

Hannah Kirkpatrick

Professional and Instructional Portfolio

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Pages 2 - 22: Work designed and created by Hannah Kirkpatrick and Collaborations
Pages 23-31: Instructional, Community, and Curatorial Portfolio

Urban Optics: Camera Obscura, Periscopes, Kaleidoscope, 2022

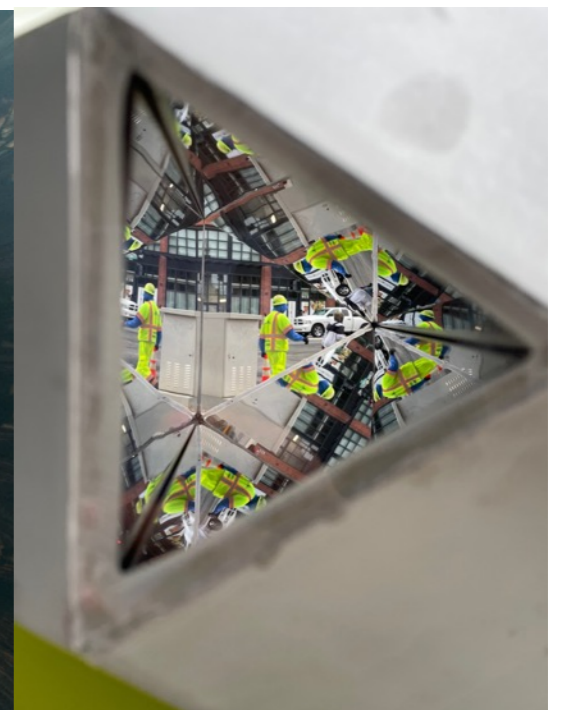
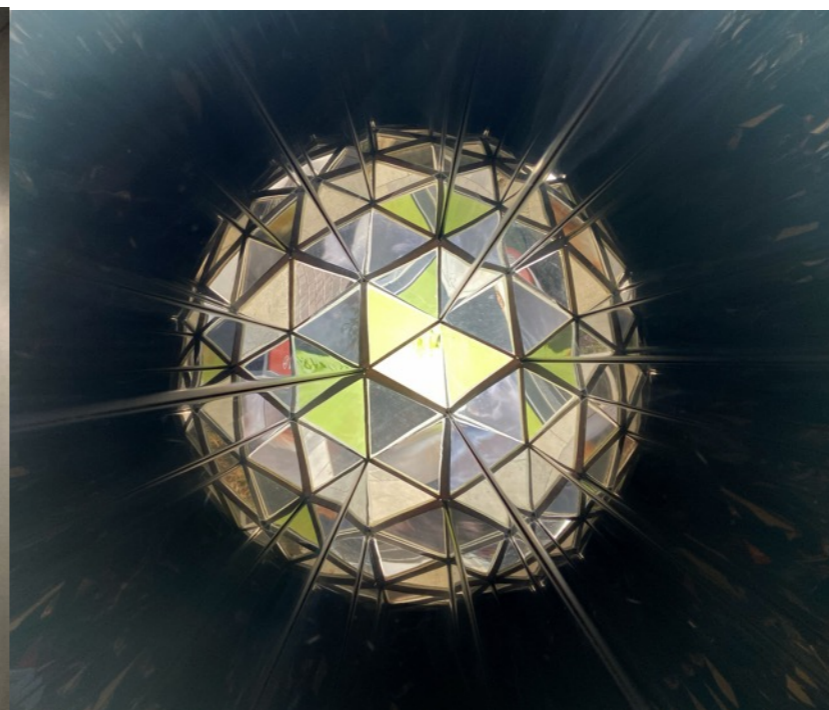
Collaboration: Joan Biddle, Hannah Kirkpatrick, Charlotte Potter, and Kristi Totoritis

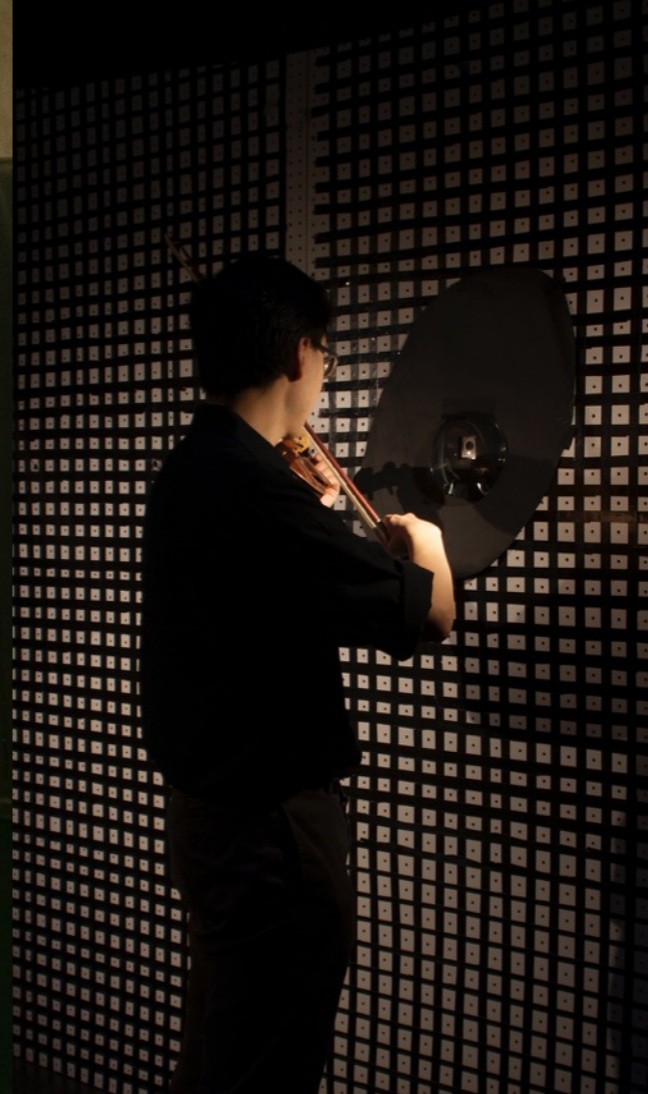
Painted Aluminum, Glass, Frosted Plexi, Stainless Steel

Dimension vary

Armature Works, Washington DC

The three optically based sculptures change the perspectives of the streetscape in three different ways: The Camera Obscura (orange) projects multiple images of people walking by on a frosted surface on the inside of the sculpture, the Periscope (yellow) flips images of the street either right-side up, upside down, or sideways, and the Kaleidoscope merges the streetscape into an infinite moving pattern.





Back of installation

Front of installation

Where Darkness Meets Light , 2017

Collaboration with composer, Paul S. Kim
Performance and Installation, 45 min
Professional

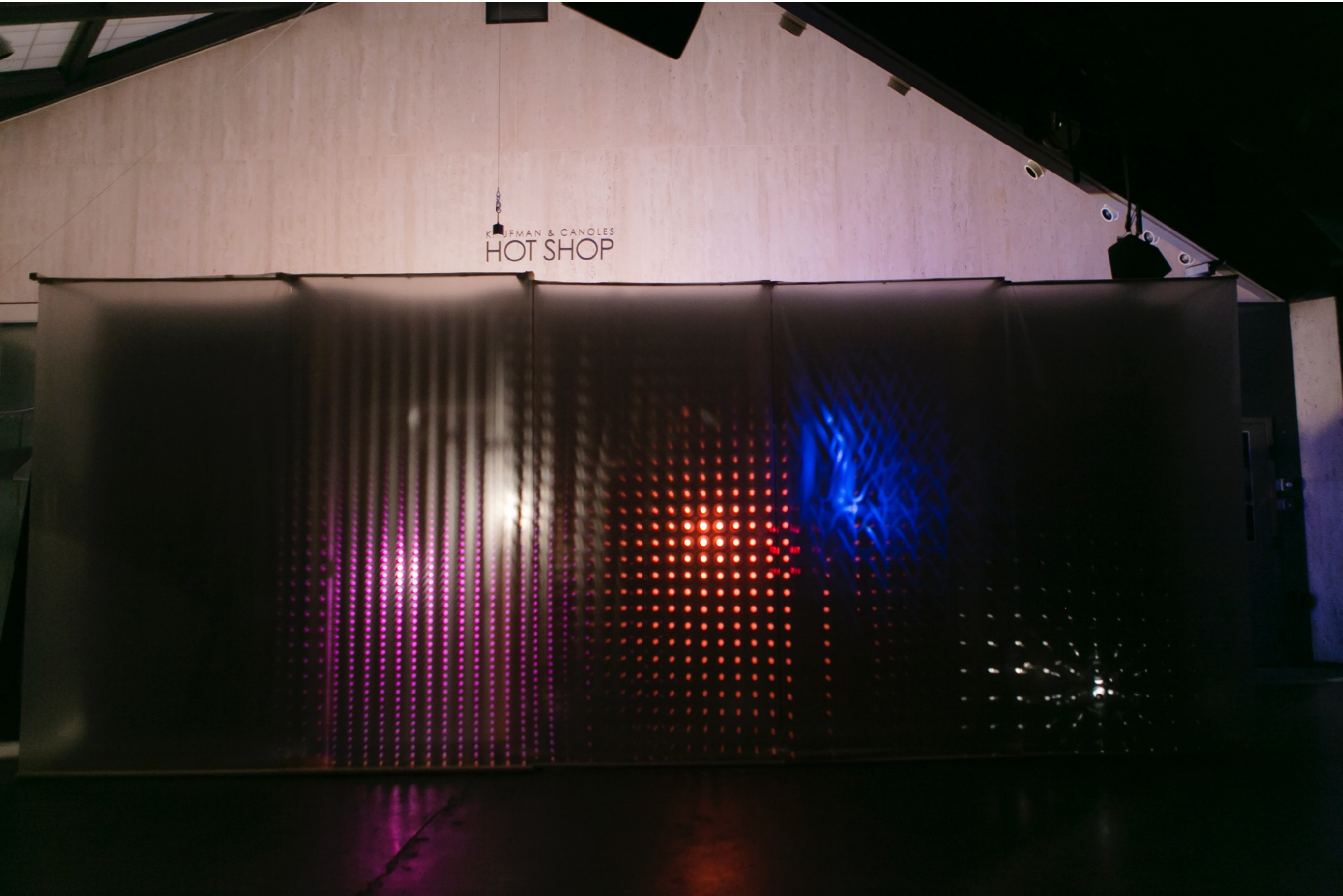
“Where Darkness Meets Light” is a performance that utilizes glass, optics, and architectural elements to tell a story of the loss of a loved one. The narrative traces the transitional moments of Kirkpatrick’s relationship with her father from this known world to the unknown afterlife. Kim composed original music for violin and cello for each of the eight scenes. The musicians play an important role not only as musical performers, but also as moving agents or characters that don the visual role as the protagonists of the story. While the cellist remains on front side of the installation, the violinist leaves sight of the audience mid performance, appearing only as a silhouette or phantasmagorical image in the installation, and finally disappearing, leaving only his sound audible from a distance.

Video documentation (4 minutes): <http://www.hannahkirkpatrick.com/#/where-darkness-meets-light/>

Kirkpatrick’s role: Instigated the project, created the narrative and performance visuals, fabricated the installation, and directed light operators during performance.

Left: Transition of the violinist moving from front stage to back stage

Middle and Right: Detail of Kim standing in front of a glass lens and pinhole to create an ethereal image of Kim on the front of the installation



KAUFMAN & CANOLES
HOT SHOP

Where Darkness Meets Light , 2017

Collaboration with composer, Paul S. Kim
Performance and Installation, 45 min

Above: Scene III (Struggle) of different light sources (neon, clamp lights with gels, flashlight, and bike light) creating unique patterns - seen from front stage.



EKG of Unconditional Love, 2013

Neon and Hollow Sculpted Glass Words

7' x 10" x 2"

Professional

This work maps the rhythm of unconditional love in its most testing moments, mimicking an EKG pattern of cardiac arrest. The electricity travels through the glass penmanship in the path of least resistance from one electrode to the other, bypassing sections of each letter. For the neon to fill the word completely, the tubing has to be created as a one way path for the electricity. Occasionally the electricity jumps from the top of the "d" or "a" to the bottom because the letter section is of similar distance.



Treehouse, 2014

Collaboration: Joan Biddle, Hannah Kirkpatrick, and Kristi Totoritis (pictured right)

Neon, wood

10' x 5' x 4'

Professional

This work was awarded People's Choice Award for "InLight Richmond 2014".

After the Civil War, the plan for Monroe Park aimed to be part of the newly rebuilt Richmond as an open space for the public leisure. The park has remained so to the present day, despite the impeding development of the surroundings. Monroe Park has become a safe haven and place to rest for the homeless. The neon tree house represents an ideal and simple space of home, giving light to the people who use the park as shelter.

Kirkpatrick's role: Site research, neon and wood fabrication, and installed project with Biddle and Totoritis in three exhibitions: InLight Richmond 2014, Work | Release's "Aglow" 2015, and Georgetown GLOW 2016.



Above: Installation at Inlight Richmond (2014)

Right: Biddle, Totoritis, and Kirkpatrick at Monroe Park for site and installation research

NEON District In Flux: 11/2017

black chart tape, glass atrium

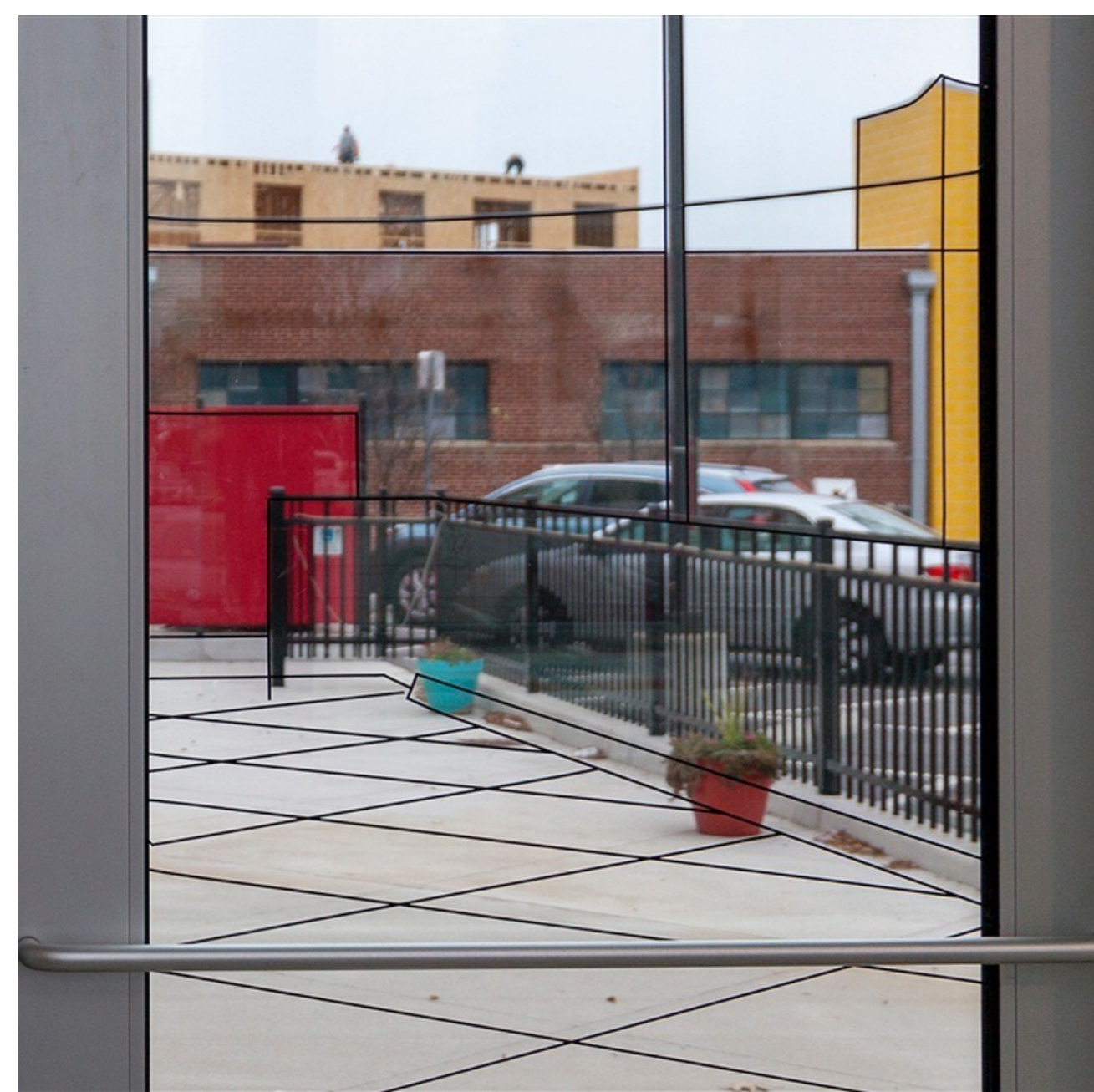
Dimensions Variable

Professional

NEON District In Flux: 11/2017 maps and records the current cityscape of the developing district in Norfolk from one perspective inside a glass atrium. This project, a to-scale proposal for a permanent clear stained glass window, would allow future generations to observe changes in the history of Norfolk's built environment. In permanence, the black chart tape would become the lead lines used in stained glass.



East View

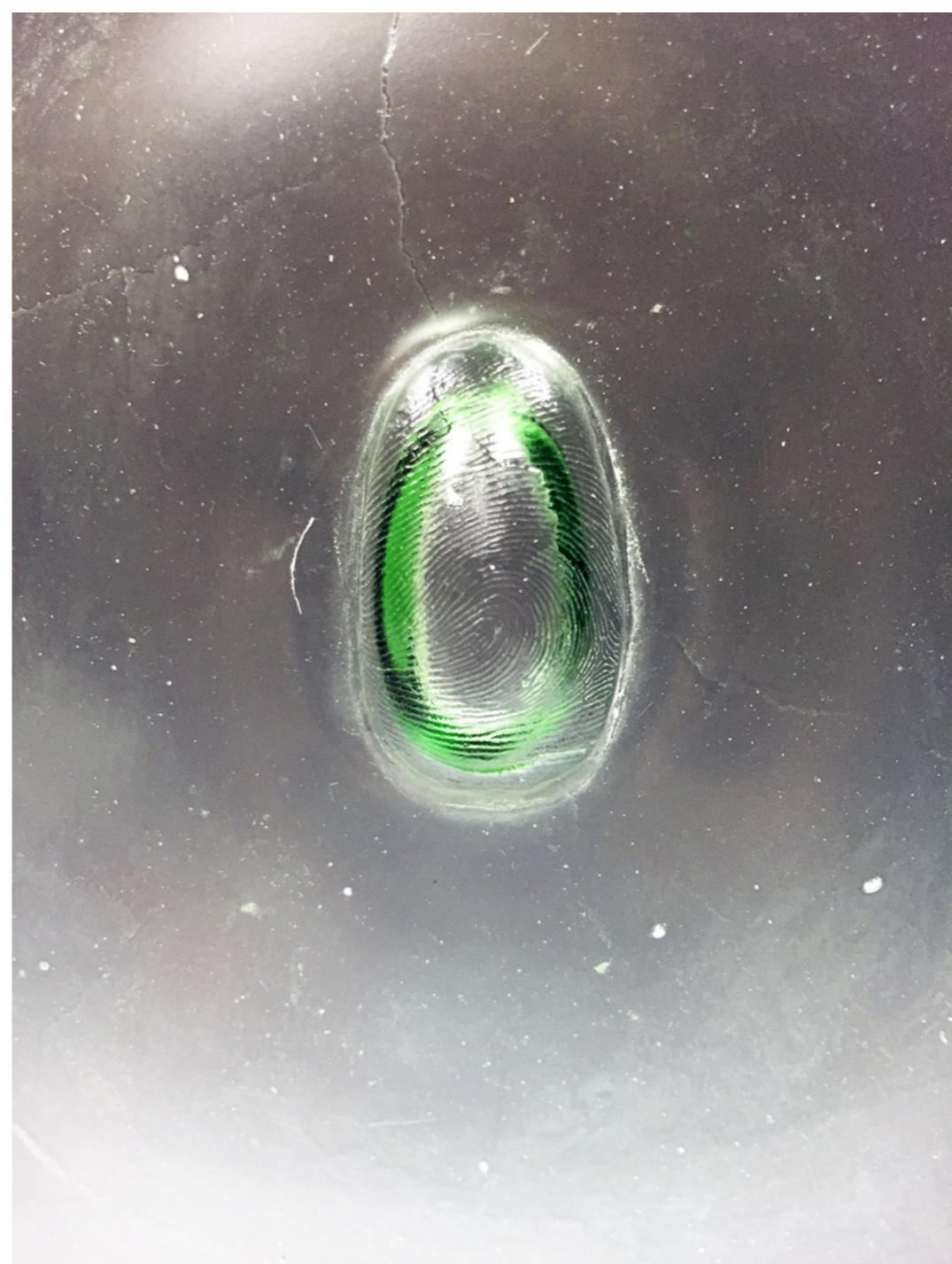


NEON District In Flux: 11/2017

black chart tape, glass atrium

Above: North view with new construction of an apartment building in process after 11/2017

Right: View of atrium doors from 2nd floor



Mark of the Maker, 2016

Blown and Molded Glass, Industrial Float Glass, Came, Aluminum

26" x 16.5" x 2"

Professional

Mark of the Maker touches upon the human aspect of making in history. Window glass fabrication started out as a hand made process and gradually became mechanized before, during, and after the industrial revolution. This work contrasts a hand made roundel* against modern industrial float glass. The center circular punty mark* on a glass object is a sign of being hand made. The artist's fingerprint is put in place of the punty mark.

*Roundel: a circular glass disk and early type of window glass.

*Punty mark: Where the blown object is attached for transferring from the blow pipe to another rod in order to finish the process. It always leaves a little circular mark on the glass when disconnected.



Eye Camera, 2013

Collaboration with Brett Henrikson

Wet plate collodion, Ambrotype, and Stained Glass

4" x 4" x 4"

Professional

Artists Brett Henrikson and Hannah Kirkpatrick collaborated to discover new relationships between their primary materials—photographs and glass. By sharing knowledge and experimenting with artistic processes, they constructed *Eye Camera*, a glass box in which five sides are ambrotypes—positive silver images made on black glass—and one side is a collodion-coated plate—a negative silver image on clear glass. The artists drilled a hole in the ambrotype opposite the collodion plate, allowing the box to function as a pinhole camera. Pinhole cameras and the human eye function in the same manner: As light enters the interior space, it is flipped and reversed, projecting an image that is both upside-down and backwards.

Kirkpatrick's role: designed and created object with Brett Henrikson





Departure Series: Leather Punch, 2012

Kiln Cast Glass and Collected Box

11" x 5" x 2 3/4"

Professional

The *Departure Series* is a collection based on objects no longer desired by their owner. The object's memory is preserved by creating a "glass fossil" of it through the kiln casting process. The castings are put back into the object's original box from which it came.

The object for *Leather Punch* was collected at a yard sale in Virginia Beach, VA. A son was cleaning the shed of his recently deceased father, who was a farmer.



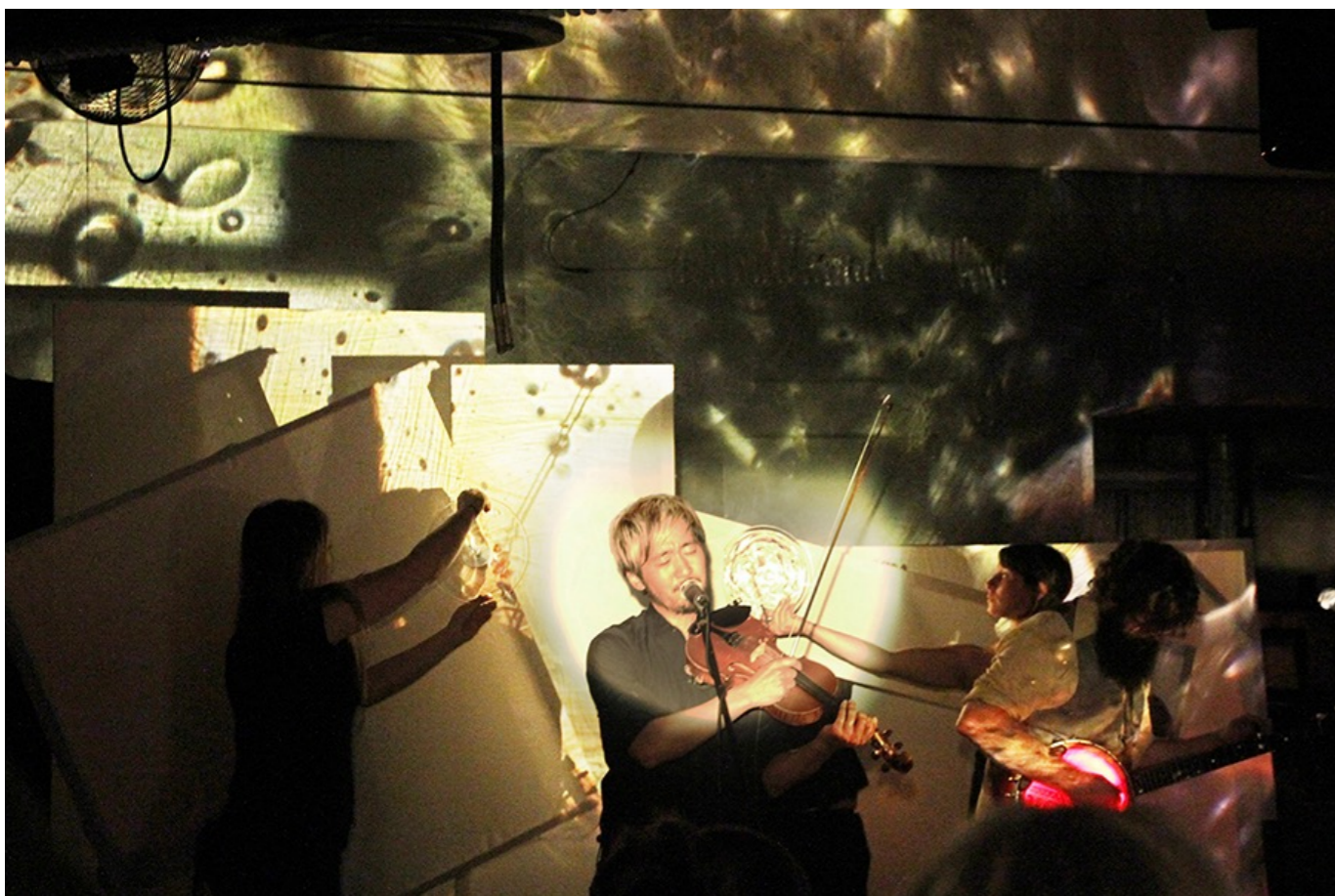
Departure Series: Keys to the Past, 2012

Kiln Cast Glass and Collected Box
7.25" x 4" x 6.5" (with lid open)
Professional

The *Departure Series* is a collection based on objects no longer desired by their owner. The object's memory is preserved by creating a "glass fossil" of it through the kiln casting process. The castings are put back into the object's original box from which it came.

The objects for *Keys to the Past* were collected at a yard sale in Millville, NJ. The daughters of two recently deceased parents were cleaning out the family's house. This collection of keys opened up prior house doors, cars, and other locks that are lost or no longer exist.





More Than Meets the Eye, 2013

Collaboration with Kishi Bashi and Robin Rogers
Performance (1 hour)
Professional

Initiated by Kishi Bashi, Kirkpatrick and Rogers worked together to create a set design for a performance at the Chrysler Museum of Art Glass Studio and to bring on his Spring 2013 tour. The set design consists of various glass rondels that rotate on a motorized, retrofit overhead projector and stand. The projections were cast upon the studio wall and moving screens while Kishi Bashi performed.

While guests waited to entered the venue, a marquee was created upon the stairs leading into the studio from explosions of glass Prince Rupert drops on letter stencils. Mike Savino of Tall Tall Trees played the first set, backed by glass blowers blowing thin bubbles behind translucent screens to capture interesting optics. Kishi Bashi joined Mike on stage to perform amongst projections made from the rotating glass rondels. The night's finale finished with Kishi Bashi playing inside a mirrored spinning geodesic sphere, created by Robin Rogers.

Video Documentation (5 min): <http://www.hannahkirkpatrick.com/#/off-season/>

Kirkpatrick's role: created materials for light projections and visuals with Rogers. Organized assistants.





Cementiscope, 2015

Collaboration: Joan Biddle, Hannah Kirkpatrick, Charlotte Potter, and Kristi Totoritis

Metal, LED Lights, Neon, Vinyl, Paint, Concrete, Acrylic, Glass
Mixer Dimensions: 11' x 8' x 9'
Professional

Glassitorium is a collaborative group of artists that was selected by the Norfolk Public Art Commission to create the inaugural public art piece for the NEON Arts District. The project was designed by Glassitorium and fabricated by Metal Concepts.

Statement:

With this project, we wanted to pour the foundation for the NEON arts District with light and reflection. The cement mixer became the housing and viewing tool as a direct reference to all of the new construction and renovations happening in the area. The internal kaleidoscope is the perfect device to mix and reconstruct reality in dazzling ways. We hope that as people interact with *Cementiscope*, they are struck by the dichotomy of the concrete drum's grounded heaviness and the kaleidoscopic view's lightness, which is focused upward reflecting infinite possibilities.

Thank you and appreciations to:

City of Norfolk Public Art Commission, Karen Rudd, Jesse Scaccia, Downtown Norfolk Council, Mary Miller, Metal Concepts Inc., Jim Gossen + his crew, Riehl Neon, White Electric Company, Electric Contracting Company, Site Work South, and the Chrysler Museum of Art

Kirkpatrick's role - equal with all collaborators: site and material research, organized budget, designed simple specs of project, and connected and met with parties involved (fabricators, electricians, public arts council, property owner, signmakers, concrete companies, etc) to guide project to completion.

Cementiscope, 2015

Joan Biddle, Hannah Kirkpatrick, Charlotte Potter, and Kristi Totoritis
Metal, LED Lights, Neon, Vinyl, Paint, Concrete, Acrylic, Glass
Mixer Dimensions: 11' x 8' x 9'



Interior view of kaleidoscope



Glassitorium at Metal Concepts discussing design choices and fabrication

Topographic Tumblers

In production since 2011

Blown Glass

4" x 3.5" x 3.5"

Professional

Designed and produced by Hannah Kirkpatrick



Topographic Bowls

In production since 2017

Blown and Coldworked Glass

Largest 8" x 5" x 5"

Professional

Designed and produced by Hannah Kirkpatrick





Free the Foam, 2019

Collaboration: Lindsay Barranco, Adrian Dicroato, Hannah Kirkpatrick

Slip Cast

5" x 5" x 5"

Academic: Robotics, Professor Mark Meier

This project set forth as an exploration in rotating foam blocks 360 degrees while a Kuka robot hot wire cut the foam using different curves in a Grasshopper Script. The final form was used to make a 5 part plaster mold for slip casting in order to create multiples that could aggregate into a larger structure.



Fun While it Lasts, 2019

Collaboration: Christina Darragh and Hannah Kirkpatrick

Academic: Situations, Professor Laida Aguirre and Daniel Jacobs

Given an inventory of stackable plastic things, we were asked to create a flagship store. Our space is a proposal to transform plastic recycling into a public interactive experience. The purpose is to intervene in the solid waste trajectory of plastics, but also celebrate their shiny, colorful, vacuum formed contours. The flagship store, acting as a service and facility, would collect, aggregate, consolidate, and remake unwanted plastic objects into solid landscapes and playscape for the community to come and relax, play, or observe. Some of the stackable plastic items from our inventory remain intact, embedded as relics of the process or as fossils in this new plastic landscape. Plastics, fun while it lasts.

Fun While it Lasts, 2019

Collaboration: Christina Darragh and Hannah Kirkpatrick
Spray painted aggregate, Glycerin, plastic 3D Prints

Academic: Situations, Professor Laida Aguirre and Daniel Jacobs

This object's mold was planned in Rhino software and made using plastic cut on the Zund and laser cutters. With 3d prints set in place and seems sealed, glycerine and spray painted aggregate were poured into the mold to create the final form.

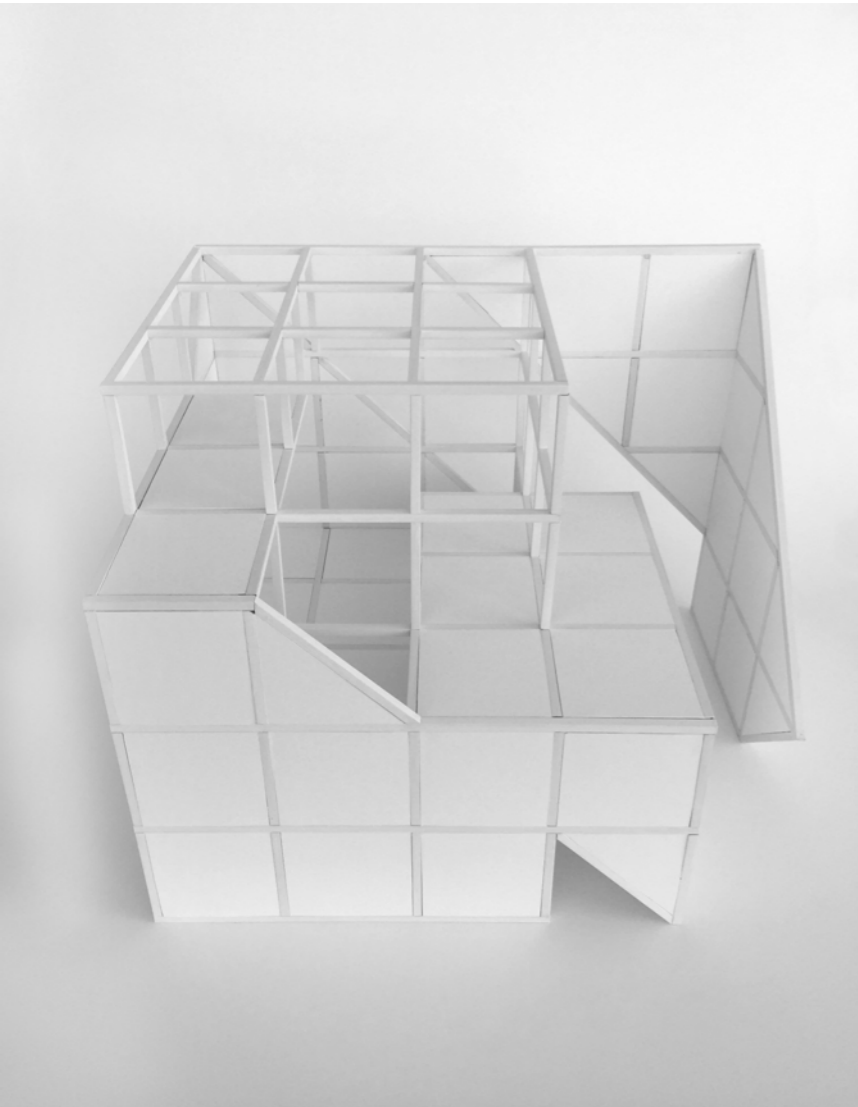


Nine Grid, a Pavilion, 2019

Basswood, Museum Board, Gesso

Academic: Design Fundamentals, Professor Brittany Utting

This form was created by slicing apart the shell of a nine grid cube and shifting the separate components apart to reveal the ghosted volume. The pavilion's form sits between ideas of containment and expansion.

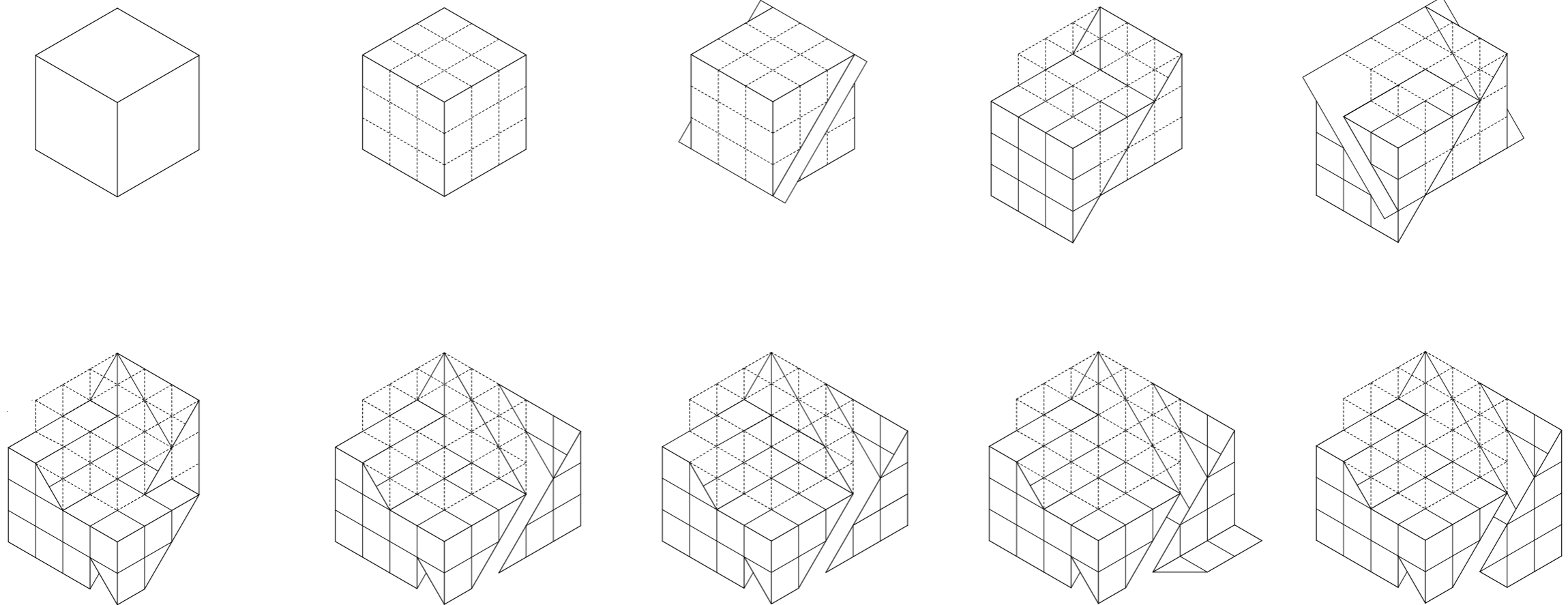


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Instructional, Community, and Curatorial Portfolio



Its Happening Now, 2017

Neon, Lexan

Each figure is between 5 - 8' tall and 3 1/2 - 9' wide
Professional/Instructional

Project Lead and Instructor: Hannah Kirkpatrick

Lead Designer: Ava Borte, student

Students: Ava Borte, Holden Craig, Sonia Deshmukh,
Jeanelle Estanislao, Nyla Halsey, Abi Pierce

Ava Borte was the finalist chosen from the submissions for a design call for a neon public art work for the front windows of the Governor School For the Arts building. Her design highlights each department within the school through the outlines of artists or performing characters in action. Two music students play the viola and piano, a painter paints on an easel, a director calls for action, a vocalist/actor performs, and a dancer takes a big leap into the air, all in the spotlight.

Process:

In a sixteen week "Introduction to Neon" class, six GSA students learned how bend neon to create *Its Happening Now*. They started by turning final sketches into to-scale neon patterns for 12 mm tubing. Each figure was dissected into 3 foot sections for the students to work on. They heated sections of a straight tube over a torch until the glass was malleable enough to bend to the pattern. The students took a field trip Bryan Riehl's sign making shop to learn about the science of making a glass tube light up with different types of inert gases and to see a few of their tubes filled. Kirkpatrick reassembled the individual sections together and installed the pieces in the windows with help from Skip Gorman and Jason Graham.

Thank you and appreciations to:

Bryan Riehl, Liana Graham, Jason Graham, Skip Gorman, Kimberly McKinnis, James Akers, The Governor School for the Arts, and The Chrysler Museum Glass Studio

Neon + Mixed Media, Spring 2018

student work

Instructional, Governors School for the Arts, Norfolk, VA

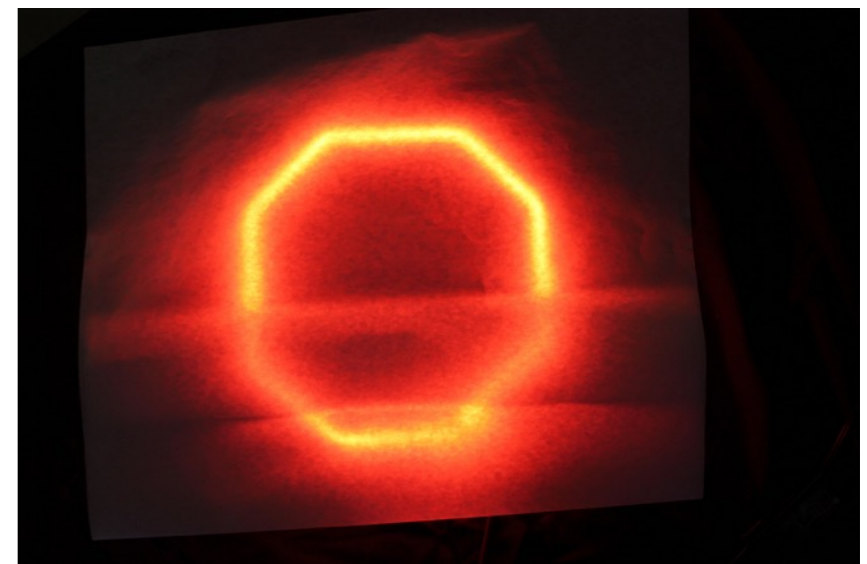
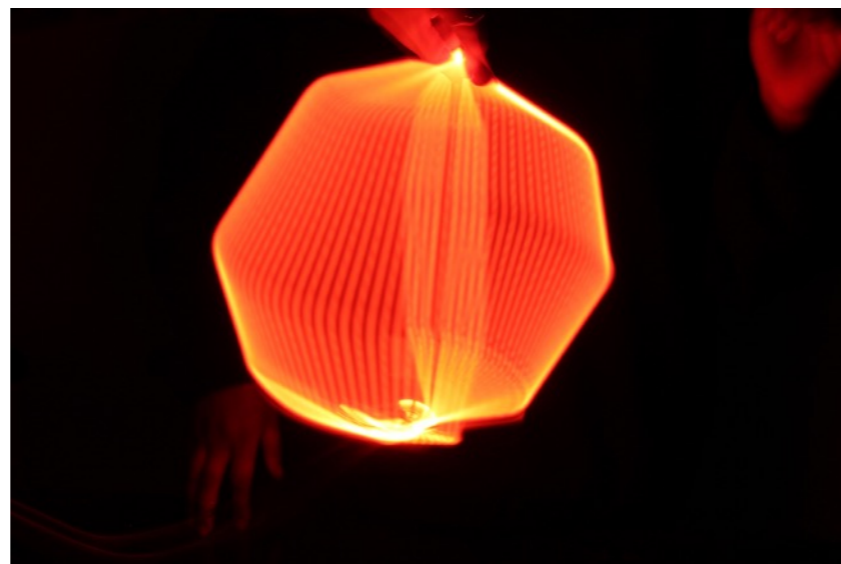
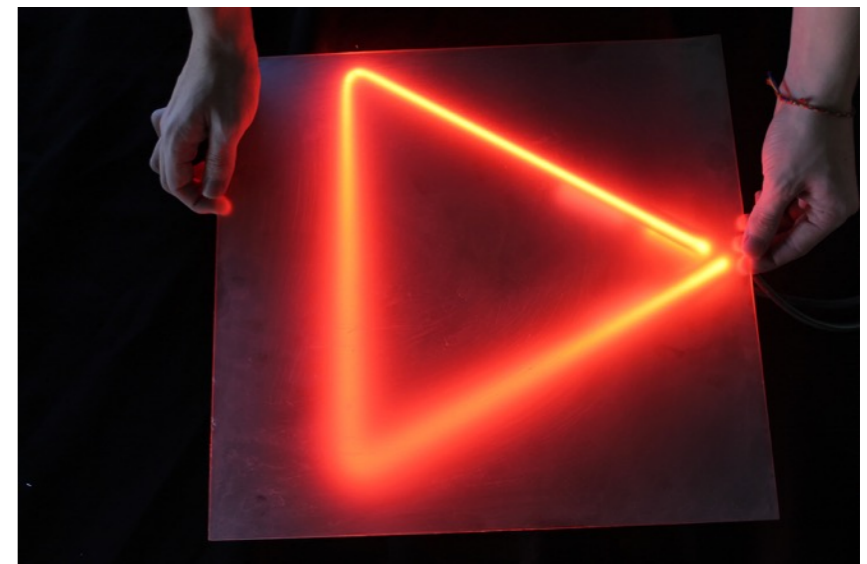
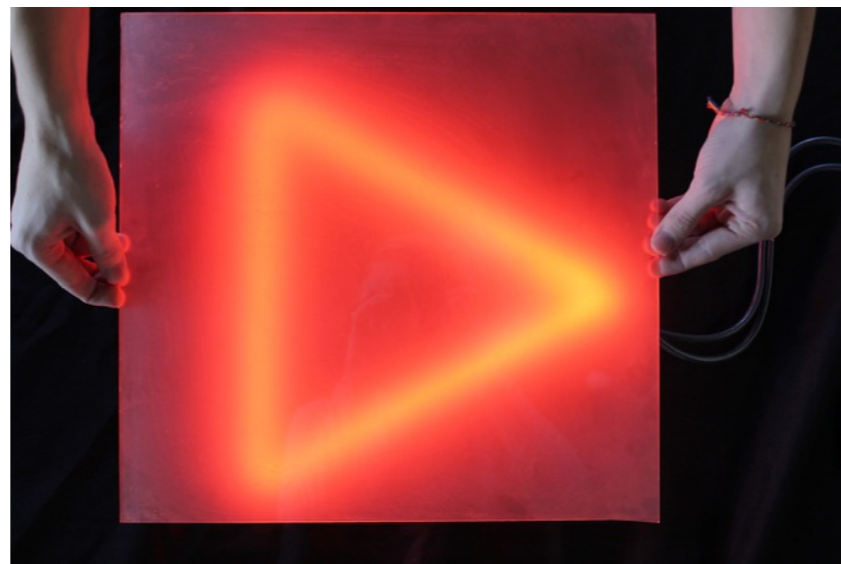
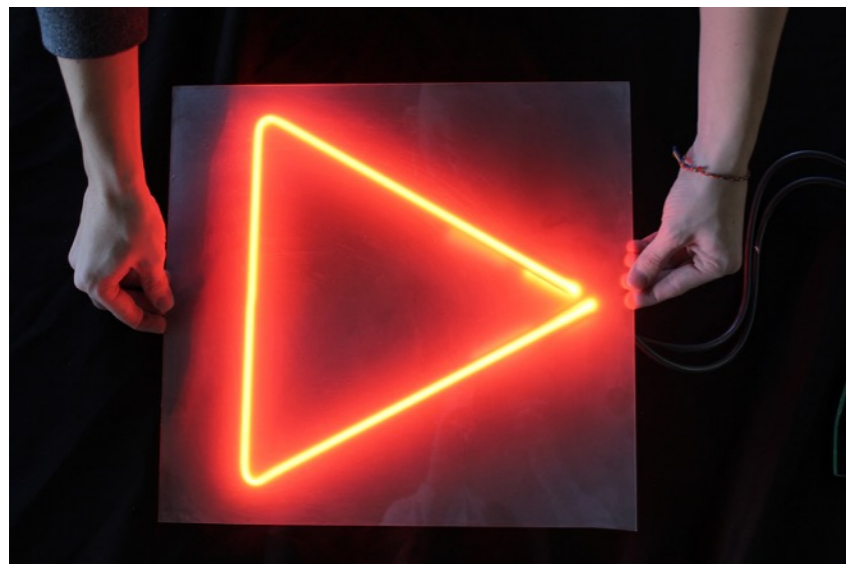
Instructor: Hannah Kirkpatrick

Students: Ella Borte, Jeanelle Estanislao, Trinity Gallagher, Abi Pierce, Shawn Terry

This 8 week class focused on neon bending techniques and exploring how neon light and material interact with other forms of media. Students learned how to draw patterns to follow for neon bending, heating and bending tubing over an open flame, and mounting the tubing to a structure, painting, or wall. During the semester, students worked in pairs assisting and learning from each other. The students took a field trip Bryan Riehl's sign making shop to learn about the science behind making a glass tube light up with different types of inert gases and to see their tubes filled. For their final project they were asked to create a single neon tube and document it with three or more other materials and critique each other's work.

Top: Shawn Terry's exploration of how the neon changes behind frosted glass near, far, and angled.

Bottom: Abi Pierce exploration of neon tubes with glass tubes, time-lapse photography, and tracing paper



Neon + Mixed Media, Spring 2018

student work

Instructional, Governors School for the Arts, Norfolk, VA

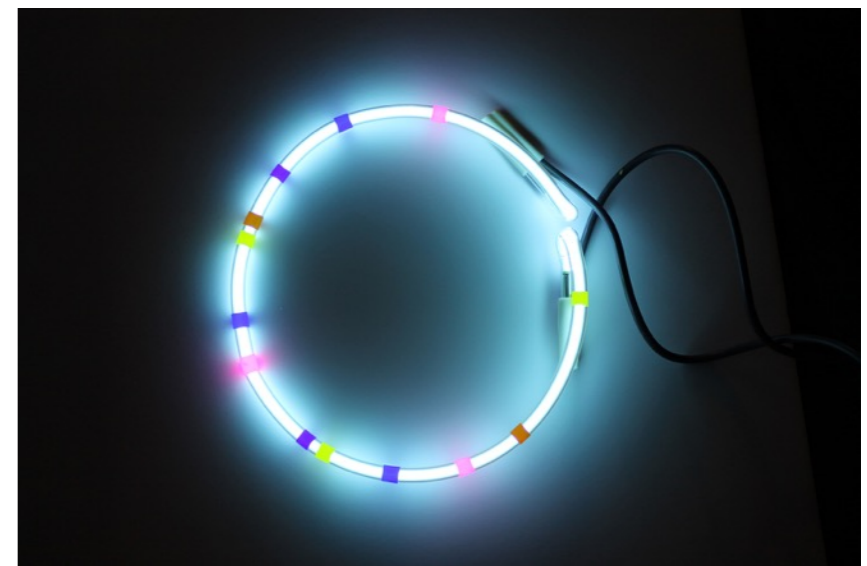
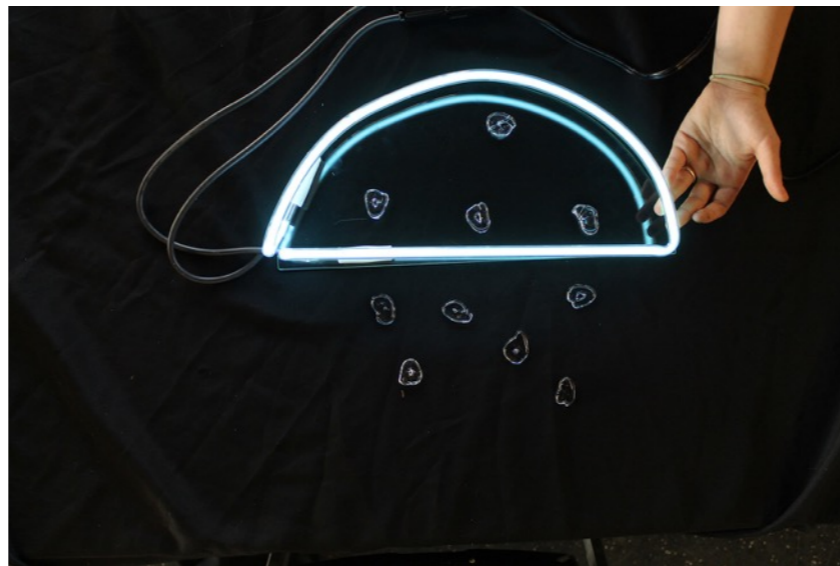
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Top: Ella Borte's exploration of the neon as a sculptural element: Turtle, Cloud, Painting

Bottom: Jeanelle Estanislao's exploration of neon tubes with fabric, tin planes, and strips of colored paper wrapped around the tube



Neon + Mixed Media, Spring 2018 *student work*

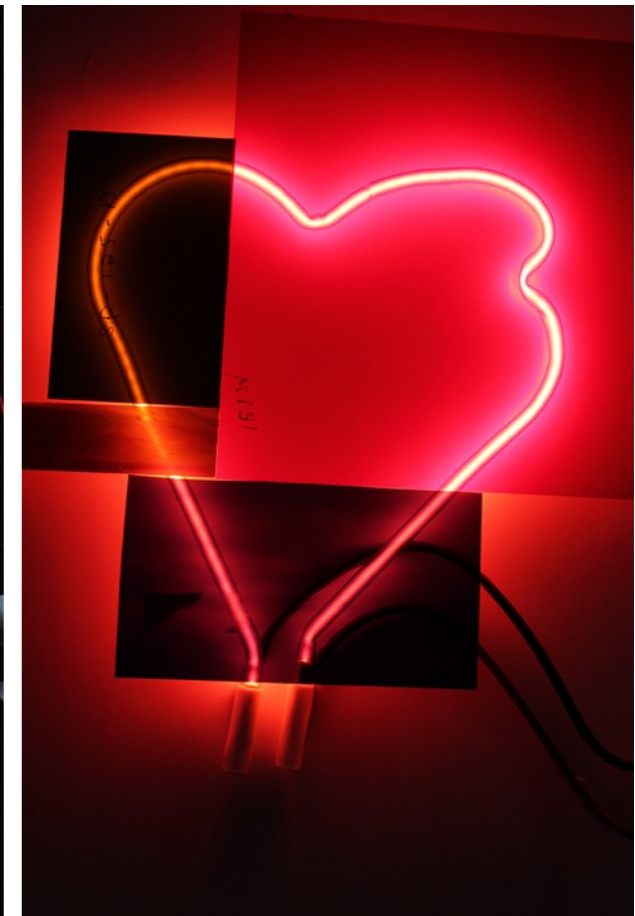
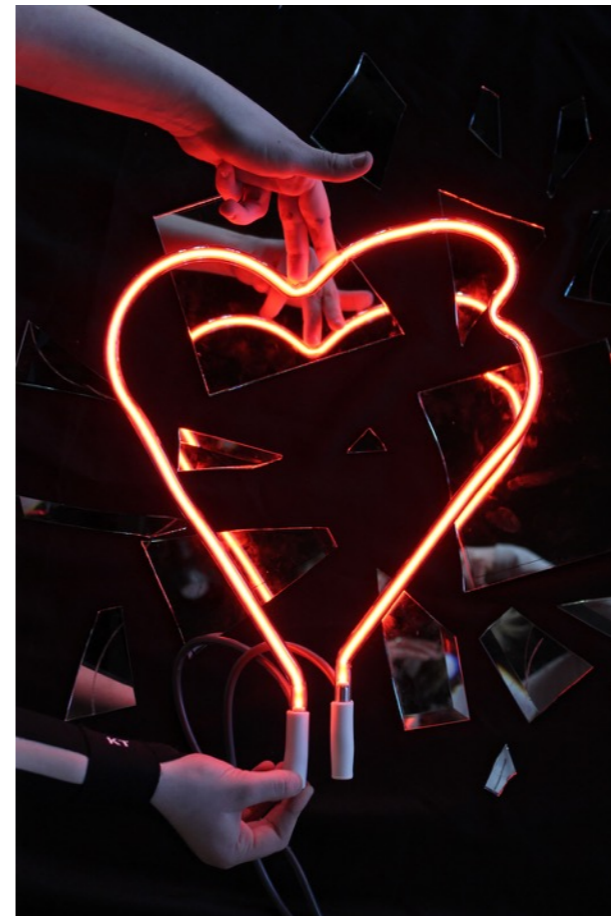
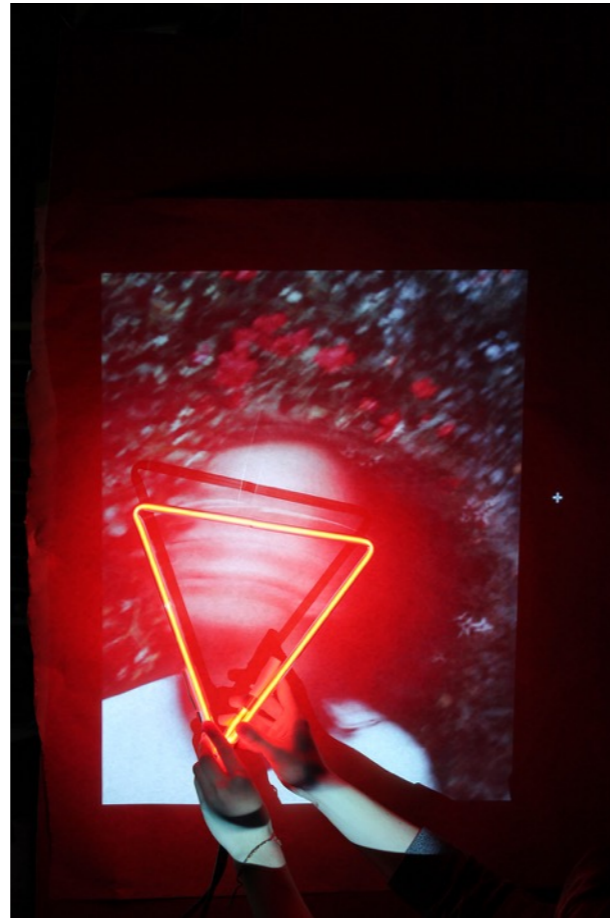
Instructional, Governors School for the Arts, Norfolk, VA

Instructor: Hannah Kirkpatrick
Students: Ella Borte, Jeanelle Estanislao, Trinity Gallagher, Abi Pierce, Shawn Terry

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Top: Shawn Terry's exploration of neon with his projected photographs

Bottom: Trinity Gallagher's exploration of a neon heart with wrapped text, broken mirror, and different colored glass rectangles



Documenting the Site Specific, Fall 2013

student work

Instructional, Governors School for the Arts, Norfolk, VA

Instructor: Hannah Kirkpatrick

Students: Aisling Figueroa, Anna Fletcher, Madelanne League, Sarah Myers, Brianna Preputnik, Mary Pruitt

In this 16-week class, students focused on both the technical aspects of mold making and kiln casting glass and documenting the work in a site specific context or narrative.

In the technical part of the class, students started making basic clay tile molds and then moved to more complicated and involved molds using rubbers and wax, and worked together in teams during the making process. They learned how to prepare their molds in a kiln for firing, choose an annealing schedule, and coldwork their pieces to a finish. In the explorational part of the class, students documented their kiln glass pieces in many different contexts and discussed their findings with their peers during class critique in how their work or the context they documented it in informed each other or changed the meaning of the object. Final projects were displayed at the Chrysler Museum of Art Glass Studio Vestibule 102 Gallery.

Images: Glass Kiln Cast Objects and Photographs in Vestibule 102 Gallery



Chalk Mandala Community Project, 2017

Organizers: Caitlin Blondstrom, Andy Harris, and Hannah Kirkpatrick with Glass Wheel Studio Professional

Blondstrom, Harris, and Kirkpatrick created and organized this community event to correspond with "Layered Up", an exhibition at Glass Wheel Studio about layers and pattern. The artists drew outlines of mandala patterns for the community to fill in or expand upon as well as a few photo opportunity scenes within the parking spaces. The rest of the pavement was open canvas.



RUTTER FAMILY
ART FOUNDATION
PRESENTS

WRITING
LIGHTLY
A NEON EXHIBITION

CURATED BY

HANNAH KIRKPATRICK
ASSISTED BY ALI FEENEY

ARTISTS:

ALICIA EGGERT &
SAFWAT SALEEM
BRYAN RIEHL
CLAY MCGLAMORY
CRAIG KRAFT
GEORGE HORNER
HELEN LEE
JAMES AKERS
JEN ELEK
JEREMY BERT
KRISTI TOTORITIS
LISS LAFLEUR
NARI WARD

CURATORIAL STATEMENT:

This exhibition focuses on the visualization and interpretation of language through the use of neon and light. Neon is recognized as a classic form of communication in industry and advertising. Impossible to miss, the glow of a neon sign is captivating and vibrant, able to deliver straightforward information to distant viewers. Morris W. Travers, a chemist working on the discoveries of noble gases noted upon his first sight of neon, "The blaze of the crimson light from the tube told its own story and was a sight to dwell upon and never to forget".

Language as expression can be ambiguous or direct; it bears the burden of being the essential vehicle for articulation. This selection of artworks speaks to the complexities of language and the subtle undertones that words create. *Writing Lightly* exhibits neon and light as a form of poetry and as a material for reconstructing the meaning behind words.

Some artists in this exhibition have taken to reappropriating a once industrial, commercial sign; bringing to light our relationship to product advertising, identity, and societal standards. Others look to the craftsmanship behind bending glass to think about ideas of the personal and the handwritten. What seems so industrial in an age of mechanization, one may be surprised to learn that every neon tube made is bent by hand. Alternatively, other artists look towards light and the electrical qualities of neon to reference the evolution of language and communication with ever growing technology.

Now let the works tell their own story, lightly.

Writing Lightly, 2016

Curated by Hannah Kirkpatrick
Professional

Kirkpatrick selected works from artists across the nation, organized, installed, and created programming (poetry readings, neon demonstrations, and artist talks) for the exhibition of light-based text artwork, supported by The Rutter Family Art Foundation.



Writing Lightly, 2016

Curated by Hannah Kirkpatrick

Interior view featuring (left to right) James Akers, Nari Ward, Alicia Eggert, and Liss LaFleur