



Born in Sydney in 1952, Marc had extensive involvement in art and creative crafts during his school years, complementing a formal education. He studied medicine, graduated in 1977 and practised for five years.

He took up a long-standing interest in glass and subsequently sold his medical practice to pursue it full-time. He travelled and studied in the USA, Europe, Scandinavia and the Middle East, all the while honing his craft skills. Marc has completed numerous and varied commissions for domestic, ecclesiastical and public buildings and participated in both group and solo exhibitions of kiln formed and stained glass in galleries worldwide. His work is held in various public, private and corporate collections from Denmark to Tasmania. Marc has lectured, taught, and written widely on the medium and has been the elected President of the Australian Glass Artists' Society.

Marc Grunseit

"Glass is a seductive medium, mysterious and alluring. Idiosyncratic in its behaviour, it is a solid which behaves like a liquid. It is therefore a most appropriate material with which to respond artistically to the inspiration provided by the natural, social and mythological environment of this ancient and beautiful land. The range of possibilities allowed by glass is seemingly endless and simultaneously permits tiny pieces of intricate detail and architectural works on a massive scale.

My kiln formed glass is often based on functional forms, following the aesthetic philosophy that functional objects should be beautiful to look at and art should be a pleasure to handle. The designs derive from my surroundings, my extensive travels and acknowledge the five thousand year history of glass, employing techniques which in some cases are as old as the material itself. The melding of the mosaic style of stained glass with a looser, painterly approach to fusing has given my work a distinctive and identifiable style.

Technically the process involves a delicate juggling act, balancing the effects of temperature, time and gravity over multiple firings to yield the finished work. The pieces reflect 25 years of evolution of technique and design, resolved in individual styles. They demonstrate the eclectic nature of my art, employing similarly complex visual vocabulary to express quite different, yet equally peaceful and contemplative paintings in glass.

There are a number of features for which I strive, regardless of the design but I do not proscribe the meaning of my work. Painterly in effect, all are made entirely of glass with no paints, stains or enamels used in the kiln formed pieces. The design elements are complex and time consuming to create, but from their complexity I attempt to produce inviting images which allow endless visits. Each time the eye can commence a journey from a different point. Neither I as the maker, nor you as the viewer, need ever be bored."

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