**SCOTT BENEFIELD**

**Born 1956, Osaka, Japan**

Scott Benefield is an artist, educator and writer who received his MFA from Ohio State University in 1990, following a year spent in Sweden on a Fulbright-Hays grant. He is a past president of the Glass Art Society and currently serves on its Advisory Committee. He has been a Fellow at the Creative Glass Centre of America and an artist-in-residence at North Lands Creative Glass, Vrij Glass (Netherlands), Pittsburgh Glass Centre and the Tacoma Museum of Glass. He has taught workshops in Italian cane techniques at the Penland School of Crafts, the Pilchuck Glass School, Haystack Mountain School of Crafts, the National College of Art and Design (Ireland), the Glass Furnace (Turkey) and was a visiting scholar at Osaka University of the Arts in 2009.

Benefield’s current work reflects his passion for mid-century Italian glass design. Italian understanding of the material has resulted in a myriad of sophisticated glass making techniques which exploit glass’ fluidity, fragility and transparency. Benefield takes these exquisite skills, decorations and forms as a starting point but pushes further by intentionally disrupting the rhythm and order of pattern to create unique, tension filled pieces that question our ideas about perfection and control.

Benefield lives and works in Northern Ireland. His pieces are represented in private collections globally and are held in the permanent collections of the Museum of American Glass, Millville, USA, North Lands Creative Glass, Lybster, Scotland and the Museum of Glass, Tacoma, WA.

His work derives from nine centuries of Venetian glassblowing, with its traditional emphasis on thinly blown and finely detailed handblown wares. The development of cane techniques on the island of Murano during the Renaissance was a departure from the traditional method of glassblowing, whereby a gather of glass was drawn from the furnace and inflated as a homogeneous mass. Working with cane, patterns were composed of separate pieces of glass that comprised the walls of the glass vessel when fused together and joined into a closed bubble. As the object is subsequently blown and stretched and tooled into its final shape, the embedded patterns indicate this process in a graphic way that is distinct from surface decorations that are imposed when the glass has cooled (such as engraving, cutting, screen painting, enamelling or the application of decals). Working within this tradition, He attempts to marry these ancient techniques to reductive,

contemporary forms that have an evident function as tableware. Much of the line is intended to be used both in the kitchen and at the table or has a dual function (such as the small jug, which is often used as a vase). Chris produces other similar items that are not illustrated in this application, including larger pieces (platters, footed bowls), tumblers, candlesticks, etc. Because all his work is produced entirely by hand, without the use of moulds or machinery, there are slight variations in each piece and they retain the hallmarks of handblown glass, such as the pontil mark on the base and some evidence of tooling. Branded packaging is included with all the standard production pieces, as well as point of sale literature that gives the purchaser some information about us, our products and how to care for them.

**SELECTED SOLO & GROUP EXHIBITIONS**

**2022**

“British Glass Biennale,” International Festival of Glass, Stourbridge, England.

“It’s All in the Technique,” National Glass Centre, Sunderland, England.

“Design Nation: Our Journey,” The Hub, Sleaford, England.

“Collect,” Somerset House, London, England.

“The Art of the Exceptional, a Jubilee Celebration of Makers,” Fortnum & Mason, London, England. “Expo 2020”, Ireland Pavilion, Dubai, UAE.

“QEST Craft Corner,” Mourne Textiles, Newry, Northern Ireland.

“August Craft Month Exhibition,” Craft NI, Belfast, Northern Ireland.

**2021**

“Collect,” Gallery Ten, Edinburgh, Scotland. “Made in Ireland,” National Craft Gallery, Kilkenny, Ireland; Farmleigh House, Dublin, Ireland; FE MacWilliams Gallery, Banbridge, N. Ireland “Critical Selection,” Doneraile Estate, Co. Cork, Ireland; Dubai Expo, Dubai, UAEi; Art des Arcades, Geneva, Switzerland; National Craft Gallery, Kilkenny, Ireland. “Bravura 2021,” Blue Egg Gallery, Wexford, Ireland.

**RECENT PROFESSIONAL EXPERIENCE**

**2022** Instructor, Bild-Werk Academy, Frauenau, Germany Instructor, The Studio at Corning Museum of Glass, Corning, New York.

**2021** Presenter, Glass Art Society annual conference. Presenter, Contemporary Glass Society artist’s talk. Presenter, Design Nation artist’s talk.

**2020** Instructor, The Glass Hub, Trowbridge, England Exhibitor, “Showcase, Creative Island,” RDS, Dublin, Ireland.