

APRIL ZILBER  
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I began working with kiln-formed glass in 1992, when I was introduced to glass fusing during my apprenticeship with Dan Fenton in Oakland. I went on to produce architectural fused glass for the studio of Narcissus Quagliata, and opened my own studio in Berkeley for fusing and flamework by 1994. I relocated to Felton in 2004 because I feel most at home in Santa Cruz County.

The first metal & glass panels I created were inspired by the cellular architecture of xylem, the woody part of a tree. Since moving to the woods I started to create tree designs, including portraits of particular trees. The awesome complexity of living plants, shaped by weather, insects and other influences, reminds us that beauty is not a matter of perfection. Recently I have begun creating art glass panels that are tuned to a musical note and can be played.

My plant biology training, which began at UCSC, has contributed both inspiration and technical background to my artwork. I take time gazing at trees, flowers and seeds. For finely detailed designs, I draw on metal foil, cut out the image and sandwich it between two layers of glass. When fused at high temperature in the kiln, oxidation/reduction chemistry occurs between the metal and glass, leading to subtle or dramatic spontaneous effects that enrich my designs. For other designs I draw on glass, cut the shapes and place them on a base sheet of glass, then fuse. I slump some fused pieces over molds in a second firing, to make curved forms.

I live and work in a community of redwoods, madrones and oaks that share their breath with me.

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