

## Australia - Art & About 2006

April 4-25th 2006

Organised by Australian Trade Commission Hong Kong - Austrade  
Special thanks Arts SA, Department of Trade and Economic Development,  
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### Gaffer Studio Glass

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

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

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

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Australian Government  
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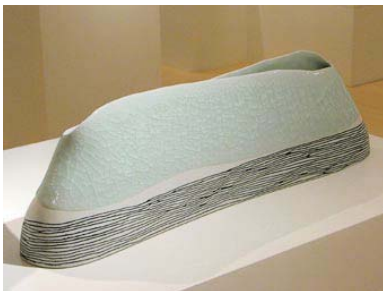
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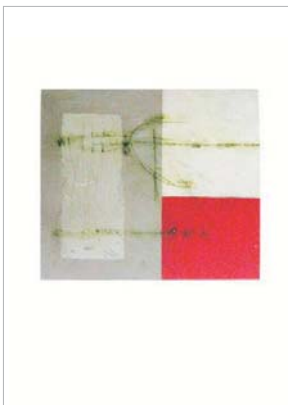


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### Bronwyn Kemp

I have been working with porcelains for over 30 years now - in the late 70' & early 80' I made small sculptural works with laminated coloured porcelains - whilst continuing to make functional pieces - though my recent works have shifted into more Abstract observations of time & gravity.



### Conchita Carambol

Born in Stuttgart in 1961 to Spanish parents, her family migrated to Australia in 1969. She now resides in Sydney. Her multi-layered and richly textured paintings reflect both the scale and antiquity of the Australian landscape. She uses a strong earthy palette, often overlaid with gold and silver foil to convey her impressions of the Australian landscape. Her paintings suggest a mythical presence about the land that imbues them with metaphysical as well as personal meaning.

"For me my works are a reflection of my own human landscape. I derive the ideas of the expanse and abstraction from the physical Australian landscape, yet these abstracted elements have a personal sense of nurture, fertility and family. I often repeat the egg and circle form that for me represents birth and unity found both in the human and physical landscape".

Yet Conchita is well aware of the personal response and interpretations of her work. By reducing the emotive forms to abstraction the paintings become an open story for whom ever to interpret what they experience as the viewer. "I am content in the realisation that everyone that sees one of my works, do so through a different interpretation, thus giving it a new 'feeling' to the original intention. I love the sense of knowing that my work takes on a different interpretation and appearance when hung in other places".

## Erika Mayer

### Kiln Formed Figurative Castings in Glass

The continues thread in my art practice is the attempt, to transform the rhythms and dynamics of the human form into aesthetic archetypes of the human potential. My search has led me to the medium of glass with its luminous qualities bridging the gap of the physical and spiritual world. The transparency and internal reflections of my creative medium has guided me to the human relationship with water. How we become free from the pull of gravity when submerged in it. Our bodies and the surface of the earth consist primarily of water.



## Grant Donaldson & Eileen Gordon

Eileen comes from a family of glass artist. Brought up in Norway and Scotland, Eileen came to Australia in 1980 after doing a year at Brierley Hill glass centre, UK. She spent 3 years doing a traineeship at The Jam Factory Adelaide South Australia. Eileen then spent a few years gaining experience in Tasmania, and back in the UK at Isle of Wight Glass and Okra Glass. Eileen and husband Grant Donaldson established the Gordon Studio Glassblowers in 1990 and have recently finished their new purpose built Gallery/Studio.

Grant Donaldson grew up in Melbourne before going to Agricultural College. Grant spent many years managing properties all over Australia. In 1989 he and wife Eileen Gordon bought a dairy farm in North Victoria. Also establishing the Gordon Studio Glassblowers, Grant quickly became fascinated by the molten glass and found a love for the art of glassmaking. The love of the Land is depleted in his work. Grant and Eileen have recently re-located to a purpose built gallery/studio at Red Hill, Victoria.

## Greg Daly

The work itself is based on the vessel, be it a vase, platter or bowl. My lustre work was about images, illusion, light and form were concepts in this work. These were explored using various types of lustres, gold and silver leaf, enamels and etching the surfaces. Using coloured glazes as the base, the lustres applied were varied and modified by the glaze colour. The resin lustres were made using gold, bismuth, cobalt, zinc and bismuth in different combinations, creating illusions of colour and light that vary with each combination. The tones and colours change intensity with different light sources and viewing angles.

My new glaze palette is of soft buttery blacks, tans set against the richness of glassy lime and soft whites. Now the enamel is bright orange, but the gold and silver leaf still floats cross the surface. "I have concern for the whole piece - throwing, finishing, glazing, firing, decorating are all of equal importance to me in the creation of the work. Images, illusions of surface, glaze and the form they are all considered in creating individual works"



## Barbara Jane Cowie

I use the inherent characteristics of glass - fragility, transparency and vulnerability - as a symbol of humanity. Working directly with the fragility of hot sculptured glass figures, I imbue a quiet humanness that is juxtaposed with domestic objects and surface pattern. These contrasting textures, stories and meanings at times can contain a scent of violence, a dark tension or uncomfortable stirring. The notion that "life is a fragile journey" is explored with reference to the privacy of domestic situations, people leaving their feelings unknown and thoughts unspoken. Subtle insinuations reflect a range of human emotions - experiences that ultimately mould our memory and condition our lives.

## Keith Rowe

My work is constant in my life, It drives itself from one day to the next. A sense of joy is how I feel after a good days blowing. I am able to make decisions daily as to how I want to live. I make the effort with respect to the job aspect of what I do drive my life to where I want to go. And not having to follow my job. I have learnt to watch my attitude when I work and have noticed that the best pieces are made on those days where my attitude is healthy. I need clarity to design new pieces and this makes me search for good attitude. Although some days are just meant to be bad. but as they say how do you know the good if you don't experience the not so good. This helps to Run a business and be creative.



## Lee Marshall

Having spent my early childhood living in the isolated environment of a cattle station in the far North Kimberly, the transition to city life was a harsh one. During this time I learned to dance. It was an activity that allowed me to function as an individual whilst learning to be apart of a group. Dance became a means by which I was able to find my balance. Years later I happened to view a performance by Australia's Bangarra Dance Theatre called Ochres. It took me home.

At university, my interest in dance lead to detailed research in an attempt to discover a "language of dance" that could be translated into clay and glass. I also became aware that the environment and circumstance of my childhood had been indelibly mapped into my psyche. The focus during the making of my work is the hybrid visualisation of dual experiences, expressed with an Australian sensitivity.

## Lisa Cahill

Lisa Cahill creates dreamlike images, which allow viewers to draw associations with their own remembered landscapes, resulting in a meditative and/or emotional response. Inspiration for this work ranges from the colors, textures and limitless space of the Australian bush to the harsh winter landscape of Denmark, her mother's homeland. Lisa's minimal wall panels are a record of her memories of these different landscapes. Rather than a direct reproduction they are more her own interpretation of the quiet intensity to be found therein. Lisa's art is a document that ponders the reality behind the visible and becomes a place for quiet contemplation.



## Noel Hart

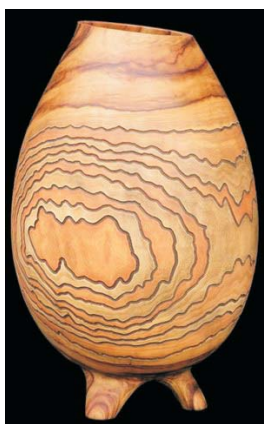
Presently I am involved in creating blown glass sculptures and doing paintings. The paintings inform the glass whereby a painterly technique with glass is used to create a form of abstract parrot portraiture combing my interests in nature, ecology and conservation. The paintings utilize filmy layers of transparent glazes exploring a similar narrative.

## Phil Stokes

With a background in theatre I find that handling hot glass is surprisingly similar to the stage; Spontaneity, improvisation and chance are all elements that I enjoy and exploit, both in the making and in the final installation.

Stimulated by the sculptural possibilities of human form and the organisation of musculature, I hope to create dialogue between the viscous and sinuous qualities of the glass medium.

My work alludes to the tenuous nature and fragility of human tissue, whilst also referring to its inherent strengths. It is similarities between glass and muscle, flesh and fluids of the body that inspires the making and installation of these forms.



## Prem Sephton

The sheer scale of these elegant turned and sculpted timber vessels give an impressive and positive contribution to the space in which they exist. The vessels are tactile and work well where the presence and warmth of timber are required and contrast well with stone, glass and tile. As well as being light weight for their size and easy to manage, they view well from a distance and can compliment larger spaces. The vessels are carved from a single log. Sephton has developed special tools and techniques to achieve what are perhaps the largest pieces of their kind available

Studying at Sydney School of Mechanical Engineering, Sephton became the first student to receive straight A passes at that school. Sephton latter studied at Claremont School of Art.

Camphor Laurel is a fine grained hardwood with wild swirls of colour and a very distinctive sweet fragrance that has been declared a noxious weed in Australia.

## Robin Best

My fascination for Chinese art goes back to my early days at art school when I studied the history of Chinese porcelain and discovered the pleasures of making. In 2003 I made my first visit to the fabled porcelain city of Jingdezhen where I began my collaborative work with Chinese artists Liu Hetian, Hu Lian Qian, and Huang Xiu Qian. Now my interest has moved into tracing the origins of the imagery and pattern that came to China along the Silk Route from Central Asia from the 6th Century and along the marine trading routes from Europe during the 17th Century and how these outside influences have been incorporated in the ornament and painting of Chinese porcelain.



## Tali Dalton

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 positive & negative space - with the intent being abstract \_expression and interaction.

## Gabriella Bisetto

Gabriella Bisetto has been working in glass since 1990 when she completed her Bachelor of Visual Arts at the Canberra School of Art. In 1991 Gabriella moved to Adelaide SA where she undertook an apprenticeship at the Jam Factory Craft and Design Centre, set up her own business and currently heads the glass workshop at the University of South Australia. Working primarily as a glass-blower, Gabriella's work is strongly influenced by her fascination with the human body. As a result, her abstracted, asymmetrical and monochromatic glass forms are often direct responses to this influence.



## Clare Belfrage

My work is inspired by experiences of nature. It is the detail I am concerned with rather than the momentous. While expressing the dynamics of growth and movement, I look for a quiet rhythm found through intense repetition and the timelessness and restfulness found in detail.

### Some Technical Information

I am continuing to use a lot of line work on my forms. Long thin threads of glass are made by pulling the colour while it is hot. The threads or "stringers" as they are commonly called are flamed onto the surface of the blown form while the piece is on a punty. Three to six stringers are flamed on at once and then the piece is "flashed" given a heat in the "glory hole" re-heating chamber. This is repeated many times until the surface is covered. It is a slow process but I enjoy the build up of the rhythm of the piece. Once cold, the work is ground and acid etched.

## Giles Bettison

I have been working with glass for 14 years now. I received a BA 1st class honours at the Canberra School of Art in 1996. Since I finished my studies I have been exhibiting in Australia, the USA, Switzerland and Italy regularly. I have also had my work included in Museum and Survey Exhibitions in Australia, Japan, Taiwan, Denmark and England. I lived and worked in New York City from 1999 to 2003 where I had my own studio. My wife and our daughter moved to Adelaide in 2004 where I built a new studio.

I primarily make vessels using a mosaic technique called Murrini. The material I use is coloured glass that is manufactured by The Bullseye Glass Company in the US. My work is inspired and informed by landscape, mostly Australian. I use abstract representations of places I have been to express feelings and vitality. I also reference traditional decorative art traditions in my work using the vessel as one reference and sometimes references to textiles. I have also made glass panels and solid glass sculptures using this same technique. The best way to see my work on the internet is to do a google search of my name, there are a good number of studies with images of my work.

