

GLASS ART IN NZ

Focus on Glass 2020

Exhibition Catalogue

21 October – 15 November
2020

Estuary Arts Centre Orewa

In conjunction with:



The Venue

Estuary Arts Centre is located in Orewa, overlooking the estuary and Te Ara Tahuna Walkway.

Orewa is 25 minutes from Auckland CBD, with a beautiful beach and vibrant café/restaurant scene.



The Curators

The Focus on Glass 2020 Exhibition has been organized by Kate from GAINZ and Kim from Estuary Arts Centre.

Kim Boyd

Kim has a Bachelor of Arts in Fine Arts majoring in Art History, Painting and Ceramics and a Post Graduate Diploma in Teaching. After immigrating to New Zealand from Africa in 2000, Kim volunteered at Mairangi Arts Centre, later becoming a ceramic tutor for both adults and children, and then as education coordinator. She continued to practice her ceramics and in 2005 had two pieces selected for the Portage Ceramic Awards. Kim was the Ceramic tutor at Hungry Creek for a short 6-month stint. Whilst doing her Masters in Arts Management at Whitecliffe College of Art and Design, she managed Lake House Arts Centre in Takapuna for 7 years. Body art led Kim into the arena of Special Effects winning a scholarship to study a Diploma in Special effects makeup and production Design at Cut Above Academy. Since then she has been a relief tutor at the Academy. She has been the manager of Estuary Arts Centre since 2012. Her passion is community arts engagement, connecting people and groups through the power of Art.



Kate Cornwall

Kate is a practicing glass artist, with a studio located on Whangaparaoa Peninsula, north of Auckland. Kate has been a committee member for NZSAG, producing their monthly newsletter and on the organizing committee for the 2019 Colab Conference held in Whanganui combining the NZ and Australian glass artist societies and bringing many international artists to New Zealand. Kate now operates Glass Art In New Zealand (GAINZ) which assists to drive New Zealand glass art forward and build a strong glass art eco-system.



Special thanks to the prize sponsors

GLASS
STATION

40 years
NZSAG
est 1980

GS traders *Studio resources for glass artists*

LINDSAY BUTLER
CERAMICS AND
FUSED GLASS

Red Hot Glass
Hot Glass Cool Designs

 **EVELYN
DUNSTAN**

GLASS ART IN NZ

Glass Art Techniques

The art in this exhibition has been produced using a variety of techniques.

Lost Wax Casting

A model of the object is made in wax or clay, then covered in a plaster & silica investment mix to produce a mould. The model is removed leaving a cavity in the investment mixture. The mould is placed in a kiln where the glass is melted and allowed to flow into the cavity.

Kiln-formed

There are various techniques for shaping glass sheets in a kiln, including fusing pieces together, slumping on or draping the glass over a mould, forming shapes in a mould. The processes involved in heating and cooling the glass and dealing with glass compatibility and behaviour are highly technical.

Hand Blown

Glass blowing is the typical forming process that most people are familiar with, taking a 'gather' of glass from a furnace crucible and using a punty or blow pipe. A variety of techniques are used during the forming, shaping, including blowing a bubble .

Flameworked

Also known as lampworking, a blow torch is used to melt and work the glass (often glass rods or tubes). Glass beads are hand made with this technique.

Neon

Forming glass tubes into shapes. Air is vacuum pumped out of the tubes and replaced with neon gas, which is excited / triggered to glow with electricity.

Pâte de verre

A variation of kiln-forming where small glass pieces (called frit) are bound into a form, using a paste or binder, covered in investment, then fired in a kiln, to permanently bind the glass pieces together, while keeping rough texture of the frit.

Leadlight

Patterns using glass pieces are assembled and held together with lead strips that are soldered together. Stained glass is when the glass pieces are stained or painted then fired in a kiln, before being assembled.

Mosaic

The assemblage of small cut pieces of glass, ceramics to produce a larger image. The gaps between the pieces are grouted and sealed.

Engraved

The surface of the glass is carved into, forming an image or design, using a rotating wheel, either handheld or fixed.

Exhibited Works

John Abramczyk

John was born in Wales and has lived longer in New Zealand than anywhere. John works across stained glass, fusing, casting and engraving.

There's always one

Technique: Flameworked

Drink sensibly or fall out of favour with your friends, but there's always one.



Something left in the glass

Technique: Flameworked

There's a little something left in the glass of you after drinking.



Fran Anderton

I have been a Glass Artist for 16 years now. Wow, how time flies.

I left the South Island in 2001 to immerse myself in the glass world at UCOL in Whanganui. At that time it was a full time commitment for 3 years, coming out with a Diploma in Glass Design and Production.

My passion for glass has not waned since then and I am now fortunate to have my own home studio and gallery. In 2019 I imported a small mobile glass furnace that gives my assistant and I a full day's workout most weeks.

Perfection is always my goal but some days I just have to settle for where the glass takes me

Something Fruitful

Technique: Hand Blown

Luscious fruit full of colour are a recurring theme found in my work.

Bottles also hold a fascination for me. I think of the "Stoppered" object as holding precious seeds inside.

The 3 exhibited bottles have been hand blown, with the stoppers fitted by the "bouchon a l'emeril" process. After sandblasting the surface has been handwork to produce a satin finish.



Caren Ashford

Diagnosed with CRPs - Complex Regional Pain syndrome; a chronic disorder of the nervous system and confined to a wheel-chair, Caren learnt the value of distraction – how to distract your brain from the pain. And Caren swears that nothing distracts your brain more than reading about glass! While in rehab, Caren began making her own jewellery, and it wasn't long before she started getting frustrated with the cabochon available, purchased a microwave kiln and began making her own. She was hooked and quickly moved on to buy her first little 14" Skutt kiln. Always positive, Caren tells you how lucky she's been to have been able to have husband Derek as her carer, ... and she's even got him working for her in the studio! Caren cuts and designs each piece, developing the firing schedule, and loves works with frits and powders. And Derek will cut the larger pieces of glass she can't reach from the wheel-chair. Cold working is all Derek's.

Blue Haze

Technique: Kiln-formed

I love colour and nature and combined both of these in this piece.

I found this luminescent glass and fell in love with it.

This flower can be used as a center piece or hang on the wall.

It is made from Wissmach Luminescent Glass



Karin Barr

Karin Barr is a New Zealand based artist whose work underlines her interest in working with simple forms showing clear and strong lines. German-born Barr qualified and worked as a Medical Lab Technologist before she arrived in the Waikato NZ in 1994. In 2003 she had the opportunity to take part in the Matamata Sculpture Symposium and discovered her passion for carving stone. Eager to learn more about other sculptural media Barr enrolled to learn the craft of glass casting using the lost wax method at Art Station in Auckland during 2008-2009.

Since then Karin has attended national and international master classes to extend her knowledge in glassmaking, and her work has been acquired into the Wallace Arts Trust and other national and international private collections.

On Fire

Technique: Lost Wax Casting

I'm interested in found objects and natural shaped forms and textures. I used the lost wax method to reduplicate a fire wood piece into cast glass. By using the quality of translucency glass shows, 'ON FIRE' will become alive with the present of light.



Thomas Barter

I have been making objects for the last 30 years. Trained as a potter I worked making tiles and sculptures from clay for the first 20 years of my career. In the last 5 years my artistic practice has evolved into glass casting. This change of media was a natural fit from years as a ceramic artist. The glass casting complimented my abilities in mold making and came naturally to me. It however led to surprises that has led me down the current path of my new series of Artworks.

Little Bush Moa

Red Moa

Technique: Lost Wax Casting

One of the first things surprises for me in glass casting was the archaeological nature of digging the glass out of the investment mold. With complex forms one must slowly chip away at the plaster to reveal the object within. I am the son of two anthropologists and have been on many digs in the past so this procedure of getting to the object fascinated me.

The preservation of ancient bones from digs also are wrapped in plaster and transported to museums for further study. This similarity of what a glass caster does to preserve the wax for further study to that of a scientist taking work from the field also occurred to me. This has led me to develop the start of my current work.

With my new work I am looking at the impact Man has upon the world. On every continent or land mass the introduction of humans has led to the extinction of species prized either for their meat or desirability of some part of their structure. Sometimes the only thing left is the skeleton for us to remember them from.



Lisa Bate

Lisa Anne Bate is a British born glass and ceramic artist, currently working from her home studio on the North Shore in Auckland, New Zealand.

Lisa obtained a Bachelors in Contemporary Crafts with First Class Honours, specialising in kiln formed cast glass, from Falmouth University in 2010. She later went on to teach as a Senior Glass Technician, completing her Postgraduate teachers qualification in Creative Education (PGCHE) in 2014.

Work can be seen in various places around New Zealand, she has exhibited widely in the UK and internationally. Most recently Lisa was invited to exhibit at Glasstage 2020 in Zwiesel, Germany and her glass work was selected for the exhibition at the Waiheke Small Sculpture Prize 2020, here in New Zealand.

Lisa's work is held in both private and permanent collections overseas, including the Royal Cornwall Museum and North Lands Creative Glass.

In 2011, Lisa was awarded a placement on the first metal and glass casting residency between North Lands Creative Glass and Scottish Sculpture Workshop. Her glass work won an Honorary Diploma from the Jutta Cuny-Franz foundation (Museum Kunstpalast in Düsseldorf) in 2011.

Cumulative Friction

Technique: Lost Wax Casting

Lost wax cast glass Gaffer lead crystal, black wheel thrown clay, internal clear glaze

A cast glass lid fits a ceramic vessel, the assemblage of forms suggests overcrowding and propulsion from the ceramic body.



Claire Bell

Born in England in 1984, Claire emigrated to New Zealand in 2003. She completed a BFA at Elam School of Fine Arts and post graduate studies at the University of Auckland in 2008, and then worked as an apprentice glassblower at Nash Glass in Auckland till 2016. She then decided to follow her own path, and set up a glass engraving studio in Whanganui to learn how to engrave large scale and create engraved mirrors.

Mirror of Truth

Technique: Engraved

The Mirror of Truth visually echoes the mouth of truth, the ancient 'bocca della verita' in Rome that allegedly bites off the hands of liars. Its message is a contemplative one; face your truth.



Steph Bengé

Working from her Wanganui home based studio, Soulace Studio, Steph attempts to capture the ethereal beauty of our humanness in her lost wax cast and kiln formed art glass pieces. Her works have been exhibited in Auckland and Whanganui galleries, and are part of private art collections too.

Tranquility

Technique: Lost Wax Casting

“Tranquility” represents the transformation of human potential from the dark blooms into the colourful light on butterfly wings.

Your wings are ready

Technique: Lost Wax Casting



Bev Boel

I was introduced to the glass medium about 5 years ago and was immediately addicted! One of the main attractions for me has to be the endless ways in which glass can be worked to create beautiful, colourful, striking pieces of artwork.

Coral Reef

Technique: Kiln-formed

This piece echoes the colours of coral reefs found during many sailing adventures in the Pacific.



Katie Brown

New Zealand Glassblower, Katie Brown, has established a remarkable international following for her hot glass creations. Her passion for the material is combined with a keen sense for design, proportions and functionality, creating homeware, sculptural objects and one-off lighting commissions that are also masterpieces. Based in Whanganui, New Zealand, her aesthetic is inspired by the bold, beautiful and raw natural environment which surrounds her and provides for an amazing lifestyle. Her glass blowing talent and her passion to share her knowledge has led her to teaching in Canada and North America, and exhibit worldwide including Milan, Italy and New York.

Deep Blue

Technique: Hand Blown - Incalmo



Lindsay Butler

I find glass addictive and I enjoy the mix that glass offers of both science and creativity. In order to advance my skill level and enjoyment I have attended many international artist workshops, both in New Zealand and overseas. I love challenges and I am drawn to the more difficult fusing techniques involving multiple firings. By understanding the physical properties of glass and using gravity, many different structures, designs and forms can be executed.

I derive my inspiration from the sea – the life it holds; the secrets it covers. It is exciting to identify a concept and use gained knowledge and expertise to plan and execute the work to a high standard. I strive to create work that not only conveys the concept, but that is beautiful in its own right.

Under the Ocean

Technique: Kiln-formed

Under the Ocean

The sea shapes the land

Under the Ocean

The land shapes the sea

And the stillness of the deep cries silence

Under the Ocean reflects the ocean trenches formed by tectonic plates and the sea's never-ending movement that scours and smooths the land. The billions of years that this has been happening against the miniscule point in time that humans have lived.



Kate Cornwall

The vibrancy of colour and flexibility to form glass provide the ideal medium for Kate, as she continues to develop new designs and ideas creating a fusion of New Zealand nature and culture with contemporary design.

Balancing creativity, family and keeping active keeps Kate busy and getting out in nature provides inspiration for her designs. Recent years have seen Kate immersed in the NZ glass community, and have seen her establish Glass Art in NZ (GAINZ) to support and encourage collaboration and sharing of information to everyone with an interest in Glass Art in NZ.

Spin

Technique: Kiln-formed

Imported Italian Millefiori glass arranged to representing movement.

The Swimmer

Technique: Kiln-formed

Absorbed, focused,
listening to the rhythm of his breath,
isolated, powerful

Wild Flowers

Technique: Kiln-formed

Imported Italian Millefiori glass arranged to represent a field of wild flowers.

View of a Virus

Technique: Kiln-formed

Inspired during the nation-wide COVID-19 lockdown of New Zealand, where the whole world's focus suddenly condensed to a cellular level.



Evelyn Dunstan

Evelyn Dunstan works from her home studio in Auckland, New Zealand.

Coming from an arts background, Evelyn found her niche with lost-wax kiln casting in 2003, and has since explored the qualities of locally made crystal from Gaffer Coloured Glass. Modifying materials, techniques and methods, has allowed her to cast fine detail and control colour placement, taking advantage of the creative freedom for conceptual vision and innovation that the lost wax process encourages.

A passion for her surrounding environment with a strong focus on ecological concerns influence a methodology throughout the work and making process, with the challenge of what is physically possible working solo in the small glass casting studio.

Using a language that speaks of our connections, visualised through the characteristics of flora and fauna, her focus continues to be in developing the ideas that also encompass researching methods and experimenting with techniques further.

Her work is displayed in exhibitions, public and private collections around the world and she passes on her unique approach to the lost-wax process teaching in New Zealand, Australia, USA, Turkey and Italy.

Lucid Dream #5

Technique: Lost Wax Casting

It's been a year of cognitive illusions.



Keith Galvin

I have been a watercolourist for over 30 years and over the last 3 years I have started using fused glass as a medium. The subjects are usually water scenes many depicting features of the Auckland and North Auckland regions

Muriwai (Oaia Island)

Technique: Kiln-formed

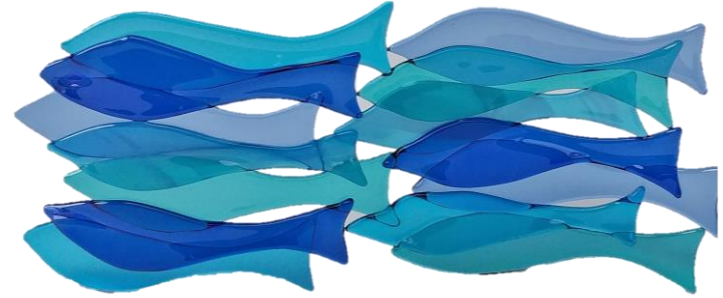
The long low vista of Muriwai Beach is interrupted with the solitary offshore Oaia Island



Schooling Fish

Technique: Kiln-formed

The collective safety of schooling fish is mimicked in the fusing of individual glass pieces to make a single wave form.



Rangitoto

Technique: Kiln-formed

The iconic shape of Rangitoto set in jumbled sea of summer colours.



Keith Grinter

Keith runs the Grinter Glass studio in Whangarei, where his focus is on developing his glass blowing skills. His current work includes painted and blown vessels, shard vases and bowls and a range of vases, bowls and tumblers using coloured glass frits, often inspired by modernist painters. He works in a variety of media including painted and blown glass, painting and sculpture. His paintings on canvas and glass are currently based on blind contour drawings made while walking. The concept of drawing while walking was developed for his Master's degree as a means to investigate the everyday. Keith exhibits in throughout New Zealand including The Auckland War Memorial Museum, Pataka and Sarjeant galleries as well as a number of commercial galleries. He was the winner of the 2015 Creative Northland Excellence in Arts Business Award.

Pictures at an Exhibition - Catacombs

Technique: Hand Blown and Hand Painted

Catacombs is one of a series of painted and blown glass works based on Mussorgsky's music, "Pictures at an Exhibition". The paintings in this series are based on blind contour drawings made while walking, a technique I developed for my Masters degree, as a means to investigate the everyday.



Donna Hall

I have been playing with Glass both fused glass and lampwork glass for over 9 years now. I started with a microwave kiln and progressed to a small Dante kiln rather quickly, I now have bigger kilns to play with. On the side of the Lampwork I have had a massive fascination for the flames and how they make the molten glass flow and learning about manipulation has always interested me. I've been lucky enough to have lessons with Carmen Lozar, Anouk Jasperse and Kim Fields. Thank you and Enjoy my Art

Beautiful Blue Bowl

Technique: Kiln-formed



Butterflies Dancing in the Flowers

Technique: Flameworked

Butterflies dancing in the flowers, I love doing this technique it is extremely time consuming and all about holding your tongue right so you can push in the right place.



Black Swirls Bowl

Technique: Kiln-formed



Rainbow Extravaganza

Technique: Flameworked

Rainbow Extravaganza came about from my love of rainbows, the more colours you can get the better :)



Frances Hanson

Frances Hanson has been working with glass for more than 17 years. She has received many awards for both her sculptural art glass pieces as well as glass and sterling silver jewellery.

Colour, texture and form are at the forefront of her design process. Often attempting to redefine the boundaries, each piece is individually designed and created.

Fantasy Land

Technique: Flameworked

At Sea

Technique: Kiln-formed

Bubbles

Technique: Flameworked



John Hanson

John has been working glass for many years. He gained a passion for glass when he took classes in glass casting. He then moved to kiln formed or fused glass. John has dabbled in lamp work glass.

Enjoying experimenting with the diversity of glass John makes both sculptural and functional forms . He often designs and makes his own structures over which the glass is slumped/shaped.

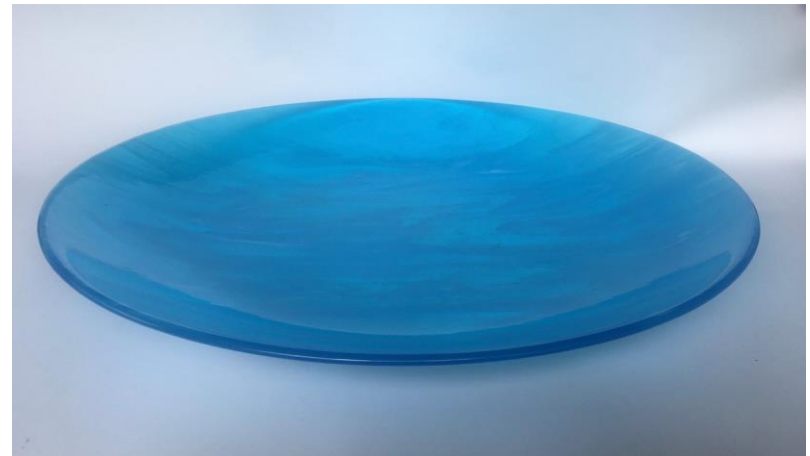
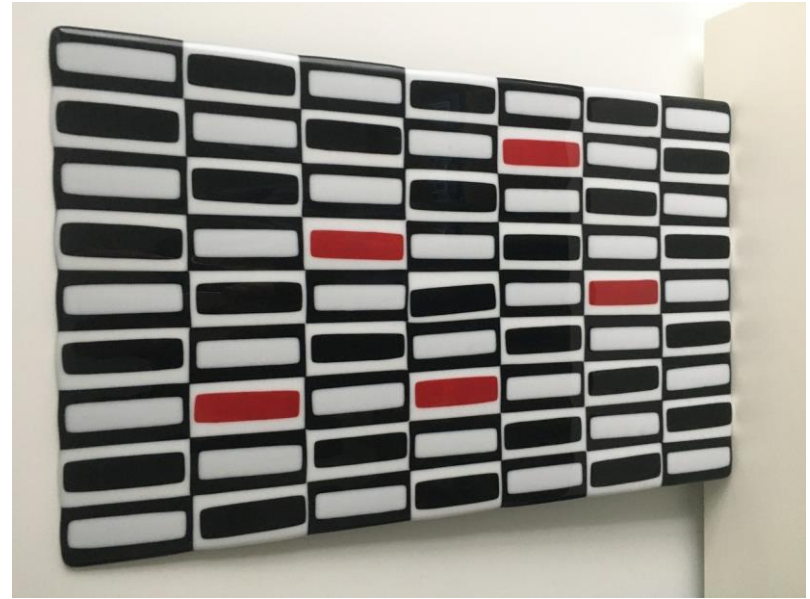
Along with many awards in 2018 John was awarded the overall Supreme Award winner at the Franklin Art Show.

There is always “ONE”

Technique: Kiln-formed

Whispering Clouds

Technique: Kiln-formed



Sue Hawker

From a background in international journalism, glass making is now my focus. I work mainly in pate de verre and use the flower as a means to tell either stories or convey feelings.

A winner of the Australasian Ranamok Glass Prize my work is held in the Australian National Gallery and in numerous private and international collections.

Sneeze 2

Technique: Pate de Verre

Born of my admiration of Andy Warhol this work examines his quote " we spend much of our lives seeing without observing", and aims to pacify three of his critics who incorrectly identified the flowers.



Elaine Hooper

I have been fusing jewelry in a small kiln for a couple of years, but have recently branched out into small sculptural pieces. I love the unpredictability of glass - when I open my kiln it's like Christmas morning!!!

Flow

Technique: Kiln-formed

Flow - I wanted to capture the movement of liquid glass. Flowing and puddling like a waterfall. The glass used is recycled from a blue water bottle cut and pieced together.



Heather Kremen

Heather Kremen is a glass artist who began blowing glass in 2007. Since then, she has worked, exhibited and taught in the USA, New Zealand, France and Japan. She has worked to combine the techniques of blowing and fusing to create unique, one of a kind glass.

3 years ago, Heather bought the glass studio now called Amokura Glass and moved to Rotorua. She now runs a glass blowing studio with a gallery where she makes her own glass work.

Incalmo Platter with Bubbles

Technique: Hand Blown - Incalmo

Incalmos are a fun but challenging technique to make. It involves combining at least two supersets of bubbles of different colours of glass together to create a solid, cohesive piece. I enjoy the technical challenge, as well as the colour block nature of the glass.

I find it fun to mix and match colours in these pieces. Usually it is to recreate the colours from something I saw, such as scenery in nature. Colour has such a strong influence on me. I can get swept away in the pure colours in this world. Sometimes it is fun to dive into the colour and just to play.

French Kiss

Technique: Hand blown

This piece was made up of dozens of sheets of glass, repeatedly cut up and melted together to create its geometric patterning. When the piece began all you saw were sheets of colour. It wasn't until the final steps that the red hearts around the outside were revealed.

Glassy Meadow

Technique: Hand blown



Judith Le Harivel

I have always loved making things. I like using different media to bring alternative perspectives to my work, in particular cast glass and ceramics. A love of gardening and natural and organic forms influences my work. As a maker I strive to create well-executed, thoughtful and at times quirky artwork.

The Folded Lands of Wellington

Technique: Lost Wax Casting

Since I first saw New Zealand from the air I have been fascinated by the folded landscape and have made several interpretations in cast glass. This artwork is part of a new series based on a composite of different landscapes from around the Wellington region.

The artwork is cast Gaffer glass and the base is recycled timber made by John Le Harivel.



Kim Logue

Logue's interest in combining both traditional handcraft techniques along with experimental processes has led to her making particularly innovative pieces using naturally occurring black volcanic glass, few artists worldwide have incorporated the obsidian medium into the casting and ceramic process. She mixes multiple mediums, glass, ceramic, metal and wood to create and form innovative works.

Logue gained a degree in applied arts from NorthTec (2012), her inventive work has been accepted for several major art competitions including the Wallace Art Awards and Ranamok (Australia). She recently won the UNICUM 2018 Award, IV Ceramics Triennial UNICUM 2018 Metelkova, Slovenia and had her glass accepted for the International Biennale of Glass Sofia, Bulgaria.

Slash and Burn

Technique: Lost Wax Casting

New Zealand's history harbours many stories of clear felling native forests, shipping tonnes of kauri logs offshore and slashing and burning remnants for farm land.

This piece contemplates my family's involvement, as my grandfather's broadaxe still hangs in the garage on the family farm. It's well worn and dented with its umpteenth handle, crafted from Manuka growing near the mill site, that is now a protected bush reserve bearing his name.



Lou Mathieson

Lou is a practising glass artist.

She completed her Degree in Glass at Unitec in 1998, and a post graduate Dip in Teaching at AUT in 2000. She has been glass casting for 22 years, lives in Takapuna and works and teaches glass casting, in the Arthouse glass studio at Mairangi Art Centre. She exhibits widely in New Zealand and overseas.

"Current works are inspired by a trip to Italy and a most exciting visit to the Venice Biennale. I have combined clear Gaffer glass with copper, oxides and glazes to tell the story of the impact Venice architecture had on me."

Villa Series : 1

Villa Series : 2

Technique: Lost Wax Casting

Villa series came after spending time in Italy, particularly Rome and Venice.

Using clear cast glass, copper and oxides to produce graceful aging.



Nye McLellan

My style could be described as semi abstract. I try to break a subject down to its basic form and then go about reconstructing it using simple shapes, lines and colours.

I get inspiration from New Zealand's native birds, the Kea and Tui in particular, the colours of which I find truly stunning.

My current projects are based on the human form.

Combining the beauty and delicacy of stained glass within a hard polished stainless-steel frame has required a bit of trial and error to work out and get right. Each piece rests on a reclaimed Kauri base, that I find softens it as a whole.

Kea in Flight

Technique: Leadlight

Kea in Flight is a piece that I hope you find captures a little of the grace and beauty of a real Kea in its natural element.

It has been a challenge and a pleasure to discover the combination of glass that breaths life, colour and texture into this piece.



Garry Nash ONZM

Garry Nash has been working with hot glass since 1978 and is one of the pioneers of the studio glass movement in New Zealand. He joined Sunbeam Glassworks in Auckland 1981 as a full-time glass artist and acquired ownership of Sunbeam seven years later. Today he continues to operate the studio as Nash Glass, pursuing his own personal exploration of the glass medium.

Garry has developed an international reputation through the strength and quality of his work in the Art-Glass realm. He is an honorary life member and past President of the New Zealand Society of Artists in Glass.

Garry also served as a local body politician as deputy chairman of Western Bays Community Board, Auckland 1989-92.

In 2001, he was made an Officer of The New Zealand Order of Merit (ONZM) for his services to Glass Art.

Red Blue Yellow Green

Technique: Neon

Based on a traditional sight test and punning on the idea of traditional neon telling us what is there, Red Blue Yellow Green tests the gap between reading and association. Flashing through one colour at a time, can we read the name of one colour if it is written in another, or does our inner censor take over?



Isla Osbourne

Isla holds a diploma in Graphic Design from UCol and a post-graduate diploma in Technology from Massey University. She lived and worked in London for ten years before returning to New Zealand in 2007. In recent years Isla has shown her work in a number of national and international exhibitions including the prestigious Wallace Art Awards and the International Cliftons' Art Prize.

She continues her experimentation and development of lampworking, and ancient technique used to melt glass and make finely crafted beads and creates contemporary glass jewellery for Wearing Glass.

Knot Necklace

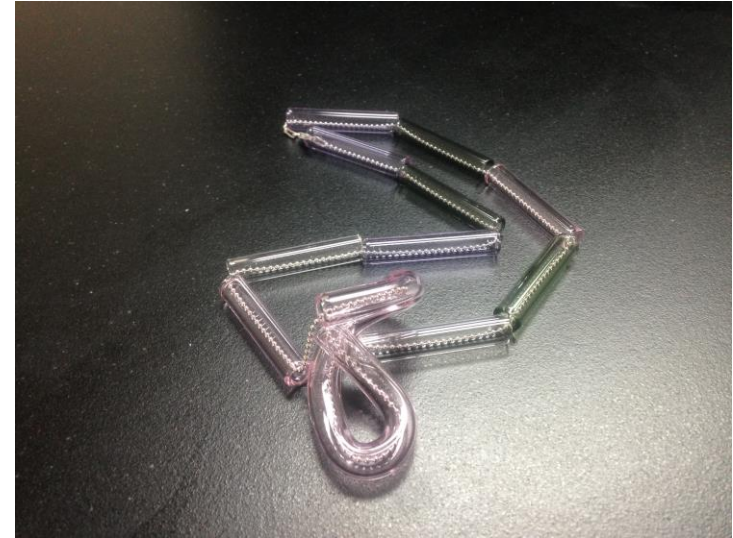
Technique: Flameworked

This piece is crafted from borosilicate glass tube. The beads are melted and formed on a blowtorch then placed in a kiln to anneal (cool) overnight before being crafted into contemporary glass jewellery.

Hollow Earth Necklace

Technique: Flameworked

The beads on this necklace are individually crafted on a blowtorch. They are carefully built up by creating two parallel discs from molten glass that are curved, joined then blown to create large hollow beads. It's a technical process that enables the artist to create a statement necklace that is wearable without too much weight.



Judy Pullen

Since the first course I took in 2009 the magic that happens in the kiln, and the results both good, and occasionally bad, have kept me interested.

I enjoy both fusing and slumping glass, and the challenges of casting glass, working through the lost wax processes, from the making of the wax model through to the final finishing of the glass.

I work with special art glasses and recycled bottle and window glass.

Fruits de Mer - Sapphire

Technique: Kiln-formed

This assemblage is mostly made from window glass and a Bombay Sapphire Gin bottle. I have used fusing and slumping to create the platter and fries, and casting to create the seafood.

Fruits de Mer - Ice

Technique: Kiln-formed

This assemblage is mostly made from window glass and wine bottles. I have used fusing and slumping to create the platter and fries, and casting to create the seafood.



Moana Purser

Moana is currently an assistant at Amokura Glass in Rotorua. She has worked there for almost two years now and really enjoys working with molten glass. She hopes to continue improving her skills and learning about all the different things glass has to offer, as well as what she can offer it. In her free time, she enjoys sketching and is trying to carry some of her drawings into her work with glass. She likes to be inspired by the beautiful scenery around Rotorua, where she lives.

Blue Kid

Technique: Hot Shop Hand Worked

Blue Kid is a paperweight with a cane drawing of a blue goat inside. It is my first proper attempt at drawing with stringers on hot glass. This piece is made up of three layers of glass with the drawing on the second. I was inspired by ancient cave drawings as I admire their simplicity and effectiveness.



Rowena Rooney

Born in West Auckland, I grew up in Te Atatu North. I was brought up by my grandparents who have both given me the opportunity to experience all that is expressed. My grandmother is from the village of Nukubalavu, Savusavu, Vanua Levu, Fiji Islands. My grandfather is from a long family line of stone mason quarry men from Langton Matravers, Dorset, England. My artwork is largely inspired by my Fijian heritage and the land of Aotearoa, my home. Both of which I am very passionate about and they are strong parts of my life journey. As a child growing up I attended Matipo Primary, Te Atatu Intermediate and Rutherford High School. I am a trained primary school teacher and have also been a Visual Art Lecturer at the University of Auckland, Faculty of Education. I am currently a Visual Art Specialist at two local schools. I have worked on a variety of large mosaic commissions both locally and overseas. I create artwork using a range of media, including glass but my main media being mosaic. My Oamaru stone sculpture incorporates mixed media to help express my life experiences from Fiji. My mosaic surfboards depict parts of my life that have had a major influence on my life thus far. I chose to work with surfboards because I wanted to mix my love for the sea with my passion for mosaic. The masi (tapa) design I have going down the spine of the Pasifika boards represent my family's province in Fiji being Cakaudrove. The sea has always been an important part of my heritage not only for collecting and gathering but also for its sacredness and power. The ocean is the passage between my ancestor's land and the land I call home. A highlight on my artistic journey has been the opportunity to travel to Italy and carve white Carrara marble.

In 2010 I was invited to exhibit art work in the New Zealand Art Awards in Wellington.

In 2016 I gained 2nd place 3 – dimensional in the New Zealand Mosaic Awards and last year, 2018, gained 3rd and a highly commended placing for the Pasifika category at the New Zealand Mosaic Awards.

My artwork represents my respect for nature, keeping things natural and sharing my energy with others.

I give thanks to my Fijian ancestors for their spiritual inspiration and for the masi designs that flows through and on my body.



Something to crow about

Technique: Mosaic

Something to crow about reminds me of the many early mornings that I have woken to in Fiji, hearing the sound of a rooster crowing and echoing in my thoughts.

I like to think of it as a Pasifika alarm clock which funnily enough can be quite annoying at the time yet you tend to miss the sound when its not there. When I hear the rooster crow, wonderful memories flood back to me of golden mornings, warm sun on my skin and the sound of birds singing in the lush trees while the gentle water laps the beach and the reef booms in the background.

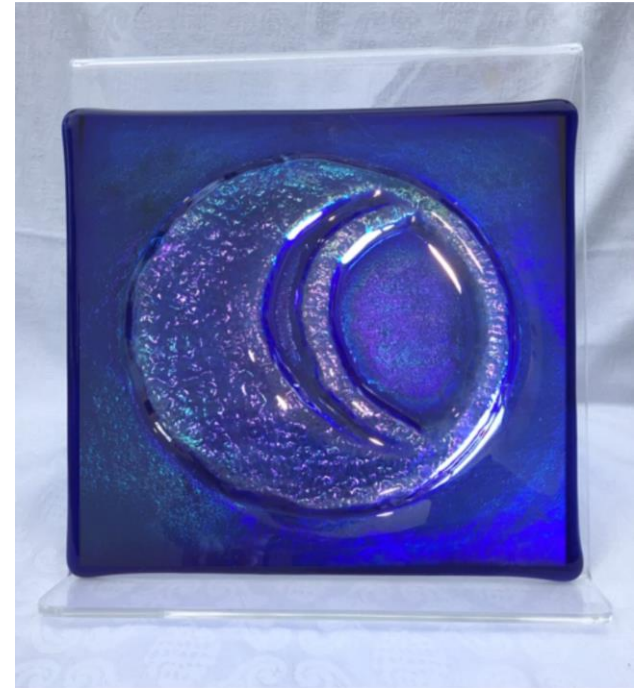
Linde Rose

Linde is very attracted to mystical and magical images and loves to experiment with the ways glass can create mystical feelings with its light and depth. She has been dabbling in glass art for many years and now she is retiring from her career as a psychotherapist she is taking up fused glass in a serious way. She has a studio at her home in Pt Chevalier and is a member of NZSAG.

Blue Moon

Technique: Kiln-formed

This piece aims to express the mystical nature of the moon. I feel the luminescent glass and the texture of the Silkemat create ethereal moving color effects and bring depth.



Faerie House

Technique: Kiln-formed

This faerie house and garden is a childhood fantasy landscape.



Carmen Simmonds

Carmen is a professional artist and tutor, working from her rural studio in Wanganui, New Zealand. Her glasswork predominantly employs the lost wax casting technique and she is widely known for her sculptural dress forms. Carmen's glasswork is collected and exhibited throughout New Zealand and internationally.

Since graduating with a Bachelor of Fine Arts in 2002, Carmen's art practice has evolved from explorations of dress and textile to express women's individuality, into rediscovering and emphasising the handcrafts associated with historical garment making processes. She has consistently crossed mediums in order to create her glass sculptures, predominantly with cast bronze, aluminium, pewter, natural fibres and soft materials.

In 2013, Carmen completed a Master of Art and Design. The associated research highlighted how themes and art making processes consistently reoccur within individual art practices. Within Carmen's studio practice these reoccurring processes are crafts such as needlework and crochet and the use of threads and stitching. Whilst she continues to create her signature dresses and figurative production works, Carmen's current sculptures are narratives that combine evocative glass techniques with mixed media, as a means of complimenting and enriching the form.

Headless Beauty - Message

Technique: Lost Wax Casting

Every artwork has the opportunity to tell a story or relay a message. It can describe the artists journey through the medium, giving freedom of expression to visualise a concept. This glasswork tells of a turning point, using a familiar form with upper case text. It aims to encourage the viewer to engage with it by moving around the glass object to decipher the message. It reads..."It wasn't long before I realised I could speak the words I wrote, this felt powerful".



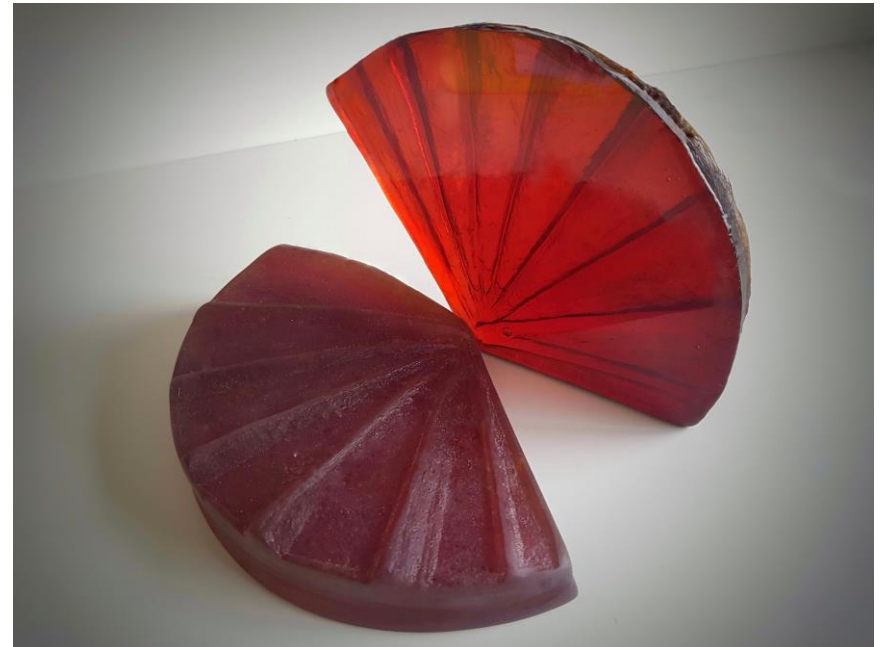
Toni Tittleton

Since graduating from Whanganui Glass School in 2012, Toni has exhibited her art pieces in galleries across NZ. She has worked alongside internationally renowned glass artists allowing her to further her knowledge and expand her ideas. Working out of her studio 'Tittleton Glass Studio', Toni continues to produce cast glass art and facilitates workshops for glass makers of all levels. "My finished pieces are a reflection of my love of glass and its movement. I am inspired by the way molten glass moves and flows. Using the thick and thin areas of the glass I like to control the light that passes through the piece. It brings out a range of different shades within the one colour of glass that I use."

Array

Technique: Lost Wax Casting

In this pluming form, hidden texture is only revealed by the light, polarizing and conflicting. The light and the dark finally seen.



David Traub

David Traub grew up in New York and has worked in glass for 47 years. Self taught as a glass blower his work is featured in public and private collections both here and abroad. In 1995 David moved to Whanganui to lead the glass program at the polytechnic, and in 2006 opened his current studio.

His work can be found in dealer galleries around the north island or from his studio in Whanganui. He has over the years received numerous awards and his work has been featured in major exhibitions and publications.

Tectonic

Technique: Hot worked and Kiln-formed

Meteor

Technique: Hot worked and Kiln-formed

Pendants 1 & 2

Technique: Hot worked and Kiln-formed



Jo Tricker

"I am fascinated by glass - by its ability to transform itself from a solid to a liquid and back to a solid again! For me it is the endless fascination of where science and art meet."

Jo uses kilnforming and flameworking techniques to make a wide variety of art glass objects - both functional and decorative. Her inspiration comes from travel, books, music, dance, her family history and the stunning Bay of Plenty where she resides.

She has completed many master classes in glass and was a finalist in the Rotorua Museum Art Awards in 2019, and a finalist in the Miles Art Awards 2020. She has two apprenticeships in Medical Laboratory Technology, a BA in English Literature, and a Certificate in Graphic Design.

Alice in Wonderland's Goblet

Technique: Pate de Verre

Inspired by my children and their ability to see things without judgement or pre-conception.

Woven In Glass

Technique: Kiln-formed

The 'Woven in Light' series is an ongoing body of work that is inspired by my grandmother's weaving. I grew up in Auckland and my granny lived on Frederick Street in Hillsborough. She had a very large floor loom that she made blankets, throws, wall hangings, table mats and all sorts on. I have very fond memories of watching Gran's feet on the pedals, and the weft and warp dancing with the shuttle - the end result being evenly woven works of art! As a little girl I thought it was all pretty magical! As an adult glass artist I am delighted to be at a point in my career where I am able to reference some of her treasured pieces in my work.



Peter Viesnik

Colour and form are still the most intriguing aspects for my working with this fluid and addictive medium. From the glowing heat of the furnace and the molten flow of the glass, ever changing colour combinations from subtle cool to hot and endless variations of forms result, providing ever changing new explorations. Also the shimmering aspects of Dichroic glass continue to fascinate me.

Dichroic Wave Disc Paperweight

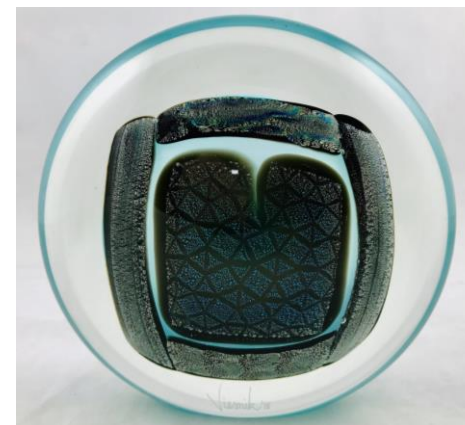
Technique: Hot Shop Hand Worked

Dichroic Patchwork Amethyst Paperweight

Technique: Hot Shop Hand Worked

Dichroic Patterns with Turquoise Color Paperweight

Technique: Hot Shop Hand Worked



Karryn Wallis

Who doesn't like glass art? Since marrying Ray Salisbury, a stained-glass artist, my skills and knowledge of working with glass have expended.

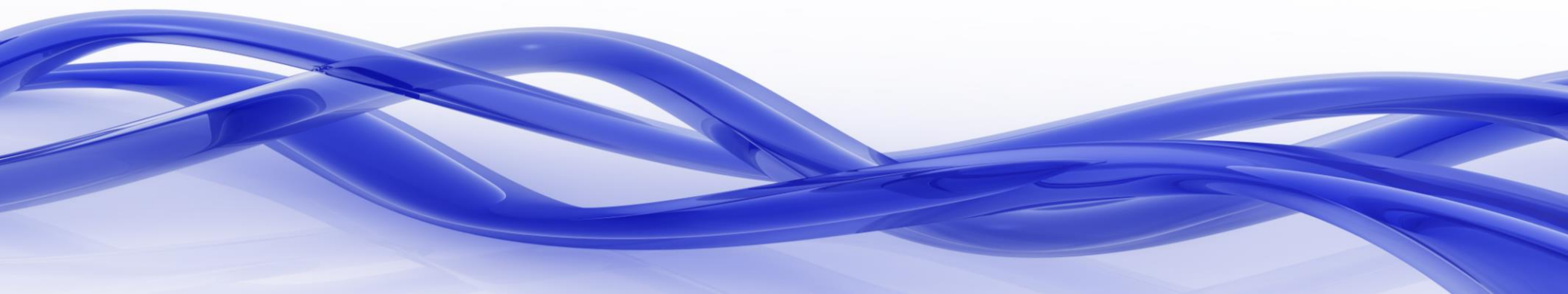
Although I make my own pieces, my passion is learning new glass techniques and then sharing these. I love the technical side of how heat (from the kiln) can be used to create so many different effects.

Both Ray and I are hoping to dive into creating more glass art, as we gradually step back from our business and start the journey to semi-retirement.

Reflections

Inspired by the Crown Lynn design called Reflections.





GLASS ART IN NZ

Supporting a strong glass art eco-system

Web www.gainz.nz

Email info@gainz.nz

Facebook [GlassArtInNZ](https://www.facebook.com/GlassArtInNZ)

Instagram [GlassArtInNZ](https://www.instagram.com/GlassArtInNZ)