

## "Mastery" - Contemporary Glass & Painting!

Mastery - complete knowledge of a subject or skill - superiority - master!

Perfectly summaries the international acclaimed artists of Noel hart, Gerry King, Kevin Gordon & Simon Butler.

With combined Prestigious Permanent Museum Collections - total well over 45 - including Victoria & Albert Museum London, Glass Museum Ebeltoft Denmark, National Gallery of Australia Canberra, Notojima Glass Museum Japan just to name a few!

Hart, King, Butler & Gordon have been long accomplished artist in glass - all based in Australia - those careers are internationally - with successful regular invitation to exhibit in "Collect" London & SOFA Chicago & New York - they are in the pinnacle of their long careers with the medium "Glass" - high collectable, internationally noted artist!

Gaffer is privileged to present!

**August 21-31 - The Rotunda Exchange Square - Central**

Opening hours - everyday 9am-7pm

**September 1-15th - Gaffer Studio Glass**

**Unit 6-8 17th Floor, The Hing Wai Centre, 7 Tin Wan Praya Road, Aberdeen**

t : (852) 2521 1770 Opening hours : Wed-Sat 12-6pm or via appointment

[www.gafferstudioglass.com](http://www.gafferstudioglass.com) e: [jules@gafferstudioglass.com](mailto:jules@gafferstudioglass.com)

A selection of works from "Mastery" - Contemporary Glass & painting - will travel to Art Singapore - September 28th - October 2nd - along with Ceramics from Robin Best & Fine Art from Eva Cockova!

[www.artsingapore.net](http://www.artsingapore.net)

**ARTS**Singapore 2006  
THE CONTEMPORARY ASIAN ART FAIR

Special thanks :



Australian Government  
Australian Trade Commission

## Simon Butler

Born UK 1956

Based in Adelaide South Australia



Simon Butler kiln cast forms, flaring gracefully from a narrow base, act as foils to highlight the luminous beauty of the medium crystal!

From a distance their translucent presence impels the viewer to draw closer, where their immersive beauty is revealed to the more intimate gaze. There is an ineffable allure in gazing into depths of solid crystal, its depth defined by tiny gleaming bubbles that capture the light and cause the monochromatic colours to glow more intensely.

Butlers kiln cast forms are suggestive of wheel thrown ceramic vessels, and reflect his previous training as a potter. However their gestation is quite different. He makes a silica- plaster mould from a wax positive - then fills the void left by the melted wax from a crucible within the kiln. After annealing for up to 4 weeks, the surface is polished to a flawless sheen, as a counterpoint to the rough matt texture of the mould, which Butler leaves untouched on the curved sides!

Simon Butler collections include  
Victoria & Albert Museum London  
South Australia Art gallery

Simon Butler was three times the people choice winner of the Prestigious Ranamok Glass prize -  
[www.ranamok.com](http://www.ranamok.com)

## Gerry King



### Tartessos Series and Atlantis Find Series

We tell ourselves that there are certainties upon which all can be understood. Yet the demise of 'unsinkable' ships is legend, the 'war to end all wars' didn't, societies labelled 'primitive' had and/or have complex understandings of society, medicine and the environment and sparing the rod hasn't spoilt the child.

What if carbon dating was found to be fallacious! How might understanding of the past be changed if the relative age of all that which has been unearthed was realigned by a yet to be discovered system? How certain is the science of attributing purpose and meaning to detritus? When is the exception, randomly located amongst the norm, identifiable from incomplete information? Can an incomplete three-dimensional object of unknown function illustrate that which would be seen should the artefact be whole?

From these ponderings rose the Tartessos Series and in turn the Atlantis Find Series. In a lifetime in which fundamentals of science have been shown to be erroneous I have learnt the delight of suspicion of a 'certainty' that may be asserted but not proven. Such 'mental gymnastic' like all other experience, is liable to provide fodder for the expressive act. Individual works and complete series discover a heartbeat in the porridge of the artist's cultural, social, intellectual, aesthetic and spiritual daily path. On occasion some combination of musings, drawn from experiences of incomparable significance, though not necessarily evident to the viewer, interlock to give form to inspiration.

Conceived individually, each work of these series explores the notion of assembling a composition from a juxtaposition of related and disparate elements. The notion is that some of the components obviously belong to the whole while others may arguably be so attributed. As such, they reflect my interest in the manner in which theories pertaining to the artefacts of earlier times are evidenced in museum collections. Certainly the displayed objects are of intrinsic interest but beyond that is intrigue with the story in which they are encapsulated by the process of collecting and curating.

## Semblance Series

The current Semblance Series is a reinvestigation of my Yukata works from the early 1980's. Returning to a form is, to some extent, an indulgence necessitating considerable study and the retrieval of skills long lost. The Yukata works were made without assistance, in an era when, as a studio glassblower, I came from a methodology of working alone, applied one's own punty and was consequently restricted to certain techniques, sizes and forms. With the Yukata form the paramount limitation of working alone was the length of the work which was governed by the reach of the arm.

There are visual memories that stay with me for decades, some easily recalled and others goaded by a particular experience. The Yukata works were formed initially when experimenting with glassblowing techniques, endeavouring to devise a technique that would enable transformation of the regular bottle form into one that would carry a sculptural intent. One day I worked at the furnace on a bottleneck which was cut and pulled to make a three-necked form. It seemed a satisfactory image that may be useful and reminded me of something that I had previously seen. Upon searching through photographs taken a decade earlier, while living in Tokyo, I found one of a Yukata hanging on a washing pole. The image was that which I had produced in the studio.

Now, some 20 years later I have adopted the completion of the Yukata Series as the commencement of the Semblance Series and work with a team of glassblowers. The three person team required to shape the works enables enlargement and modification of the piece beyond that which I could originally produce alone. There is a developing aspect of collaboration as the team contributes opinions about the optimum way of producing the form and variations that might be employed in subsequent works. One distinct advantage of the team method is that it allows me to view the work from different directions while it is still hot. Inevitably, the Semblance works are developing towards forms quite removed from that of the Yukata and like the other series shown here are propositions that such objects might exist just as archaeological collections represent theories rather than absolutes.

Dr Gerry King is One of the founding artist in glass in Australia - with over 30 years experience

Work is found in the following museums & public collections (over 20)

Nijima Contemporary Glass - Japan

National Gallery of Australian - Canberra - Australia

National Gallery of Victoria - Australia

Art Gallery of South Australia

Art Gallery of Victoria - Australia

Ebeltoft - Glass Museum - Denmark

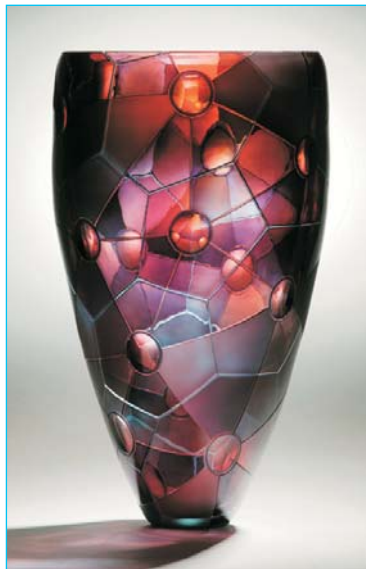
Just to name a few!

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## KEVIN GORDON

Born 1968 Bergen, Norway

Studio-based practice in Western Australia



Kevin Gordon creates dazzlingly complex glass vessels that exemplify his technical command of traditional glass-making processes. Over-laid colour blown glass is decorated through engraving, sandblasting and lathe cutting through layers of colour and bring back to a high polish through hand and fire polishing. Recent works have been exploring the ideas of fractals where one element or formula is repeated to make the larger image. This approach exploits colour and light transmitting properties of glass to great effect. Some parts are translucent, others capture the light and the faceted sides refract light - creating a montage of visual impressions through the play of light and colour. Gordon comes from a family of glass engravers, who immigrated to Australia in 1980, and from whom he learnt traditional techniques and with the development of his own techniques and processes has moved his work into his own contemporary approach to glass.

Kevin Gordon Born in Norway 1968, immigrated to Scotland and then to Australia in 1980. Through his family started to developed his skills in working with glass, both his parents are glass engravers/artists and his sister a Glass blower. Working with glass for 15 years his techniques have continued to develop, First working with architectural glass until 1995, and since has been working as a glass artist/designer working with glass blowers initially in Victoria and now resides and is part of the establishment of glass in West Australia.

## Kevin Gordon

### Major Exhibitions ( abridged )

- Art Taipei represented by Glass Artist Gallery, Taiwan 2006
- Australian Visions on Glass Leerdam Glass Gallery, Holland 2006
- Transformations: the Language of craft National Gallery of Australia, Australia 2005
- Cutting Edge Touring Exhibition of Australian Cold worked Glass, Australia 2005
- Best Artists Leerdam Glass Gallery, Holland 2005
- Origins Glass Artist Gallery, Sydney, Aust. 2005
- Tuscany Art Fair Florence , Italy 2005
- Contemporary Aust. Studio Glass Exhibition Gaffer Glass Gallery. Hong Kong, Singapore 2005
- Collect represented by Glass Artist Gallery Victorian and Albert Museum London UK 2005
- Kevin Gordon, Solo Show Axia Modern Art Melbourne, Vic. 2004
- Ranamok Glass Awards, Finalist for past 10 consecutive yrs Touring Exhibition Aust. 1996-2005
- Collect represented by Glass Artist Gallery Victorian and Albert Museum London UK 2004
- Gordon Family Exhibition Kirra Galleries Melbourne, Vic, Aust. 2003
- Hot Glass Show Axia Modern Art, Armadale, Vic. 2003
- City of Hobart Art Prize Hobart , Tasmania 2003
- Members Exhibition Ausglass Conference 2001,03
- Glass weekend 01 and 03 Wheaton village, Millville, NJ USA 2001,03
- S.O.F.A. Art Trade Fair, represented by Glass Artist Gallery Chicago USA 2001-03
- Kevin Gordon and David Hay Leerdam Glass Gallerie, Holland 2002
- Facets of Australian Glass Leo Kaplan Modern, New York USA 2002
- The Cutting Edge Axia Modern Art, Melbourne Vic. 2001
- Transparent Things, Expressions in Glass National Gallery of Aust. travelling Exbt. Aust. 2001-02
- Perth Craft Awards Craft West Gallery, Perth WA. 2000
- Australian Glass Exhibition Lisbon, Portugal 1999

### Collections, Awards, Publications

- Techniques of Glass Engraving, Peter Dreiser, Publication in book London UK 2006
- Mid Career Fellowship Grant ArtsWA 2006
- Australian Glass Today, Publication in book Australia 2005
- 3 Peoples Choice Awards Ranamok Glass Awards 2000 ,03
- Peoples Choice Award City of Hobart Art Prize 2003
- Article in Craft Arts International front cover image, issue 56 2002
- Contemporary engraved glass, Publication in book London UK 1999
- Australian National Art Gallery Collection Canberra A.C.T 2001
- Armadale New community Hospital large architectural glass art installation(W.A.) 2001
- Australian National Glass Collection Wagga Wagga (N.S.W.) 1997
- Devonport gallery Glass Collection Devonport (Tas.) 1997
- Latrobe Valley Glass Collection Latrobe University (Vic.) 1996

## Noel Hart



The idea behind my artwork - both the paintings and blown glass sculptures, has its origins in a deep appreciation for biodiversity.

I've been drawn to create artwork that explores not only the beauty and complexity of the remaining natural environment, but to create artwork where the act of creation is a reaction against the tide of environmental decline.

The most prominent symbol that occurs in my work is that of the parrot. For the works in blown glass I've chosen not to illustrate parrots in the traditional sense of avian art, but to look at the possibilities of abstract design based around the colour sequences of the plumage in the 350+ species.

With the paintings I can go a bit further into this narrative, bringing into it the broader landscape, trees, flight, even micro-organisms. Anything to do with natural ecology can inspire the expressionist gestures and glazes that occur in these paintings.

Noel Hart - widely exhibited within invitational exhibition such as SOFA Chicago, Collect London, Hart's glass & painting have been commissioned in Four Seasons, Hong Kong, Tweed Heads Art Gallery and numerous private collections in USA, UK, Australian, Asian & Europe.