

RANAMOK

2004



Underwriter of the 2004 Ranamok Glass Prize



GRANT SAMUEL



dupree™ DesignGroup



Marubeni Coal



Glass Artists' Gallery



RANAMOK GLASS PRIZE 2004

its been 10 years now
the best in glass down-under
my thanks to many

Andy Plummer, Director
Excel Coal Limited

One decade on and the Ranamok Glass Prize has made a formidable mark as its mission has been realised to promote Australian and New Zealand glass on all levels.

Artists and audience alike focus on this annual event:- As the artist making "a major effort in the artist's personal body of work." or as the audience, nationally and internationally when they are made aware of the significant place that Australian and New Zealand glass holds in the arena of contemporary glass.

This year and in 2005, many overseas visitors will attend the GAS conference which will be hosted by Ausglass in Adelaide, South Australia. At this venue, the

current 2004 Ranamok glass prize will be touring amidst the other activities where information and knowledge are exchanged to broaden the glass enthusiasts experience.

At this significant time, it gives me great pleasure to thank all of the artists, sponsors, administrators, judges and board members (past and present) who have shown such good will and contributed in various capacities to make Ranamok the success it is today.

We look forward to forging ahead towards a future which reflects further milestones and achievements in this next decade.

Maureen Cahill, Director
Glass Artists' Gallery

The Ranamok Glass Prize 2004

The Ranamok Glass Prize is a pivotal annual event in the Australian and New Zealand visual arts and crafts calendar. Originating in 1995, the Prize now in its tenth year, is recognised as an award for excellence and innovation in the field of contemporary studio glass.

This tradition of recognising the 'best of' is fundamental to our society's understanding of progress and development. Most professions have established a process of awarding distinction. Each year the Ranamok Prize recognises an Australian or New Zealand artist for excellence in contemporary studio glass practice. The Glass Prize is equivalent in its standing to awards such as the Logies, the Mo Awards, and the Miles Franklin Literary Award, to name but a few. After a comparative short time on the Awards scene, this relative newcomer has already attracted a vast following by artists, patrons, collectors, and industry thereby securing itself a permanent position on the Australasian cultural landscape.

The Award is open to glass artists resident in New Zealand and Australia. Annually approximately 150 entries are submitted for inclusion in the touring exhibition. Of the 156 entries presented this year 40 artists

have been selected by a panel of expert judges to be part of the Ranamok Glass Prize 2004 touring exhibition. Of these, one will be awarded the prestigious Prize that includes monetary benefits as well as inclusion in the Ranamok Collection. The value of the Prize is \$7,500 making this Award one of the richest glass prizes in Australia and New Zealand.

Significantly the Prize attracts artists from all stages of their career from established makers who this year include international stars such as Nick Mount, Richard Whiteley, and Maureen Williams to mid career experts and emerging artists who are beginning their livelihood as professional studio glass practitioners. As such the exhibition is a vibrant slice of glass art activity presenting new work that is dynamic, innovative and cutting edge. For all the artists represented in the show, regardless of whether they win the Prize, the event is an opportunity for national and international exposure and potential sales of work.

Given the ephemeral nature of exhibitions, the Ranamok Prize is accompanied each year by an impressive colour catalogue that presents a double page spread for each artist, giving them a clear and audible voice

to make a claim for their work. Uniquely the Ranamok exhibition presents great diversity in glass making, showcasing a multitude of techniques and conceptual approaches to contemporary studio glass. As such each year's catalogue is a significant documentation of current practice and thinking. Such information is not only historically interesting as the prize continues to progress, but it is also a commentary on the socio-political issues that have informed and inspired the artists over time. This insight, provided by the accompanying artists' statements, is an invaluable record and expands the communicability of the artists' works for the benefit of those who have no knowledge of the technical dexterity and virtuosity employed in its creation.

The growth and development of the catalogue over the Prize's nine year history is paralleled by the increasing number of venues that the exhibition has toured to. This year, for the first time, the Ranamok exhibition will be presented in regional galleries throughout Australia as well as Sydney, Canberra, Brisbane and Perth. This expanded itinerary has been made possible through support from *Visions of Australia* an Australian Government grant program supporting touring exhibitions of Australian

cultural material. This development is yet further recognition of the value of the Ranamok Glass Prize and is a testament of the interest by the general public in this seductive medium. In previous years the Prize has also toured internationally to Denver and Washington in the United States.

Despite the logistics of touring an exhibition of seemingly fragile glass works all over this vast country, the benefits are significant. What has emerged over the nine year history of the Prize is an increase in entries by artists from centers other than New Zealand, Sydney and Canberra which have always been well represented in past exhibitions. For the participating artists the touring component of the Ranamok Exhibition has enabled their work to be seen by new audiences and given them greater recognition for their achievements. For many such exposure equates directly to increased demand for their work by galleries, collecting institutions and the general public.

For the organisers of the Ranamok Prize the value of touring such an enterprise has increased the number of artists participating in the show and expanded the national and international collector demand in

Australian and New Zealand glass art. This is an important achievement given the Australian market is not large by international standards. Ranamok's foray into the international arena reflects a growing trend by Australian and New Zealand artists to export their work to a global market. Such developments have been part of an ongoing strategy supported by organisations such as Craft Australia who, over the past ten years, have regularly presented Australian work at internationally renowned fairs such as Sculpture, Objects and Fine Art Fair (SOFA) in Chicago. As a compliment to these endeavors, in the past 4 years collector groups from the United States have come to Australia specifically to see the work of Australian crafts people. The most successful of these tours was in 2000 when members of the Renwick Alliance made the journey based on the notoriety of Australian studio crafts, glass being high on their agenda.

This year the Ranamok 2004 Glass Prize will begin its touring 'season' at the Canberra School of Art Gallery, Australian National University. This marks a conscious decision by the organisers to initiate the tour in the national capital as a way of recognising the truly national nature of the Prize and as an acknowledgement of the

endorsement and support by the Australian Government for national touring. Since its beginnings in 1995, Ranamok, then known as the RFC Prize, has always attracted corporate support through the insight and leadership of Andrew Plummer and Maureen Cahill. The growth of Ranamok is as much an acknowledgement of outstanding Australian and New Zealand works in studio glass as it is about philanthropy and support for the arts. This year the Ranamok Prize is a unique tribute to a tripartite story of vision and collaboration between arts, business and government. This inspirational Glass Prize that we have come to anticipate and celebrate on an annual basis is a unique combination of the business of glass and the art of business.

Catrina Vignando, General Manager,
Craft Australia.

6 Helen Aitken-Kuhnen 8 Ruth Allen 10 Annette Blair 12 Peter Bowles 14 Dominic Burrell 16 Charles Butcher
18 Lisa Cahill 20 Christine Cathie 22 Daniel Chant 24 Scott Chaseling 26 Rodney Coleman 28 Matthew Curtis
30 Tali Dalton 32 Marcus Dillon & Philip Stokes 34 Tim Edwards 36 Mark Elliott 38 Amos Enders-Moje 40 Wendy
Fairclough 42 Penny Fuller 44 Kevin Gordon 46 Tevita Havea 48 Laura Healey 50 Gabrielle Heywood 52 Robyn
Irwin 54 Laurel Kohut 56 Jessica Loughlin 58 Kristin McFarlane 60 Keely McGlynn 62 Mariella McKinley 64 Tom
Moore 66 Jane Morrissey 68 Nick Mount 70 Bethany Owen 72 Aseem Pereira 74 Rachel Ravenscroft 76 Richard
Whiteley 78 Maureen Williams 80 Nick Wirdnam 82 Robert Wynne & Yuri Yanai 84 edison Osorio Zapata

Finalists





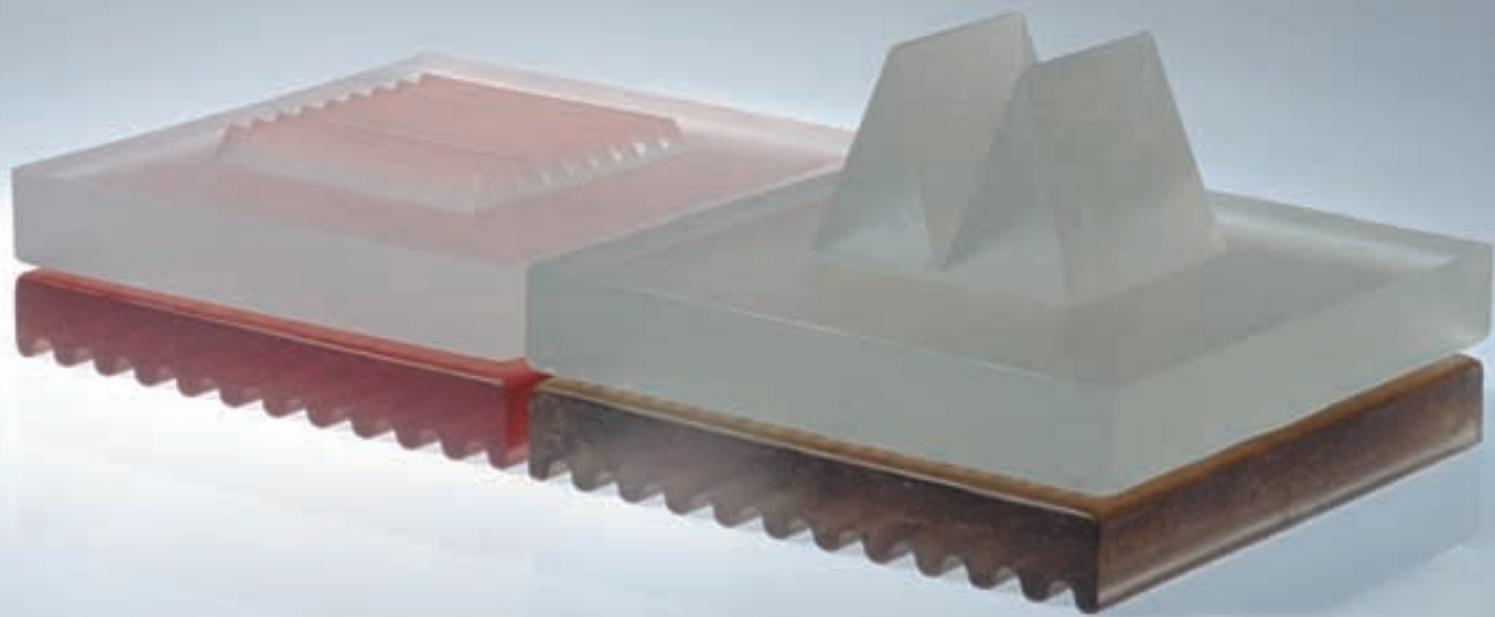
Helen Aitken-Kuhnen

Queanbeyan, NSW

A Journey, At The Beginning
Kiln cast Bullseye Glass
19cm high x 30cm wide x 60cm deep
(assembly of 2 modules)

This is the beginning of a series of works which can be assembled to represent different aspects of a journey. In the centre of the cast glass forms I have placed light emitting diodes (LEDs) which through the transitional loss of the light accentuate the linear nature of a journey.

Photographer: Johannes Kuhnen





Ruth Allen

North Fitzroy, VIC

'Cluster' – (synergetic series)

Blown, cut, constructed hot, cold
worked and sandblasted glass

15cm high x 23cm wide x 45cm deep

21cm high x 17cm wide x 36cm deep

13cm high x 13cm wide x 19cm deep

15cm high x 14cm wide x 30cm deep

15cm high x 18cm wide x 28cm deep

The *'Synergetic Series'* is inspired by research into the phenomena of natural systems. The concept of parts making up a whole parallels itself in the nature of all living things. Consider this work as a model, reflecting a moment in time and the *nature* of a natural system in operation.



Annette Blair



O'Connor, ACT

Keith

Blown glass, oil stick

167.5cm high x 127.5cm wide x 19cm deep

A memorial to a pivotal family member who shaped my world and identity, and is now gone. Using the blown vessels as containers of memory, attempting to somehow capture lost moments and preserve the personal history of my family.





Peter Bowles

West Perth, WA

Reticello Encalmo Bowl

Blown glass

15cm high x 28cm wide x 28cm deep

Typifying Peter's fascination with glassmaking and its various techniques, this piece demonstrates his ongoing commitment to his unique range of production glass.

Photographer: Victor France





Dominic Burrell

Wanganui, New Zealand

BOLD

Hot glass blown

38cm high x 9cm wide x 9cm deep

Jesus is my design motivation. Being bold for god is what I am growing to in glass. My glass forms and faith are linked through what is revealed beyond surface...dynamic, layered, fresh, uniquely designed, seamlessly connected, with purpose and direction. That's me in Jesus, **BOLD**.



A seed pod holds within it the potential of life, whatever form that may take.....

Charles Butcher

Central, Tilba, NSW

Poinciana Swords

Mould blown and cold worked glass

74cm high x 8cm wide x 9cm deep

57cm high x 8cm wide x 9cm deep







Lisa Cahill

East Sydney, NSW

Dry

Kiln formed and wheel worked glass

51.5cm high x 95cm wide x 0.6cm deep

Washed-out opaque creams distil the essence of the harsh, dry Australian landscape and the effects of the intense sun. Flat panels mimic the landscape around Canberra and the vast plains of Lake George. With minimal decoration evocative of the sparse nature of the Australian bush and an abstracted contour of the mountain ranges that traverses through the work, a scene is created that allows for contemplation and meditation.

Photographer: Rohan Young





An indian summer —
the sun sets
glowing in coppery waves

Christine Cathie

Herne Bay, Auckland, New Zealand

Wave Form

Cast glass

37cm high x 45cm wide x 10cm deep





Woollahra, NSW

Spiral I

Overlay technique, hand engraved glass
36cm high x 17cm wide x 17cm deep

The different elements and layers engraved on this piece link together to create a continuous pattern without a beginning or an end. The structure of the geometrical pattern follows the shape of the vessel, creating a spiral, a symbol that also evokes infinity and momentum.

Daniel Chant





Scott Chaseling

Pialligo, ACT

Censor

Fused, painted, blown glass

47cm high x 24cm wide x 24cm deep

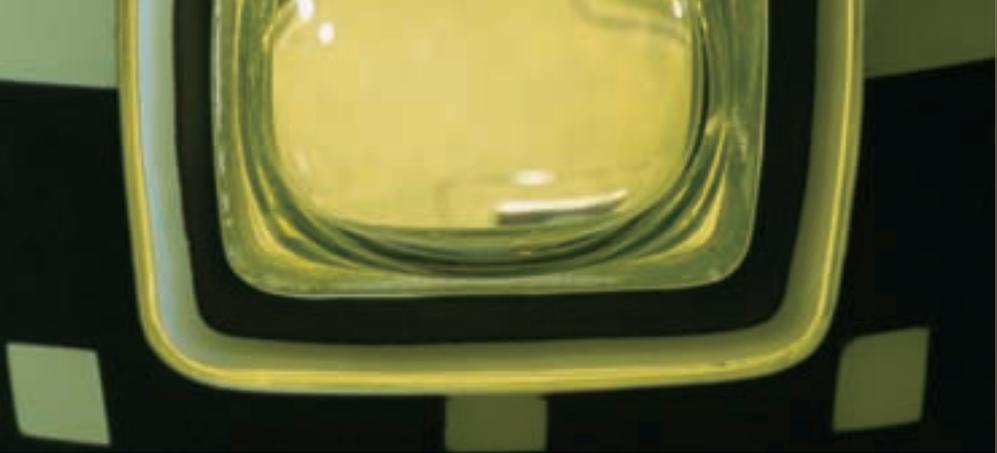
The narrative embedded in this piece relates to

██████ and its effect upon our ██████ ██████

Though every time I come back to it and look inside to

see the different painting I think ██████ !





Banjup, WA

Outer Limits

Cage blown, overlaid glass

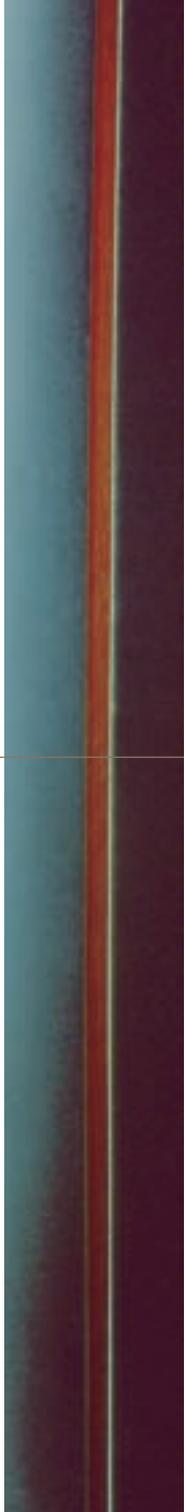
36cm high x 26cm wide x 26cm deep

This work is always evolving and finding new ground. Change is evident, and it does challenge the boundaries.

Photographer: Adrian Lambert,
Acorn Photo Agency

Rodney Coleman





The incision and structured removal of a small area of the surface of this dark piece allows the transparency within the object to become a dramatic detail.

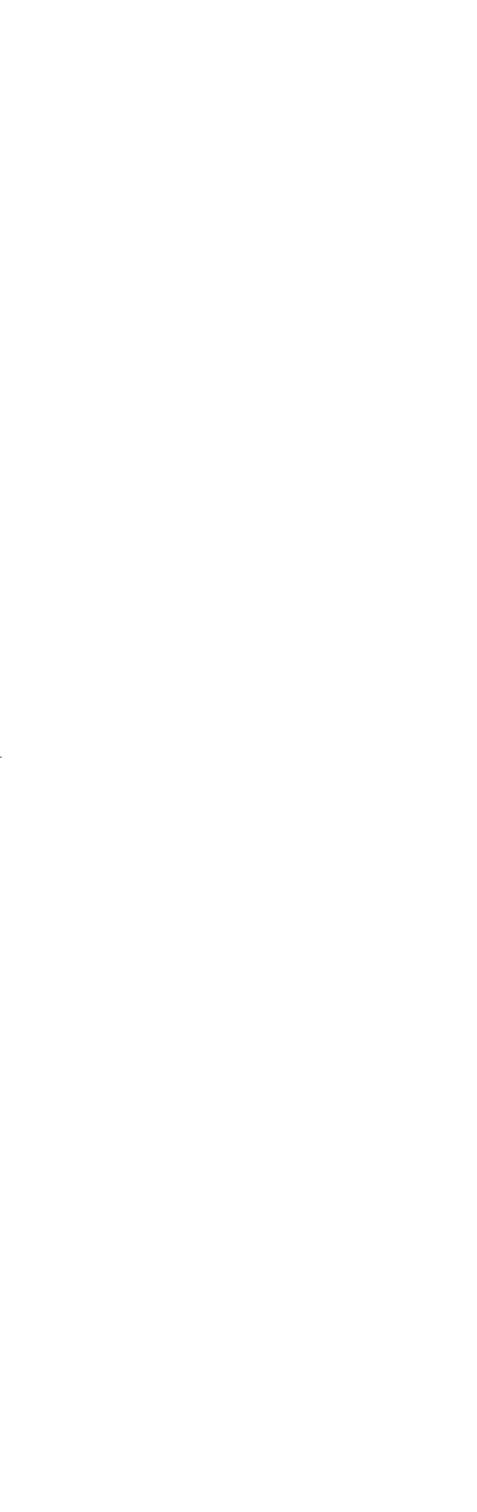
Matthew Curtis

Queanbeyan, NSW

Deep Blue Green Panel

Blown, engraved, lathe worked glass

88cm high x 23cm wide x 9cm deep





Tali Dalton

Collingwood, VIC

Warmth

Blown and sandblasted glass

63cm high x 19cm wide x 17cm deep

My work explores the nuance of relationships.

I draw visual inspiration from nature, in particular vines and their spiralling tendrils.

The resulting work is an exploration of form, texture and positive and negative space, the intent being abstract expression of human interaction.





Marcus Dillon & Philip Stokes

Fitzroy, VIC

Synergy in Pink

Blown glass

50cm high x 22cm wide x 22cm deep

The expression of spirited and faithful collaboration.





Kensington, SA

Resound #4

Blown glass, wheel cut

30cm high x 60cm wide x 6cm deep

I work from a two dimensional starting point with the simplified elements of form, the graphic quality of line and the use of two or more frames.

I use the two vessels- as a portal, a window, framing the view. What I think about when designing and making the work is..... landscape, the open space, waterholes, light and shadow, positive and negative shapes, form and shape relationship, a sense of balance.

Tim Edwards





Mark Elliott

The seed: brilliant in design, provides the germ of an endless variety of ideas and forms.

The outer shell is of black glass formed around an acid-etched, flameworked and blown, inner globe.

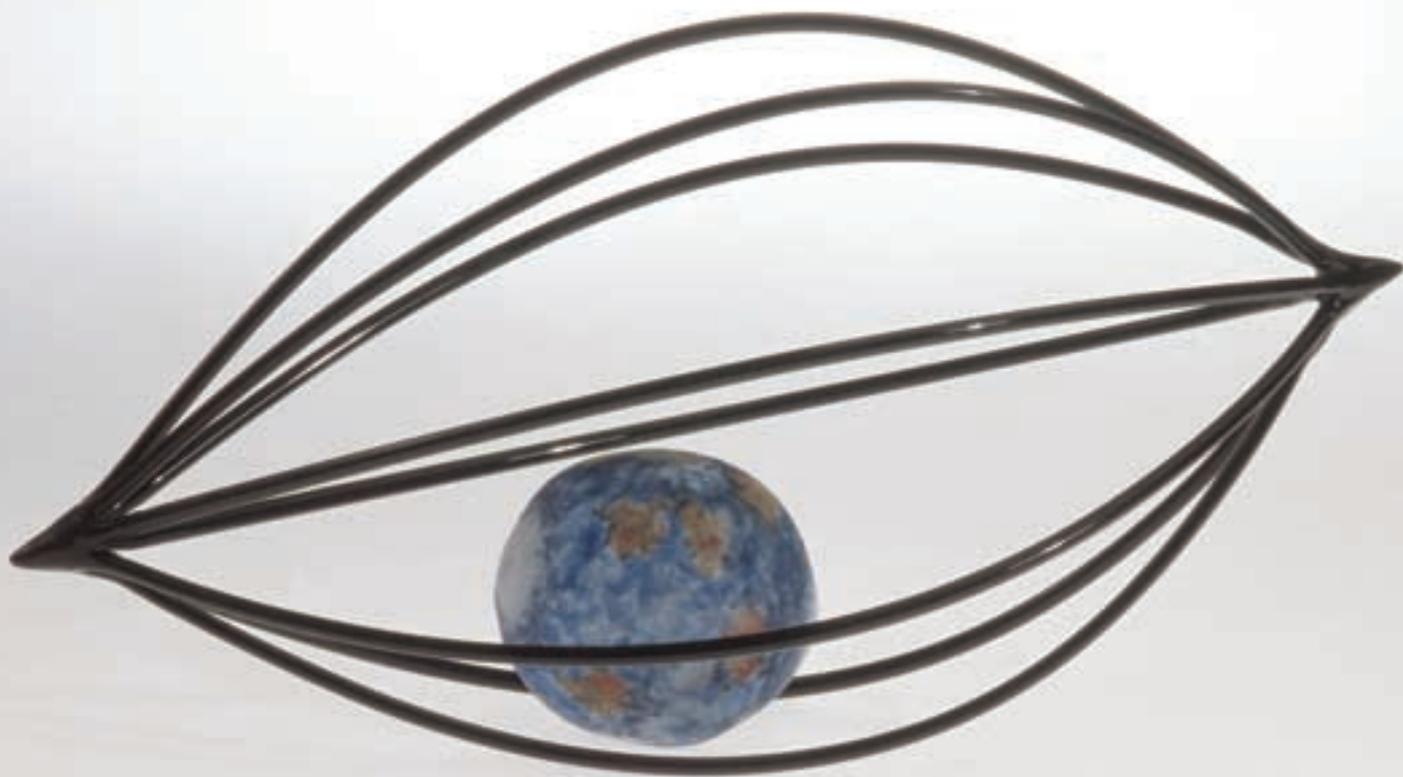
Photographer: Richard Weinstein

Bondi, NSW

Pod with Blue Eye

Lampworked and blown, acid etched
borosilicate glass

22cm high x 47cm wide x 22cm deep



Amos Enders-Moje

O'Connor, ACT



Fruit Knives

Cold worked, constructed glass

10.5cm high x 10.5cm wide x 2cm deep

11cm high x 8cm wide x 2cm deep

9cm high x 9cm wide x 1.5cm deep

3cm high x 13cm wide x 9.5cm deep

Glass, as a surface to be eaten from, holds purity within the material. Using minimalist form and the simplicity of function within shape, *Fruit Knives* allows you to delight in the luscious experience of fruit.



Still Life in Blues

Hand blown glass

29 cm high x 102cm wide x 22cm deep

Wendy Fairclough

Norton Summit, SA

I enjoy the way in which the artificial arrangement of a group of objects to be viewed transforms those objects “from a reality to a fiction. And a fiction by definition is not of this world...it generates its own peculiar time and space, at a converted distance from the reality that inspired it” (Rowell 1997).

Photographer: Grant Hancock







Newton, SA

Black Rice Bowls (series of 5)
Pâte de verre glass
10cm high x 12.5cm wide x
12.5cm deep

The dense velvet-like textures of black glass conceal an element of mystery in exploring the sensual aspect of tactility and simplicity. The softness of **pâte de verre** flows and folds like paper, and subtle hints of light filter through impressions left by rice grains on the surface. Within each 'black' rice bowl lies the notion that – “Even in the darkest of dark there shines an element of light”.

Photographer: Grant Hancock

Penny Fuller



Face to Face

Blown, sand blasted, engraved,
diamond cut and polished glass
43cm high x 15cm wide x 15cm deep

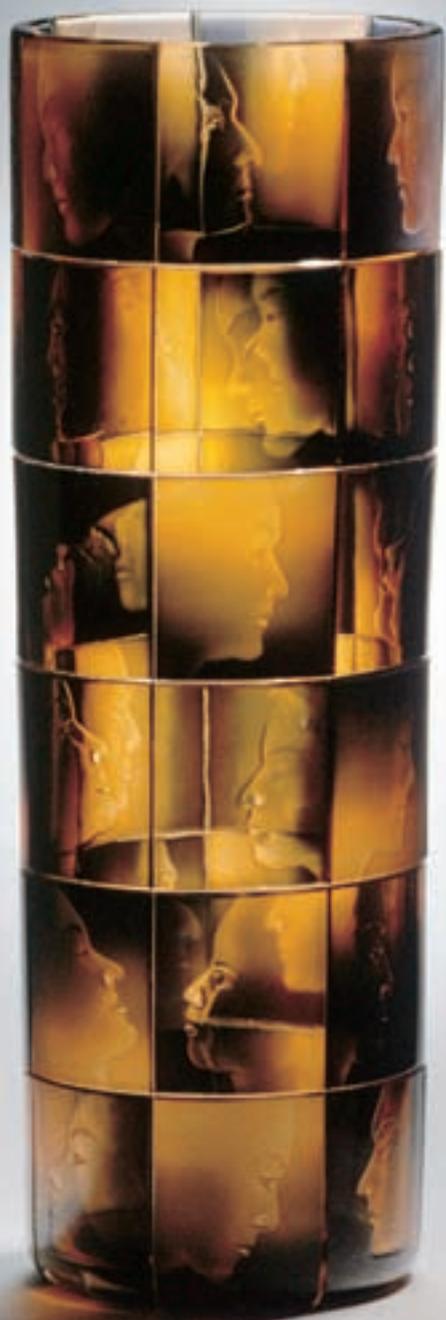
Kevin Gordon

Palmyra, WA

This work is a continuation of recent works using fractals, parts of images repeating to make the whole image. The idea of Faces is representing individuals each in their own space. As in life we enter and interact within each other's space.

Photographer: Adrian Lambert, Acorn Photo Agency







My roots are planted in Polynesia but I am fertilised with
Western ideas and so I bear strange fruit.

Canberra, ACT

Strange Fruit

Blown glass, twine, wood, sandblasted,
woven, hand polished

140cm high x 9cm wide x 9cm deep

100cm high x 12cm wide x 12cm deep

90cm high x 12cm wide x 12cm deep

79cm high x 10cm wide x 10cm deep

65cm high x 11cm wide x 11cm deep

Tevita Havea



Beaded Panel

Fused industrial glass beads
61cm high x 31cm wide x
1.5cm deep

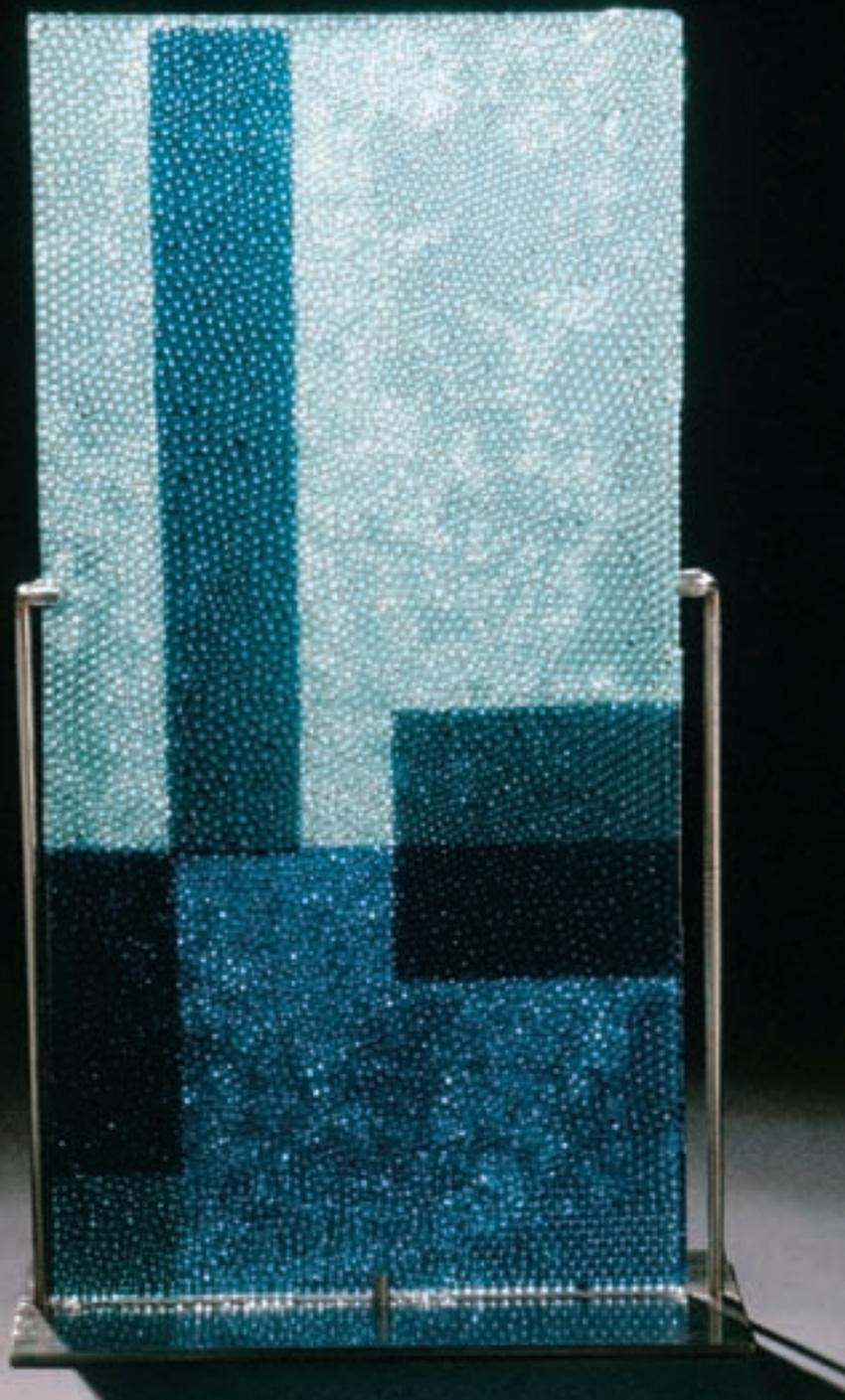


Laura Healey

Boronia, VIC

Experimenting with industrial beads to create a modern panel incorporating linear qualities along with a texture and patterning of the beads. Each side is affected by the other, but both sides hold a separate identity.

Photographer: Andrew Barcham





Wangaratta, VIC

Landscape on the Edge

Low fire enamels and float glass
construction
9cm high x 65cm wide x 65cm deep

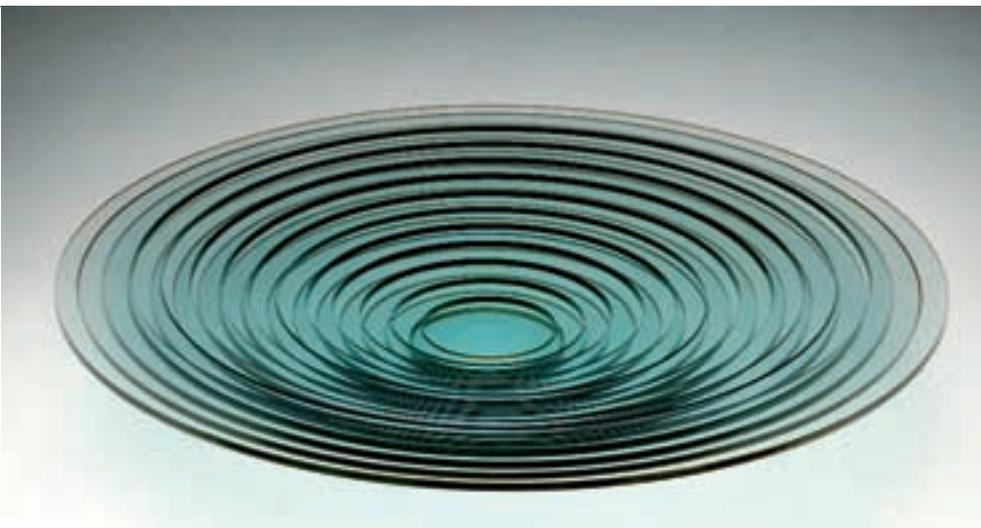
Earth

Low fire enamels and float glass
construction
45cm high x 15cm wide x 15cm deep

My work is about rural landscapes and looks at the relationship between human habitation and the disappearing remnants of the natural world. This work reflects my observations of the rapid depletion of natural entities in favour of the remodelled, the constructed and the built environment.

Photographer: Stuart Hay, ANU Photography

Gabrielle Heywood



Mountain Mood - Silhouette

Cast 45% lead crystal

26cm high x 25cm wide x 25cm deep

Robyn Irwin

Freemans Bay, Auckland, New Zealand

The shape of the vessel is inspired by the majestic cone of **Mt. Ngauruhoe** in the Central North Island.

Mountain Mood Silhouette is the dark brooding aspect of the mountain silhouetted in the fading light. The strata layers are seen in the dipping lines on the base of the vessel.







Adelaide, SA

Traces

Blown glass with murrini, wheel cut
47cm high x 13cm wide x 13cm deep
42cm high x 12cm wide x 12cm deep

The presence of memory held within an object. Recollecting what is already imprinted. Traces of the past hovering.

Photographer: Grant Hancock

Laurel Kohut



Quieting 5

Kiln formed and cut glass

2.5cm high x 49.5cm wide x 49.5cm deep

Jessica Loughlin

Adelaide, SA

I wish to evoke an emotional response capturing the moment when the barrier between the private interior and the external landscape blurs.

This is the moment of inner stillness, which occurs when I am faced with a vast open space.

In this work I present stillness rather than a representation of the landscape.







Kristin McFarlane

Capturing Memory Series - Ambrosia
Cast glass, silk-screened &
painted inclusions
55cm high x 16cm wide x 5cm deep

West Brunswick, VIC

In this work I discuss the phenomenon of *Proustian* or aromatic memories which can evoke photographs within the mind. By fusing these moments in glass the concept of capturing memories in a vessel to hold, treasure and revisit at will becomes a possible.



Rakiura Relief

Cast glass

14cm high x 34cm wide x 28cm deep

Keely McGlynn

Port Chalmers, Otago, South Island, New Zealand

Rakiura Relief developed from a recent visit to the smallest of New Zealand's main islands, commonly known as Stewart Island and less commonly as Rakiura.

Lush, dark green bush, clear waters and golden sands confirmed my expectations of a largely unspoilt South Seas paradise, albeit a damp and cold one.

Photographer: Alan Dove





Mariella McKinley

Sacred Space II

Pâte de verre glass

45cm high x 27cm wide x 27cm deep

Properties of contained space, with light piercing these spaces, create a static structure but at the same time, exhibit an ever changing quality – another worldliness.

Montmorency, VIC







Tom Moore

Evandale, SA

little known facts

Blown and hot worked glass

45cm high x 30cm wide x 30cm deep

As yet sightless, the Plantbird sprout will remain in close contact with an All Seeing Potato until it's own first eyes have formed.

Amazingly, some larger spuds may accommodate up to five such regular visitors until well after balloon harvest.





Seaforth, NSW

Jane Morrissey

Light Emerging

Painting on glass (grisaille technique)

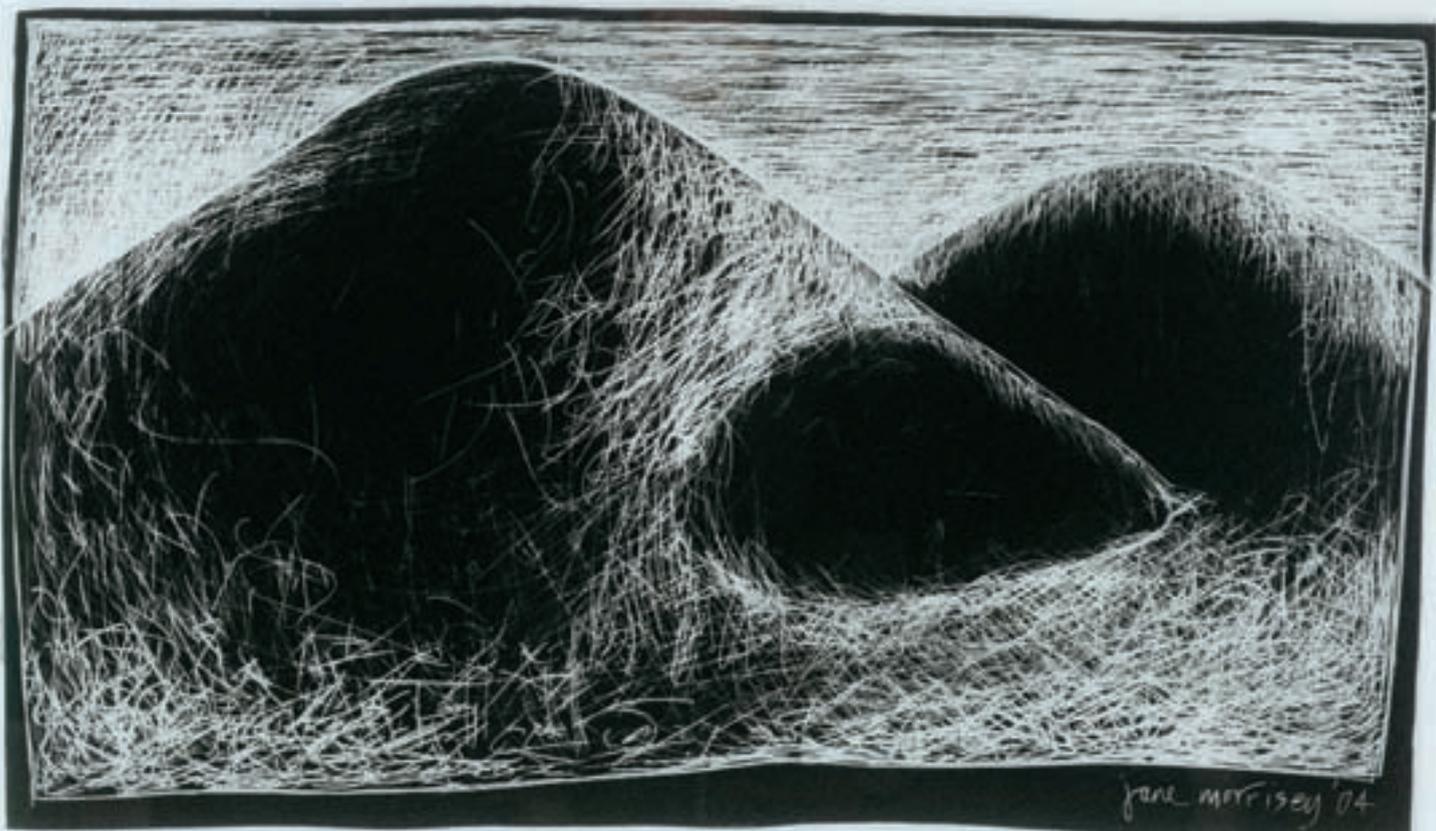
100cm high x 60cm wide x 6cm deep each

My entry into this competition – after a five year break – coincides with a new body of work I am currently working on.

Hills and mountains symbolize permanence amongst change and I draw strength from being able to tap into the landscape whether walking through, or observing from a distance.

Starting with the canvas of unfired black enamel on clear glass, I gently brush and scratch back to reveal the light. I enjoy exploring both the light control and spontaneity that can be achieved in this method of “painting on glass”.

Photographer: David Patterson



John Morrissey '04

Scent Bottle

Blown and fabricated glass

93cm high x 15cm wide x 15cm deep

Nick Mount

Leabrook, SA

This piece is part of the evolving series of 'Scent Bottles' I have been working with for the past 7 years.

It is blown, cut and surface worked glass that is made in a number of components that are cold joined to compose an interpretation of a stoppered vessel.

I have worked the surface of the body of this piece with low fired enamel pencils that I have been developing for this purpose.







Queanbeyan, NSW

Bethany Owen

a feeling for snow (large) group of 6

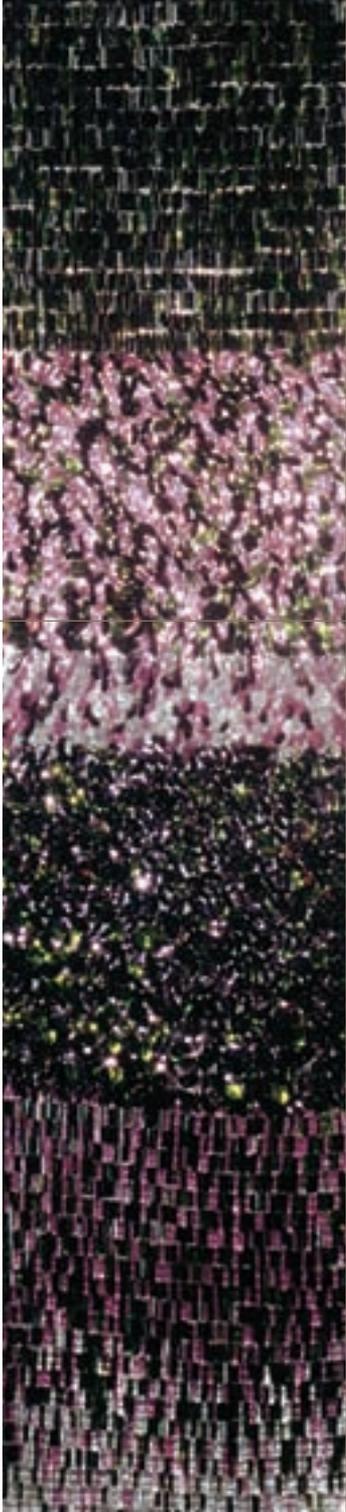
Cast lead crystal, lathe worked
11cm high x 21cm wide x 10 cm deep
(largest)
7.5cm high x 12.5cm wide x 7.5 cm
deep (smallest)

a feeling for snow (small) group of 5

Cast lead crystal
7cm high x 12cm wide x 7 cm deep
(largest)
4cm high x 7cm wide x 5cm deep
(smallest)

My work is about snow. In *a feeling for snow*, I aim to capture the magic and delicacy that I associate with snow. My forms are derived from the basic hexagonal formation of snow crystals and have been manipulated and simplified to create the final cast glass pieces. This work speaks of both my love of snow as well as the memories and feelings of home, the Rocky Mountains, that I have brought here with me.





Glass is not really a material that can be associated with textiles. The work is centered on the medium but certainly not bound by it. By subverting its usual applications, I hope to unwind the viewers' mindset to engage the senses and liberate their imagination.

Photographer: Marc Gerritsen

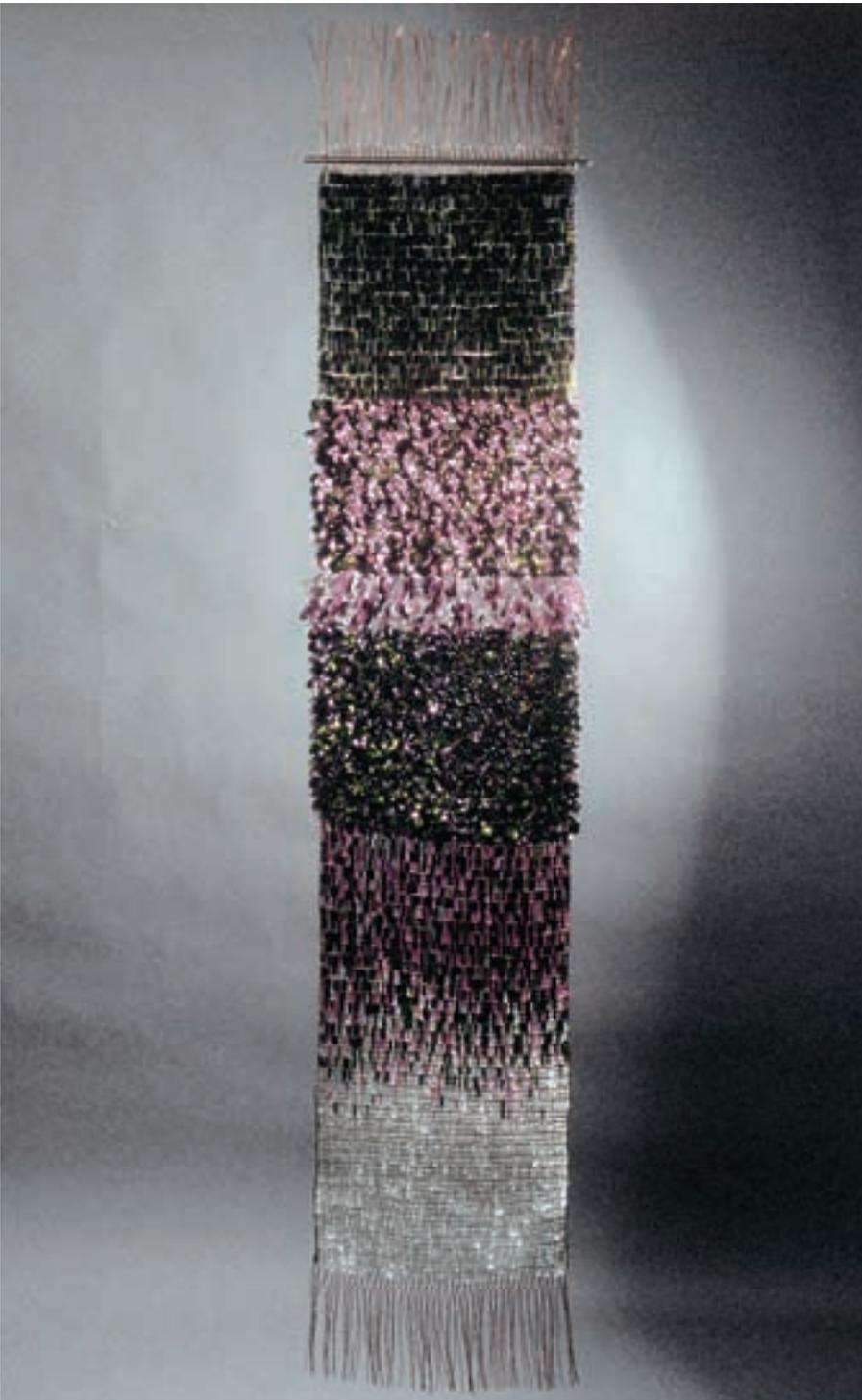
Aseem Pereira

Byron Bay, NSW

Inside Out

Woven

195cm high x 40cm wide x 1cm deep





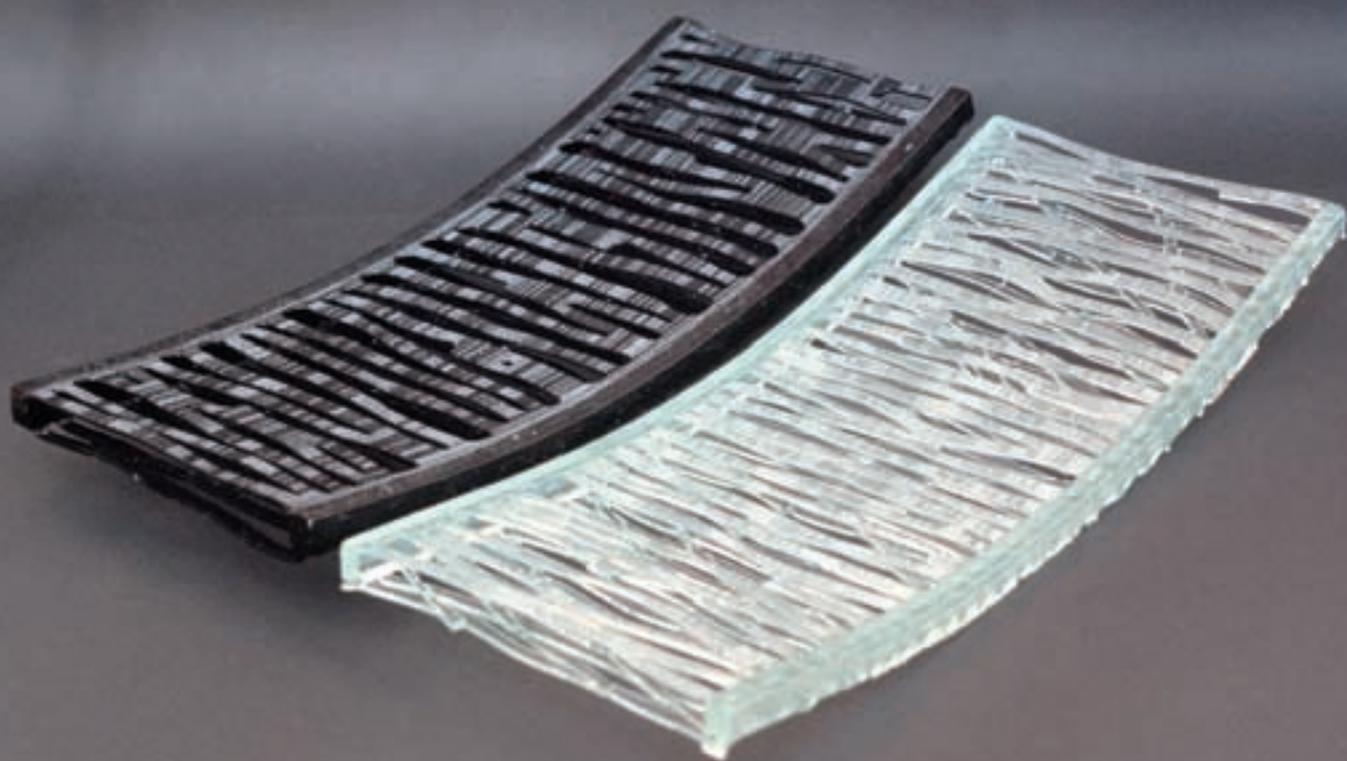
Wanganui, New Zealand

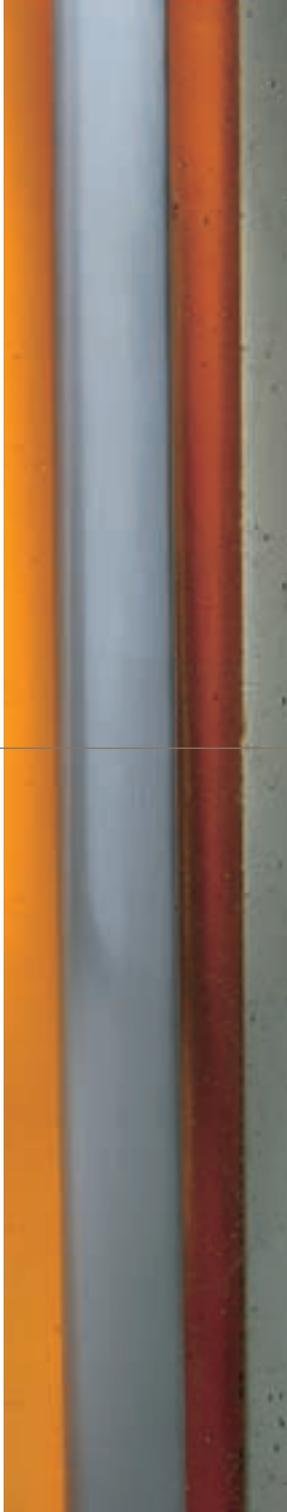
Beyond a Landscape: Sea Change
Fused, slumped, hand etched (clear
glass and steel blue glass)
6cm high x 45cm wide x 40cm deep

Interpreting underlying forces.
Line and light describes fluidity,
contrast and shifting states.
Everything is transitory and
affected by subtle changes, undercurrents
and constant movement.

What lies between, beneath
and beyond.

Rachel Ravenscroft





When I began to develop this work, I was thinking of light as an object with form and substance — light as a material body. The idea is to suggest the grey glass defines space that light is funnelled through. The yellow form is a result of the grey form's constriction of its own internal space and a product emitted as a distorted and compressed reflection of form — a light echo.

Richard Whiteley

Queanbeyan, NSW

Compressed Yellow Space

Cast and hand carved glass

51.5cm high x 21cm wide x

18.5cm deep





St Kilda, VIC

Larapinta Series I

Paradise paint, wheel cut, free blown glass

15.5cm high x 25cm wide x 34cm deep

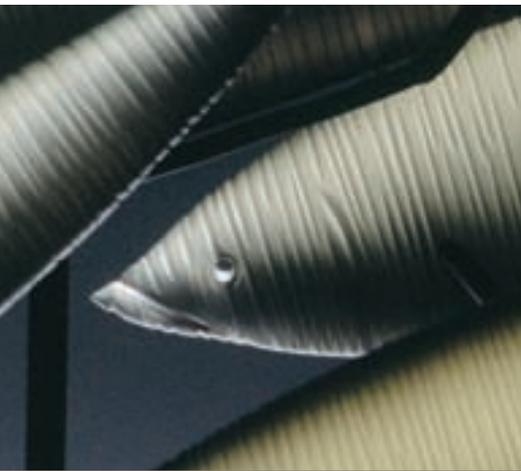
15.5cm high x 23.5cm wide x 29.5cm deep

Personal narratives and views are expressed using a three-dimensional canvas to depict altered views or altered landscapes – aerial views expressing the contemporary juxtaposition of nature and man's imposition on nature.

Photographer: David McArthur

Maureen Williams





This composition defines intimacy, awareness and consciousness to achieve a calm peacefulness and silence.

Photographer: David McArthur

Nick Wirdnam

Highett, VIC

5 Abstract Wishes

Hot sculpted, cold carved glass

36.5cm high x 62 wide x 14cm deep



Robert Wynne & Yuri Yanai

Manly, NSW

Shima

Blown and sand carved glass

21cm high x 27cm wide x 27cm deep

We have lived and worked along side each other for the past five years, This piece is a collaboration of technical and design influences encompassing both our Western and Asian cultural backgrounds. We discovered the title for this piece by serendipity. In English the word shimmer means 'tremulous or faint diffused light' and in Japanese the word 'shima' means literally 'stripe'.



...english is my second language

Blown glass, overlay, sandblasted and
manually printed calligraphy paper
30cm high x 15cm wide x 15cm deep
(paper 15m x 35cm)

edison Osorio Zapata

Kanagawa Japan (studying)
Sydney, NSW

Cuneiforms...english is my second language

I use identity through storytelling in different languages to articulate acculturation. My Cuneiforms, reminiscent of an ancient printing device, reference the first recorded discovery of literacy, 'the written word', these words ebb and flow like people with their languages and cultures through time.





Glossary of glass terms

Annealing Annealing Controlled cooling of a glass article in order to remove any strains that may have otherwise been "frozen" in the glass by rapid cooling during shaping.

Blown Glass The technique of forming an object by inflating a gob of molten glass gathered on the end of a blowpipe. The gaffer blows through the tube, slightly inflating the gob which is then manipulated into the required form by swinging it, rolling it on a marver, or shaping it with tools in a mould; it is then inflated to the desired size.

Borosilicate Glass A glass made from both silica and boric oxide usually manufactured for laboratory ware, domestic cooking ware and for many kinds of technical purposes where a relatively high resistance to both heat and thermal shock is required. It is also used for low expansion-type glasses required to bond to metals and for glasses with high degrees of chemical resistance. Ideal for lampworking.

Bullseye Glass The brand name of a glass manufactured in the USA for the specific purpose of kiln working. The majority of Bullseye glass is compatible, meaning that it has the same or a similar rate of expansion.

Carved A term commonly used to describe glass which has been cut or abraded into shape from a solid block. It is also one that can be used to refer to blown or cast glass which has been further shaped by cutting, abrading, nibbling and/or grinding.

CASTING A process of shaping molten glass by pouring or melting it into a mould.

Cold Worked An all-embracing term for the various techniques such as engraving, grinding, carving, cutting etc carried out when the glass is cold.

Acid Etched A process of producing matt surfaces by the use of various mixtures of chemicals based on hydrofluoric acid.

Enamel A vitreous substance made of finely powdered glass coloured with metallic oxide, suspended in an oily medium for ease of application with a brush. The medium burns away during firing. Sometimes several firings are required to fuse different colours onto an elaborately enamelled object.

En Calmo A glass blowing technique derived from an Italian word meaning "to join" or graft.

Intaglio engraving This refers to any form of engraving which is cut or incised; it is now also generally accepted as referring to all work which is modelled into the glass as negative form, giving an impression of actually standing out as positive relief. It is usually carried out by using a small lathe equipped with copper wheels which are fed with a mixture of oil and abrasives.

Float Process Molten glass is pulled from the forehearth atop a bath of molten tin. The process produces a perfectly smooth sheet of uniform thickness in high volume. The float process is used to produce virtually all common window glass today, thus the term "float glass".

Furnace The primary heating unit from where the glass blower gathers molten glass.

Fusing Heating pieces of glass in a furnace or kiln until they bond.

Gaffer (English: corruption of 'grandfather') The master craftsman in charge of a chair or team of hot glass workers.

Glass Blowing The shaping of molten glass by air pressure and manipulation.

Glory Hole The furnace used to reheat glass on the blowpipe or punty is a Glory Hole.

Grisaille Technique A method of decorative painting in monochromatic grey (but not exclusively) on stained glass windows.

Hot Glass A generic term for glass working from the furnace.

Hot worked or sculpted A technique in which molten glass is gathered directly from the furnace on a punty and manipulated using specialised tools.

Inclusion An element of glass or a foreign body enclosed in glass.

Kiln Forming The process of fusing or shaping (usually in or over a mould) by heating it in a kiln.

Laminated The joining together of layers of glass either by fusing or by the use of adhesives.

Lampworking A process of forming glass articles from glass tubing and rod by heating in a flame from a torch. Lampworking is also called flameworking.

Lead Glass Glass that contains a high percentage of lead oxide. It is relatively soft and has a high refractive index. Ideal for wheel cutting.

Lost Wax A technique adapted from metalworking. The object to be made in glass is modelled in wax and encased in a plaster mix. The wax is melted out

of the plaster thus forming the mould into which molten or powdered glass is added. After annealing, the mould is removed from the glass object which is then cold finished either by grinding, fire or acid polishing or sandblasting according to the surface required.

Marvering Rotating hot glass on a polished iron or marble slab to cool, control and centre the gather on the blowpipe to bring it to better workability.

Melt A specific quantity of glass made at one time.

Metal Molten Glass The term can also refer to glass in its solid, cooled state.

Mould Blown An open ended cylindrical designed to create effects or grooves in the molten glass by blowing into the blowpipe while in the mould vertically.

Murrini The English adjective "murrhine" and the Italian adjective "murrino" are sometimes applied to mosaic glass and similar objects. When used as a noun, murrina refers to a slice of a complex cane, while a murrino is an insert of multicolored glass embedded in a glass object.

Overlay A layer of glass gathered over a layer of a different coloured glass.

Pâte de Verre (French: glass paste) A material produced by grinding glass into a fine powder and adding a binder to create a paste.

Polishing A cold working process where the glass object is smoothed either by holding it against a rotating wheel fed with a fine abrasive, by immersing the glass in acid or by a hot flame.

Roll-up A hot glass technique in which a mosaic of glass is fused into a solid tile which is then placed onto a flat metal plate and heated the same way murrini or cane is. As murrine and cane have definitive names, relating to their own process, it is important to recognise this blowing of a fused tile with its own appellation.

Sandblasting Fine grains of sand are blown onto glass to achieve texture or redefine a shape by sandcarving.

Slumping A process, generally worked in a kiln, which uses heat and gravity to change the shape of a three dimensional form.

Vitreous Of, relating to, or like glass, obtained from glass, resembling glass in some property, or having a glass-like appearance.

Wheel Cut The use of various types of abrasive wheels to produce a wide range of decorating facets and cuts.

judges

Robert Bell is the Senior Curator of Australian and International Decorative Arts and Design at the National Gallery of Australia. He is responsible for developing the Gallery's policy, collections and exhibitions in the areas of ceramics, glass, textiles, metalwork, jewellery, furniture, industrial design, costume and theatre arts. He was the curator of the National Gallery of Australia's recent exhibitions: *Material Culture: Aspects of contemporary Australian craft and design*; *Crystal Clear: The architecture of the National Gallery of Australia* and *Hard Edge: Geometry in Design* and is currently developing a major exhibition of contemporary international craft to be held at the Gallery in November 2005.

He has an intensive involvement in contemporary crafts and design, having a background as a designer and as a practitioner in ceramics and textiles since 1967. He was Senior Designer at the Western Australian Museum (1967-1977) and Curator of Craft and Design at the Art Gallery of Western Australia (1978- 2000) where he was the Curator of its major recurrent event, the *Australian International Crafts Triennial*, held in 1989, 1992 and 1998. He served as President of the Crafts Council of Western Australia (1978-1980), President of the Crafts Council of Australia (1980-1983, 1999-2002), Deputy Vice President of the World Crafts Council (1981-

1983) and is an elected member of the International Academy of Ceramics.

He has been a member of numerous selection and judging panels for craft exhibitions internationally and in Australia and lectures and writes regularly on the decorative arts, crafts and design. In 2003 he was awarded the Centenary Medal for services to the decorative arts in Australia.

Margot Osborne is an Adelaide-based independent curator and writer. She is the author of the book *Nick Mount: Incandescence*, Wakefield Press, Adelaide (2002), and a contributor to range of art journals. Her most recent curatorial projects are *Permutations: five Australian glass artists*, Foster/White Gallery, Seattle (June 2003); *Wild Nature in Contemporary Australian Art and Craft*, touring Australia (2003-4); *Indecorous Abstraction: Contemporary Women Painters*, Light Square Gallery, Adelaide (2002) and *Newcontemporaries*, Sydney (2003); *GlassState*, JamFactory and tour (2001-2). She writes a monthly column on design for the Adelaide Review.

She has worked professionally in the arts since 1974 as an arts administrator, program manager, gallery director, curator and arts writer, including JamFactory Contemporary Craft and Design (1998-2000), NSW Ministry for the Arts (1995-7), Adelaide Festival (1988-92),

Contemporary Art Centre of South Australia (1985-8), University of New South Wales (1982-4), Women and Arts Festival (1982), Crafts Board, Australia Council (1974-8).

Sue Walker has been with the Victorian Tapestry Workshop since its inception in 1976 when she was appointed as its inaugural Director. In this position she has played a key role in bringing the art of tapestry into the mainstream of Australia's cultural life.

She has been responsible for initiating opportunities for nearly 200 Australian and international artists to work with tapestry, and has encouraged collaborative working processes with the Workshop's trained artist-weavers. Many significant commissions in the field of public art have been negotiated under her leadership, as have numerous private commissions.

Sue has also been a member of many government arts committees: she has served terms as a member of the Australia Council; as Chairman of Artbank; and is currently a Trustee of McClelland Gallery. Sue's contribution to the arts has been recognised with the award of the Order of Australia and Life Membership of the National Gallery of Victoria.

Andy Plummer is an Executive Director of Excel Coal Ltd. He and his wife, Deirdre, collect contemporary glass from Australia and New Zealand.

Ranamok 2004 Tour Dates

25 August–26 September 2004

ANU School of Art Gallery
National Institute of the Arts
The Australian National University
Corner of Ellery Crescent and
Liversidge Street
Acton Canberra ACT
02 6125 5841

6 October–23 October 2004

Government House
Macquarie Street
Sydney NSW
02 9931 5222 02 9250 0139

*Exhibiting as an Associated Event of 'Art
& About', presented by the City of Sydney*

8–12 November 2004

Level 3 Display Area
Queensland Parliament House
Brisbane QLD
0419 493 345

6 December 2004–27 January 2005

Cairns Regional Gallery
Shield Street (corner Abbott Street)
Cairns QLD
07 4031 6865

3 February–28 February 2005

Port Macquarie Hastings Regional Gallery
Clarence Street
Port Macquarie NSW
02 6581 8568

4 March–17 April 2005

Riddoch Art Gallery
6 Commercial Street East
Mount Gambier SA
08 8723 9566

1 May–30 June 2005

Flinders University City Gallery
State Library of South Australia
North Terrace
Adelaide South Australia
08 8201 2695

15 July 2004–18 September 2005

Wagga Wagga Art Gallery
Civic Centre
Baylis Street
Wagga Wagga NSW
02 6926 9660



An Australian Government Initiative



This exhibition is supported by Visions of Australia, an Australian Government Program supporting touring exhibitions by providing funding assistance for the development and touring of cultural material across Australia.

Design & layout: **GRI.D**, Canberra

Colour separations: **rldi.com.au**, Canberra

Print: **Goanna Print**, Canberra