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AMERICAN  
*art*  
COLLECTOR

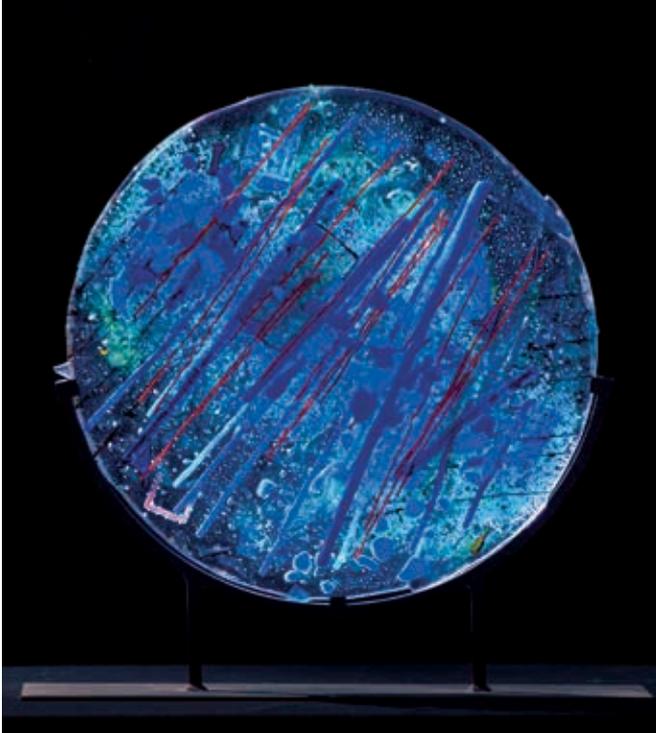


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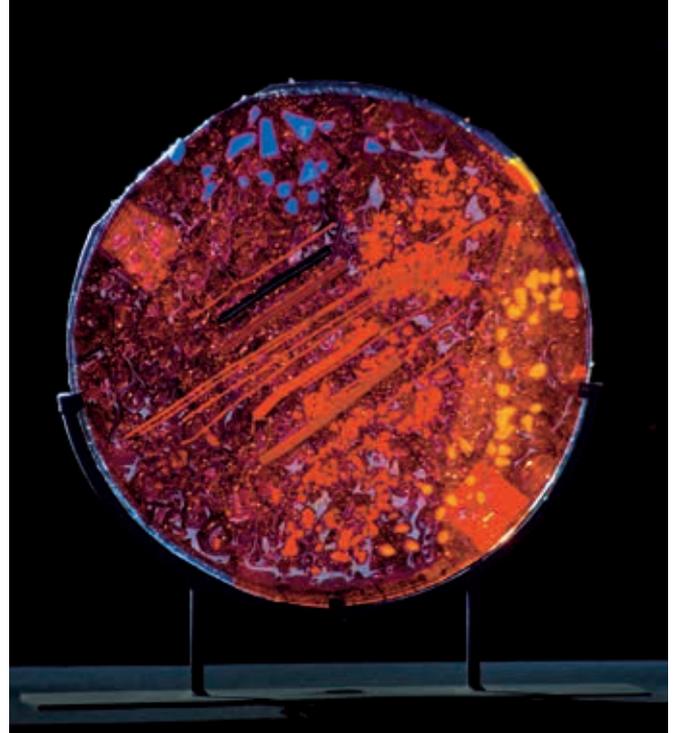


SUZANNE WALLACE MEARS

# Feathers on the loose



1



2

Suzanne Wallace Mears calls her upcoming collection of glass art at Pippin Contemporary in Santa Fe, New Mexico, *Feathers on the Loose*. Viewers won't find any actual bird materials in her kiln-formed works, but the feather is symbolic of how she considers her art: something unique that gives viewers pause and the freedom to think about something totally unrelated to the realness of their own lives.

"A feather is thought to be a gift from the sky, the sea and the trees," says Mears, based in Oklahoma City. "It arrives unexpectedly, just drifting randomly with the wind. We notice it. It lifts our spirits. It gives us freedom for a moment. We pick the feather up and wonder where it came from, the travels it has had, and why it came our way...My glass is like that in its lighthearted, undemanding joy dancing in vibrant color."

Dynamic hues are pervasive in Mears'

collection, as she calls color an energizer that can sustain her creative thoughts extensively. Her attraction to color makes her work a perfect fit for *The Art and Soul of Color* exhibition she shares with mixed-media painter Stephanie Paige, kicking off June 17 at the gallery. Mears presents a dozen pedestal pieces in a variety of forms, from vessels to totems. Primary colors red and blue are dominantly displayed in varying textures, with whimsical shapes evoking the positive energy and joy Mears experiences while creating works in her lush and green garden studio grounds. She says she has "created an environment that is an oasis of beauty and a surprise in central Oklahoma City, a place where the heart sings and the creating of art is a joy."

Mears says she experienced the significance of color during travels to places such as Nepal, Tibet, China, the Caribbean, and Mexico in the '80s and early

'90s. Since 2000, she's trekked to Niger, South Africa, Italy, Spain, and Scotland, and she says traveling allows her to recharge, store new images and ideas, and keep her work fresh.

Mears' artistic evolution took a fresh turn when she began working in glass after creating ceramic art for 20 years. She now works in media varying from painting to encaustics, and says she craves the necessity for a high technical understanding in her artistic process. Aleta Pippin, owner of Pippin Contemporary, which has represented Mears for the past four years, says Mears' work continues to be an innovative addition to the gallery.

"Suzanne's glass work is refreshingly colorful, elegant yet whimsical," says Pippin. "She's always pushing the boundaries."

Former Oklahoma governor and



1  
*Blue Zen*, kiln-formed glass on steel base, 16"

2  
*Red Romp*, kiln-formed glass on steel base, 16"

3  
*Siberian Seas*, kiln-formed glass with frits, rods, copper mesh and dichroic, 13½"

4  
*Betty Boop*, kiln-formed glass on rusted recycled steel base, 14 x 6 x 4"

5  
*Seaside*, kiln-formed glass vessel, 22 x 12"



Scan for VIDEO

3



4



5

president of Walters Power International, David Walters, keeps Mears' pieces both inside and outside his home, as well as at his getaway abode, and says the work makes him smile every time he walks by it.

"The many pieces of Suzanne's glass art amaze us in its beauty, response to various light and its creativity," says Walters. "Each of Suzanne's pieces of art tells a story that she only gives you a hint of, and, like great artwork, you are left to fill in the blanks."

That type of reaction pleases Mears, whose optimistic approach to life translates to the pleasure she finds in creating.

"The prospect of a direction with mystery as part of the final product is the feature that's in each piece of my art—always tauntingly mystical," Mears says. "Will it come my way today?" ●