

# Neptune Glassworks

## ***Culver City - Art in Public Places 30th Anniversary Proposal***

### **Contact Information:**

Uri Davillier  
Neptune Glassworks  
737 Kohler St. LA CA 90021  
213-220-5848

[www.neptuneglassworks.com](http://www.neptuneglassworks.com)  
[uri@neptuneglassworks.com](mailto:uri@neptuneglassworks.com)  
IG: @Neptune\_Glassworks

### **Media:**

Lighting Design and Fixture Fabrication  
Sculpture  
Glassware

### **Disciplines and Materials**

Glass  
Ceramics  
Metals  
Photography  
3D Printing  
Light

## Biographical Statement and Selected Resume

With a background in both Engineering and Fine Arts, Uri Davillier began his practice in 2000 with the goal of building a body of work that exemplifies thoughtful design and meticulous attention to detail.

Trained in glass, ceramics, and sculpture, Uri has honed his craft over the last two decades and continues to produce both functional designs and sculptural pieces.

Uri has worked and taught in art studios across the United States, Italy, Australia, and New Zealand. Now based in downtown Los Angeles, he has assembled a team of artists, designers, and fabricators to help render his vision of producing innovative designs that reflect the ambiguous line between art and technology. Both organic and highly ordered, his designs seek to challenge the false dichotomies of logic and free-association; masculine and feminine; transparent and opaque; old and new.

### Education:

- |             |   |
|-------------|---|
| 2003 - 2008 | Bachelors of Fine Arts, Glass. Accredited Minor Studies in Sculpture & Ceramics. Cleveland Institute of Art. Cleveland, Ohio. |
| 1994 - 1997 | Pursued a BA in Mechanical Engineering. Case Western Reserve University. Cleveland, Ohio.                                     |

### Residencies:

- |             |  |
|-------------|--|
| 2008 - 2009 | Sydney College of Arts, Sydney Australia.<br>Monash University, Melbourne Australia.<br>The Jam Factory, Adelaide Australia. |
|-------------|--|

### Experience:

#### *Neptune Glassworks LLC.*

- |              |   |
|--------------|---|
| 2000 - 2019. | Owner; Design studio in Los Angeles, CA. Specializing in the production of lighting, installation work, drinking vessels, and sculptural glassware. |
|--------------|---|

#### *Cleveland Art*

- |           |  |
|-----------|--|
| 2011-2013 | Studio Manager; Vintage and recycled industrial furniture. |
| 2010-2011 | Gaffer; Glass studio.                                      |

#### *Gaffer Glass*

- |             |  |
|-------------|--|
| 2009 - 2010 | Glass Technician; Makers of premium quality colored glass. |
|-------------|--|

#### *The Studio Foundry*

- |           |  |
|-----------|--|
| 2008-2009 | Studio Assistant; Bronze Foundry. Cleveland, Ohio. |
|-----------|--|

### Solo Exhibitions:

- |      |  |
|------|--|
| 2008 | <i>Gravity &amp; Grace</i><br>Cleveland Institute of Art. Cleveland, Ohio. |
| 2006 | <i>Catastrophic Failure</i><br>Paradise Gallery. Cleveland, Ohio.          |

## Artist Statement

Using art as a realm for playing with the contingent practice of meaning-production, I contrast logic with free-association in an attempt to make the structure of “significance” apparent. Many of my projects derive their logic from aesthetically driven assemblages of juxtaposed objects. I am exploring the realization that “meaning” is merely a restricted set of possible outcomes.

Driven by German Dadaist Kurt Schwitters’ understanding that at its simplest, reality is basically a universe of manipulable signs. Schwitters was interested in materials not for their inherent expressive qualities, but for their ability to enter into relationships with each other, establishing a connection amongst themselves - and therefore with the viewer. The juxtaposition of objects, into larger assemblages, generates new contexts in which the constituent materials can exist.

Specifically, assemblage allows its fragments to point back to the contexts from which they came, while inviting the viewer to actively participate in these semantic collisions. The unresolved nature of these relationships within the assemblage grounds the potential for a powerful expansion of the viewer’s perception. Meaning is based on patterns, but does not necessarily flow from them.

Our visual world is flooded with objects that are semantically connected to a large host of other objects. The connections are invisible, plastic, and ethereal. Yet, we make them concrete through repeated use and constant manipulation.

I reproduce objects that are so identifiable, they have already become part of our visual iconographic lexicon. Combined with these, I include overlooked everyday objects whose ubiquitous inclusion in our society makes them virtually invisible to our conscious recognition. Linking these objects through proximity in unexpected and novel ways can open the doors for a new understanding of how we see the objects and works to reveal how our minds store and recall information.

-Uri Davillier

## **Cover Letter: Culver City - Art in Public Places 30th Anniversary**

I have built my career reshaping public and private spaces using both form and light. Using a range of materials, including glass, ceramics, metals and light, I aim to provide my audience with a transformative experience. From room-spanning sculptural lighting installations to hand-held cast glass mementos my work pulls inspiration from the disciplines of science, technology, engineering and mathematics.

My extensive experience with traditional materials combined with an understanding of cutting edge fabrication allows me to offer a wide range of new techniques and opportunities for collaboration. Some of my artistic collaborators include the Haas Brothers, Nate Cotterman, and Kelly Lamb, along with a deep roster of nationally and internationally recognized designers such as Kelly Wearstler, Peter Dunham, and Marmol Radzner.

Some of my most notable clients are distinguished benefactors at LACMA and my work is represented by a handful of highly respected design showrooms including Una Malan, Hammer & Spear, and Desiron.

Culver City, City Hall is a singular canvas, rich in history and full of opportunities for meaningful transformation, and we look forward to bringing our deep well of artistic skill and technical knowledge to this incredible opportunity.

*- Uri Davillier*



## Rain Sculpture

Otium Restaurant - 222 S Hope St, Los Angeles, CA 90012

Pair of Glass Rain Sculptures for the Otium Restaurant

House Of Honey / Studio UNLTD

Spring 2015

\$84,000





## Bubble Bath

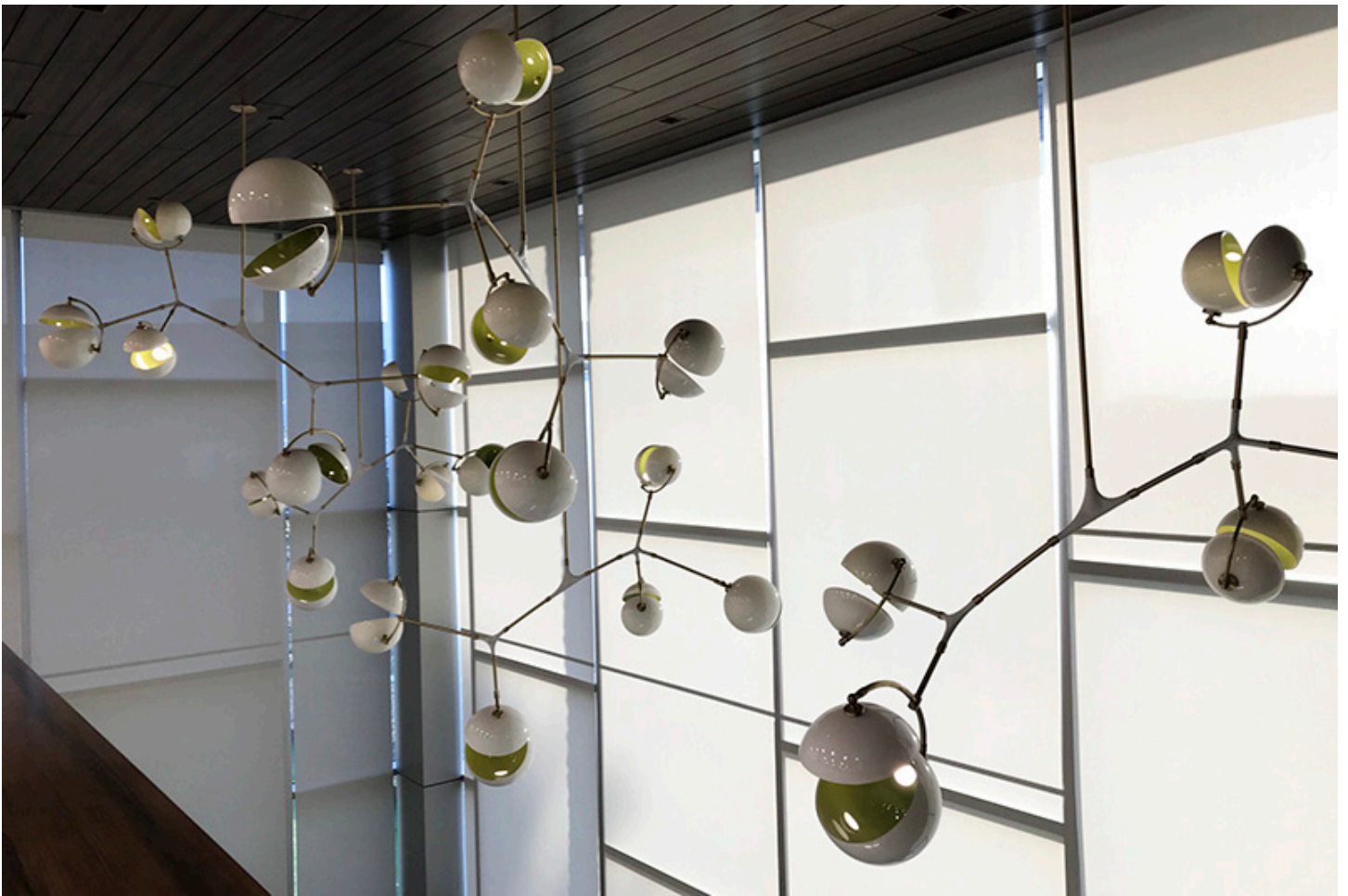
735 N La Cienega Blvd, Los Angeles, CA 90069

Buoyancy Chandelier and Bathtub Filled with Handblown Glass Bubbles

Neptune Glassworks & Victoria + Albert Bath

Fall 2018

\$12,000



## Pistachio Chandelier

The Wonderful Company - 13646 CA-33, Lost Hills, CA 93249

Pistachio Chandelier installed in Corporate Headquarters

Neptune Glassworks & Nate Cotterman Glass

Fall 2017

\$54,000



## Glass Cage Pendants

Torrey Pines - San Diego CA

Glass Cage Pendants installed in Corporate Headquarters

Neptune Glassworks

Fall 2016

\$31,500





## Molecule Chandelier

The Alexandria - San Diego CA.

Series of Chandeliers Inspired by Organic Chemistry

Neptune Glassworks

Spring 2017

\$115,000



## Harp Circuit Chandelier

The South Congress Hotel - 1603 S Congress Ave, Austin, TX 78704

Chandelier Inspired by Analog Circuitry

Neptune Glassworks & Studio MAI

Fall 2015

\$64,000