

The diversity of the vessel /  
I have an idea about the glass  
**Ulrike Umlauf-Orrom**



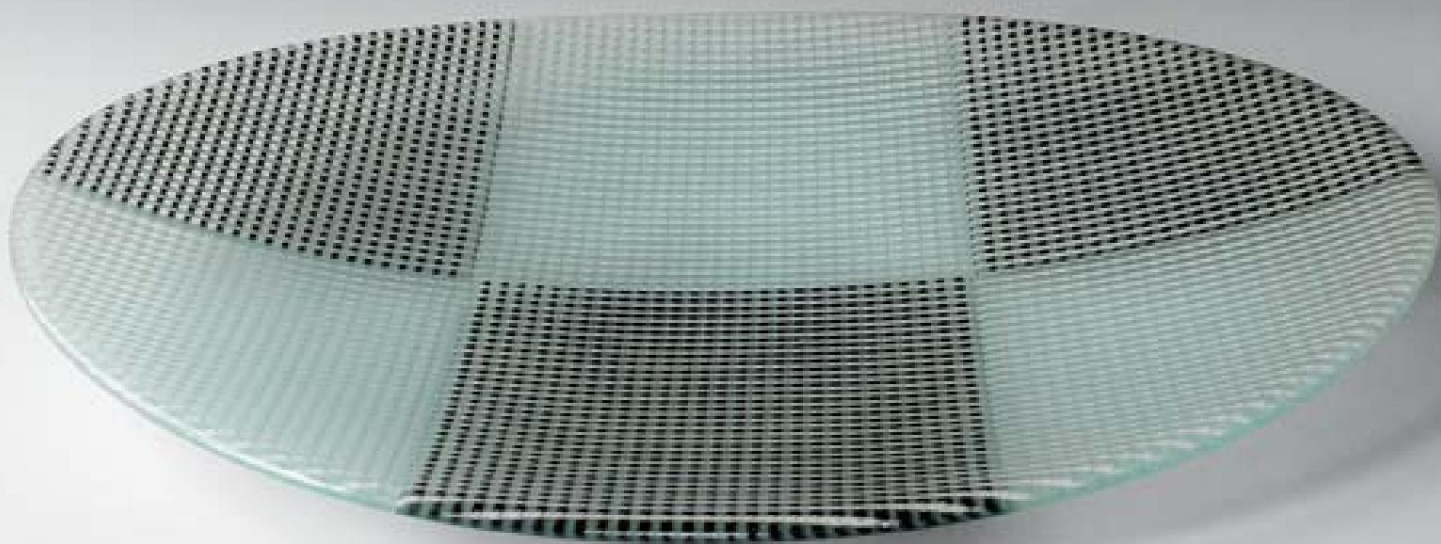
*Ulrike Umlauf-Orrom: Bowl object, 2009, glass, fusing technique, 37 x 37 x 9 cm, photo: Ulrike Umlauf-Orrom*



*Ulrike Umlauf-Orrom: left: Bowl object, 2009, glass, fusing technique, 29 x 28 x 17 cm, right: Bowl object, 2008, glass, fusing technique, 29 x 29 x 17 cm, Photo: Ulrike Umlauf-Orrom*



Ulrike Umlauf-Orrom: Bowl object, 2009, glass, fusing technique, 29 x 28 x 16 cm, photo: Ulrike Umlauf-Orrom



Ulrike Umlauf-Orrom: Bowl object, 2009, glass, fusing technique, 45 x 36 x 5 cm, photo: Ulrike Umlauf-Orrom



To make something yourself that you can be used immediately after production, fascinated Ulrike Umlauf-Orrom from

And she was always interested in

Objects that can be grasped and felt can and which is within the range of a handy size. The vessel fulfills all these

wanted to achieve a gentle transparency and translucent "skin", which led

Ulrike Umlauf-Orrom finally moved away from ceramics and towards glass and fusing techniques. Working at the Royal College of Art in London showed her the Way. Handling porcelain and especially

Canadian Pilchuck Glass School – sand casting with glass artist Bertil Vallien – probably contributed a lot to this.

Ulrike has been working for twenty-five years Circulating Orrom with glass in various Techniques, currently in a variant of the Fusings that they use for their special



Ulrike Umlauf-Orrom: Bowl object, 2009, glass, fusing technique, 46 x 46 x 8 cm, photo: Ulrike Umlauf-Orrom

demands, and its form is endlessly variable; the term "vessel" can be research according to all the rules of the art, as long as the thing still encompasses something, it is in the broadest sense, a vessel. Membership in the group "Vessels" is there for the artist it is only natural.

The pieces move between real Vessel or bowl shape and puristic reduced object with the tendency to abstract small sculptures. Ulrike Umlauf-Orrom completed a ceramics apprenticeship and after her studies of industrial design in Munich at the Royal College of Art in London den Master of Arts in the field of ceramics and glass. What you can do with the ceramic surface

especially with the slightly transparent bone China ultimately led her to the material glass, which enabled her to do everything she in the material. The brilliance the colors, the velvety surface, most differentiated decors and endless possibilities - possibilities in form and design. Perhaps That is why she remains almost defiant to the vessel faithful because it enables her to be a thing of to work on all sides – both inside as outside, a further step towards the differentiation of form. Viewed in this way, the Vessel is the ideal form of sculpture because it is every square centimeter can be "grasped." In dealing with the free glass, the sensitivity for the abstracted form. A course in American

genes, in which a special, transparent pane glass is colored with glass enamel powder. Glass casting has always been a topic, but currently Fusing takes up all the attention. In extremely elaborate, perfected and labor-intensive Processes with multiple firing cycles, Grinding and polishing phases, which are only slightly have in common, the final Form. The fusion technique and the casting technique, which she also works with, make her independent of time and place. She sets her own pace, and her local independence gives her the



*Ulrike Umlauf-Orrom: Bud, 2005, 24 x 24 x 21 cm, Photo: Ulrike Umlauf-Orrom*

*Ulrike Umlauf-Orrom: Bud, 2006,  
24 x 24 x 21 cm, Photo: Ulrike Umlauf-Orrom*

necessary rest that she needs to be able to recurring, endurance-requiring  
To carry out work steps without disruption.  
Because discipline and clarity are necessary, about the emotional enthusiasm for the material, which is very  
is pronounced, in shaping paths  
The direct handling of the material, the making and doing, is the main motivation for the artist. The work with the glass not only allows her the necessary artistic freedom, but also an independent work rhythm. The Transformation that the material undergoes under its hands always fascinates her







Ulrike Umlauf-Orrom: Bowl object, 2006, glass, fusing technique, 44 x 44 x 4 cm, photo: Ulrike Umlauf-Orrom



Ulrike Umlauf-Orrom: Bowl object, 2001, glass, fusing technique, 44 x 44 x 7 cm, photo: Ulrike Umlauf-Orrom



Ulrike Umlauf-Orrom: Bowl object, 2004, glass, fusing technique, 41 x 30 x 6 cm, photo: Ulrike Umlauf-Orrom

again and tempts you to continue research what complex structures and overlays are still possible. The fact that working on the glass itself is not very romantic, but requires endurance and stamina, does not detract from the magic no break that always comes over her when she opens the oven, her “magic bag” and examines the results and all the surprises.

Helpful magic box is an arsenal of sample plates in their workshop, with which the most complex structures play through. “I move in a pool of stimuli consisting of colors and consists of shapes and that is what I

work with,” she says, and this pool seems inexhaustible.

It is not surprising that Ulrike Umlauf-Orrom is enthusiastic about textile art, from the Japanese Ikat technique, in which the yarn before processing in several Colors can be dyed by Moiré and kinetic effects. Some structures

The reflections in the glass plates are reminiscent of such substances, especially since the crossbreeding of colored lines create air bubbles that to give the glass an almost material quality. Through a special technique, she achieves complex color structures of immense density and depth.

significant stratifications and overlaps, Stripes, checks and air bubbles create depth in the drawing, the graphic elements are staggered one after the other and

create a perspective.

Parallel or intersecting

Color lines that are interwoven with each other create colorless panes, glass of rich colors or soft,

opaque color fusions that reflect the light capture and depending on the structures of the Lines are withdrawn and strictly ordered or swirling. The Forms that result from this are of great clarity and rigor.

The vessels contain formally contradictory criteria to a content-related exciting form that goes beyond the Function points to a transcendent level.

This corresponds to the artist's intentions. Ulrike Umlauf-Orroms

Passion for the material glass combines with targeted planning and perfection





Ulrike Umlauf-Orrom: *Flag Objects, Variations* since 2003, H 37–46 cm, Photo: Ulrike Umlauf-Orrom

The designer. There are objects on the narrow line between even more functional and freely unfolding form. The

Artist uses the English term of the “designer-maker” to define more precisely what it is about. The German “Applied” artists or “artisans” appear to her as a designation

not clear enough, in fact he still has always something cosy, Biedermeier-like

The stay in England was for her Work is groundbreaking and still is She and her English husband are in Upper Bavarian “exile” in Dießen am Ammersee, although quite Bavarian-grounded, the roots of their artistic identity

but sees it in England. In the suggestions, that she received there, for her the The reason for their lasting fascination, in baroque-Bavarian location the effect. She thinks she will be able to do both bring together. Elegance and soil - adhesion, transparency and density, lush Colour and understatement, tactile Combining hardness and optical softness in the glass by Ulrike Umlauf-Orrom. The Pieces enchant at first sight.

This silky surface! This matte Shine! An incomparable feel, like you can only find them in some ceramic Glaze. It feels like velvet and silk and flatters the hand.

“Wave”, “shell”, “shell object” are called the forms that are spectacularly simple and reserved, avant-garde and yet almost classical. They always quote the vessel, even if they only represent a wide, curved band, a Sheet or a slightly curved piece of glass with breakthroughs.

Actually, such an elaborately crafted Pieces are priceless. And Ulrike Umlauf-

Orrom finds it difficult to part with each one. When you have it in your hands holds, it conveys a feeling of strength and Gentleness at the same time. In the light it is enchanted into a shimmering cloud of

partly strict, partly expressively moving

Play of colors.

The latest ambitions are aimed at

transforming glass that did not meet the company’s own high standards into new forms. merge to further expand the range of structures. But even

hold the endless transformation possibilities of the layered, polished and deformed discs under their spell.

Tokyo International Exhibitions to London and purchases by museums at home

and abroad confirm that Ulrike Umlauf-Orrom has hit the right nerve with the perfect aesthetics of her pieces.

Ines Kohl

## ULRIKE UMLAUF-ORROM



1953 born in Haßbach/ Kronach

1973 High School diploma

73–75 Ceramics apprenticeship, journeyman’s examination

75–80 Munich University of Applied

Sciences, Industrial Design (Dipl. Des. FH)

80–83 Royal College of Art,

London, Ceramics and Glass,

Master of Arts of the

Royal College of Art (MA RCA)

81–94 Design for the

Hutschenreuther AG, Selb

83–84 Product development for the

Theresienthal crystal glass and

Porcelain Manufactory, Zwiesel

1984 Pilchuck Glass School, Stanwood, USA

1986 own studio

92–93 Guest lecturer at the university of the Arts, Berlin

## AWARDS

1986 State Prize for Freely Designed Glass of the Free State of Bavaria

1987 Design Selection 87. Design Center Stuttgart

2000 Design Innovations 2000

Design Center North Rhine-Westphalia

2001 Bavarian State Prize 2005

GEDOK – FormART 2005, Klaus Oschmann Prize

2009 Commendation

4th Immenhäuser Glass Prize

## EXHIBITIONS

5.6.–3.7.2010 “black”,

Handwerksform Hannover

11.6.–13.6.2010 Special exhibition

“vessels” and special

exhibition “European Prize for Applied Arts”, World Crafts

Council – Europe. Eunique, Messe Karlsruhe

14.8.–12.9.2010 International Glass Art.

Zwiesel Glass Days 2010

[www.umlau-orrom-glas.de](http://www.umlau-orrom-glas.de)