

SHELLEY
MUZYLOWSKI ALLEN

WARM BLOOD



There are creatures who have played an all-pervasive role in the history of civilization. Their presence, beyond utilitarian, has been associated with worship and magic, some even reaching the divine.

Shelley Muzylowski Allen

Cover: Warm Blood
Photo Credit: Russell Johnson



2 After St. Mark's Detail

Instincts tucked away within our senses reveal themselves in moments of compulsion and creativity. We learn to trust our immediate impressions, rarely allowing ourselves to get lost in our imagination. Investigating these mental reflexes, Shelley Muzyłowski Allen suspends figures in moments of tension, recalling myths and legends through animal forms. With rich textures and understated colors, Shelley elegantly models the molten material with the technical artistry that has made her a pioneer in the sculptural glass field.

The St. Mark's series were inspired by travel and a visit to St. Mark's Basilica in Venice, where the captivating monuments carry heavy historical significance. "These are compelling pieces. They have such a sense of expression and gesture. If you know art history, you know they were created as war chariots – a quadriga – still a strong symbol in our modern world." Haunting questions about the sculptures' journey are created by their posture, stylization, and weathered patina. Using these ideas of gesture, color, and context, Shelley composes a story that recreates the tension and curiosity inspired by the St. Mark's statues. Built with gentle suspense, the narrative is directed through subtle clues. Each scenario is a mystery, and that is where the beauty and excitement lies – in the uncertainty.

The creatures in Shelley's Reclining and Kneeling Series, whose tension is created in quieter scenes, contrast with the confrontational nature of the St. Mark's horses, and represent an introspective moment where Shelley's emotional and meditative life experiences define the scenes.

It is important to Shelley that all of the pieces she creates – whether of horse or of other – reflect not just her own experience, but that they inspire a story or an emotional connection for the viewer.

















10 Kneeling Ibex













16 Verdante Horse Netsuke Pot



Gilded Horse Netsuke Pot 17





Jade Tovero Pot , left Cerulean Paint Pot right 19,





Empala, left Ivory Kudu Pot, right 21



Specifications of Sculpture In Order of Appearance

Warm Blood 22Hx28Lx10W"

Epilogue to St. Mark's 28Hx28Lx10W"

After St. Mark's 28Hx24Lx11W"

Kneeling Jade 16Hx24Lx11W"

Tarn 16.5Hx22Lx7.5W"

Pool 17Hx21Lx8W"

Kneeling Ibex 16.5Hx19Lx10W"

Can Tankeros 13Hx23Lx9W"

Becoming The Bull 13Hx20Lx8W"

Verdante Horse Netsuke Pot 35Hx14Lx11W"

Gilded Horse Netsuke Pot 35Hx15Lx11W"

Jade Tovero Pot 19Hx12Lx10W"

Cerulean Paint Pot 23Hx13Lx10W"

Ivory Kudu Pot 36Hx14Lx12W"

All sculpture pictured and listed above is hand blown and sculpted glass, mixed media (including horsehair, leather, twine, concrete, stone) with a steel stand and were made between 2010 and 2112.

Top, Working at Studio Salvadore, Murano, Italy Photo: Domenico Cavallaro
Middle, Working in Allen's studio, Sedro Woolley, WA Photo: KP-Studios.com
Bottom, Working at Museum of Glass, Tacoma, WA Photo: Ken Emly

Photo Credit: Russell Johnson, Pages 2-7, 12-16
KP-Studios.com, pages 8-11, 17-21
Foreward credit: Lisa Piaskowy

Special thanks to Jeremy Bosworth, Lisa Piaskowy, and Raven Skyriver for their skillful assistance and thank you to my husband, Rik Allen, for all the coldworking, love and support.

Shelley's work is collected nationally and internationally in both public and private institutions. Selected Collections are Dale Chihuly, Sir Elton John, the Toyama City Institute of Glass, Japan, Tacoma Museum of Glass, and the Museum of Northwest Art.

A Major in Painting from the Emily Carr Institute of Art and Design, she has been awarded Provincial and Canada Council grants. She exhibits in premier art galleries. Selected Exhibitions - Museum of North West Art, Blue Rain Gallery, Scottsdale and Santa Fe, Habatat Galleries, Michigan, Traver Gallery, Seattle, and Thomas Riley Galleries, Cleveland.

Shelley recently was a guest artist at Studio Salvadore in Murano, Italy. She and her husband, Rik Allen, have been guest artists and instructors at the Museum of Glass, Tacoma, Pilchuck Glass School, the International Festival of Glass in Stourbridge, England and the Toyama Institute of Glass Arts in Japan. They live in Skagit Valley and work in a hot glass studio located on their rural property.



