

HELGA REAY-YOUNG

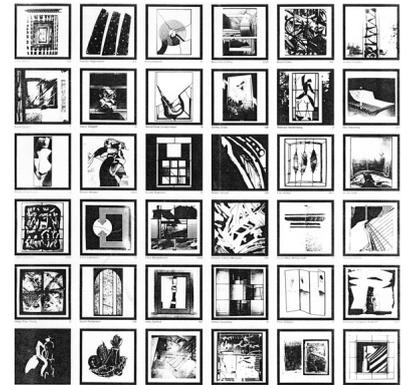
born 1945 in Germany

Education and professional experience

- 1962-1965 serves an apprenticeship in cabinet making
- 1965-1969 studies architecture and interior design at the Art college WKS in Krefeld/DEU
- 1969-1975 lives in the USA, Australia and England
- 1972-1982 works as architect and exhibition designer in England and West-Germany
- 1983-1984 serves an apprenticeship in stained glass at Hein Derix Studios, Kevelaer/DEU



- since 1984 attends international workshops for architectural-, stained-, and mixed media-glass techniques with:
- Jochem Poensgen at Hein Derix Studios, Kevelaer/DEU (1984 and 1986)
 - Susan Stinsmuehlen-Amend at Pilchuck Glass School, Seattle/USA (1987)
 - Renato Santarossa at HKU (School of the Arts), Utrecht/NLD (1988)
 - Ursula Huth at Bild-Werk e.V., Frauenau - Bavarian Forest /DEU (1988)
 - Patrick Reyntiens at Ontario Crafts Council, Toronto/CAN (1990)
 - Helma Sauerbrey at HdK (University of the Arts), Berlin/DEU (1990)
 - Ann Wolff at Bild-Werk e.V., Frauenau - Bavarian Forest /DEU (1991)
 - Therman Statom at Pilchuck Glass School, Seattle/USA (1993)
- 1984-1986 studies stained glass with Patrick Reyntiens, Central School of Art and Design, London/GBR
- 1986 opens studio as freelance artist in Düsseldorf/DEU and later in Cologne/DEU
- 1986-1987 studies with professor Ludwig Schaffrath at the ‚Akademie der Bildenden Künste‘, Stuttgart/DEU
- 1988 co-organizes the exhibition ‚International Flat Glass – 36 Women from 12 Countries‘ together with gallery-owner Monica Borgward in Bremen/DEU



INTERNATIONALES FLACHGLAS
36 FRAUEN AUS 12 LÄNDERN

- since 1989 attends biennial Women's International Glass Workshops:
- Reykjavik/ISL (2x)
 - Swansea/GBR
 - Baden/AUT
 - Tokyo/JPN (2x)
 - Cork/IRL
 - New York City and Colorado/USA
 - Auckland/NZL
 - Toronto/CAN
 - Sydney/AUS
 - Chartres/FRA; followed by glass sightseeing tour from Cologne to Berlin
 - France; tour of cathedrals and churches: modern glass since 2000

- since 1991 teaches stained glass / mixed media at:
- summer-schools, such as Bild-Werk in Frauenau - Bavarian Forest /DEU and Mark Angus', Bath/GBR
 - places of glass-education like the universities of London/GBR, Sunderland/GBR and Dublin/IRL
 - adult education centres like: Frauenzentrum-Rüsselsheim/DEU and Volkshochschule-Kürten/DEU

since 1992 holds talks about own and contemporary glass objects at glass centers in Ireland, England, Wales, Scotland, New Zealand, Canada, Japan and Germany
runs weekend workshops in own studio in Kürten, near Cologne/DEU
attends workshops for:

- metal sculpture (Detlev Reuter, Trier/DEU)
- ceramics (Viola Kramer, Overath/DEU)
- bronze-casting (Volker Triebel, Wolfenbüttel/DEU)
- paper and space (Helmut Frerick, Nideggen/DEU)
- blowing glass into molds (Johannes von Stumm, England)

since 1994 opens studio at GEDOK SH in Lübeck/DEU on the Baltic Sea

Awards, grants and scholarships

- 1987 Scholarship for studying with Susan Stinsmuehlen-Amend at the Pilchuck Glass School, Seattle/USA
1993 Scholarship for studying with Therman Statom at the Pilchuck Glass School, Seattle/USA
1995 Grant by State of Schleswig-Holstein, GEDOK-Haus, Lübeck/DEU
Crafts award: category glass, „manu factum 95“, State of NRW /DEU



- 1998 New Glass Review 19, The Corning Museum of Glass, Corning-NY/USA
2000 1st prize at „GLAS 2000“, Glass in Germany, Glasmuseum Immenhausen/DEU
Recommendation: international exhibition of glass sculpture & garden, Munster-Lüneburger Heide /DEU
2002 Travel grant by the German Government (Foreign Ministry) for workshop attendance in New Zealand
2003 New Glass Review 24, The Corning Museum of Glass, Corning-NY/USA
2008 New Glass Review 29, The Corning Museum of Glass, Corning-NY/USA



Works in public collections, chronological

- Toyama/JPN: Nishida Museum
Frauenau - Bavarian Forest /DEU: Glasmuseum Frauenau
Wertheim/DEU: Glasmuseum Wertheim
Hamburg/DEU: Museum für Kunst und Gewerbe - MKG
Immenhausen/DEU: Glasmuseum Immenhausen
Frankfurt-M /DEU: Museum für angewandte Kunst - MAK
Coburg/DEU: Kunstsammlungen der Veste Coburg
Coesfeld-Lette/DEU: Glasmuseum Alter Hof Herding

Solo shows

- 1988 Galerie Hand & Werk, Düsseldorf/DEU
1990 Galerie Monica Borgward, Bremen/DEU
1991 Glasmuseum Wertheim/DEU
1992 Galerie Artport, Düsseldorf/DEU



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- 1992 Frauenzentrum Rüsselsheim/DEU
Galerie Daldrop & Daldrop, Cologne/DEU
- 1994 Galerie VETRO, Frankfurt-M /DEU
Studio Maastricht (with Sandra de Clerck), Maastricht/NLD
- 1996 Galerie L, Hamburg/DEU
Rathausgalerie, Brühl/DEU
- 1997 Galerie Cactus Glas, Hamburg/DEU
- 1998 „German Glass sculpture“, Glass Art Gallery J.C.Chapelotte, Luxemburg/LUX
„Traces of time and travel“, State-Gallery ROSIZO, Moscow/RUS
- 1999 Kunstforum der GEDOK (with Freia Schulze), Hamburg/DEU



FREIA SCHULZE



HELGA REAY-YOUNG

GEFÄSSE GLAS OBJEKTE

- Installation at the Cochrane Theatre, CSM College, Holborn, London/GBR
- 2000 „In the presence of nature“, Galeria Miejska, Wroclaw/POL
„ans Licht gebracht“, Kreishaus, Bergisch Gladbach/DEU
- 2001 The Plumblin Gallery, St.Ives/GBR
- 2002 „Verwandte Formen“, Glasmuseum Immenhausen/DEU
- 2004 „Vert“ - installation, Vitrine Paulin, Cent lieux d'art, Solre-le-Château/FRA



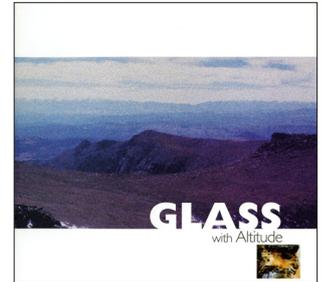
- 2006 „Lichtobjekte“, Kunstverein Baden (with Robert Svoboda), Baden/AUT

Group shows with catalogue

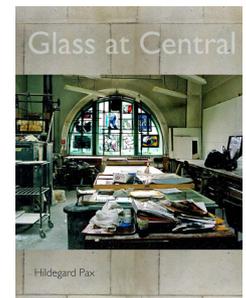
- 1987 Jahresausstellung, Kunstpalast Düsseldorf/DEU
- 1988 Internationales Flachglas „36 Frauen aus 12 Ländern“
 - Galerie Monica Trüjen, Bremen/DEU
 - Glasmuseum Immenhausen/DEU
 - GlasTec, Düsseldorf/DEU
 - Büro+Objekt, Cologne/DEU
 - Centre International du Vitrail, Chartres/FRA
 - Hochschule der Künste - HdK, Berlin/DEU (a.o.)
- 1989 „manu factum 89“, biennial craft exhibition, State of NRW, Kreismuseum Zons/DEU
- 1990 Ontario Crafts Council, Toronto/CAN
„The International Exhibition of Glass Kanazawa 1990“, Kanazawa/JPN
Contemporary German arts & crafts, 5th Triennial, Frankfurt-M, Leipzig and Hannover/DEU
- 1991 „manu factum 91“, biennial craft exhibition, State of NRW, Stadtmuseum Wesel/DEU
„Ice in our Luggage“, Art workshop, Swansea/GBR
- 1993 „manu factum 93“, biennial craft exhibition, State of NRW, Düsseldorf/DEU
Galerie Bürgerspital, Drosendorf/AUT
„Wales Tales“, Kreativzentrum, Johannesbad, Baden/AUT
- 1995 „Layers of Experience“, Park Tower, Tokyo/JPN
„manu factum 95“, biennial craft exhibition, State of NRW, MAK Cologne/DEU
„5. Internationales Glassymposium“, Frauenau - Bavarian Forest /DEU - Residency
- 1996 Johann Michael Maucher competition, Schwäbisch Gmünd/DEU
- 1997 „Künstlerinnen in Kürten“, Rathaus Kürten/DEU
„Traces of Travel“, Crawford Municipal Gallery, Cork/IRL
- 1998 „Viermal Glas“, Städtisches Museum Göttingen/DEU



- 1998 „The International Exhibition of Glass Kanazawa 1998“, Kanazawa/JPN
 2000 „Contemporary Sculptures in crystal and glass“, Fortis Bank, Liège/BEL and Luxembourg/LUX
 „GLAS 2000“ - Glass in Germany, Glasmuseum Immenhausen/DEU
 3rd international exhibition of „Glasplastik und Garten“, Munster - Lüneburger Heide /DEU
 2001 „8. Triennale - Form und Inhalt, Deutschland - Australien“, MAK Frankfurt-M /DEU
 subsequently exhibited in Sydney and Adelaide/AUS
 „Studio Glass from Germany“, Brandt Contemporary Glass, Torshälla/SWE
 2002 „Glass with Altitude“, The Lane Gallery, Auckland/NZL



- 4th international exhibition of „Glasplastik und Garten“, Munster - Lüneburger Heide /DEU
 2003 „hier + heute“ - glass from Germany, Schloss Theuern - East Bavaria /DEU
 2004 5th international exhibition of „Glasplastik und Garten“, Munster - Lüneburger Heide /DEU
 „a Sense of Place“, Material Matters Gallery, Toronto/CAN
 2005 „Grassmesse“, GRASSI Museum, Leipzig/DEU
 2006 Coburg Glass Prize for Contemporary Glass in Europe, Veste Coburg/DEU
 6th international exhibition of „Glasplastik und Garten“, Munster - Lüneburger Heide /DEU
 „Spirit Journeys“, Glass Artists' Gallery, Sydney/AUS
 2007 „manu factum 2007“, craft exhibition: prize winners 1963-2005, State of NRW, Kreismuseum Zons/DEU
 2008 „Gathering Light“, Metropolitan Cathedral, Liverpool/GBR,
 2008-2009 „Capter la lumière“, Centre International du Vitrail, Chartres/FRA
 2009 „Gathering Light“, National Waterfront Museum, Swansea/GBR
 „Geschichten“, Künstlerforum Bonn/DEU
 2011 „Private Collections“, Haskoli Islands university, Reykjavik/ISL
 „Glasmaler + Lichtgestalter“, Kunst und Krefeld e.V., Krefeld/DEU
 „Central Retro“, Cochrane Theatre Gallery, CSM, London/GBR
- 2012 „GLAS 2012“ - 5th glass prize exhibition, Glasmuseum Immenhausen/DEU
 2013 „Private Collections“, National Waterfront Museum, Swansea/GBR
 „manu factum“ - 50 years glass prize winners, Museum Kunstpalast Düsseldorf/DEU
 9th international exhibition of „Glasplastik und Garten“, Munster - Lüneburger Heide/DEU
 2015 „manu factum 2015“, biennial craft exhibition, State of NRW, MAK Cologne/DEU
 2016 „Lumière Visible - Visible Light“, Galerie J. Mauret, Saint-Hilaire-en-Lignières/FRA
 2018 „Light Matters“, Hillside Terrace Exhibition Room, Shibuya-ku, Tokyo/JPN



Commissioned works

- 1988 Entrance hall, Uni Cardan AG, Siegburg/DEU
 1989 Street and courtyard facades, Craft Studio, Bremen/DEU
 1993-1994 Windows for three therapy rooms, Kinderdorf „Die gute Hand“, Kürten-Biesfeld/DEU
 As well as windows, partitions, doors in various private homes

Bibliography catalogues for shows mentioned above are not listed here once more

- The Architectural Stained Glass Seminar 1984 in Kevelaer/DEU, p.32
 The Architectural Stained Glass Seminar 1986 in Kevelaer/DEU, p.64
 Glas en Keramiek, Asperen/NLD, No. 00/1988, p.35
 Ellen Mandelbaum, Stained Glass Quarterly, USA, No. 4/1988, p.286-289
 Monica Trüjen, ART AUREA, Ulm/DEU, No. 3/1989, p.49

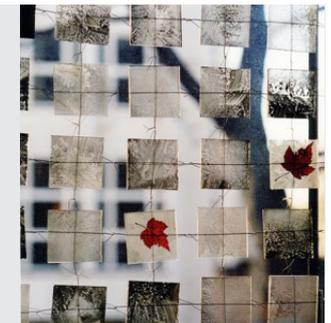
Professional Stained Glass, New York/USA, Nov.1989, p.6
 Günther Nicola, Kunst + Handwerk, Düsseldorf/DEU, No. 5/1989, p.324
 Antje Soléau, Angewandte Kunst im Handwerk 1990, Cologne/DEU, n.p.
 Leadline Magazine, 1990, Toronto/CAN, p.20
 Peter Schmitt, Kunst und Kirche, 3/1990, p.156
 Günther Nicola, Neues Glas/New Glass, 3/1991, p.37
 Linda Lichtman, Professional Stained Glass, No. 114/1992, p.6
 Doreen Balabanoff, Leadline Magazine 1993-1994, Toronto/CAN, n.p.

Helmut Ricke, Neues Glas/New Glass, 1/1994, p.34-39 www.neuesglas.de
The traditional leading is relinquished more and more often. In the most recent works, for example „Illusion of Protection“, she even does without framing. The glass sheet seems to float unprotected and without substance in front of its wall, which thus becomes part of the work and is possibly more important than the pane supporting the image. The fall of light, its various effects and possibilities are very much calculated. It energizes the spontaneous structure of the brush stroke in various ways and makes the three-dimensional effect of the central motif – again it has to do with the image of vulnerability and of protection within the boundaries – visible or invisible. The spontaneous, painterly gesture, the investigation of changing relationships between surface and space, linear expression and the reduction of means for achieving contemplative simplicity are today the decisive elements in the work of Helga Reay-Young. They guarantee continuity in the future.



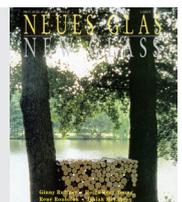
Ariana Giachi, Gläserne Kunstkonzepte, FrankfurterAllgemeineZeitung, Frankfurt-M /DEU, 23.4.1994
 Antje Soléau, Kunsthandwerk + Design, Frechen/DEU, 3/1995, p.37
 Glass and Art, Tokyo/JPN, 10/1995, p.66
 Suzanne Beeh-Lustenberger, Fazit 1995, Langen/DEU, p.64, comment 9
 Karin Erdtmann, Rheinisch-Bergischer Kalender 1997, p.144-147 plate VIII
 Mark Angus, Glass Network - CGS, London/GBR, No. 4/1998, p.6
 Caroline Swash, CRAFTS Magazine, London/GBR, No. 151, 1998, p.58
 Caroline Swash, Glass and Fine Art, Cochrane Gallery, 1999, London/GBR

.....A fascinating history of study and practise lies behind the work exhibited at the Cochrane Gallery by Helga Reay-Young. During the 1960's and in the Bauhaus tradition she had to learn a trade before commencing her training as an architect. She chose furniture joinery and in the process discovered the intense enjoyment of working with her hands. After several years of employment she missed the satisfaction of designing and making, eventually finding both in the handling of glass.
 Intending to develop practical skills that would enable her to work with glass, she joined the distinguished German studio Hein Derix at Kevelaer. After 18 months spent working in all branches of fabrication from cutting to project supervision, she decided to go to London and study with Patrick Reyntiens (then head of Fine Art) at the Central School of Art and Design. Here stained glass was taught as an art along with painting and printmaking and it was here that Reay-Young began to formulate the ideas that led her to view afresh the creative possibilities of using glass.....



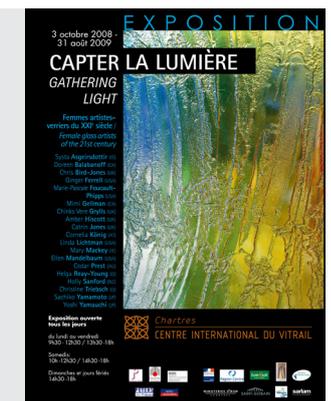
Caroline Swash, Autumn Feelings, Cochrane Gallery, London/GBR, Glashaus 4/1999
 Caroline Swash, Hot Spot, Cochrane Gallery, London, This Side Up, Valkenswaard/NLD, 7/1999
 Ruth Pavey, Cycle of light, CRAFTS Magazine, London/GBR, July/August 2000, No. 165, p.28-31
 Helmut Ricke, Neues Glas/New Glass 4/2000, p.28-33 www.neuesglas.de

.....It almost seems as if glass, which we are accustomed to seeing as your primary material, does not play such a big role in your work. It is obvious that you are hardly concerned with the material's self-portrayal or „coping with it technically.“ Glass is present as something essential in your work not to be overlooked. I perceive it as something matter-of-fact, though, occasionally almost incidental, gaining meaning and significance only in the general context, in connection with other parts and other materials. Glass seems to me to be something like a catalyst that sustains your subjects developed from nature, intensifying them and often only making them to real subjects.....



Antje Soléau, Glashaus 1/2001, p.7-9
 Stuart Reid, Small Wonders, This Side Up, Valkenswaard/NLD, 1/2001
 J.Neiswander/C.Swash, Stained and Art Glass, London/GBR, 2006, p.533-534

S.Beeh-Lustenberger, „Capter la lumière“, Chartres/FRA, 2008, p.94-99 www.centre-vitrail.org
Whether working on an object or a flat-glass design, Helga Reay-Young generally tends to work in a small format. Her pieces are not meant to overwhelm, but appear to be holding back. Detached from tradition, they are very individual statements of art, yet lacking in any dramatic effects. This is especially true of her use of colour, occasionally wonderfully strong, but always in small portions, sometimes flowing, other times in defined form. The main accent lies within the contrast of bright and dark, enjoyed in the smallest quantities of varying shades, of light and shadow, and connected to it, of transparency in differing grades to the point of opacity. This can find expression in a soft painterly touch or in a hard contrast, reflected often by an even softer echo in the shadowy image on the wall. Glass is the only material that makes such processes possible. Its unique nature - shiny, hard, aggressive and fragile at the same time - challenges the artist again and again. To match its many demands, she has found for her objects the perfect contrast: wax, which because of its matt and delicately translucent nature can be shaped to the finest degree. The companion for glass and wax is always steel wire with a functional duty, but mostly as a graphic component which has a significant aesthetic importance – to some extent a parallel to the lead came used in stained glass.....



S.Beeh-Lustenberger, Neues Glas/New Glass 4/2008, p.10-17 and 1/2009, p.8-15