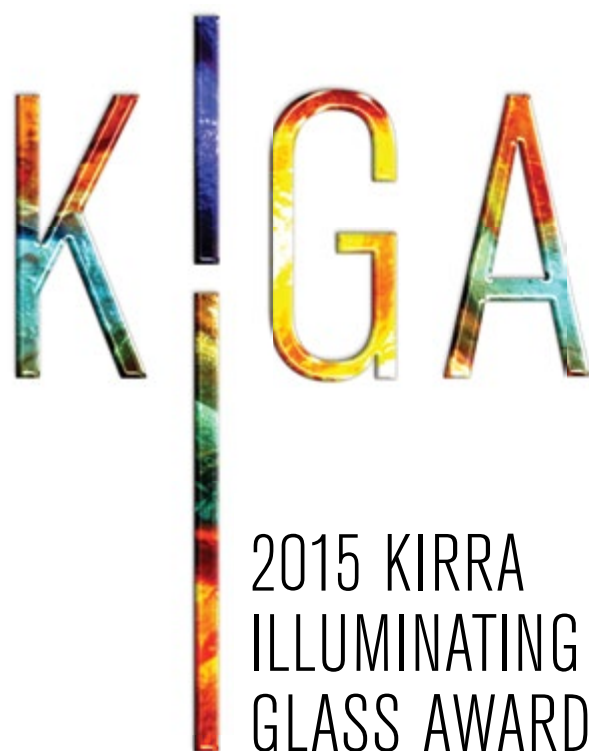


KIRRA

2015 KIRRA
ILLUMINATING
GLASS AWARD



Urchin (detail) by Kevin Gordon.
Hand blown glass, triple overlaid and inside cased colour, carved
and cut, illuminated from underneath - 25cmH x 33cmW x 33cmD

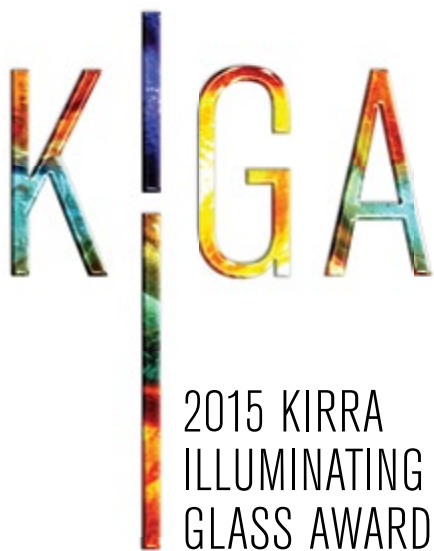
The logo features the word "KIRRA" in a stylized, multi-colored font. A vertical bar, also multi-colored, is positioned between the "K" and "I".

KIRRA

2015 KIRRA
ILLUMINATING
GLASS AWARD

Kirra Galleries
LEADERS IN THE AUSTRALIAN
CONTEMPORARY ART GLASS MOVEMENT





Exhibition Dates

1 June 2015 to 30 June 2015

Exhibition curated by Suzanne Brett

Kirra Galleries (enter via Atrium)

Federation Square

Cnr Swanston & Flinders Streets

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FOREWORD

by Peter Kolliner OAM

The invention and the development of manmade glass and the evolution of the facility of colouring molten glass is not accurately known.

In early Roman days, glass was already used, and amazing objects are available from archaeological finds dating back to the period Before Christ. The ancient Incas used obsidian – a naturally occurring glass to create decorative items, whilst from medieval days, stained glass windows are still in existence.

Human fascination with glass is a part of history and flows from the mystery of it being tactile, transparent or translucent and being able to be fashioned in a seemingly endless variety of ways.

All this by way of introducing the background of our second Kirra Illuminating Glass Award.

The first use of illuminating glass, to the best of our knowledge, was stained glass windows in sacred places, whilst an explosion of artistic talent combined with coloured glass, followed close on the heels of the discovery and harnessing of electricity. The development of carbon filaments, closely followed by coiled coil light bulbs facilitated the replacement of candles and oil lamps with electric lights, and inevitably the use of coloured glass to create a convivial ambience in drawing rooms of the rich.

After new discoveries, artistic endeavours evolve and then develop further. After electricity was put to use, new developments in illuminating art glass naturally followed. Who made the first electrified table lamp? We do not know, but certainly the second and the third table lamps were better, more attractive and more useful than the first.

So, in the late 1800s and early 1900s, decorative illuminating lights and chandeliers of great variety and value became the rage. In one way or the other, this has lasted to the present day, but in Australia the Studio Glass Movement has not been very active in further developing illuminated art glass in sculptural forms until recent times.

In the exhibition being mounted, which is the second such exhibition of illuminating glass sculptures, Kirra Galleries sees it as an opportunity to challenge Australian and New Zealand practitioners of art glass making.

We exhorted the Glass Art Community to develop new or better forms utilising the still mysterious substance – glass - and to continue the evolution which was boosted in 2009 with our first Light in Winter exhibition and which had a great fillip last year when Kirra's Landlords, Fed Square Pty Ltd and Kirra Galleries joined for the inaugural Kirra Illuminating Glass Award.

It is our hope that this award will continue the seamless process, and from its now seemingly humble beginnings, is taking a life of its own and we thank the participants for their endeavours, as well as thanking our far sighted partners, our Landlords, Fed Square Pty Ltd.

A handwritten signature in dark ink, reading "Peter Kolliner". The signature is fluid and cursive, with a long horizontal stroke at the end.

Peter Kolliner OAM
Gallery Director



Ebony Addinsall

Victoria

Closer to being

95cmW x 60cmH x 12cmD - Kilnformed glass and neon lighting

Right now, this moment is the only thing you will ever really have. Though permanent in time these transient passings, like all moments, too will pass.

Your presence sustained by the perpetual act of breathing.

Breathe in there is silence.

Breathe out and you are whole again.

Closer to being has evolved through reflection of personal sleep patterns, the meditative notions of breath and how this connection during darkness can alter state of consciousness to create internal solace from the increasingly loud landscape.

Photo credit: Andrew Barcham



George Agius

South Australia

Comfort

123cmL x 38cmW x 12.5cmH - Blown glass, American white oak and LED

"Ancestry, culture and heritage are ongoing concepts that I explore in my practice".

Originally from New Zealand, George Agius has travelled around the world to pursue her practice.

After studying at Wanganui Glass School in New Zealand, George moved to Canada to complete a Bachelor of Fine Arts at the Alberta College of Art and Design in Calgary in 2011. She then relocated to Adelaide to begin her two-year associate training program in the Glass Studio at JamFactory Contemporary Craft and Design. George is now a studio tenant and practicing artist at the JamFactory.

Photo credit: Anna Fenech Harris



Ruth Allen

Victoria

Autumn Butterflies

43cm x 32cm x 28cm (variable) - Three reclaimed 1.5L wine bottles cut, hot manipulated, cold worked, sandblasted and sealed. Illuminated with filament LEDs.

Ruth creates bespoke up-cycled pendant lighting specializing in domestic, commercial and hospitality spaces. She is a glassblower with more than 25 years experience. Seeking a change of direction Ruth began working with the ready-made, the manufactured bottle. Her Melbourne based studio collects bottles from the local community to later inflate, stretch and manipulate using traditional hot glass techniques.

"There is great wealth and beauty in up-cycling, my designs are directly inspired by the contours, colour & form of the reclaimed bottle. I enjoy participating in a sustainable movement and contributing to creating environments that spark peoples imagination and challenge preconceived ideas of the world around them" Ruth Allen



Ruth Allen

Victoria

Galliano Chandelier

120cm x 75cm x 65cm (variable) - Twelve Galliano bottles reclaimed from Melbourne based bars, cut, manipulated hot, cold worked, sandblasted and sealed. Illuminated with filament LEDs.

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Liz Bottomley

Victoria

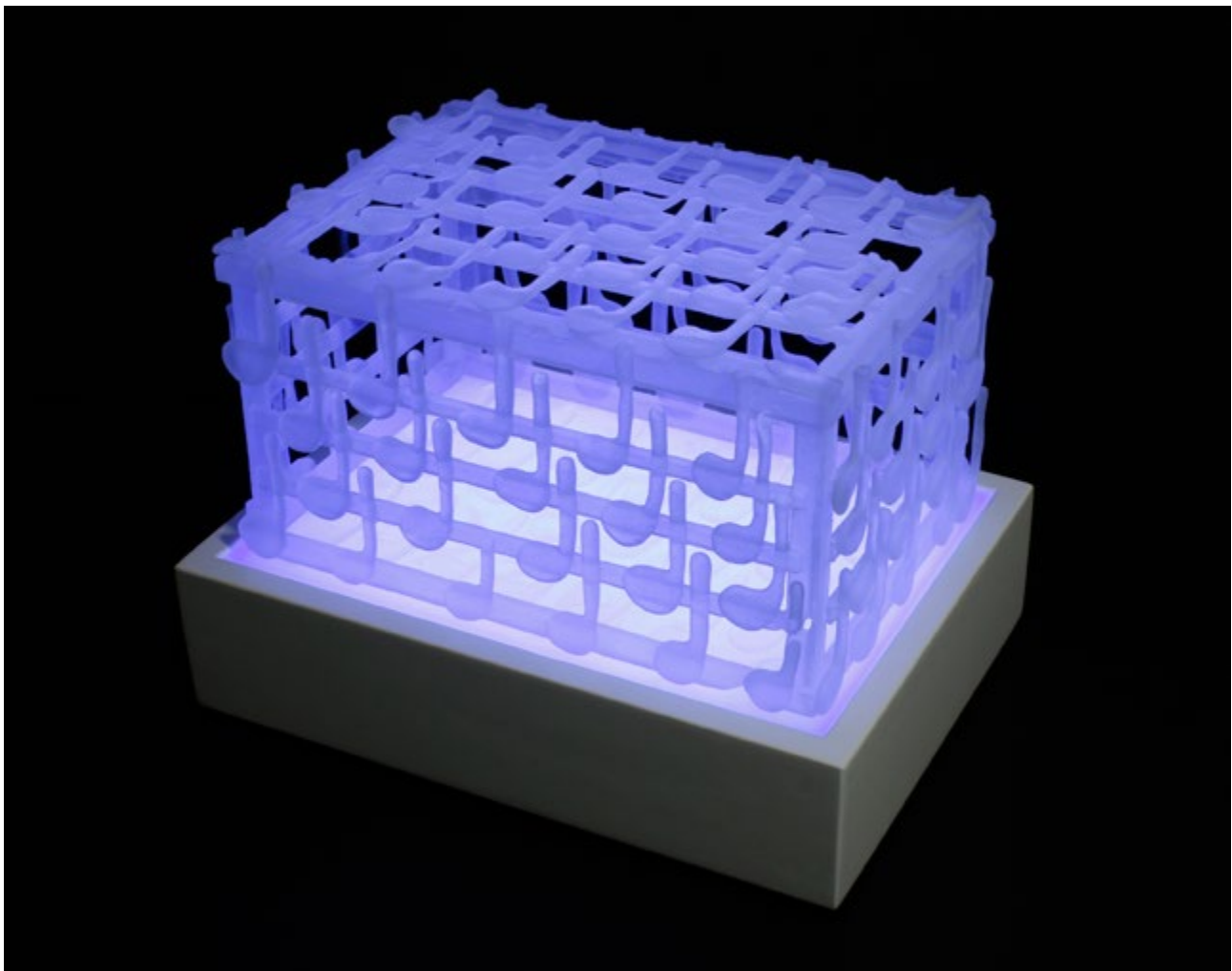
Spiral Table Lamp

Blue glass copperfoil table lamp - 28cmH x 50cmW x 50cmL

After travelling to the middle east I fell in love with the geometric tiles on a lot of Islamic architecture, particularly the domes of mosques. I wanted to create a glass lampshade in a similar style.

The measurements and pattern of the design were all worked out by hand and sight.

After completing a Bachelor of Contemporary Arts in 2004, I had two photography exhibitions in 2006 and 2009. After experimenting with glass in various short courses, I fell in love with the medium and then completed a Certificate III at Holmesglen Tafe in Stained Glass and Leadlighting, from 2011-2014. In December 2014 I travelled to Orvieto, Italy, to complete a one-week intensive course on traditional stained glass painting techniques.



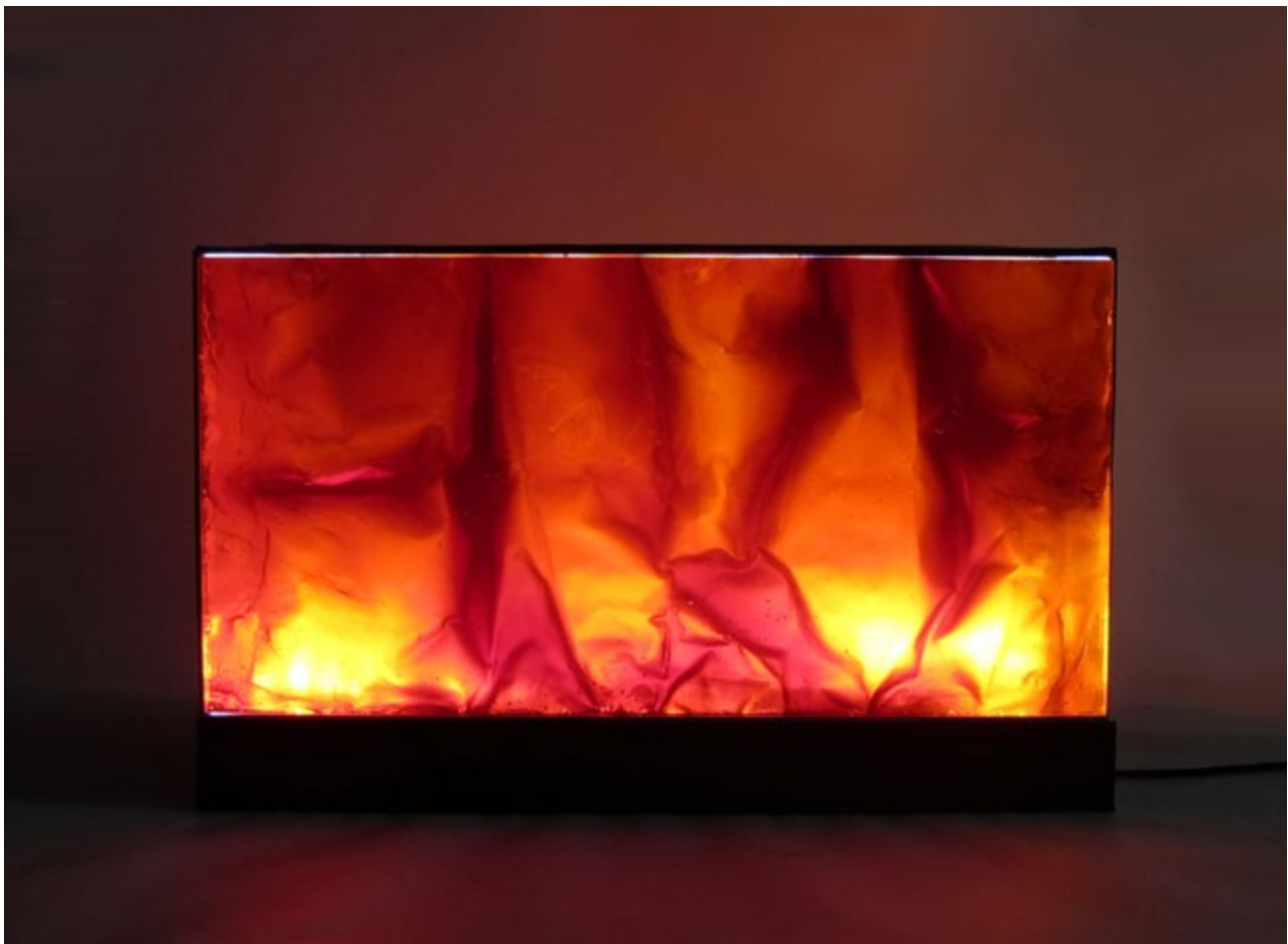
Roger Buddle

South Australia

On a lighter note

Kiln formed glass, wood, LED lighting - 28cmH x 28cmW x 20cmD

While sitting with my wife in the chemotherapy clinic we both agreed that we needed to introduce a lighter note into our lives. And that is how this piece was conceived. "On a lighter note – a Glass Music Box" is a lighthearted result of a complex kiln-forming procedure – but one sad note did manage to find its way into the piece.



Lisa Cahill

Canberra

Chiaroscuro #2

Kiln cast lead crystal, brass base, LED lighting - 27cmH x 45.5cmW x 20cmD

Chiaroscuro #2 is a cast lead crystal sculpture inspired by folds of crumpled paper and the colours of a burning fire. The artwork encourages the viewer to consider the transitory nature of human existence.

Lisa Cahill has been working with Glass for over 15 years. Exhibiting regularly nationally and internationally she has been awarded numerous grants and prizes including Australia Council for the Arts New Work Grants in 2002, 2007 and 2010 and the Bullseye By Design Award in 2001. Her work has been published in several international publications including 'Australian Glass Today' by Margot Osborne 2006 Australia, 'Contemporary Glass' by Blanche Craig 2008 UK and was selected for the Neus Glass Review 34 in 2013. After completing a BA in Applied Arts with First Class Honours at Monash University in 2000 Cahill established several artist group studios in Sydney and Melbourne and now works from a glass studio in Piailigo since moving to Canberra in 2011. She has had numerous artist residencies including the Canberra Glassworks, Northlands Creative Glass in Scotland and Bullseye Glass Company in Portland Oregon, USA. She has always been active in the glass and wider arts community and has previously held positions on the Ausglass (Australian Glass Society) board including newsletter editor and Vice President. Her work can be found in The National Art Glass Collection, Wagga Wagga Regional Art Gallery, NSW, The Ebeltoft Glass Museum, Denmark, the Northlands Creative Glass Collection, Lybster, Scotland, and Kaplan/Ostergaard Glass Collection, Palm Springs Art Museum, Palm Springs California, USA.

Photo credit: Lisa Cahill



Andrew Crewes

Victoria

Dreamscape

Leadlight lightbox with fused, painted, acid etched antique and dichroic glass.

105cmH x 75cmW x 6cmD

For this work I've drawn inspiration from the shapes and rhythms of life in my garden. Using the medium of glass enhanced by light the strong graphic line merges and flows into a boldly coloured fictional landscape, inviting the viewer to become lost in the ambiguity of this unknown world



Crystal Chain Gang (Jim Dennison & Leanne Williams)

Wairarapa, New Zealand

Angel's Share

Pressed glass, stainless steel, LED lighting - 70cmH x 62cmW x 62cmD

The Crystal Chain Gang consider the opulent origins of the chandelier, subvert the traditional form and complicate its reading as a symbol of prestige with a criticism of colonial habits. These Rococo-like compositions of pressed-glass elements hark back to the past in their elaborate glamour, and the Rococo's reaction against the symmetry of the Baroque. Yet at the same time they are utterly contemporary in subject matter. In the process of looking up, through and around, we're drawn in to relate to the work on a practical level as a suspended light, as a glass sculpture of beauty, and as an exploration of our social landscape.

In 2003 Leanne Williams and Jim Dennison started their collaboration under the name Crystal Chain Gang. Since then their work has been selected for major glass exhibitions within New Zealand and Internationally. In 2012 in conjunction with the Sarjeant Gallery toured a solo show around many public galleries throughout New Zealand. Other accolades include a fellowship at the Creative Glass Centre of America at Wheaton Arts USA (2007) and a Fulbright Travel award to present at the American Glass Conference (2009).

Their work is included in the collection at Ebeltoft Musuem Denmark, Musuem of American Glass, USA, Te Papa Tongarewa NZ, Sarjeant Gallery Whanganui and Government House, New Zealand. They are published in New Glass Review 25 and major New Zealand publications, Urbis, New Zealand Architecture, Art New Zealand, Artnews and Artzone. Both artists live and work in their own collaborative studio in Martinborough, New Zealand.



Silvana Ferrario

Western Australia

Displacement-Deep Water

56cmH x 28cmW x 18cmD - Fused glass sheet and powders, slumped and cold worked, set on steel base with stainless facia and edge channels containing LED

I worked in the subsea industry for 30 years as an engineer and I am keenly aware of the consequences development has on the environment. Although in recent times more consideration is given to reducing environmental impact, as the world grows and we use more resources the impact on the environment is ever increasing.

These works represent a subsea pipeline used to carry oil and gas from locations in up to 1500 m water depth to shore. The pieces are in the shape of half a pipeline, the steel base representing the actual pipe material and the glass representing the underwater environment that is displaced by the pipeline, the environment making way for development. The patterns of the light on the water and seabed are incorporated into the piece.

This piece represents the pipeline in the deep dark blue waters of the ocean with its orange seabed

Photo credit: Kevin Gordon



Silvana Ferrario

Western Australia

Displacement-Shore Approach

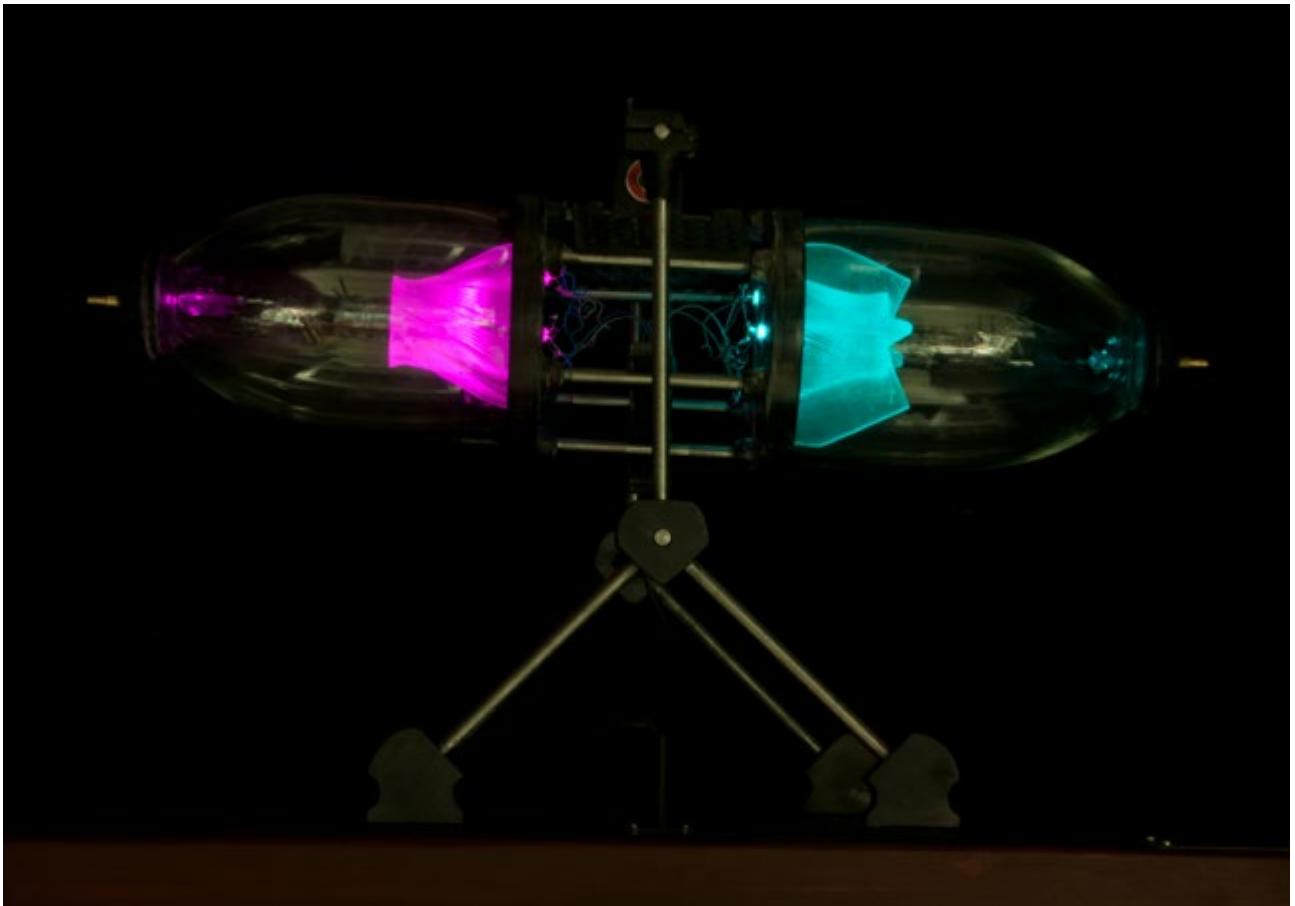
57cmH x 28cmW x 17cmD - Fused glass sheet and powders, slumped and cold worked, set on steel base with stainless facia and edge channels containing LED

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This piece represents the turquoise shallow waters of the shoreline against the white coral sands.

Photo credit: Kevin Gordon



Robert Gatt

Victoria

Audrey

Blown and cast glass, steel, 3d printed components, and electronics. - 60cmH x 30cmW x 48cmD

Audrey is a seductive glass, steel, wood and electronics sculpture that entices the viewer to wind a handle to generate electricity for her consumption.

This sculpture comprises of 2 3D printed and cast glass objects enclosed in handblown glass domes. The 2 sections are joined together with steel rods and are suspended from a steel gantry. The glass sections are free to rock from side to side.

The glass and steel section of this sculpture are attached to a wooden box. A handle protrudes from this box and, when wound, electricity is generated (5 volts dc) which powers microprocessor controlled led lights which illuminate the cast glass components.

The small amount of mechanical vibration caused by the winding of the handle is enough to make the top section of the sculpture to gently sway from side to side.

I like the idea that the art is not owned but owns the audience. Its seductive beauty is there to manipulate the viewer.



Kevin Gordon

Western Australia

Urchin

Hand blown glass, triple overlaid and inside cased colour, carved and cut, illuminated from underneath - 25cmH x 33cmW x 33cmD

This work is a progression of my work that studies the designs and mathematical formulas that construct seaforms.



Holly Grace

Victoria

The Walden

Blown glass, kiln formed, with sandblasted hut and landscape imagery - 32cmL x 20cmH x 20cmD

*As shadows blur and distort a hut comes forward, a shelter made by hand but sculptured by nature.
A thin fragile shell, protection from a foreboding and sublime landscape that surrounds.*

Why am I drawn to this small structure, what answers do I seek in the wildness and what do I hope to find? A lost and forgotten connection, an existence beyond the mundane.

Once inside the quiet confines of the hut my mind expands and explores, finding a landscape that lies within.

“I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived.” Henry David Thoreau, Walden, 1854



Tegan Hamilton

Victoria

Lepidoptera

Hot sculpted glass with printed enamel butterfly within, timber, LED lighting -
22cmH x 15cmW x 15cmD

Tegan Hamilton is an Australian glass artist from Ballarat, Victoria. She has been working with glass since 2004 and creates contemporary hot formed and cast objects. Tegan completed her Masters of Fine Arts, majoring in glass in 2011, and displayed her work in a solo show at Gallery 577 in the same year. She has been shortlisted for the Western Australian Art Gallery's Tom Malone prize, Ranamok Glass prize, Deakin Contemporary Small Sculpture Prize, and the Waterhouse Natural History Prize, to name a few.

Having exhibited throughout Australia and internationally, Tegan is also an active member of the Australian glass arena and has worked with internationally recognised glass artists in Australia and abroad.

Photo credit: Michael Gordon Hill



Miles Johnson

Victoria

Human Structure

Multiples of white hand-blown glass components, steel armature with LED lights contained in standing figure - 165cmH x 52cmW x 36cmD

In this work my aim was to look at the human form in a different context. How is the body composed? What gives it a human character or what defines its gestures?

In our digital age we don't often look deep into the makeup of an image on screen and look at its basic form of construction – the pixels! They are combined together to make up an image that our eyes can see and our brain finally brings it together.

With this in mind I have created an overall form constructed of many small sculptural components of glass. A new light where assembled glass pieces contain an energy or life force inside the body. I have aimed to produce a moody yet ethereal figure watching outward while looking inwards. A tonal assemblage to create a natural form a - human.



Brent King

Victoria

Flux

Cast Lead Crystal and LED lighting - 45cmD x 71cmH x 32cmW

This work seeks to investigate the fluid notions of identity. By illuminating the habitable spaces within the dimensional boundary of cast crystal, the work points to complex relationships that exist between notions of representation, external and internal states of being.

Photo credit: Andrew Barcham



Laurel Kohut

Victoria

Times Past

Blown and kiln-formed glass with brass - 30cmW x 30cmH x 10cmD

My current work is an investigation into the ways in which we form relationships with objects. Pocket Watches and watches in general have interested me as they are objects traditionally handed down the male line or given as gifts on 'coming of age' occasions. Within my work this object signifies the varied life of an object through the passage of time.

The scale of these objects has been purposely distorted to render each object non-functional; thereby requiring the viewer to reflect upon the symbolic nature of the object rather than relating to it as an object of pure ornamentation. These pieces seek to interact with the viewer by allowing the overlay of personal associations with treasured objects.

Photo credit: Andrew Barcham



Simon Mabberley

New South Wales

Aurora

Blown glass, stainless steel and LEDs - 170cmH x 120cmW x 60cmD

Simon Mabberley is a Canberra born sculptor and glass artist. He began his studies at Sydney College of the Arts in 1993 and completed an MFA at Ohio State University in 2000. He has travelled, exhibited and worked in the USA, UK, Italy, New Zealand and Japan. His artwork is exhibited regularly in Australia and the USA and represented in private, corporate and public collections. His practice investigates notions of subjectivity and identity through figurative glass and metal sculptures. "Aurora" continues the development of these ideas, combined with the use of LED lighting to explore intrinsic qualities of the material.

Ruth McCallum-Howell

Victoria

Polarise

Cast glass with dichroic inclusions.
Total height 1.3 metres. Basalt Stone
base is 40cmW x 40cmD x 16cmH. Glass
dimensions: 117cmH x 14cmW x 12cmsD.

*Ruth McCallum-Howell's glass sculptures
are both serene and dynamic.*

*Living with them is like being always within
sight of the ocean, with its paradoxical
calm and perpetual, rhythmic flux. For all
the technological finesse of her art, there is
something simple and elemental about it.*

*But there is nothing simple about this
extraordinary and verbally fluent artist –
she is as multifaceted as the glass she chose
her as her medium. If you find Ruth in her
studio at Montsalvat you will almost certainly
be treated to an impromptu Ted-type talk
on glass and its extraordinary properties.
I've seen children squat and stare, their
eyes turning to saucers, as Ruth heaves
great rough cast and polished arcs of glass
through the air to demonstrate their startling,
dichroic alternations of colour. And I've
listened as grumpy men who have come on
an art excursion out of duty suddenly spark
up and ask questions when Ruth moves on
to the bizarre physics of glass. 'The platypus
of media' she calls it – an amorphous solid,
multi-dimensional, with no grain, no sheer
point. In her language and practice, art and
science are never poles apart.*

Written by Morag Fraser in a recent interview Morag
Fraser AM is an Australian journalist and literary critic.





James McMurtrie

Victoria

Totem

Blown and cold worked glass, Grampians sandstone, steel, LED lights - 198cmH x 50cmD
Traditionally a totem is a spirit being, sacred object, or symbol that serves as an emblem of a group of people.

My adaptation of a totem creates a sense of place, using natural and man made objects to reflect the feeling of the area where I live.

The sandstone base is representative of a cairn, which is a landmark in the bush.

Photo credit: Marcus Thomson Photography



Richard Morrell

Victoria

Bowl of Enlightenment

Cast glass, cut and polished: bluestone base with LED - 42cmH x 29cmW x 27cmD

Bowl of Enlightenment is a composition in refraction, reflection, tone, texture and light. The piece is part of my ongoing exploration of the vessel as a vehicle of expression

Photo credit: R. Morrell



Peter Nilsson

Canberra

Take Off

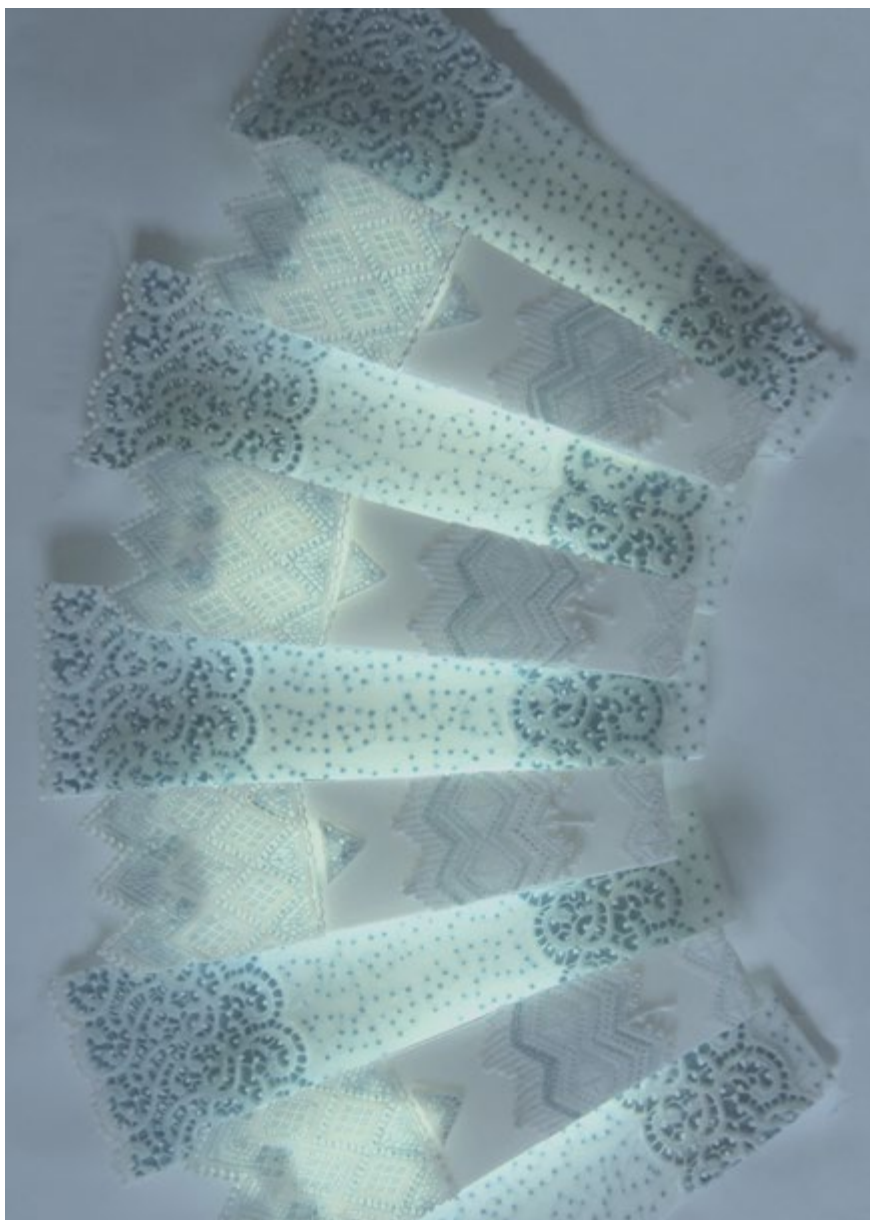
Recycled TV screens, kilnformed double sided engraved panels, LED lighting - 70cmH x 55cmW x 30cmD

The reason that I like to use TV screens is that it is a fantastic medium for pictures. It is a completely blank canvas of very high quality.

Birds have always been a great inspiration to me. I had pigeons as pets when I was a child. I used to make sketches of them when they were taking off from the ground.

It is a very powerful sight when they bend their wings to be able to press down the air. I still study and make sketches of birds and wildlife as often as I can.

Photo credit: Tim Brook



Denise Pepper

Western Australia

Medici Ruff

Pate de verre cast glass. A layered ornate lace design fused onto glass panels providing dimension and texture Bullseye Glass and Glass Frits, Metal framework, LED Lighting - 5 Panels @ 60cmL x 20cmW tapered to 10cmW, 4 Panels @ 50cmL x 17cmW tapered to 7.5cmW

Denise Pepper's work considers the craftsmanship in the fabrication of lace and embroidery by translating textiles-based research into unique glass art. Medici ruff takes its form from classical collars constructed across a supporting frame which often towered over the wearer's head and shoulders. The work applies an innovative pate de verre glass casting dexterity to contrive an imaginative fusion of concept and materials.

Photo credit: D. Pepper



Sallie Portnoy

New South Wales

Nascetia Blades of Glass

Furnace and kiln cast glass, 3 sided corten steel base, hardwood, LED internal lighting, 3 sided blade forms-1 flat highly polished, 1 rounded & 1 textured - 254cmH x 46cmW x 46cmD

'Nascetia Blades of Glass' reflects a sense of history and place, paying homage to the original owners of the land. My intention here is that as the viewer moves through these glass blades he becomes diminished; the everyman shrouded by the enormity of nature. These primordial looking blades evoke the interdependency of man with his ecosystem and the life force with cosmic energy. The surreal height and the ability to conduct light reflect notions of growth, potentiality and cycles of life in stark contrast to the realities of current environment issues. These Blades of Glass tower not only as harbingers of environmental ruination, but simultaneously as totems of transcendence and transposition, nascent in potentiality; a duality inherent in the contemporary relationship between man and his environment.

My work speaks about empowerment of humankind. Conscious intellect struggles to win mastery over brute passions as in the quest for the Holy Grail. The sword-like forms appear erupting from the earth while their elegant forms reach up to the heavens, to a higher ground. They are at once both male and female; at 'base' highly sexual and reflective of the basic nature of mankind. They speak of the conflict between opposing forces within us, between archaic impulses and new aspirations.

A gluttonous drive for efficiency has undermined the stability of our environment, and our nature, the force that supports us, will not endure without higher level of consciousness and respect in the Talmud - the encyclopaedic compilation of Jewish moral and ethical debate - can be found this beautiful and mysterious sentence: 'Every blade of grass has its angel that bends over it and whispers, 'Grow, grow.''' (Midrash Rabbah Breisheet 10:6)

This force of conscious growth is what drives us forward to create a personal and communal future that is better than what we had yesterday and what we have today. These Blades of Glass are a call out to the angels.



Pipit Pujiastuti

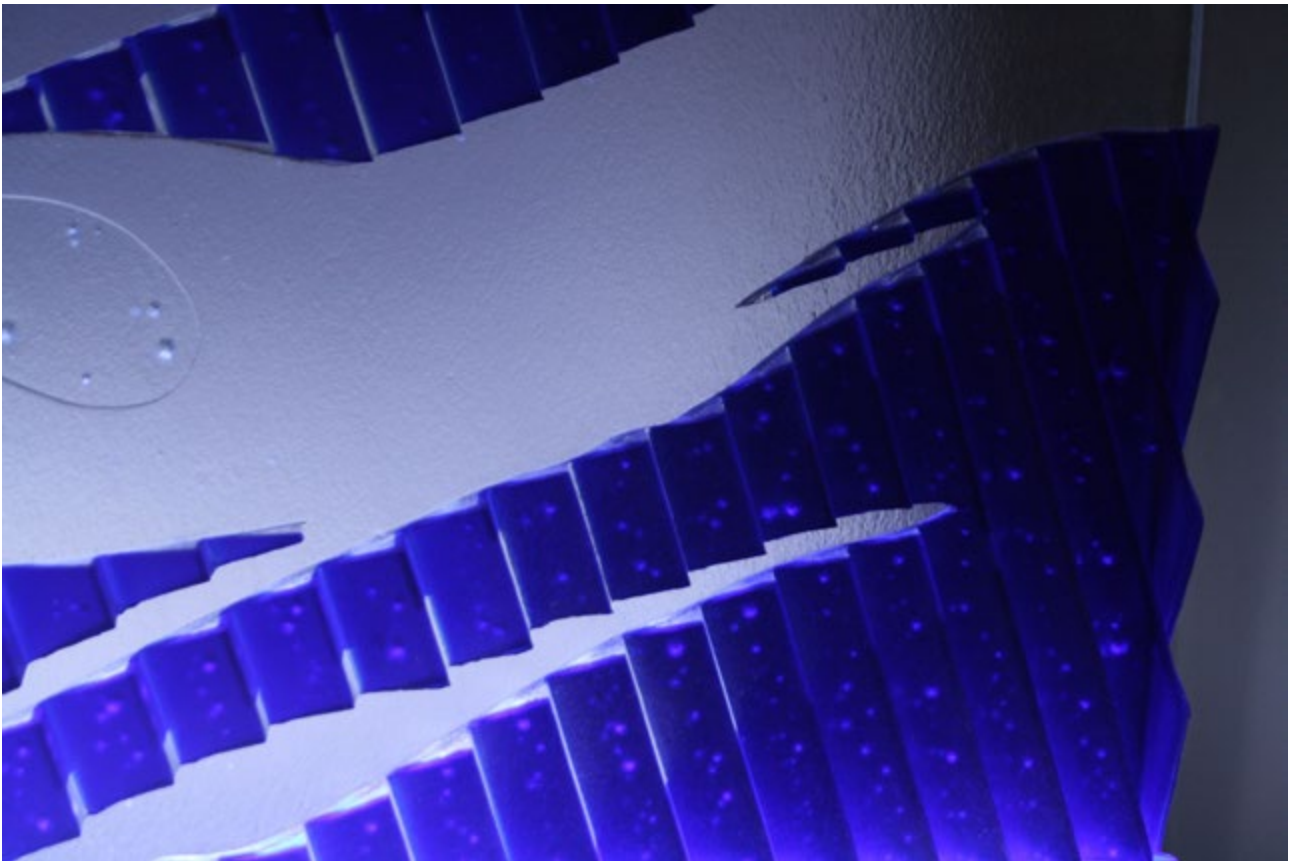
Victoria

Fuchsia

Engraved glass, sandstone, bronze and stainless steel with LED illumination - 30cmH x 34cmD

I am fascinated with fuchsia since I saw them for the first time – so elegant, delicate and graceful – just like glass

Photo credit: R.Morrell



Wayne Rayson

Victoria

Lineal Impact

Cast glass with relief blue fluted sawtooth and deep carved etching, LED lighting - 120cmW x 55cmH x 30cmD

A synergy of elements alluding to constructs in our natural environment.



Harriet Schwarzrock

New South Wales

Expand

Blown glass, timber, LED lighting - 53cmH x 35cmW x 35cmD

"Expand" speaks of clarity and light, mindfulness of experiences which meditatively focus and refocus our attention

Photo credit: Rob Little



Tim Shaw

South Australia

Tulip Fever

Blown glass components, metal fittings, 12volt LED - 120cmH x 170cmW x 170cmD

'Tulip Fever' is a spectacular, bespoke glass Chandelier comprising 21 budding Tulips. With their origins in Turkey, the Tulip was introduced into Holland in the early 17th century. The subsequent obsession with this beautiful flower gripped the nation and created Tulip Fever. At its height, a single flower bulb sold for the price of a merchant's mansion on the Herengracht, the most prestigious address in Amsterdam.

Photo credit: Iain Bond



Tim Shaw

South Australia

Peas in a Pod

Hot sculpted glass with LED lighting - 32cmH x 48cmL x 12cmD

'Peas in a Pod' is a striking blue illuminated sculpture, inspired by botanical specimens from the Museum of Economic Botany in Adelaide. It symbolises the beauty and perfection of the natural world while questioning humankind's manipulation of nature. Plants possess the ability to replicate themselves and ensure the immortality of their own DNA. Through the use of blue glass, a man made material and one traditionally associated with poison bottles, 'Peas in a Pod' reflects the human intervention in this natural order.

Photo credit: Iain Bond



Crystal Stubbs

Victoria

Akin

Hot sculpted solid glass cuttlefish in a cast block. Steel base with LED lighting - H25cm x W45cm x D10cm

Within this body of work I endeavour to capture the beauty of marine wildlife. Hot glass, as a medium, lends itself to the fluid and natural behaviour of an object in water. I attempt to capture amazing sea creatures in a moment of weightless beauty. Attracting the viewer's eye to an underwater world that we don't readily experience.



Crystal Stubbs

Victoria

Curiouser & Curiouser

Hot sculpted solid glass elements. Steel base - H73cm x W35cm x D35cm

Lewis Carroll's classic novel 'Alice in Wonderland' is the inspiration for my latest series of work. The unique and fanciful characters that intertwine to create an unforgettable story.

'Curiouser and curiouser' focuses on Alice. In a shrunken state she finds herself surrounded by giant flowers in a surreal land of colour and make believe.

I endeavour to take the viewer into a world of fanciful happenings and magic. I invite you to use your imagination and venture down the rabbit hole to a place that children frequent daily, but is often a distant memory for the rest of us.



Lienors Torre

Victoria

Listening In

Two solid cast glass houses alongside each other (lathe worked and polished), metal stands (fabricated by John Hall), digital screens with animation (animated by Lienors Torre with assistance from Phillip M. Robertsen). Each house: 33cmH x7.5cmWx12cmD

Two neighbouring glass houses, with large ears protruding from their structures, sit quietly. They seem to be listening carefully. Are these sentient forms? They are each broadcasting animations from within – revealing their contents and their inner selves, and blurring the division between personal and public space.



Alex Valero

South Australia

Euhedra (Duplex)

Blown and coldworked glass, LED lights 35cmH

My ongoing Euhedra series is a formal exploration using hot and cold processes to encase a crystalline mass of crushed glass inside a solid geometric form. The work explores the tension between the platonic and the material reality, and is an attempt to extend the sculptural possibilities of the material.

I am a glassmaker working in Adelaide. Having finished the Associateship at JamFactory, I am developing bodies of product and exhibition work that celebrate scientific exploration and the wonder of the natural world through the lens of theory and experiment.

Photo credit: Rebecca Kammer



Emma Varga

New South Wales

Virtual Garden -White #3

Glass mosaic: Approximately 10,000 fused & cut transparent and translucent white glass elements glued onto a hollow blown glass vessel. Few strategically placed slightly coloured glass sticks create an optical illusion - they are visible only from particular angles. - 72cmH x 36cmW x 30cmD

If we continue with pollution and destruction of our Planet, we might end up losing our Garden. Then we might need to create Virtual Flora.

'Virtual Garden White #3' relates equally to bleached corals, to artificial, to imitation, to genetically modified, or.... just a pretty object which I created to raise awareness.



Lorry Wedding-Marchioro

South Australia

"Letting Go" 2015

Kiln formed glass, optical fibre, LEDs, mirror, steel - 240cmH x 91cmW x 81cmD

In recent years I have been using my visual arts practice as a conduit to understanding the deeper nature of reality. I am interested in the way people perceive the world around them and use theories from quantum physics and consciousness studies to push the boundaries of the viewer's vision.

To do this I use light and sculpture as a metaphor to comment on the level of existence that lies beneath our conscious level of attention. The sculpture, Letting go, uses light and glass to draw in space, each fragment a gesture which builds to suggest the figure, our consciousness creating form where none exists.

Photo credit: Denis Smith



Bethany Wheeler

Victoria

38° 38' 49" S, 145° 46' 59" E, Andersons Inlet

Slumped and assembled glass with fired on photographic decal, wood and LED lighting - 50cmW x 50cmH x 9cmD

I am drawn to working with glass because we live in vitreous environments; it's a material that surrounds us in almost every part of life. Glass allows light to fill space, letting objects visually materialize and dematerialize simultaneously whilst describing interior and exterior space. It is charged with fascinating material paradoxes, fragility | solidity, liquid | solid, transparent | translucent | opaque – it is a hybrid that illustrates notions of the human condition and ways of seeing. This work explores concepts of memory and place, in particular by capturing the dusk light unique to the Australian landscape. The work uses light in various forms. From capturing a photographic image that is made into a decal print and fired onto the glass to the LED lights illuminating the glass from behind.

Bethany Wheeler is an artist based in Melbourne, Australia working in kiln formed glass. She obtained a Master of Fine Art degree from Monash University in 2003 and has been exhibiting her work both nationally and internationally for the past 15 years. Bethany's work can be found in private and public collections including the National Glass Art Collection of Australia. In 2013 she established 1000 Degrees Glass Studios, a communal kiln forming and cold working studio in Melbourne.



Nick Wirdnam

Victoria

Nest

Hot sculpted acid etched glass twigs (sticks) are attached, threaded, woven to a pre- fabricated stainless steel mesh form and lit by LED. The nest, 84cm approx in width and approx 24cm deep, rests on a recycled timber platform 2.5cm thick which itself is perched on a hand forged metal base of 180cm which elevates the nest to about 210cm. 210cmH x 85cmW x 90cmD

"We invest value in symbols and objects which protect us from misfortune and provide hope and promise. This work uses familiar objects with an historical association of good fortune, hope and consolation".

The Stork is a good omen for humans, amongst other beliefs the Stork represents fertility, springtime and good luck. Often choosing to live close to human habitat, communities encourage the Stork to coexist alongside man by providing platforms for storks to build their nests. These platforms are secured to churches, houses and structures. These seem to provide very little in the way of security, safety or protection, in fact quite the opposite, there's a strong sense of vulnerability and extreme precariousness. This relationship seems more to satisfy the beliefs of man than the well-being of the Stork, but are beautiful structures a collaboration between man and the natural world.

Photo credit: Adam McGrath



Zoe Woods

South Australia

Bioluminescence

Blown glass, wheel cut, western red cedar, LED lighting - 25cmH x 36cmW x 25cmD

'Bioluminescence' alludes to the fantastic and exotic world of marine nature. This piece is inspired by microscopic bioluminescent plankton that can miraculously light up dark oceans with brilliant blue light. In 'Bioluminescence' lines of blue light appear to radiate outwards from an internal floating bubble. I have been lucky enough to witness bioluminescence in nature once in my lifetime, and I hope this piece might touch on the feeling of wonder experienced in the face of this spectacular phenomena.



Robert Wynne

New South Wales

Raven's Trance

Furnace Cullet, Float Glass, Steel, Bronze, Internal LED Light Source - 50cmH X 60cmW X 60cmD

My work portrays contrasting impulses within. I love the challenge of technical precision but I need to be able to play and explore. I enjoy making beautiful objects but I am not afraid to create pieces that evoke emotions more complex than just aesthetic appreciation. In some ways I'm an anarchist, I'm not happy when things are just comfortable. I am restless, always looking for an angle and this is reflected in a body of work that is quite diverse.

Having said this, there are common threads running through my work. I love the gorgeous glow of light through frosted glass and have a fascination with lustrous, iridescent finishes; particularly with the way that light is manipulated, reflected and transmitted. I take inspiration from a broad range of influences including historical glassmaking practices and formal sculptural dialogue. My recent work featuring the Raven engages with themes of desire, the fragility of wealth and the concept of security.



Robert Wynne

New South Wales

Trove II

Blown Glass, Stainless & Mild Steel, Bronze, Internal LED Light Source.
53cmH x 30cmW x 25cmD

My work portrays contrasting impulses within. I love the challenge of technical precision but I need to be able to play and explore. I enjoy making beautiful objects but I am not afraid to create pieces that evoke emotions more complex than just aesthetic appreciation. In some ways I'm an anarchist, I'm not happy when things are just comfortable. I am restless, always looking for an angle and this is reflected in a body of work that is quite diverse.

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Thomas Yeend

South Australia

Attractive Nuisances

Cast Glass, Found High Chair, Timber, LED strip, Opal Acrylic - 135cmH x 50cmW x 50cmD

Motivated by an exploration of materiality between glass and plastic, 'Attractive Nuisances' explores the contemporary issues associated with the use of plastic food-related products in modern society, and the potentially harmful chemicals present in these plastics. Depicting a cast-glass series of common household chemical products, whose lids have been replaced with cast-glass baby bottle nibs, this work refers to the controversy surrounding Bisphenol A or 'BPA' levels present in plastic in the mid-50s and 60s, emphasising the dangers of such harmful chemicals traditionally present in baby bottles, by comparing the use of these plastics to the feeding of dangerous chemicals to a child.

The work of Thomas Yeend commonly sets out to explore the relationship between the organic and inorganic. By creating sculptural works which combine multiple components of glass and/or other mixed-media materials, Yeend produces works which comment on the introduction of foreign, inorganic technologies being integrated with the human body. Yeend seeks to both analyse how these foreign materials challenge notions of humanity, and potentially affect our health, with the resulting works usually emanating a sense of morbidity, combined with a hint of tongue-in-cheek irony.

Photo credit: Michal Klavanek



JUDGING PANEL



Robyn Archer AO

Robyn Archer AO is a singer (Helpmann Award winner, Best Cabaret Performer 2013), writer (selected speeches- Detritus-published by UWA Press), and artistic director (currently of The Light in Winter which she created for Federation Square, Melbourne; recently Creative Director of the Centenary of Canberra and formerly the Adelaide, Melbourne and Ten Days on the Island festivals). Robyn is Deputy Chair of The Australia Council, patron of numerous arts organisations and a mentor for the European Festivals Association's Atelier. She is an Officer of the Order of Australia, Chevalier de l'Ordre des Arts et des Lettres (France), Officer of the Crown (Belgium) and holds honorary doctorates from Flinders University (SA), and the Universities of Sydney and Canberra. See more at the depArcher lounge robynarcher.com.au.



Jane Sydenham-Clarke

Jane Sydenham-Clarke commenced in the role of Marketing and Program Manager of Fed Square Pty Ltd in March 2006 spanning multimedia, events, creative, education, marketing and tourism portfolios. She came with particular interest in the relationships between new media communications, place making and community capacity building. Previously she was the Director of her own consultancy company specializing in social marketing and communications for various public authorities and corporations. Prior to this, as Precinct and Marketing Manager at Southgate Arts and Leisure Precinct, she led an award winning team across cultural, tourism, retail and property marketing. She came to these roles as a registered general and psychiatric nurse with academic qualifications from Monash University BA (Hons) Sociology and MA Communications, and is a graduate of the Leadership Victoria Program and Institute of Company Directors. Community contributions have included Chair Health Issues Centre and Committee of Management Centre for Grief Education.



Dr Grace Cochrane AM

Now an independent curator and writer, until late 2005 Grace Cochrane was the senior curator of Australian decorative arts and design at the Powerhouse Museum, Sydney. From 1988 she had a key responsibility for the development of the holdings of contemporary Australian crafts and design. For over 35 years she has talked about the crafts and design in lectures and at conferences and has written for a range of journals and publications. Currently she is a board member for the Whitehouse Institute of Design, and on the advisory boards for four international journals. She is the author of *The Crafts Movement in Australia: a History* (NSW University Press, 1992), and a number of other books and catalogues.



Peter Kolliner OAM

Peter Kolliner has a Diploma in Metallurgy from the Royal Melbourne Technical College (RMIT) and a Degree in Metallurgical Engineering from Melbourne University. Following the sale of his metal refining business in 1990, he turned his interests towards the arts about which he had become passionate and opened a small gallery in Southgate which in subsequent years has developed into Kirra Galleries (of which he is a Director). Peter has an interest in glass and has been collecting since the 1970s. He is passionate about promoting Australian glass art and artists both nationally and internationally and he is genuinely amazed and proud of the fact that Australia, with a population approaching only 25 million people, can hold its own, indeed assume a leading position in the design and production of Art Glass.



Simon Warrender

Simon, as a Bachelor of Business and Graduate Diploma in Applied Science, has extensive experience in the financial and aviation sectors and is the founder and Executive Director of the Melbourne Prize Trust and annual Melbourne Prize, which celebrates its 10th anniversary in 2014 as one of the most valuable arts awards in Australia covering literature, music and (urban) sculpture. Simon has established a number of community development projects.

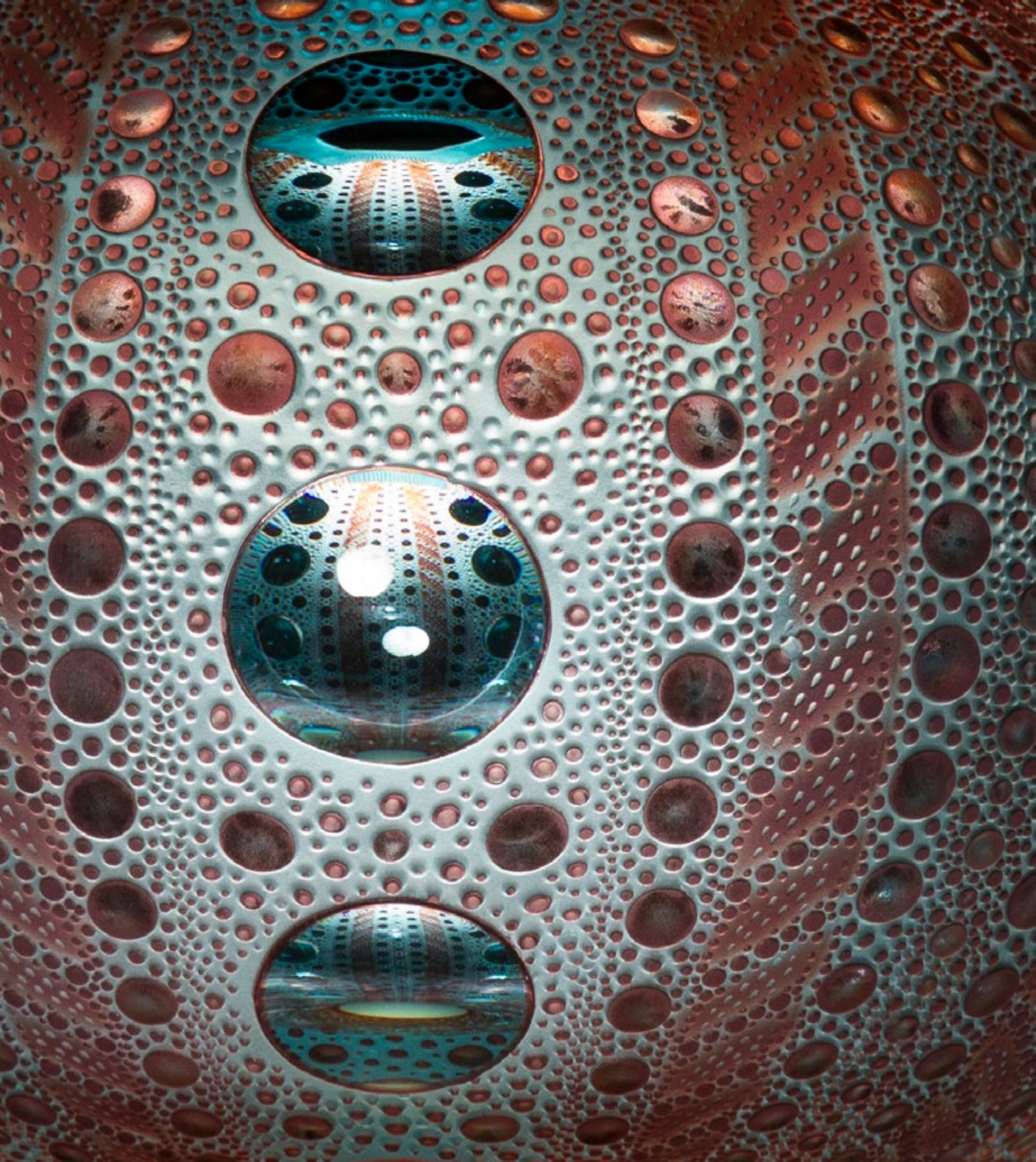
PEOPLE'S CHOICE AWARD

A People's Choice Award will be announced on 17 June 2015.

The award is a glass sculpture which has been designed and made by Kristin McFarlane.

Voting can be done online at **fedsquare.com/kigapeopleschoice** or a voting slip can be completed at Kirra Galleries in Federation Square.





Kirra Galleries

LEADERS IN THE AUSTRALIAN
CONTEMPORARY ART GLASS MOVEMENT

