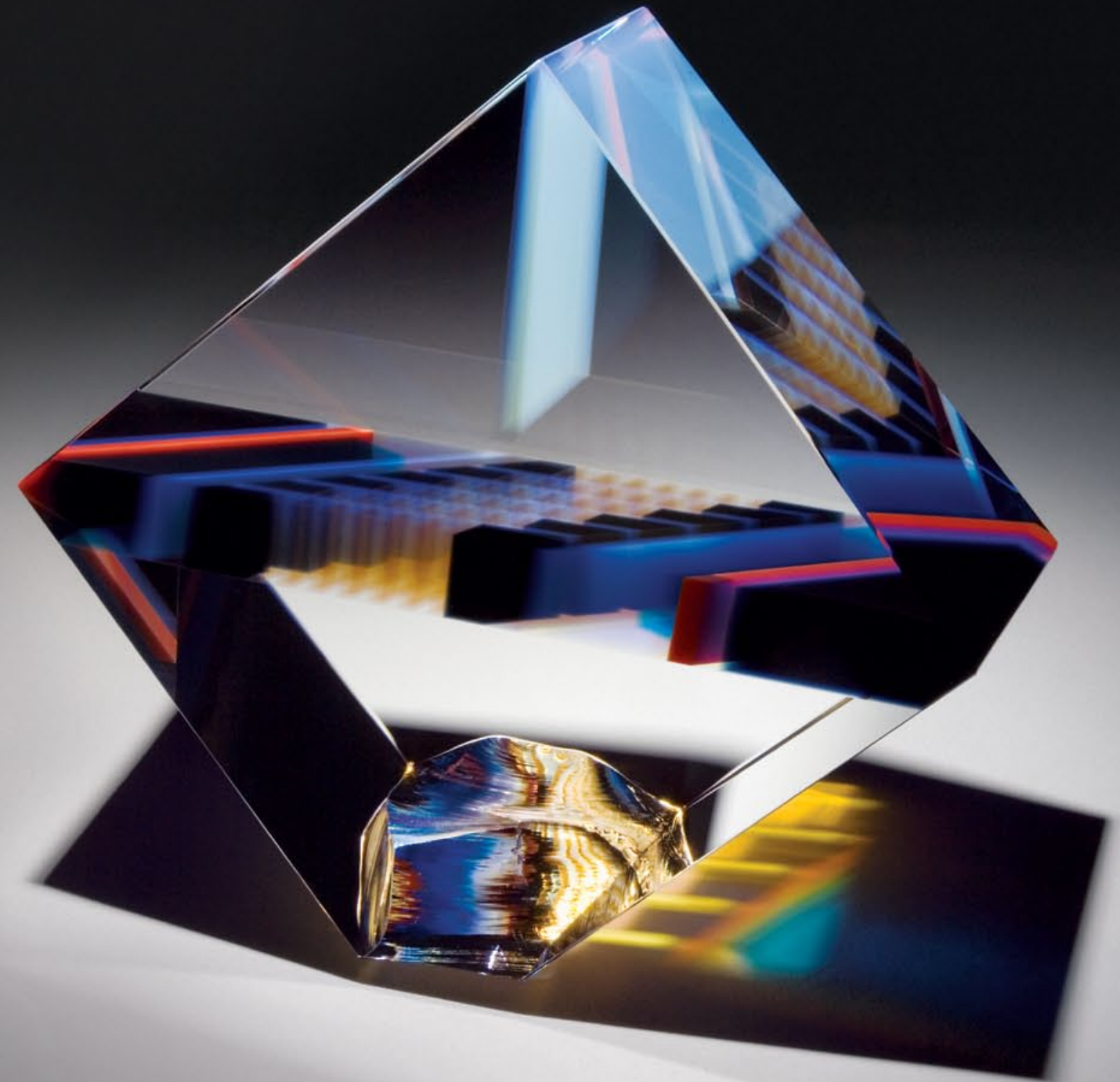


HUCHTHAUSEN

A RETROSPECTIVE



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ACKNOWLEDGEMENTS

This catalogue was published to coincide with the exhibition
Huchthausen: A Retrospective
at the Alden B. Dow Museum of Science and Art, Midland, Michigan,
October 7 - December 23, 2012.

"We at the Alden B. Dow Museum of Science and Art and the Midland Center for the Arts are very pleased that this exhibition of David Huchthausen's innovative works has come to fruition. In participating in the 50 Year anniversary of the Studio Glass movement, we reach to celebrate the distinctive intrigue which glass inspires among all the forms of art making. Of course, working with David and Ferdinand Hampson at Habatat Galleries has been gratifying as they both are so professionally immersed in the passion of the art form.

Our collaborative relationship with Ferd and Habatat has been a long one:

2000- Glass: Artist, Influence, and Evolution, A Millenium Exhibition of American Masters in Glass

2003 - Antoine Leperlier: Contemporary Pate-de-Verre Glass

2007 - Habatat 35th Annual International Glass Invitational

So, we are indeed excited about this new collaboration with Habatat!

We especially extend our thanks to Joseph Marks of the Berkowitz Gallery of the University of Michigan, Dearborn, who made possible key loans from their rich glass collection to round out the Huchthausen selections. And the generosity to loan their exhibition Studio Glass: The 50th Year Celebration, is a gesture that completes the connections for continuity. Thanks to Merrill Lynch, the Alden B. and Vada B. Dow Family Foundations, Herbert H. and Grace A. Dow Foundation, The Dow Chemical Company Foundation and Dow Corning Foundation for generous support of these and other exhibitions."

- B. B. Winslow
Director, Alden B. Dow Museum of Science and Art



ARTIST'S STATEMENT

I would like to thank Bruce Winslow and the Alan B. Dow Museum of Art for the opportunity to assemble this retrospective exhibition. Credit must also go to Ferdinand Hampson and Habatat Galleries for their unwavering support and commitment to my work since 1974. I would like to thank my studio assistants David Kerner and Kristin Elliot for their dedication in helping to produce my complex sculptures. It is imperative that I dedicate this exhibition to my late studio manager Michael Barrette, who passed away suddenly and prematurely last year. Michael's technical skill and steadfast loyalty over the past 21 years were integral to the creation of many of the pieces in this exhibition.

One of the advantages of having worked as artist for 42 years is that you can look back at your older work free of the emotional intensity that enveloped it at the time. Some pieces that seemed important when they were made become less significant when viewed as part of an historical continuum. Others that may have seemed less important then, turn out to have been pivotal in the evolution of my work. Looking back and studying how one series morphed and mutated into the next over the years provides clearer insights into the origins and concepts at the heart of the most recent work.

- David Huchthausen

INTRODUCTION

David Huchthausen is one of an elite group of artists who have altered the history of contemporary glass. As a Fulbright scholar, University professor and museum consultant his achievements over the past 40 years have played a vital roll in the evolution of the material into a fine art form. Huchthausen's widely publicized work has been exhibited in more than 400 national and international exhibitions and is included in the permanent collections of 65 major museums worldwide.

As an architecture student at the University of Wisconsin, Huchthausen gravitated toward the sculpture department, working with welded steel, wood and found objects. In 1970 he discovered an abandoned glass furnace in the corner of an old brewery building on the Wausau campus. After six months of struggling, he learned of Harvey Littleton's work in Madison 150 miles to the south. Once contact had been established, Huchthausen's career moved with rapid strides. He served as Littleton's graduate assistant in the early 1970's, directed the Illinois State University Glass Program during Joel Myers' sabbatical in 1976 and lectured throughout Europe as a Fulbright scholar in 1977 and 1978. During this period he established vital links between European and American artists and galleries, organizing numerous exhibitions in both the United States and Europe. As curatorial and acquisitions consultant for the Woodson Art Museum in Wausau, Wisconsin, he conceived and developed "Americans In Glass". This important series of exhibitions in 1978, 1981 and 1984 documented the evolution of American studio glass from its early emphasis on blown forms and hot working to the explosion of sculptural and conceptual concerns of the mid 1980's. The landmark 1984 exhibition traveled to museums across Europe and provided the first major review of any glass exhibition by "Art In America".

As an educator and art professor, Huchthausen has been a significant influence on a generation of glass artists. He was one of the first Americans to emphasize coldworking in the early 1970's. Large sculptural constructions such as "Spider's Nest" which combined hot-worked, cast, and architectural glass elements stand as historical landmarks of the period. Many of the specialized fabrication techniques he pioneered are widely used by other artists today.

Throughout his career Huchthausen has remained a strong advocate of increased aesthetic criticism of contemporary glass. His outspoken and often controversial positions have helped articulate a basis for today's increased level of critical dialog. As an artist Huchthausen has consistently maintained a high degree of integrity in his work. Limiting production to 12 to 15 pieces each year, he devotes several months to the development and creation of each sculpture. Even within a specific series the images are extremely unique, furthering his evolution of the concept without letting it harden into a formula.

Huchthausen's background in architecture and personal fascination with primitive art and ritual have remained strong influences over the years. He deliberately imbues his sculpture with an enigmatic quality, generating a strange and curious energy, which entices the viewer. One unique aspect of Huchthausen's sculpture is his innovative integration of glass and light, the concept that the projected images and patterns constitute an integral and inseparable component of the sculpture. These ideas have their genesis in his large totemic forms of the early 1970's and have permeated his work to varying degrees throughout his career. They were more fully explored in his mysterious "Leitungs Scherben" series of the 1980's, where transformed and altered patterns were projected with amazing clarity onto the surface beneath the piece.

Huchthausen's next body of work expanded on that foundation. The "Adumbration" and "Implosion" series (1991 - 1999) combine the integral color laminations that have become a trademark of his work, with massive blocks of crystal. By juxtaposing the pristine optically polished surfaces with fractured jagged edges Huchthausen created precariously balanced fragments alluding to a larger whole. The colored shadow projections are directed into the heart of the piece, splashing colored light onto the fractures, radiating like translucent watercolors into pools of intense color. Huchthausen creates an illusion of incredible complexity that appears and then vanishes as the viewer is drawn around the piece, only to reappear as the refracted image mutates and projects onto another plane. The constantly shifting visual depth and dimensionality create new and unique views from every angle. This use of the full 360-degree circumference of the piece sets Huchthausen apart from many artists, creating sculpture that is in perpetual visual motion.

The "Implosion" sequence evolved into the "Echo Chambers", which expanded on the use of hand polished lenses cut into the bases of the sculpture. These concave orbs reflected and distorted the geometric color patterns laminated onto the top of the sculpture, further enhancing the complexity of the illusionary space and creating a kaleidoscopic effect as the viewer moves. His latest series of "Spheres" began after he read an article on the theoretical analysis of gravitational fields. The article described the three dimensional universe that we perceive, as a holographic projection, generated by a two-dimensional field at the edge of infinity. The optical simplicity of the sphere permits an intimate exploration of the interior geometry. With the "Spheres", Huchthausen has fully escaped the perception of three-dimensional space His spheres have no top, bottom, up, down, front, or back; every axis point creates a unique visual perspective that is in a constant state of flux. Huchthausen's work is deliberately enigmatic. He encourages the viewers to develop their own response. As he states: "If the work is to have any significance, it must survive on it's own, outside the realm of my interpretive prose"

This retrospective exhibition celebrates his extraordinary 42-year career as an artist; epitomized by careful contemplation, consummate craftsmanship and unwavering commitment.

- Ferdinand Hampson
Habatat Galleries



With Harvey Littleton, Kyohei Fujita, Erwin Eisch - Vienna, Austria 1981



With Dale Chihuly and Richard Marquis - Pichuck 1983



Creating a Fantasy Vessel - 1977

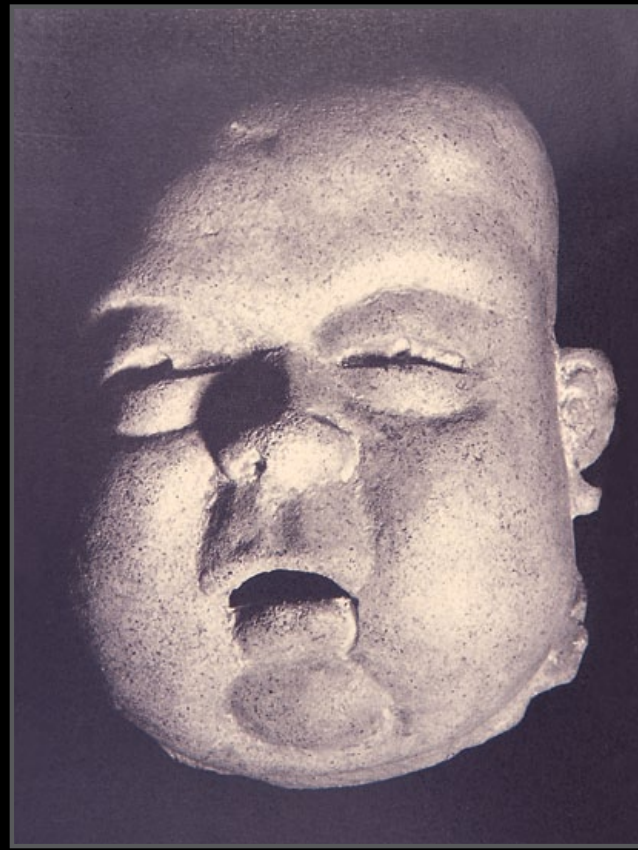


With Ferd Hampson and the artist's '59 Fleetwood - 1993



"Gnomon" is one of Huchthausen's earliest mixed media sculptures, and among the first to incorporate hot worked glass. The form was hand chiseled from an old railroad tie in 1970 and 1971, at a time when the artist was abandoning architecture in favor of sculpture. It represents many of the integral elements that have permeated his work for the past four decades. In addition to the architectural references, it utilizes the full 360-degree circumference of the space and challenges the viewer to move around it. A gnomon is the center post of a sundial, casting a constantly rotating shadow around the piece. In this case, the post is also a totemic form, emanating from Huchthausen's fascination with primitive art and ritual. The detailed integration of materials, from the carefully stained hemp ropes to the perfectly aligned brass screws; showcase the meticulous attention to detail that would become a hallmark of Huchthausen's work. His love of detail and fascination with depth and illusion combined to create a strange and curiously distorted structural perfection that challenges the viewer visually and conceptually, just as his work would continue to do in the decades ahead.





Olmec Basalt Heads - c. 900 BC

Primitive art and ritual have always intrigued me, but I was captivated by the Olmec culture, particularly the massive 30-ton basalt heads found on La Venta Island in southern Veracruz, Mexico. They predated other Mesoamerican cultures and were a mystery to anthropologists in the 1970s. Also discovered were thousands of miniature baby faced heads buried in long pits in the ground near the site, perhaps to protect the Emperor in the afterlife. The Olmec heads inspired me to create a series of "Ritual Figurines", casting the brass molds using coarse sand to emulate texture of the basalt.

Ritual Figurines - 1973-1974



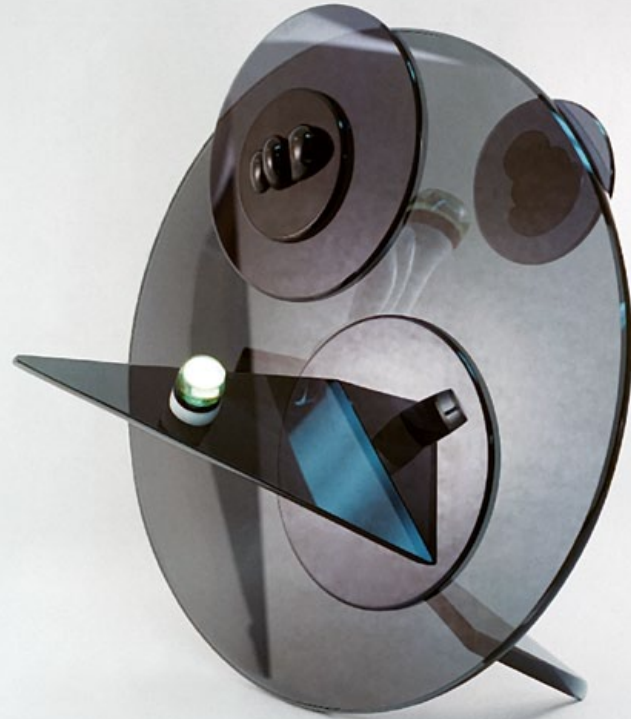
Ritual Figurine - 1973



Totem - 1974

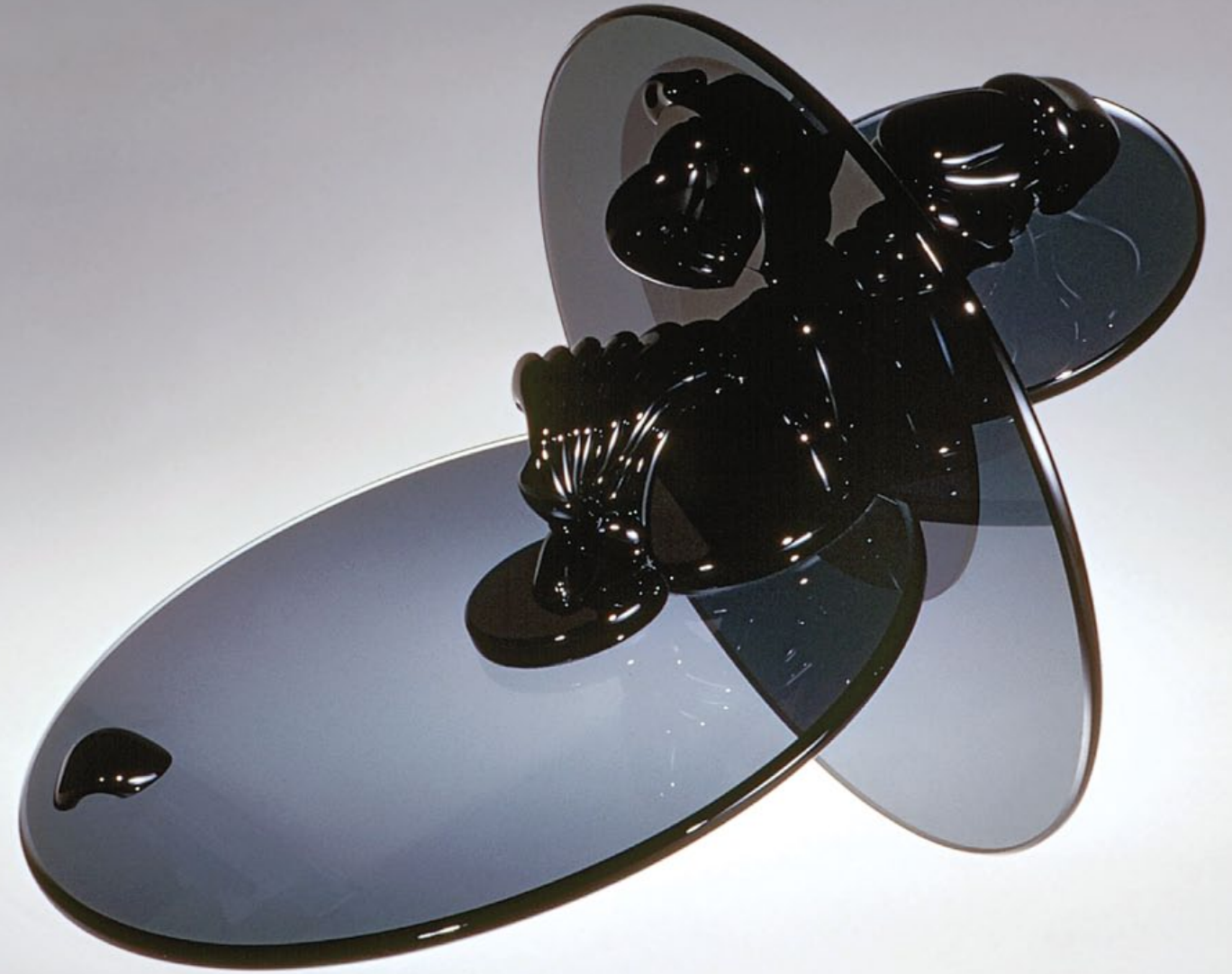


Black Disc - 1974



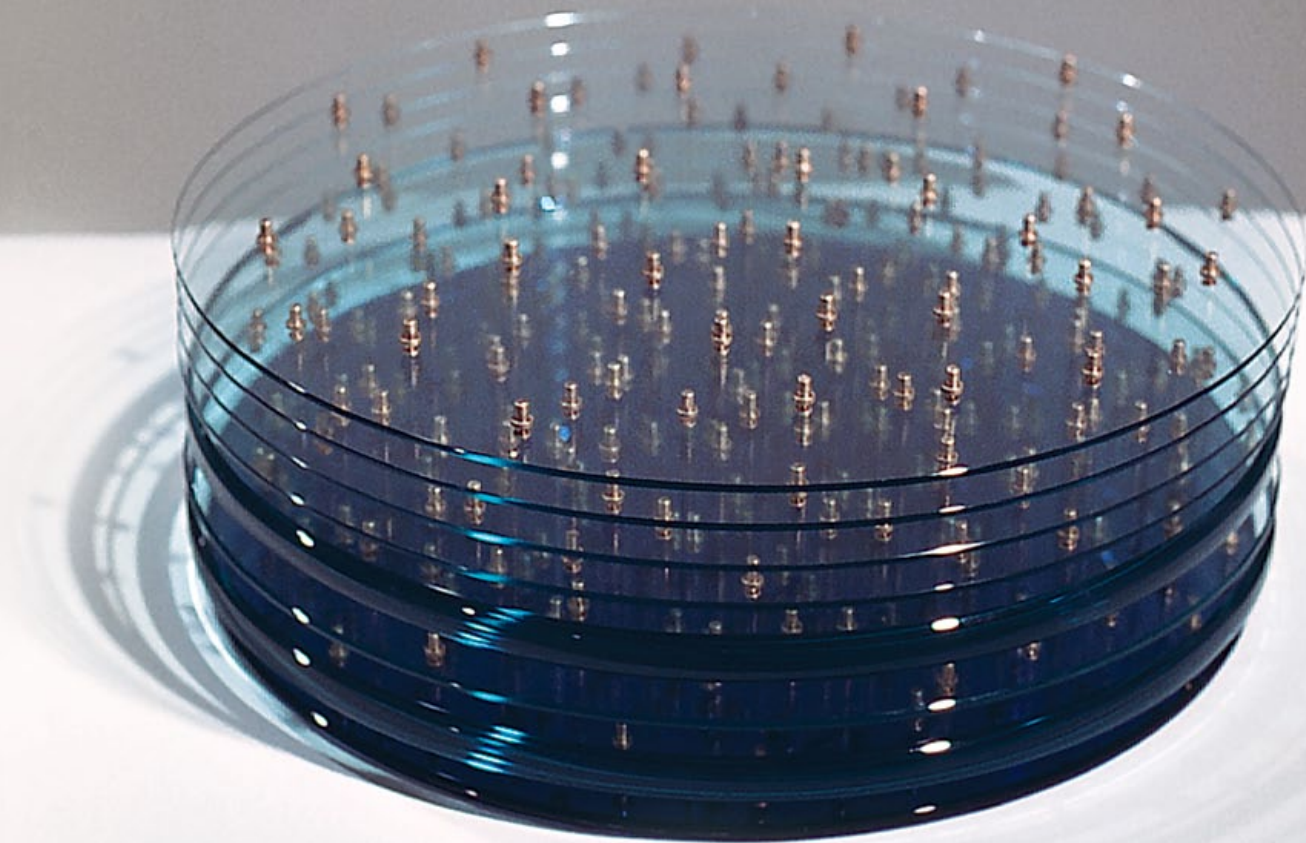
Lyrics for a Madman - 1976

Spider's Nest - 1975



David Huchthausen's artworks are tough to approach because there is no single handle to grab them by. They are both beautiful and intellectual, cool and aggressive, and in addition they are packed with multiple references that defy any attempts to neatly summarize their subject matter or their impact.

- Janet Koplos - Catalog essay 1985



Pharoah's Dream - 1975



Cameo Vessel - 1976



Air Trap Vessel - 1978



Air Trap Vessel - 1976



Machine Vessel - 1974

MYSTERIOUS FUNCTIONS

The fantasy and landscape vessels that David Huchthausen made in the mid to late 1970s consist of as many as seven or eight layers of blown hot glass. On these layers of glass are drawn (also in glass) animated figures, snow covered mountain peaks, lush trees and fields of grass. Some of the human figures seem to be drifting, floating, falling within the landscape, as if unmoored from gravity and reality: dreamscapes, perhaps?

David made relatively few of these vessels and most of them have entered into far flung private and museum collections. They can be difficult to find. I had not seen very many since first viewing them at dealers in the 1970s, until a fabulous group went on display in the exhibition that Tina Oldknow curated of the Heineman collection for the Corning Museum of Glass in 2009. They were displayed opposite the more widely publicized vessels made by the artist Mark Peiser at about the same date. The juxtaposition at Corning was extremely instructive and got me thinking about the importance of the Huchthausen vessels.



Hide and Seek - 1976

Subway Graffiti art may have been a wonderful art form but it is not very mysterious, not very demanding of contemplation: what you see is what you get. After all, it was meant to be viewed during the time it takes a subway car to stop and discharge its passengers. Huchthausen's work, although sharing innovative tactics with graffiti, is the result of almost the opposite aesthetic impulses: it required hours and hours of patience to make, it takes a long time to appreciate, and it is full of mystery. Example: figures fall from above into a field of grass. But is it grass, or are they drifting through water into seaweed? Enigmatic, and maybe a little spooky.

2012 marks the 50th anniversary of studio glass. The field now has a rich and intricate history behind it. The fantasy and landscape vessels are an intriguing part of that history, but they are more: in their mystery and physicality, they continue to be a part of the eternal dialog between art and its materials. That dialog seemed to pitch in the direction of the conceptual and political in the last quarter of the twentieth century, but in this new century, we seem to be a little weary of those art forms. The time of the functional may have arrived again, but we demand of our functionalism a little mystery, as evidenced for example in the recent work of the architect Rem Koolhaas. In that sense, David Huchthausen's vessels from the seventies were also predictive.

- William Warmus 2012

William Warmus was a curator at the Corning Museum of Glass and is the author of over a dozen books, including biographies of Tiffany and Lalique

I first noticed that the Huchthausen vessels were characterized by much thicker layers of glass than the Peisers or their Art Nouveau predecessors, for example in the work of the artist Emile Gallé. The thickness of the layers of glass was meant by David to serve a major aesthetic purpose: to allow the human figures, for example, to cast a shadow on the layers beneath, thus adding to the dimensionality and movement of the narrative depicted. In order to appreciate these artworks 100 percent, you need to move around the vessel form: the shadows will move and change shape. In the process you will come to realize that these objects are all about the possibilities of a full 360-degree view, something only sculpture can accomplish. But the view drilling down into the center through transparent layers is something that can only be accomplished with glass.

The artworks remind me of another art form from the 1970s: Graffiti art, ubiquitous on subway cars in New York in that era, and also a central influence on the work of the artist Keith Haring, although his stylized figures emerged in the 1980s and in a literal sense the Fantasy Vessels are precursors.

What might glassblowing and graffiti art have in common? Speed: they must be done rapidly, one to avoid the risk of detection, the other to avoid the risk of the hot glass cooling too rapidly. And apparently, they both shared common design goals in the 1970s, too, including a desire to create three dimensional effects, for example in the dark edges that outlined the lettering on subway cars in an attempt to make them look three dimensional, and in David's use of thick layers of clear glass that allowed the colored glass figures to cast shadows within the mass of the glass.



Figural Vessel - 1975



Fantasy Vessel - 1977



Oak Tree at Sunrise - 1977



Fantasy Vessel - 1978



Alpine Landscape - 1978

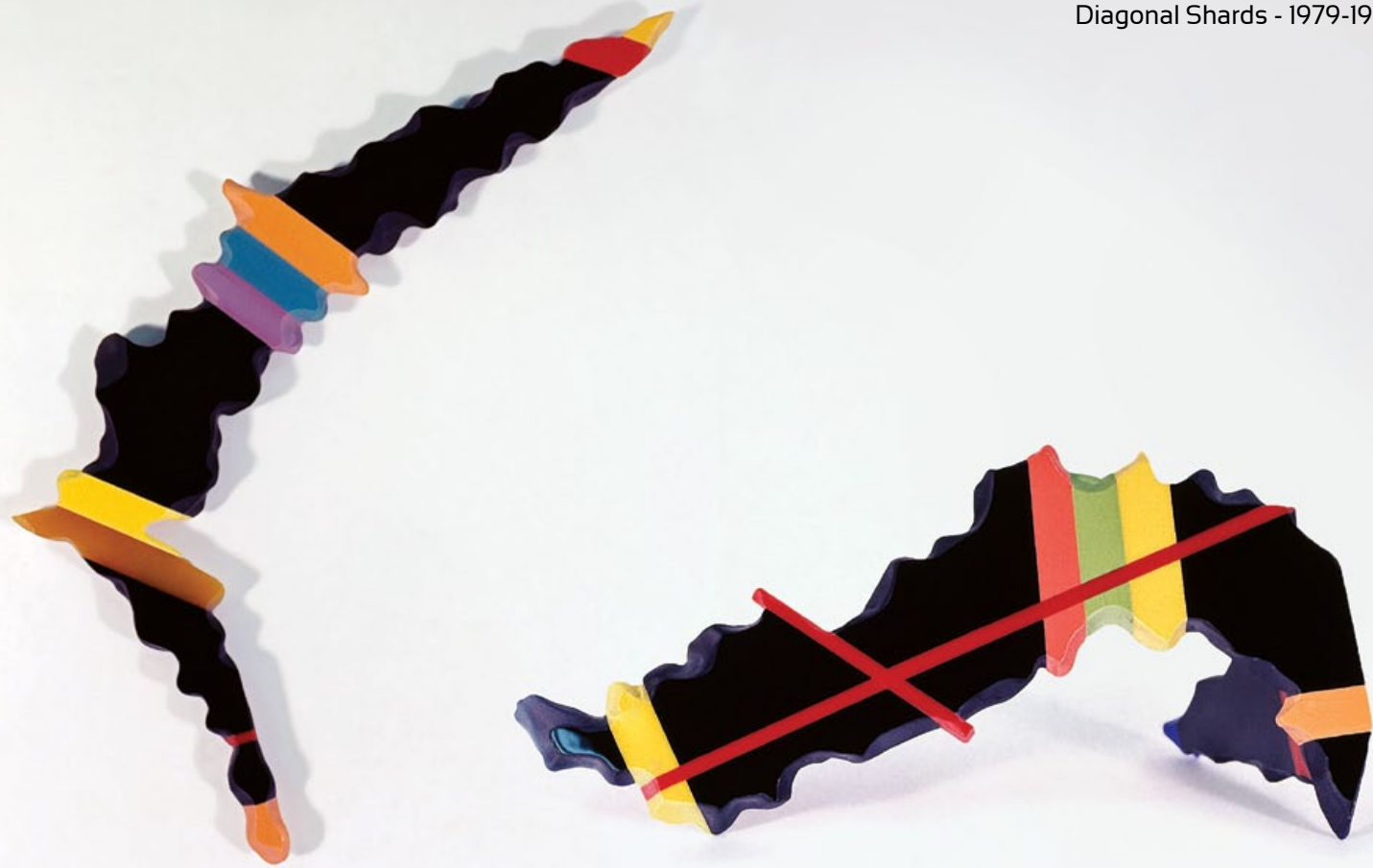


Floral Vessel - 1979



Fantasy Vessel - 1978

Diagonal Shards - 1979-1980



PROJECTION AND TRANSFORMATION: THE MYSTERIES OF LEITUNGS SCHERBEN

When David Huchthausen revealed his new sculptural work in 1979, many observers were puzzled by what seemed a drastic change of direction; abandoning hot glass technique entirely. After all, his best-known works were the multi-layered "Fantasy Vessels". What comparatively few people realized is that the new "Shards" and "Shrines" marked a return to the progression of sculptural work that predated Huchthausen's involvement with glass, and which had been a parallel line of endeavor since the early 1970's. Equally obscure, yet more significant, are the concepts and motivations at the psychic core of his work, which have now resolved and coalesced in a new sculptural series: The Leitungs Scherben.

Huchthausen is an artist of no small achievement. His work was included in the milestone 1975 exhibition "Modern Glass in Europe, America, and Japan", which toured Europe. It has appeared in hundreds of national and international exhibitions and is represented in 70 major museum collections worldwide. Precise, intellectual, intense yet introspective, Huchthausen has a considerable knowledge of glass history and a penchant for the Art Deco era. A perfectionist by nature, he has also been willing or able to take aesthetic risks with his work.

The first pieces to attract significant attention were the "Totems" and "Ritual Figurines" in 1973. These drew on Huchthausen's fascination with primitive art, religion, and magic. In 1975, at the same time the Fantasy Vessels began to evolve, the sculptural work underwent major changes. Dealing with psychological and perceptual themes, he created "Spiders Nest", "Lyrics for a Madman" and other large fabricated pieces using vitrolite and architectural glass. This work explored various aspects of transparency, shadow projections, and the apparent compression of overlapping three-dimensional forms into two-dimensional images. As the fantasy and landscape vessels matured and gained acceptance, introspection became dominant. Huchthausen continued to experiment with laminating layered architectural glasses, but his momentum had shifted to vessel forms. Earlier symbolic, psychological and perceptual concerns were abstracted and set down layer upon layer until the vessels were both figuratively and literally full.

Huchthausen's European travels placed a limitation on his work that proved pivotal. There, without the facilities to pursue his sculpture, he pushed to an absolute limit technically and concluded his involvement with blown glass by the spring of 1979. Returning to the United States, Huchthausen wasted no time in returning to sculpture. In his New York City studio he pulled out boxes of lamination tests that had been packed away for two years and set about making a new body of work using cold glass materials and processes entirely. These "Shards" indicated distinct architectural influences. The "Shrines" were more successful. Drawing again on familiar and by now deeply rooted source material, they suggested mysterious and broken repositories for ritual energies, even - as in "Shrine for the Wizard of Augsburg", the ritual of studio glass activity.

In both series, Huchthausen was working to establish a tension or dynamism by countering perfect joinery and polishing with evidence of turbulence and erosion. Just prior to the first solo exhibition of his new work, Huchthausen was involved in an automobile crash that made it impossible for him to work and three exhibitions had to be canceled. In recalling this setback, Huchthausen says, "I went from 14 hours a day of total involvement in the studio, to not being able to work for months. When I came back, I found that I had purchased a drastically new perspective on my work, one that artists seldom have on what they're really all about: from total emotional involvement to cold and analytical self criticism."

His eventual return to work led him to a remarkable new facility in the hills of Tennessee. There, in a new environment, the work underwent another upheaval. He scrapped most of the new pieces, and the "Construction Fields" that followed were truly unique and challenging. Black slate platforms covered with dozens of movable multi-colored modules suggested architectural models with a kind of outlaw constructivism. More significantly, they were a bold attempt to physically involve the viewer in the work by inviting play. The fields were a breakthrough and Huchthausen had turned his attention outward. Huchthausen's work was beginning to breathe and with the next breath came the "Leitungs Scherben"

Perhaps even more than the disrupted purity that their appearance suggests, the making of the "Leitungs Scherben" is a study in contrast. Grid and structural patterns are meticulously planned, with color mixing and light-transmitting effects taken into careful consideration as layers of glass are pieced together and laminated. Countering the high technology of this activity, the black glass side panels come into being almost spontaneously by a process as innovative as it is archaic. Like the stained glass artisans of ancient times, who used a 'dividing iron' to cause glass to crack into various shapes, Huchthausen and his assistants also use thermal shock to 'carve' the heavy glass quickly and with a surprising degree of control. A pattern is drawn on the glass and preheated by dragging pointed bits of hot glass over it. Then a line of molten glass is laid over the break line, increasing the strain in the massive sheet so much that when cold water is applied, the sheet ruptures, leaving undulating yet jagged and irregular edges. The work takes form in an evolutionary way. Huchthausen spends days and even weeks arranging the parts of each piece - all heavily taped to protect polished surfaces - contemplating placement, scale, tilt and contour from every angle.

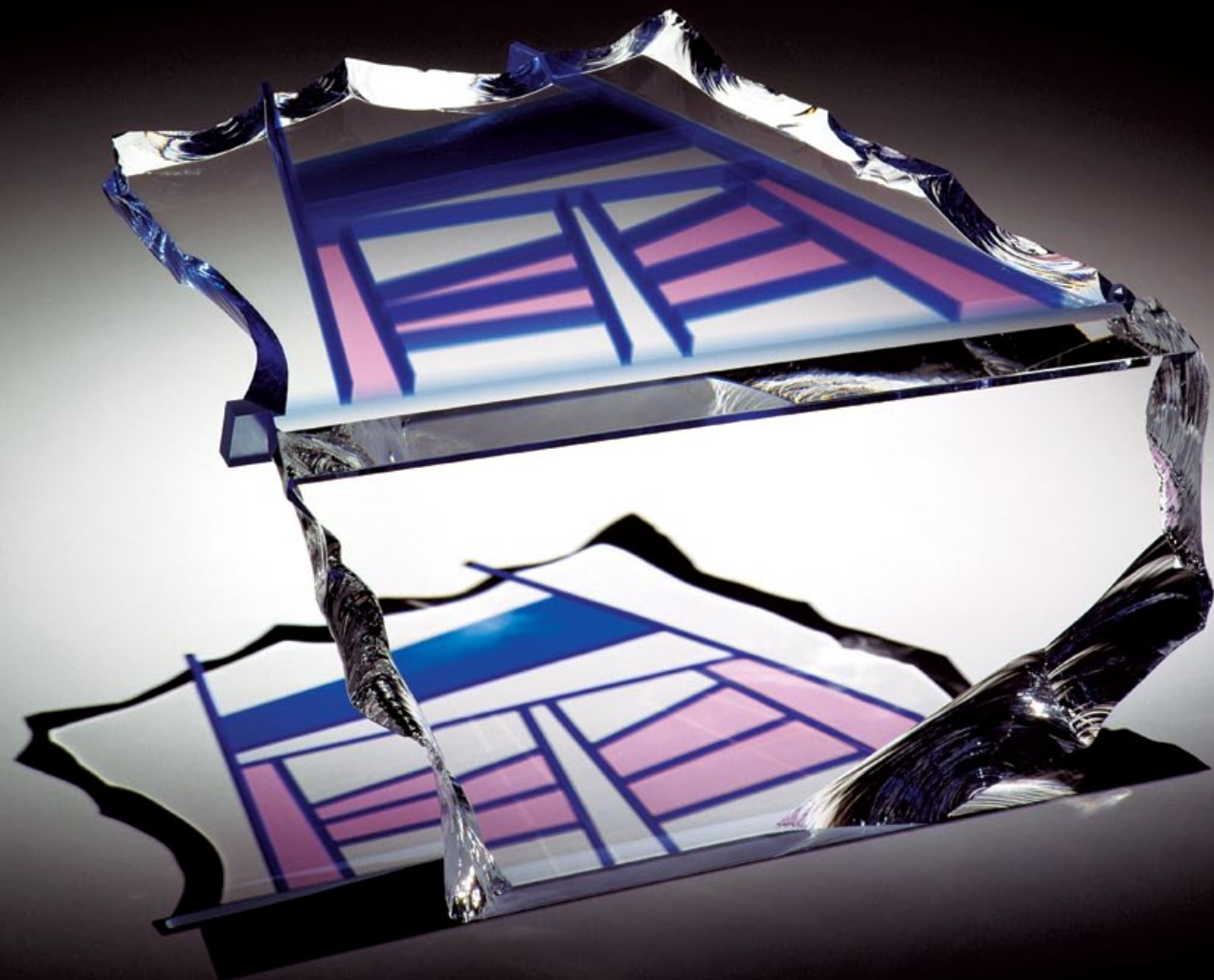
Construction Field - 1981



What then do we find in these "Leitungs Scherben"? The German language, rich in complexity and nuance, tells us they are "a means of transmission, guidance or control" (leitung), but only shards or fragments (scherben). A mystery then, what kind of transmission? What guidance? Control to what ends? Like solitary pieces of puzzle, they invite speculation as to the nature of the whole. As we observe and consider, possibilities proliferate. Pristine surfaces contrast with ominous implications of violence and destruction. Some patterns recall hard-edged painting of the 1960s - graphics of the 1920s, architectural diagrams transmuted and discarded - others resolve and dissolve as viewing angles change. Distinctions between two and three dimensionality blur in a black so dense it seems to dematerialize, leaving a ragged hole in space. Physical laws bend and break as dot patterns change magically to grids, and colored shadows appear out of nowhere. Patterns like those cast from window mullions, venetian blinds or skylights suggest a phantom architecture of indeterminate scale. The work is fully volumetric. Circling them, black glass and black shadows mesh as projected images are sheared off and reconstituted in new configurations. Though immobile, their effect is kinetic. Half real and half shadow, the drama they acquire through proper lighting is an intentional and integral part of the work.

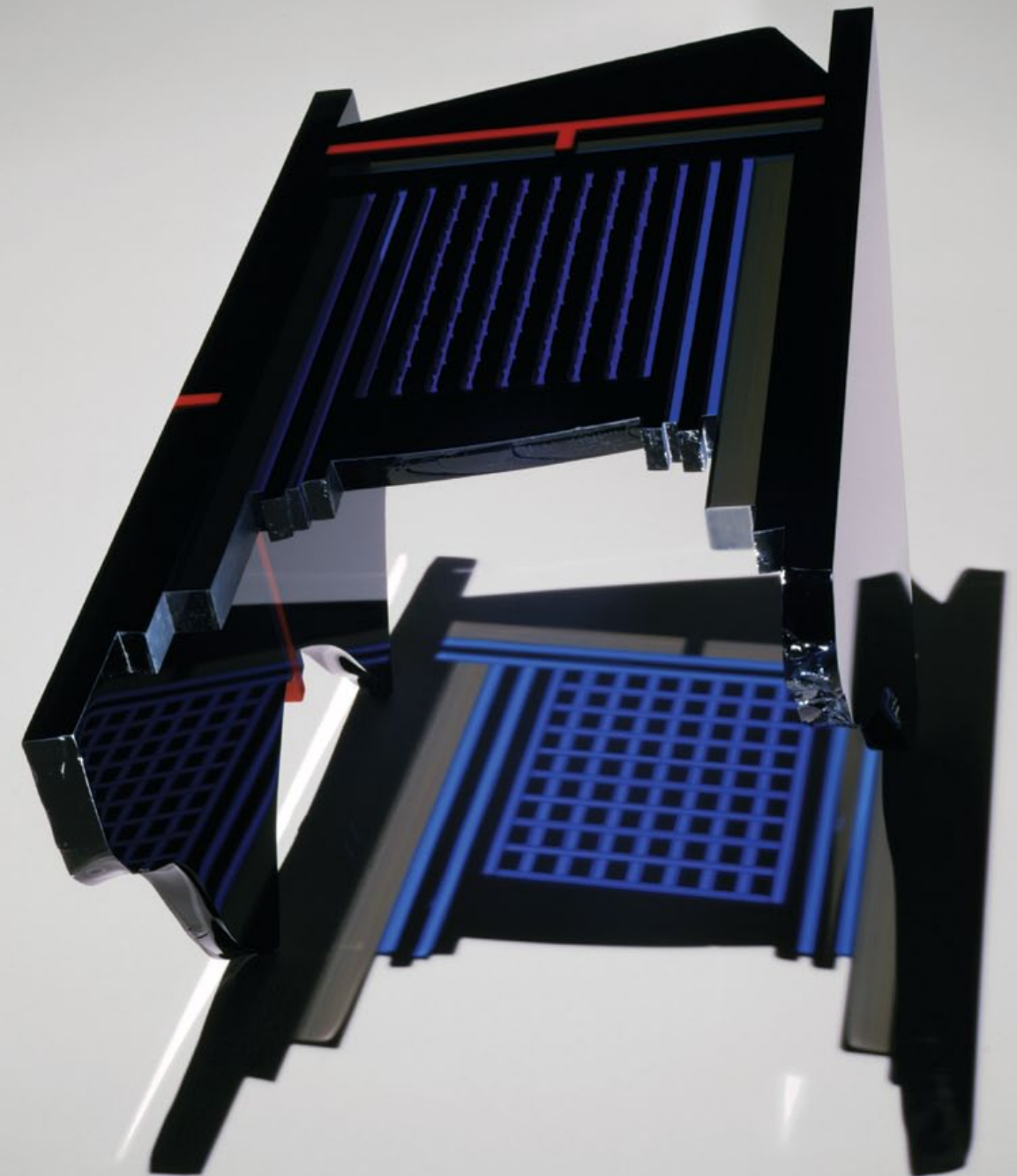
With the "Leitungs Scherben", Huchthausen has turned fully outward. Tearing away fragments of dreams and visions, allowing the part to stand for the whole, he has found a way to satisfy his drive for perfection without allowing it to close in and stultify the work. Sometimes in repose, sometimes crouching, often teetering precariously on pinpoints of glass, they seem a balance of fulfillment and release; where two hundred hours of planning, precision cutting, painstaking assembly and perfect polishing culminate in an incomplete and enigmatic artifact. "Leitungs Scherben", beautifully made, yet not beautiful; more compelling than appealing; spilling their magic in blazing light, and as easily transformed as moved.

- Mark S. Talaba, "Neues Glas", Fall, 1983



Poltergeist - 1988

Leitungs Scherbe - 1983



One of the most interesting aspects of Huchthausen's sculpture is the way it suggests both monumentality and intimacy. Making smaller versions would remove the suggestion of monumentality, reducing them to preciousness. Enlarging them would disrupt their spatial ambiguity, by making them architectural in a literal sense ... Huchthausen's works ultimately preserve the kind of human, if not life-size, sense of scale that has become a casualty as so much modern art.

The "Leitungs Scherben" are complex not only sculpturally but conceptually, especially because of the novel idea that the physical artifact and its projected image together constitute the work... The wide range of variations represented by the individual "Leitungs Scherben" is admirable, and compares favorably with the use of theme and variations in the work of artists such as Frank Stella, Kenneth Noland and Joseph Albers.

- Robert Silberman - American Craft Magazine 1987

LEITUNGS SCHERBEN

Shattered by a single blast from an enormous laser source, fragments of an interstellar craft are hurled through space in timeless motion. Surely David Huchthausen's work is found sculpture from such cosmic disaster. It is perfect yet incomplete, colorful but overpoweringly black. One is struck at once with the inherent strength of the sculpture in spite of its seeming instability and apparent momentary collapse. Huchthausen has produced a high-tech yin yang - a volumetric black hole. His work is immediately recognizable in the slick crisp surface and the razor sharp clarity of construction. While pieces relate to the finest deco jewelry or a Noland painting, they are yet reminiscent of the austerity of Richard Serra's sculpture or the ambiguity of an Escher drawing.

The weighty contrast and unanswered questions in Huchthausen's technically virtuoso sculpture constitute the appeal of his work. Is he making unfinished statement or posing an unanswered question? The light-consuming vitrolite frames not only elevate the colorful geometric surface which throws a vibrant pattern across the eye, they read as primary elements lending physical support, however tenuous, to the work. The fragmentary nature of the supports and the irregular surface of the fractured, shattered edge confuse and contradict the messages that the eye wants to send to the brain. The conchoidal fractures juxtaposed with the precise 90° joints of support and upper surface are not easily interpreted against the unrelenting blackness of the vitrolite elements. Carefully dictated by the artist, the affected angles of the works help intensify this balance. The value of black and the volume of glass becomes transitory; like an optical illusion, surface and void become interchangeable.

To further heighten this visual dilemma, Huchthausen makes brilliant use of light to bring about a unity of sculpture with its environment. The sculpture becomes a camera obscura that projects a pattern of light and color beneath its form. This complex and ever-changing image binds the object and its projection together as no other sculpture. Without the focused light, the work is not complete, the image is not whole, and the effect of the statement is dulled. The sculpture itself is enigmatic: the icy super-polished surfaces disdain the human hand, the shattered razor-sharp edges taunt us to touch without lacerations, and the teetering visual instability completes the instinctive message to keep our distance. The sculpture appropriates and commands its own space as if in some extra-terrestrial encounter or as an animal might establish its own territory. Yet when one realizes that the pattern and image created by the sculpture can be altered by rotation, a round of experimentation is unavoidable. The projected image can be focused, flattened, elongated, and softened by turning the sculpture beneath a light source. Such variety is no more accidental than the sculpture itself. The artist's work requires hundreds of hours of study and assemblage to achieve his desired effect. First combining glass elements in steel and wood sculpture, his work developed from blown glass vessels through remarkable sculptures to the present Leitungs Scherben series. Throughout his development in sculpture, the tension, instability and intrigue run consistently as a thread in the fabric.

Huchthausen's earliest works, which are related to Pre-Columbian and African totems, were the Ritual Figurines and Totems of the early 1970s. He progressed to monumental sculpture, often composed of plate glass and ground pieces of hot glass, which were laminated in a cold-working process. The objects were powerful, dominant and puzzling, with titles that were curious or thought provoking. His interest in architecture, shadow, projection, ambiguity and monumental scale had already been formed, yet the unification was not yet apparent.

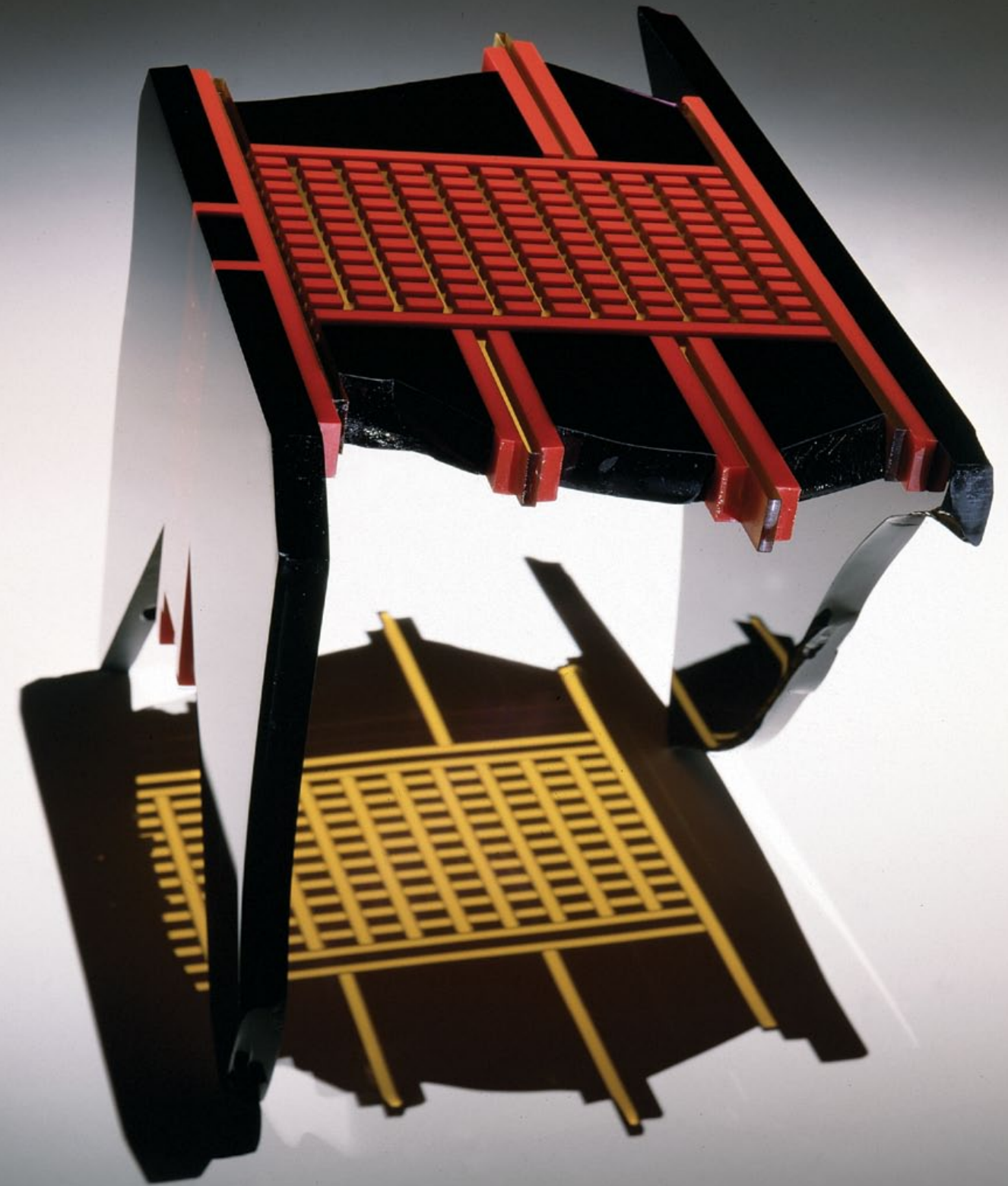
Huchthausen moved from his New York studio to the hills of Tennessee in 1980. His sculpture from the new setting was called Construction Fields and seemed like colored bits of architectural elements on a sort of gaming board. The interaction in these pieces appears to have been the basis for the interplay of the Leitungs Scherben series. The earlier series not only invited the viewer to move the pieces about the sculpture, but the pieces themselves were composed of multi-layered and brightly colored elements suggestive of the main surface of the Leitungs Scherben.

As Mark Talaba has noted in a recent article in *Neues Glas*, even the title of the series is enigmatic: "The German language, rich in complexity and nuance, tells us they are a means of transmission, guidance or control (leitung), but only shards or fragments (scherben). A mystery then. What kind of transmission? Whose guidance? Control to what ends? Like solitary pieces of the puzzle, they invite speculation as to the nature of the whole." Huchthausen supplies interesting clues. "as a kid in my home town I remember a set of stairs that led down to the backs of shops and restaurants on an alley along the river. If you went underneath and behind the stairs, there was a long hallway that was damp and dark. Everyday about four o'clock, when the sun moved into position between the buildings and hit the slabs, they would cast a violet shadow pattern all the way along this narrow hallway. At the very end was a locked iron door. I never knew what was behind it."

Huchthausen's work is extraordinary; it immediately attracts us even as it holds us at bay. It is painstakingly crafted yet seemingly incomplete. Powerful yet treacherously fragile, these objects show the artist's ongoing ability to produce a most intriguing sculptural series.

- Sidney M. Goldstein - June 1984

Excerpted and reprinted with permission of the Saint Louis Museum of Art



Leitungs Scherbe - 1983



Oracle - 2000



Echo Chamber - 1999



Recon - 1993



Mirage - 1996



Implosion - 1993



Matrix - 2001

It is absolutely necessary to circumambulate a Huchthausen sculpture, not only in order to perceive the shifting chromatic activity, but also to perceive the irregular silhouette, the extraordinary variety of visible inner terrain.

- Matthew Kangas
Exhibition Catalog 1994



Blue Matrix - 2002



Disc Three - 2003



Leitung B - 2006



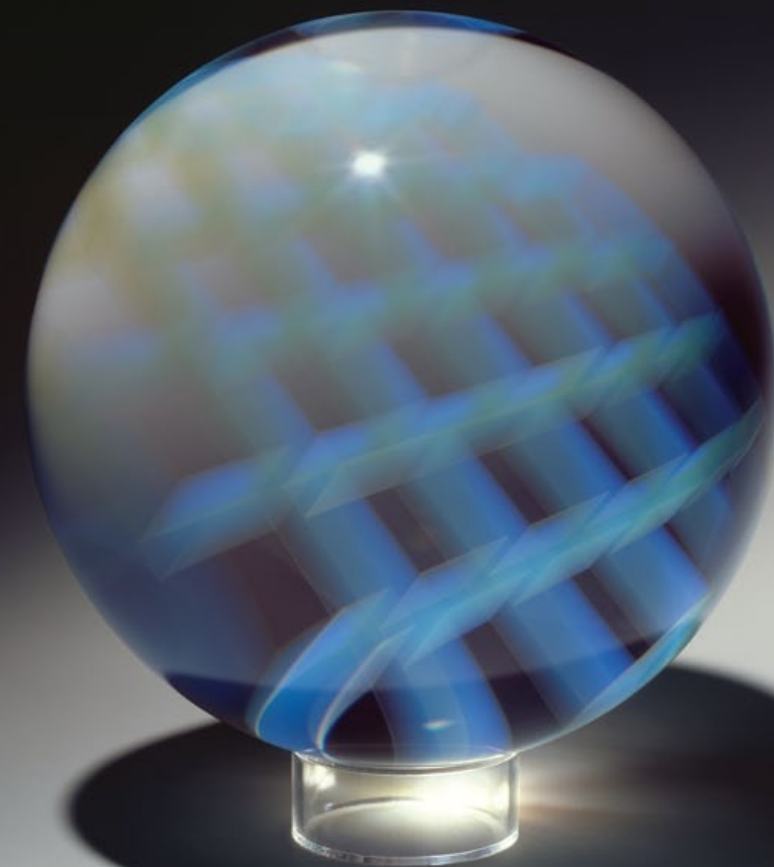
THE SPHERES

I began working with spheres after reading an article on the theoretical analysis of gravitational fields. It described the three-dimensional universe that we perceive as a holographic projection generated by a two-dimensional field at the edge of infinity. The Spheres represent an evolution in both format and concept. The optical simplicity of the form permits a more intimate exploration of the interior geometry. The structures are dimensionally illuminated, transforming the hard edge into a visual mirage as the light rays bend near the refracted perimeter of the sphere. I have always attempted to use the full 360-degree circumference of the sculpture, drawing viewers in, and forcing them to move around the object to observe its constantly shifting imagery. The spheres have no top or bottom, front or back, they can be rotated into an infinite number of positions, creating a new set of spatial relationships from every angle.

- David Huchthausen



Der Sammler - 2007



Tholian Web - 2005

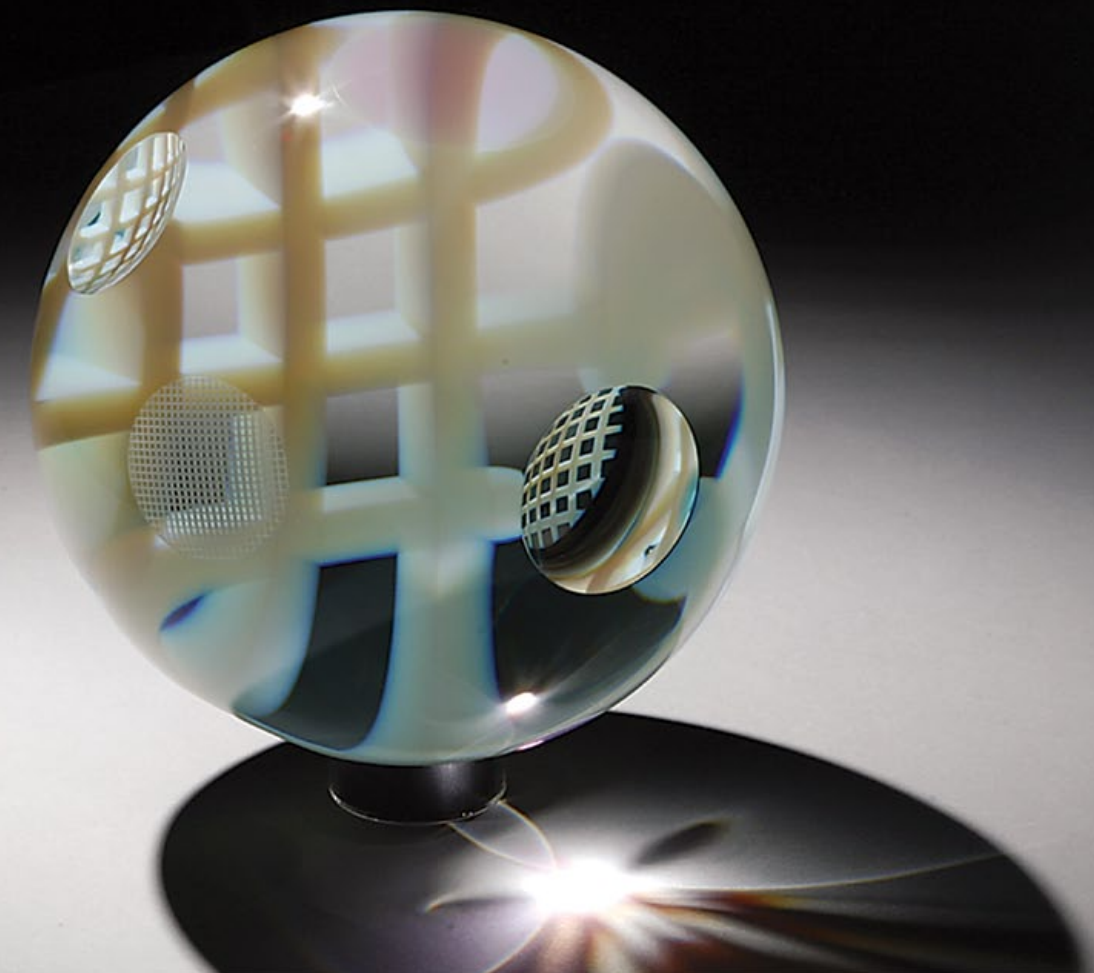




Eclipse - 2011



Eye of the Storm - 2009



Conundrum - 2012

**DAVID R. HUCHTHAUSEN
SELECTED MUSEUM COLLECTIONS**



- | | |
|-----------------------------------------------------|---------------------------------------------------|
| Metropolitan Museum of Art, New York, New York | Grassi Museum, Leipzig, Germany |
| The Smithsonian Institution, Washington, DC | The Bergstrom Art Museum, Neenah, Wisconsin |
| Los Angeles County Museum, Los Angeles, California | The Tweed Museum of Art, Duluth, Minnesota |
| The High Museum of Art, Atlanta, Georgia | Lobmeyr Museum, Vienna, Austria |
| Museum of Fine Arts, Lausanne, Switzerland | Rahr West Museum, Manitowoc, Wisconsin |
| The Corning Museum, Corning, New York | Illinois State Museum, Normal, Illinois |
| Museum of Art and Design, New York, New York | Glass Museum, Frauenau, Germany |
| Hokkaido Museum of Art, Sapporo, Japan | Kunstmuseum, Wertheim, Germany |
| Musee de Verre, Liege, Belgium | Veste Coburg Museum, Coburg, Germany |
| The Chrysler Museum of Art, Norfolk, Virginia | International Glass Museum, Ebeltoft, Denmark |
| Museum of Art, Dusseldorf, Germany | St. Louis Museum of Art, St. Louis, Missouri |
| Detroit Institute of Art, Detroit, Michigan, | Museum of Decorative Arts, Prague, Czechoslovakia |
| Indianapolis Museum of Art, Indiana | The Rockwell Museum, Corning, New York |
| Toledo Museum of Art, Toledo, Ohio | Tacoma Art Museum, Tacoma, Washington |
| Houston Museum of Fine Art, Houston, Texas | J B Speed Museum, Louisville, Kentucky |
| Museum fur Kunst und Gerwerbe, Hamburg, Germany | Birmingham Museum of Art, Alabama |
| Leigh Yawkey Woodson Art Museum, Wausau, Wisconsin | Mint Museum, Charlotte, North Carolina |
| Dresden Museum of Art, Dresden Germany | Wustum Museum of Fine Art, Racine, Wisconsin |
| Huntington Museum of Art, Huntington, West Virginia | Milwaukee Art Museum, Milwaukee Wisconsin |
| Museum fur Kunsthandwerk, Frankfurt, Germany | Seattle Art Museum, Seattle, Washington |
| The Dayton Museum of Art, Dayton Ohio | Krannert Art Museum, Champaign, Illinois |

EXHIBITION CHECKLIST

- 1 **Ritual Figurines** -1973 Collection of the Artist
- 2 **Ritual Totem** - 1973 Collection of the Artist
- 3 **Machine Vessel** - 1974 Collection of the Artist
- 4 **Figural Vessel** - 1975 Private Collection
- 5 **Airtrap Vessel** - 1975 Collection of Ferd and Kathy Hampson
- 6 **Cameo Cut Vessel** - 1976. Private Collection
- 7 **Fantasy Vessel** - 1978 Collection of the Woodson Art Museum
- 8 **Alpine Landscape** - 1978 Collection of U.M. Dearborn
- 9 **Airtrap Vessel** - 1978 Collection of U.M. Dearborn
- 10 **Floral Vessel** - 1979 Private Collection
- 11 **Diagonal Shard** - 1980 Collection of U.M. Dearborn
- 12 **Construction Field** - 1981 Collection of U.M. Dearborn
- 13 **Leitungs Scherbe** - 1983 Huchthausen Studios
- 14 **Leitungs Scherbe** - 1988 Collection of U.M. Dearborn
- 15 **Winter Strike** - 1991 Huchthausen Studios
- 16 **Recon** - 1993 Huchthausen Studios
- 17 **Matrix** - 1994 Huchthausen Studios
- 18 **Implosion** - 1995 Huchthausen Studios
- 19 **Mirage** - 1996 Collection of the Artist
- 20 **Red Echo 9** - 1997. Huchthausen Studios
- 21 **Anomaly** - 1998 Bergstrom Mahler Museum
- 22 **Echo Chamber** - 1999 Huchthausen Studios
- 23 **Oracle** - 2000 Collection of George and Jane Kaiser
- 24 **Disc Three** - 2003 Huchthausen Studios
- 25 **Polar Bisect** - 2005 Huchthausen Studios
- 26 **Tholian Web** - 2005 Huchthausen Studios
- 27 **Pylon C-7** - 2006 Scott Jacobson Gallery
- 28 **Leitung B** - 2006 Habatat Galleries
- 29 **Sphere Three** - 2006 Scott Jacobson Gallery
- 30 **Der Sammler** - 2007 Habatat Galleries
- 31 **Asimov's Dream** - 2008. Habatat Galleries
- 32 **Jupiter 9** - 2010 Habatat Galleries
- 33 **Eclipse** - 2011 Habatat Galleries

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