

# CRISTA MATTESON

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## Statement

I spent a good deal of my childhood racing on horseback through fields and woods, backpacking, and skiing the Cascade Mountains. Exploring the wild spaces around me brought me peace. I loved and respected nature at a very early age. The Pacific Northwest is an integral component of my existence.

My sculptures live in a magical, narrative space between memories and imagination. A space that gives equal importance to the real and the imagined stories of the natural world. My interactions with the wilderness are woven into my themes. By creating stylized glass trophies, I am attempting to both capture the magical essence of untamed creatures that share my environment and honor them. With every outdoor adventure, I bring new inspiration into my studio. "Kinship" is my latest series of kiln cast glass sculptures. These works spring from my observations and research into the connectedness of all living things. As a resident of one of the fastest growing cities in the nation, I see and feel the impact on our local ecosystem. I explore the idea of kinship to shed light on what this means for our collective future.

I have explored many different mediums but didn't fall in love with glass work until I realized it could be cast like bronze. Spontaneity of sculpting and carving wax feeds my intuitive, somewhat impulsive side. Making molds of natural objects, such as mushrooms, to be replicated in glass, feeds my need to catalogue the natural world around me. My hunger for a technical challenge is satisfied by the involved aspects of heating a solid glass into a liquid, and then forming, annealing, and cooling it. I enjoy engineering complex forms and pushing the limits of glass. Aesthetically, I feel the transparency of glass reflects the ethereal quality of our ecosystem and cautions the viewer to tread carefully.



## Bio

Matteson's multi-media art speaks of her love for wild spaces and deep connection to the Pacific Northwest. An accomplished sculptor, she allows her finely-honed intuition to guide spontaneous sculpting of natural world observations. Matteson's work also utilizes technical mold-making skills to create exact replicas of found botanical forms. She combines these skills to create magical-realist sculptures.

After receiving a BFA in Textiles from the California College of Art in San Francisco, she began her varied art career in Costume Design. Since then, her pursuit of fine art education has been relentless. Having won several merit scholarships, Matteson studied glass and metal working at the Pratt Fine Art Center, and figure sculpting in the Sculpture Atelier at Gage Academy, both in Seattle. In 2018 and 2019, she studied at Pilchuck Glass School in Stanwood, Washington.

Matteson exhibits her work in fine art galleries and museums across the US. Her work can be found in both public and private collections. Matteson's unique sculptures have been recognized by a Collector's Choice Award at Habatat Gallery's International Glass Exhibit and Juror's Choice Awards at Mesa Contemporary Art Museum, the Schack Art Center, and at Pratt Fine Art Center's annual auction. Additionally, her work was selected for the exhibition of notable glass work at the 2019 Pilchuck annual auction.

Matteson's work has been published in Ceramic Monthly magazine. She is slated to be featured in Glass Art Magazine later this year and in December she will appear in Flow Magazine's feature on women who work with glass. In 2020, she was chosen for a Member Spotlight Page by Glass Art Society and invited to create a piece for the Glass Art Society's upcoming International Glass Conference Fashion Show

Aside from her own projects, Matteson has had the honor of working as an assistant instructor at The Corning Museum of Glass in New York and Pratt Fine Art Center in Seattle.

Most often, she can be found working from her Seattle home studio with a great view of her backyard, urban farm. Throughout the day, she is frequently visited by her small flock of chickens, large dog, and noisy black cat.