



2017 British glass Biennale

The UK's major exhibition
of contemporary glass

PROOF

2017 British glass
Biennale
The UK's major exhibition
of contemporary glass

British Glass Biennale 2017

25 Aug–9 Sep 2017

The British Glass Biennale Award for Best in Show is presented for the piece that, in the opinion of the Biennale jury, represents the highest level of creative imagination and technical achievement.

The Glass Sellers' Art & Craft Awards and Glass Sellers' Art & Craft Student Awards are selected by the Worshipful Company of Glass Sellers of London. They look for originality and talent in the use of glass as a medium of artistic expression. The awards are presented for the artistic and technical excellence of submissions predominantly in glass, but specifically excluding stained glass windows.

The London Glassblowers Award for Emerging Talent will be presented by Ann and Peter Layton.

The People's Prize will be selected by visitors to the exhibition. The award is sponsored by Warm Glass UK.

The Glass Association Award will be selected by members of the Glass Association. The winners of the British Glass Biennale Award and the Glass Sellers' Art & Crafts Awards are not eligible for this award.

The Young Collector's Award will be selected by young visitors (aged 16 and under) to the exhibition. The award is sponsored by Mark Holford.

The craft&design Award at the British Glass Biennale will be selected by craft&design magazine. All exhibiting artists will be eligible for the award.

The National Glass Centre's Emerging Artist Residency Prize will be presented by Julia Stephenson, Head of Arts.

British Glass Biennale Jury 2017

Barbara Beadman, Board Member of British Glass; Scott Benefield, Artist, educator and writer; Rosy Greenlees OBE, Executive Director, Crafts Council; Aonghus Gordon, Founder & Executive Chair, Ruskin Mill Trust; Maja Heuer, Museum Director, The Glass Factory, Boda, Sweden

Glass artists, Scott Benefield and Matt Durran, have each been invited to make a piece for the exhibition.

The Worshipful Company of Glass Sellers of London Jury 2017

The Master Peter Rawlinson MA, MSc; Prof John Whiteman, Chairman of the Charity Trustees; Richard Katz, Chairman of the Glass Committee and Assistant to the Court; Leigh Baildham, Renter Warden; David Wilkinson.

Selected Curator – British Glass Biennale 2017

Matt Durran

Assistant Organiser – British Glass Biennale 2017

Kate Goldenberg

Gallery Manager

Hannah Shepherd

British Glass Biennale

Glasshouse Arts Centre
& Ruskin Glass Centre,
Wollaston Road,
Amblecote, Stourbridge,
West Midlands, DY8 4HF
United Kingdom

www.biennale.org.uk

Published in Great Britain 2017 by the International Festival of Glass

ISBN: 978-0-9547573-6-6

CIP catalogue records for this book are available from the British Library

Design

Mytton Williams

Editor

Kate Goldenberg

Printed and bound in Spain by GraphyCems

Typeset in Akkurat Bold italic , Regular and Light
Cover printed on Invercote 350gsm
Text pages printed on Creator Matt 170gsm

Measurements of works are given in centimetres, height before width before depth.

Photographs throughout as credited or artist's own

Cover: Jade Tapson, Scale (detail), 2016.
Photo: David Williams
Page 6: Monette Larson, Static Movement, 2015.
Photo: Monette Larson
Page 11: Bruno Romanelli, Sinope, 2017.
Photo: Andy Smart, AC Cooper
Page 12: Mim Brigham, Marram Glass, 2016.
Photo: Clash and Clash
Page 14: Lola Lazaro Hinks, Container of light, 2017.
Photo: Ester Segarra
Page 25: Louis Thompson, Desire, 2017.
Photo: Ester Segarra
Page 90: Heike Brachlow, Analemma, 2017.
Photo: Ester Segarra
Page 105: Angela Thwaites, After the Fire, 2017.
Photo: Dave Lawson
Page 115: Jochen Ott, Halcyon, 2016.
Photo: Ester Segarra

Copyright © International Festival of Glass,
Ruskin Glass Centre, Wollaston Road, Amblecote,
Stourbridge, DY8 4HF

All rights reserved. No part of this work may be reproduced or utilized in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage and retrieval system, without the prior permission of the publisher.

Contents

4	Foreword Matt Durran	54	James Lethbridge
		55	Anne-Marie Lowe
		56	Alison Lowry
		57	Christiaan D Maas
		58	Allister Malcolm
		59	Joanna Manousis
		60	James Maskrey
		61	Jonathan Michie
		62	Joanne Mitchell
		63	Linda Norris
		64	Jochen Ott
		65	Helen Pailing
		66	Kate Pasvol
		67	Anne Petters
		68	Laurie Ramsell
		69	Colin Reid
		70	Daniel Rollitt
		71	Bruno Romanelli
		72	Jeffrey R Sarmiento
		73	Ruth Shelley
		74	Cathryn Shilling & Anthony Scala
		75	Andrea Spencer
		76	Helen Stokes
		77	Paul Stopler
		78	Nancy Sutcliffe
		79	Ayako Tani
		80	Jade Tapson
		81	Louis Thompson
		82	Angela Thwaites
		83	Deborah Timperley
		84	Noreen Todd
		85	Andrea Walsh
		86	Clare Wilson
		87	Emma Woffenden
		88	Jeff Zimmer
		89	Maria Zulueta
		90	Biographies
		104	Acknowledgements
		105	Resources
		114	Funding & Sponsors

Foreword

How great it is to welcome you all to the British Glass Biennale 2017.

There is something curious about curating the Biennale exhibition. It's a celebration of the strength of British glass on an international stage, a moment in time, a view of the contemporary glass landscape as it is today.

During the selection process I had the pleasure of working alongside the Biennale Jury and witnessing the judging process which was approached with a collective knowledge and many a critical and insightful eye. As this year's standard was so very high, it made for a difficult and challenging task which, of course, is how it should be.

After considering feedback from the 2015 Biennale, we felt that we should reach out to those artists who are promoting their art and the British glass scene aboard. To that end, for the first time in the Biennale's history, we have invited applications from UK artists living aboard.

One of the most striking things we found were the number of artists living abroad who are artist educators running successful practices. It would appear that British artists who teach abroad and international artists educated in the UK who have returned to their own countries, are passing on to their current colleagues, experiences and information gathered during their formative years in this country. They are enjoying highly deserved success and by example promoting a positive perception of the UK glass scene.

I have always felt it to be hugely important to have glass ambassadors who promote and appreciate what we do as artists and with that in mind I would like to share with you some words written by Max Jacquard on Arthur Hancox of Plumblin Gallery, St Ives who sadly passed away this year.



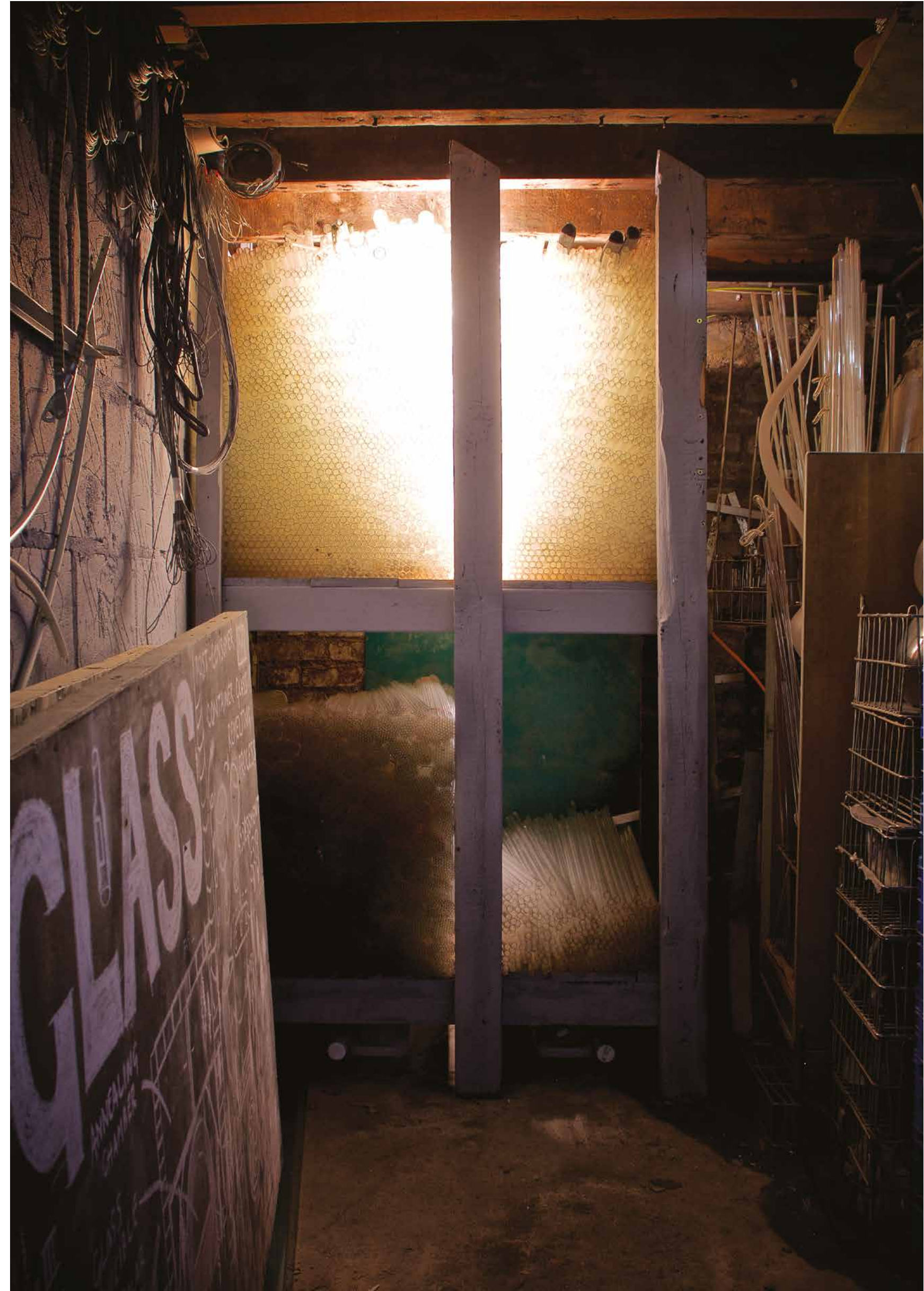
'His love of the arts and glass in particular was infectious and for many of us early on in our careers he was a great supporter who made us believe in our own work just as he did in us. With Arthur we were able to feel that there was a real place for Glass sculpture, in his small gallery and in an intimate domestic setting. In that respect he continued in the great tradition of St Ives as a home for sensitive art across the board. Arthur was never afraid to show the more experimental work at his gallery.

Arthur will be deeply missed. We owe our thanks to so many who have come before and to those whose inspiration will take us forward.

It's not easy for artists to continually create new works yet we rely on their support and continued application to the Biennale, at which point I must mention Bruno Romanelli who has applied and been accepted for every British Glass Biennale since its inception. With this support, we are able to keep British glass art in the public eye whilst showcasing our creativity and expertise to the wider world.

On a final note, during the festival we will be hosting curator led tours around the exhibition accompanied by some of the artists selected for this year's exhibition. If you can attend, it will be great to see you, it's going to be a spectacular show.

Matt Durran
Artist, Maker, Curator



Opposite: Into the Glass Cellar,
Matt Durran
Photo credit: Rod Morris

Jurors

**Barbara
Beadman**



**Board Member of British Glass
Liveryman of the Worshipful Company
of Glass Sellers**

I was delighted and honoured to be asked to join the 2017 Biennale jury. As part of the 'Stourbridge scene' I have been involved in the Biennale events in many ways over the years and can honestly say that glassmakers never cease to surprise and entertain their public.

The judging team were quite diverse in background and nationality which made for interesting discussions about the entries, with the emphasis on inclusion rather than exclusion. The two days went by in a flash, with all the hard work still to be done by the curatorial team.

Glass, in my opinion, is a wonderful material and difficult to define what is the essence of that quality – but you know it when you see it! I have had the opportunity to see glass, glass making, forming, shaping, working and embellishing in its many forms and types of glass and it always puts me in awe of the those artists and alchemists who allow us to enjoy glass.

At the end of my career in glass, it is a pleasure to be part of this 2017 promotion of glass artists.

**Scott
Benefield**



**Chair of the Biennale 2017 jury
Artist, educator and writer
Member of the Glass Art Society (US)
Advisory Committee**

Your first challenge as a juror, and really the nub of what you're there to do, is this: What am I looking at? That sounds so straightforward, but given the ability of glass to transmit, reflect and refract light, and to create such ambiguity when translated into a photographic image, it often poses a considerable obstacle to understanding. And I don't mean understanding in the sense of interpretation but about understanding in a descriptive sense: How large is this? What techniques were used? Are these colours true? What are the surfaces, volumes, textures?

If you succeed in that first task of simply decoding a two-dimensional representation of a three-dimensional object, the more complex job of drawing out the artist's intentions and making some kind of evaluation of how successful they might be still awaits you. And then somehow you sift an intuitive, gut reaction from a more informed critical judgement based on a wider knowledge of the field of contemporary glass to create a representative exhibition of British glass.

I encourage everybody to take their time and appreciate the variety and complexity of the creative vision on display. See the work as it is meant to be seen: in person, unhurried, for all its capacity to inspire reflection and wonder.

Rosy Greenlees OBE



Executive Director, Crafts Council

This was an intense two days of debate and discussion which I found fascinating and stimulating. To immerse oneself in looking at work for an extended period with a panel of experts is a real pleasure. I learnt a great deal from my fellow judges all of whom were specialists in glass.

My overall impression was of a sector that is in good health. Despite concerns about the lack of degree level glass courses, it was heartening to see so many student as well as professional makers' applications. As is often the case in open application processes good images with the work presented professionally – well lit, well positioned – is incredibly important.

There was a considerable breadth of work across the entrants with new trends and innovations emerging that use the medium in new forms and narratives. Many submissions generated debate, in the particular, about the maker's intention; the use of a particular technique; the relative quality of the work in the context of other works as well as about the state of the sector more generally.

I am very much looking forward to seeing how the selected work is presented in the Biennale and to remind myself of our choices and the debates we had on the day.

Aonghus Gordon



Founder & Executive Chair, Ruskin Mill Trust

I am delighted that the British Glass Biennale is being hosted for the seventh time on the campus of Ruskin Mill Trust's Glasshouse College. The Biennale is one of the foremost exemplars of innovation in art glass. It has stood the test of time and continues to attract some of the highest levels of submission, ingenuity and imagination. As Founder of the Glasshouse College and its many cultural, artistic and enterprise initiatives, it is clear that the British Glass Biennale is one of the prized events in the calendar and is greeted as a high point by students, staff and trustees.

Maja Heuer



Museum Director, The Glass Factory, Boda, Sweden

The artistic practice in glass has changed rapidly in recent years. It has been exciting to see the field move towards new, innovative directions involving smart glass, 3D printing, performative crafts and the medium of film and animation.

It was an exciting experience to be part of a judging team consisting of experts from all kinds of areas involving glass, especially as I come from Sweden where the British glass scene has had a very noticeable influence in the last few years.

During the judging process, it was interesting to see that the concept of the vessel in British glass is very much alive and continuing to develop. This is in contrast, for example, with Swedish glass where the focus is almost purely conceptual. I was impressed by this fact and also by the many different ways the makers chose to relate to the concept.

The field of glass is on the verge of something extremely exciting and new. The makers' practice is changing and reinventing constantly with artists collaborating internationally, experimenting, trying, testing, tossing things around and deconstructing the norm.

It is right now that everything is happening in glass.

Welcome to the Glass-Age.



The Worshipful Company of Glass Sellers of London

'The Worshipful Company of Glass Sellers of London is one of the older of the City of London's Livery Companies, receiving its Charter in 1664 from King Charles II. At its formation, the Company's role was to regulate and ensure quality was maintained in the Glass-Selling and Pot-Making industries within the City of London. Working under the patronage of The Worshipful Company of Glass Sellers, George Ravenscroft made his famous discovery of lead crystal glass which commenced manufacture in 1674 on the site now occupied by the Savoy Hotel in the Strand.

For a number of years the Glass Sellers Company, through its Charitable arm, has funded three principal awards – The Glass Sellers' Glass Industry Best Apprentice Award, The Glass Sellers' Science & Technology Award and The Glass Sellers' Art & Crafts Awards now linked with the Biennale.' – Richard Katz, Chairman of the Glass Committee

We have collaborated with the Biennale since 2008 and are proud and excited to be able to continue our involvement this year.

The awards winners will be announced on the day and are formally presented at the Company's annual banquet at the end of October in the Mansion House in the City of London. This is a splendid occasion and is usually attended by the Lord Mayor and Sheriffs of the City. This year will be even more special as the Lord Mayor is Alderman Dr Andrew Parmley, a Past Master Glass Seller. This is the first time in the Company's 353 year history it has had a Lord Mayor.

The Company awards four prizes for glass pieces, the main award is for £2,500 and there is a runner up award of £1,000. The Company also presents a student award of £1,000 and a runner up award of £500. The main award is open to graduate and professional studio glass artists who have not been in receipt of the award within the last five years. The student award is open to glass art students who are currently studying or within three years of graduating.

The Company is involved with all aspects of the glass industry from artists to major industrial producers as well as glass fibre, telecommunications and fibre optics and has recently become involved in the Glass Futures project.

The Company maintains its strong philanthropic tradition and in addition to its artistic prizes, awards several educational scholarships and bursaries. The Company's Glass in Society projects, mainly in the West Midlands and Hampshire, have created great demand for assistance and have helped inspire literally thousands of young people to consider science in their future educational lives. Projects range from greenhouses to constructing racing cars from glass fibre and fully support the STEM initiatives.

The Worshipful Company of Glass Sellers has supported developments in glass for more than 350 years and is proud of the achievements of the previous winners whose creative talents are recognised internationally. As in previous years the Biennale brings together the best of innovative and talented artists.

We hope our partnership with this prestigious international event will continue for many more years.

**Peter Rawlinson MA, MSc
Master 2017**

**Professor John Whiteman
Chairman of the Trustees of the Charity Fund**





Glass for Good

Words from the Director

It has been a pleasure to return as Director of the International Festival of Glass for 2017, having relinquished my involvement in the last three festivals. It has been a valuable opportunity to reflect on the journey and a comparison with the original intention when we initiated the event in 2004. Our vision was driven by the urgent need to regenerate the glass industry in Stourbridge and to see it flourish again, albeit in a new contemporary format, and to represent British based makers on an internationally recognised stage.

The British Glass Biennale has been at the heart of this vision and it has been wonderful to see how it has developed, with increasing prize money, international acclaim and the regular documentation of the artists involved. A number of artists stand out for their consistency; Bruno Romanelli – the only artist to have been selected for every single Biennale – and Carrie Fertig, Louis Thompson, Kate Jones and Stephen Gillies, who have all been in six out of the seven shows. The inclusion of the student prizes, thanks to the Worshipful Company of Glass Sellers, has provided an impressive platform for fresh faces, such as Ayako Tani who first appeared in 2008 and has been selected for every show since.



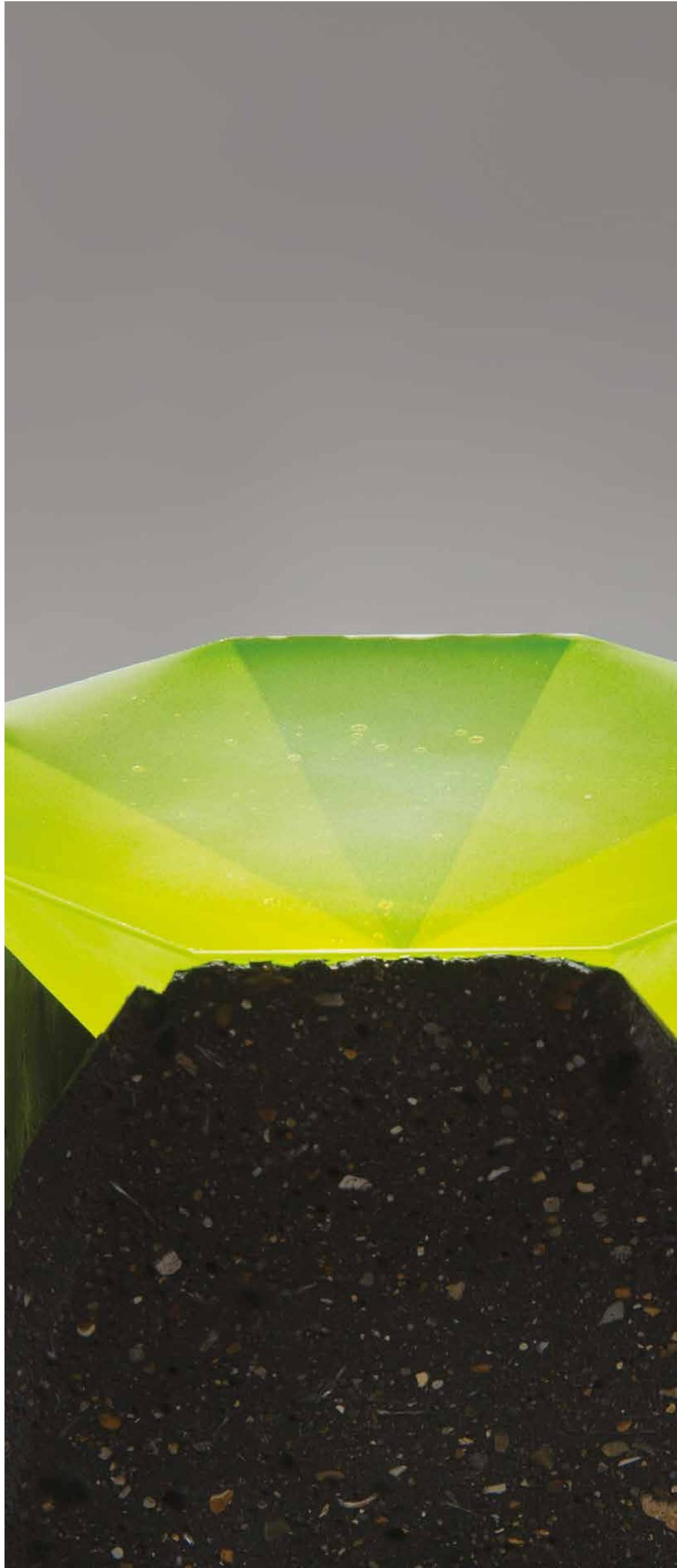
I am really pleased to have opened the show up to British makers living overseas now. It feels the right time, to counteract the politics of isolationism and open our arms to the world. We are also delighted to welcome our first international jury member, with Maja Heuer representing Sweden.

I would like to express my gratitude to all the jury members and to our curator, Matt Durran, who elevates these wonderful artworks into magical experiences. His expertise and knowledge of the international glass world has been invaluable for both the Biennale and the Festival. Grateful thanks also go to Kate Goldenberg and Hannah Shepherd for all their support.

The word 'International' in the festival is quite deliberate and we plan further opportunities to grow and explore and share. The journey isn't over yet.

Janine Christley
Festival Director

Essays



Reflections from a Diver's Pool

As a previous winner of the Biennale I have often been asked how it affected my career. Was it a springboard to greater success or a high artistic point that has been hard to sustain either commercially or creatively? Well, I think in my personal experience both can be said to be true. For me the greater question is how to maintain creative aspirations whilst also keeping a roof over one's head, juggling as it were the dual needs of Art and Business.

I won the Biennale in 2004, with a highly personal work, a group of crumpled tissues cast in optical glass. It was described by the judges as, 'A deft blend of visual poetry and virtuoso technique'. A great compliment and one that I have tried to live up to both in my work and in the approach to my teaching – as a philosophy for sound practice. Since then I have had a mixture of successes and failures. I've taught and exhibited around the world and my work has been acquired for a number of collections, yet I still struggle to achieve a consistent line of selling pieces that can support my studio and still yearn for better opportunities to fund and exhibit my work. I think many artists working in our field will have experienced these same highs and lows.

On reflection I think that each artistic endeavour is like an arc similar to that experienced by a diver off a high board. He stands looking at his objective in the waters below. The image of an artist's idea seems crystalline and clear before him. Yet on the way down he must perform various tricks and twists to show his skill and enter the water with a grace and fluidity that belie the years he has spent learning his craft.

Every leap that we take as artists is an opportunity with its own parabola from inception to completion. It is also an excursion that is part of the longer, never-ending creative journey. Some artists are working on the same basic theme their whole lives while some complete these trips with succinctness and precision, moving neatly on to the next idea or project.... I envy them!

For me the spring off into a new creative space is often the successor to the previous thought or its incarnation. I will often go back to a shape or texture in an attempt to express the idea more perfectly. Perhaps this is not always the best way to produce fresh work, yet I can't leave it alone until I feel it is right.



With the Biennale piece this was exactly how it evolved. I had an idea that seemed so straightforward in the beginning, yet it went through many experiments and revisions before it achieved the simplicity and purity of the final work. Luckily for me that happened at the right time and I was able to complete the journey at a point when I had a 'stage' on which to show the world what I could do.

Sadly, there are not many 'stages' as good as the Biennale on which to strut our stuff. As aspiring artists, we must all make our own opportunities and know that each small victory is just a stepping stone along the way. Whether the trophy be winning a competition, making a sale, getting a compliment or just completing a piece to one's personal satisfaction, it's all about celebrating the act of creation. Give yourself a pat on the back and say, 'Now what can I do next time?'

Max Jacquard
www.maxjacquard.com



Opposite: For My Lost Loves
Max Jacquard
Photo credit: Simon Bruntnell



Glass Art and the Therapeutic Aspects of a Creative Process

A lot of the challenges my clients come to see me for have to do with either their past or their future. Traumatic experiences, difficult relationships or illnesses may have occurred in the past but when not properly addressed they remain with us in the present and affect our future. For nearly 20 years I have studied and explored the therapeutic qualities of art. This involved studying the experience connected to viewing or discussing art but also the therapeutic effect of a creative process.

Our minds and lives are so wonderfully complex and diverse which, in a safe space that includes the art therapy room and relationship, results in unique and interesting interactions, creative approaches and personal insights.

Besides my therapeutic arts journey I also work as a professional artist. I get to explore and express my ideas through my own work which includes abstract painting, installation and kiln formed glass. I completed the MA Glass at the University of Sunderland in 2004 and have since incorporated glass in various series. Glass added a new dimension to my work and ideas. It offered me a new form and language supporting a clearer translation of my personal ideas around 'vulnerability' and 'power', a theme that runs through most of my work.

There are many aspects to glass making that illustrate the potentially insightful or therapeutic sides this creative process holds. Glass is fragile – it breaks and it's extremely sensitive to environmental stresses. This calls for the maker's nurturing side, an approach that incorporates great care, patience and attention, to ensure that their artwork is free from stress at all times. As a student of glass you gradually become familiar with this reality and sadly some pieces break and need to be let go of. Managing emotions, expectations and cultivating a healthy attitude is part of this process.



The relational aspect of collaborating in the hot shop also has a therapeutic element to it. As an artist you place a great deal of trust in your assistant or colleague – they support your process and are your co-creators. A collaboration works best when your colleague understands your objectives and your individual style of working. They may also need to develop an ability to fully tune in and be mindful to the creative process as it unfolds in the moment. A positive relationship can play a big role in achieving a desired result. Communication skills – listening, 'sensing' and managing expectations – are developed in this process.

Working with glass invites you to be present in the moment, in the here and now. The glass making process requires your fullest attention, it changes constantly, it moves, it demands a connection in this very moment.

Besides it being an attractive medium which has been admired for centuries for its functional qualities as well as its aesthetic appeal, the therapeutic qualities of the creative process of glass making definitely deserve to be highlighted and promoted.

Anniek Verholt
Contemporary Artist, Art Therapist

www.anniekverholt.com
www.artstherapylondon.co.uk

Karen Donnellan

Reflections from another place

Moving your art practice
to another country

Karen Donnellan is an Irish-born artist and educator. She earned a B. Des from the National College of Art and Design, Dublin, and an MFA from the Rochester Institute of Technology, New York. She is currently Assistant Professor of Sculpture and Glass, and Director of the National Casting Center Glass Facility at Alfred University, New York.

Her work consists of objects and installations which, paradoxically, evoke the intangible essence of things. Central to this endeavour are glass and sound, mediums which both speak the language of the mystical. Karen is trained in the energy healing modalities of Reiki, Seichem, and Magnified Healing, modalities founded upon the same traditions on which she bases her conceptual practice.

What motivated your move from Europe to the US?

I initially came to the US in 2008 for an international exchange programme at Southern Illinois University during my undergraduate degree. Over the years I have found more opportunities here that better fit my studio practice, as well as better studio access and a welcoming community. I moved here permanently when I accepted the position at Alfred University in 2014.

What differences do you find between the European and US glass cultures?

There are more opportunities to make experimental and ambitious work in the US. Health and safety regulations in the EU are more conservative than in the US and make certain processes or experiments impossible. It's also cheaper to make work here given that many materials don't have to be imported.

What knowledge if any does your new adopted country have of our glass scene?

There's very little knowledge outside of the glass community but within, there is some awareness of the National Glass Center, the work coming from the University of Sunderland, as well as Northlands Creative Glass.



How do you think British and Irish glass could be better represented internationally?

The UK and Ireland need more public access studios as well as more funded residencies with glass facilities so that it becomes more of a destination for glass making. It would also help if more independent and commercial galleries would commit to showing contemporary glass-work in a more critical context. Overall, I believe that there is a PR issue with Irish and British glass due to a severe lack of critical writing on the subject.

Do you find the two continents have different technical approaches to glass?

Definitely with regards to blown glass. The influence of Venetian glass blowing on the US is still huge, whereas glass blowing styles in Northern Europe generally value optics over thinness. In the US, glass blowing skills are also held in higher regard than other glass making processes which is not the case in Europe.

There is much more emphasis on design in Europe, educational institutions support it and there appears to be more public glasswork. I think that Europe's history of glass making and its associated traditions are still a major influence on contemporary European glass. Collaborative, interdisciplinary and post-disciplinary practices are more common in the US, maybe due to its comparative lack of glass history.

How would you say that your practice has developed since living abroad?

It has expanded into sound, video, installation, performance, drawing, writing and curating. I've also been working with a range of materials like stone, paper, wood and light. Having more access to studios has made it more experimental. The cost of failing is not as high and the facilities, technical support and access make it easier to achieve.

Opposite: Crescent (wax and wane)
Karen Donnellan





Holding My Breath
Sarah Blood

Sarah Blood'

Reflections from another place

Moving your art practice to another country

Sarah Blood is a mixed media artist with an active studio practice. Since earning her MA in Glass in 2003 from the University of Sunderland, she has exhibited throughout the UK, Europe, the USA, Hong Kong, China and the UAE. She is currently Assistant Professor of Sculpture at the New York State College of Ceramics at Alfred University, New York.

Her work combines the density of materials such as concrete and clay with the perceived fragility of glass, inert gas, and light. The forms are inspired by natural phenomena, science, geometric abstraction, and post-minimalist sensibilities and evoke personal and human qualities across themes such as home and community.

What motivated your move from Europe to the US?

I hadn't been looking for a teaching position but when the Glass and Light position opened up at Alfred I jumped at the chance. Another important factor was that my local city council had recently announced 100% funding cuts to the arts. It felt like a good time for a change.

What differences do you find between the European and US glass cultures?

It feels a lot less tied to tradition in the States than it is in the UK. Dan Klein once said during a lecture that the main difference between art collectors in the UK and the US is that British collectors are more influenced by tradition and what is considered 'fine art' where as collectors in America collect what they actually like. In my experience, that might also be true of many artists.

What knowledge if any does your new adopted country have of our glass scene?

There tends to be a greater awareness of Australian and Japanese glass than of British and Irish glass. Obviously the internet makes it easier to access artwork and renders geography irrelevant, which is why it's so important to have an active online presence.

How do you think British and Irish glass could be better represented internationally?

Artists need to turn up and interact. They need to be present both online and, if at all possible, in person at exhibitions, festivals and conferences. They need to take advantage of research funding or work exchange opportunities. I owe most of my travelling opportunities throughout my career to funding from Arts Council England.



Do you find the two continents have different technical approaches to glass?

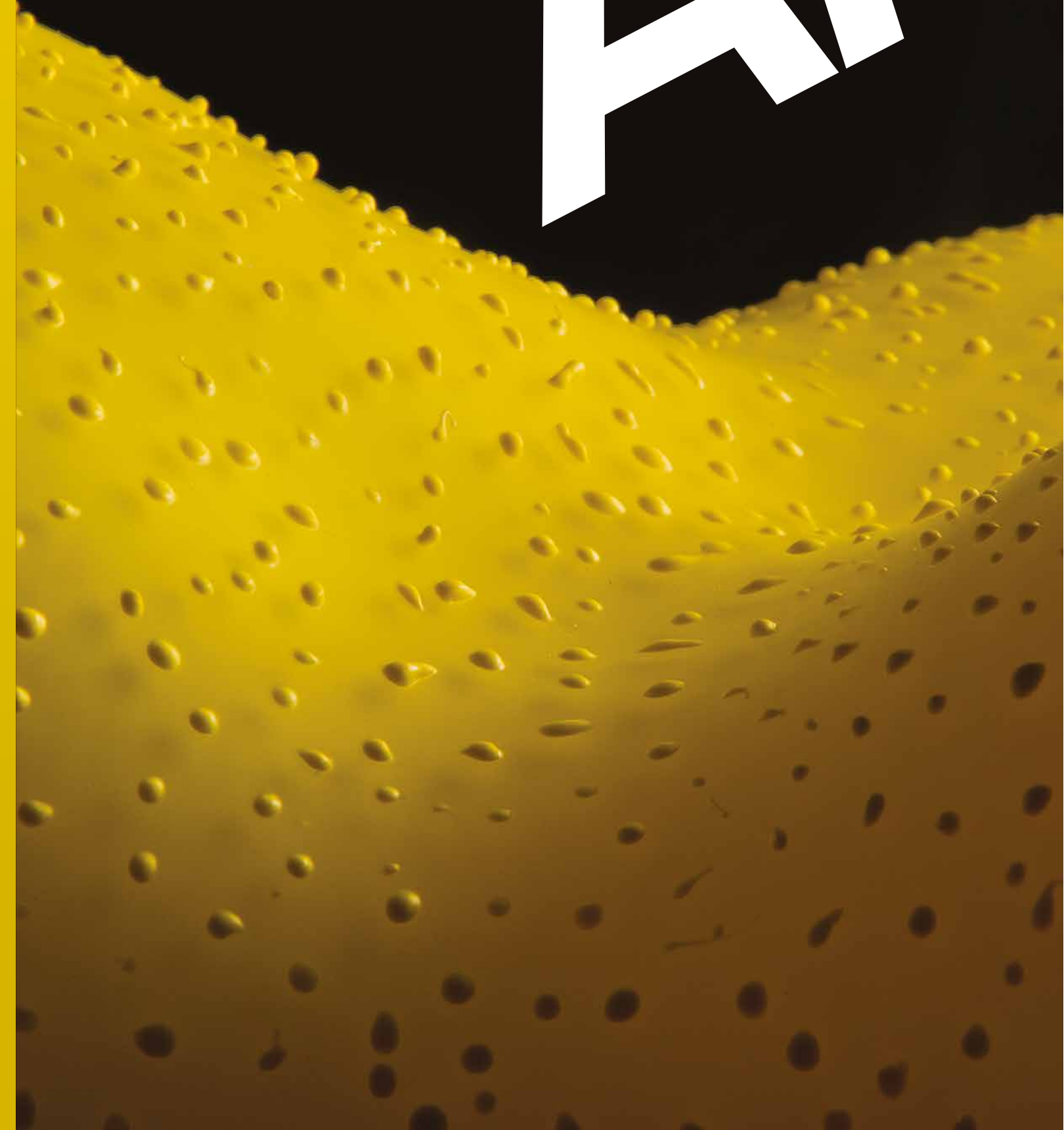
There is a greater respect for tradition in the UK than in the States, which has its positives and negatives. And there's a greater focus on using industrial techniques for artistic expression.

I used to think that glassmakers in the US were more focused on technique than content and while this is definitely true of some, I don't think it's the general rule. There is a positivity here that I love. When the question is, 'Will this work?' the answer is more often, 'I don't know, let's find out'. Of course, space, fuel and materials cost a lot less in America – you can be more open to failure when it isn't going to bankrupt you.

How would you say that your practice has developed since living abroad?

I've completely changed the way I think about and approach my art making. I have a lot more space than I've ever had before, both physically and mentally. My first thought is no longer, 'How can I interpret this into three dimensions?' but 'What is the most appropriate way to express this idea?' Artistically it's been a very freeing experience which has led to the incorporation of large scale photography, video and durational performance into my practice – I'm currently making work with 3,000 sequins! I have no idea how my work will to continue to evolve and this excites me.

Art



ists



**Tamsin
Abbott**

Into the woods / 2016
English antique glass,
lead came; painted,
leaded glass

28.3 x 31.4 x 0.6cm



Invited Artist
**Scott
Benefield**

Oxide / 2016
Steel, wood, glass;
Handblown glass

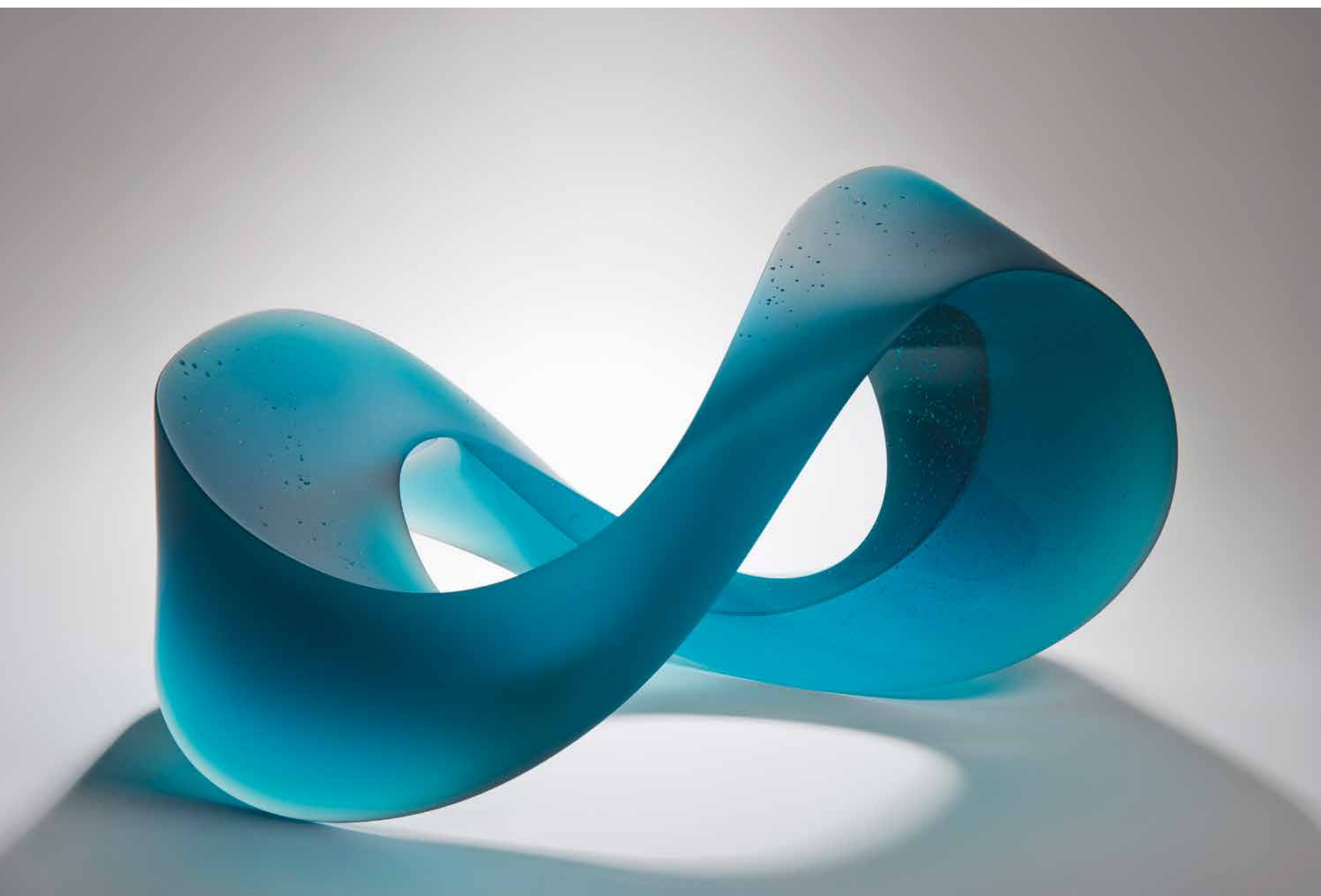
70 x 133 x 10cm
Photo: The Studio



**Philippa
Beveridge**

Absent / 2015
Ground soda-lime glass,
ceramic stains, wood, leather;
sintered, kiln formed and
cold-worked

50 x 24 x 24cm
Photo: Joan Soto



**Heike
Brachlow**

Analemma / 2017
Glass; kiln-cast

31 x 57 x 33cm
Photo: Ester Segarra



Student
**Mim
Brigham**

Marram Glass / 2016
Glass; cut and fused

46 x 46 x 0.75cm
Photo: Clash and Clash



**Edmond
Byrne**

Moon Jar / 2016
Glass and china clay patina;
mould blown, crackling

40 x 40 x 40cm
Photo: The New Craftsmen



Student
**Amanda
Charles**

Just A Sliver Please –
Chromatic / 2017
Bullseye glass; fused

41 x 50 x 1cm



**Choi
Keeryong**

Korean Glass / 2016
Blown glass, secondhand
porcelain, gold luster;
blown and cut

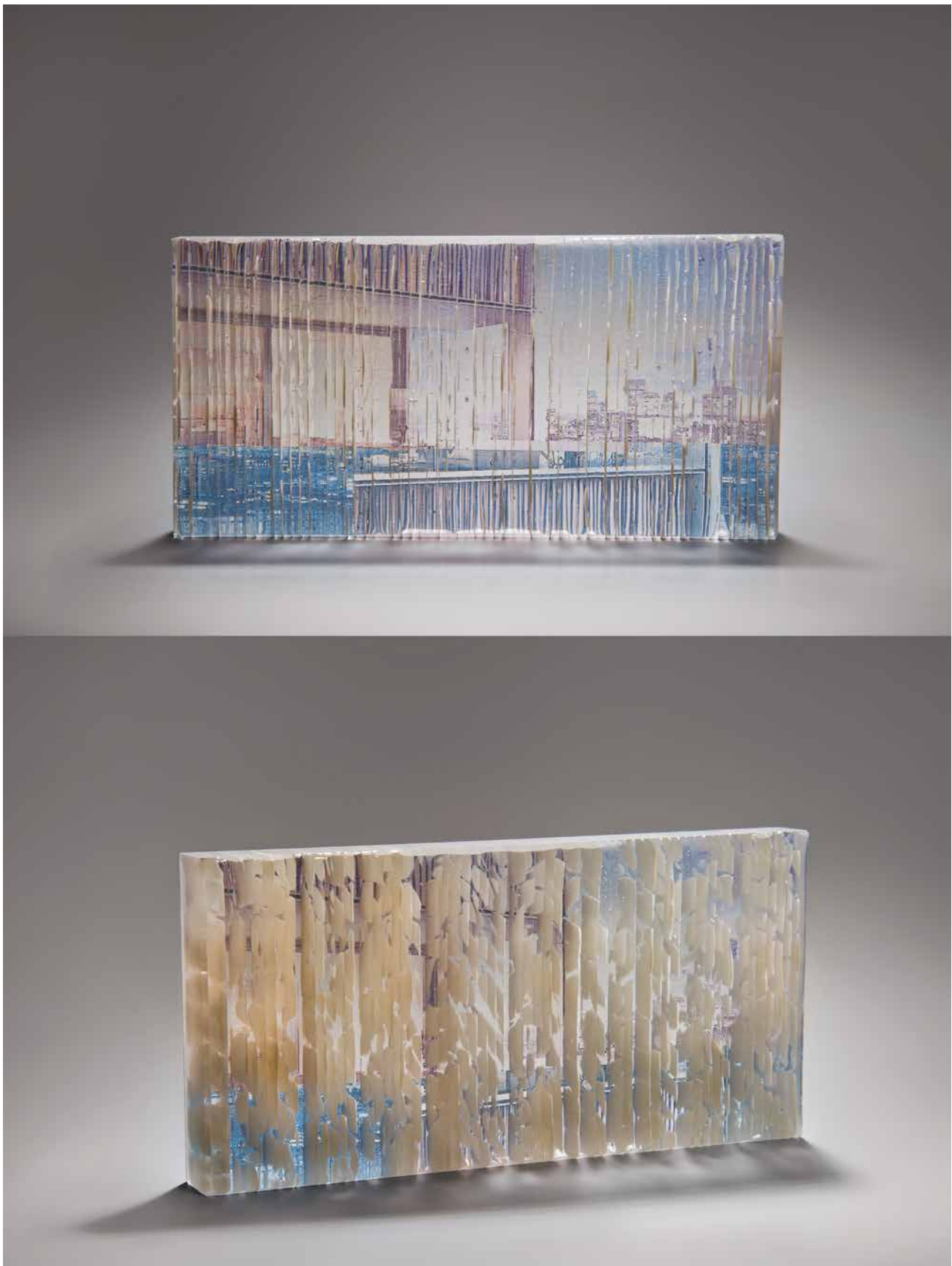
variable 32 x 18cm (max)



**Adele
Christensen**

Other Landscapes / 2016
Fused float glass, porcelain,
acrylic; cast, fused, painted,
slip cast

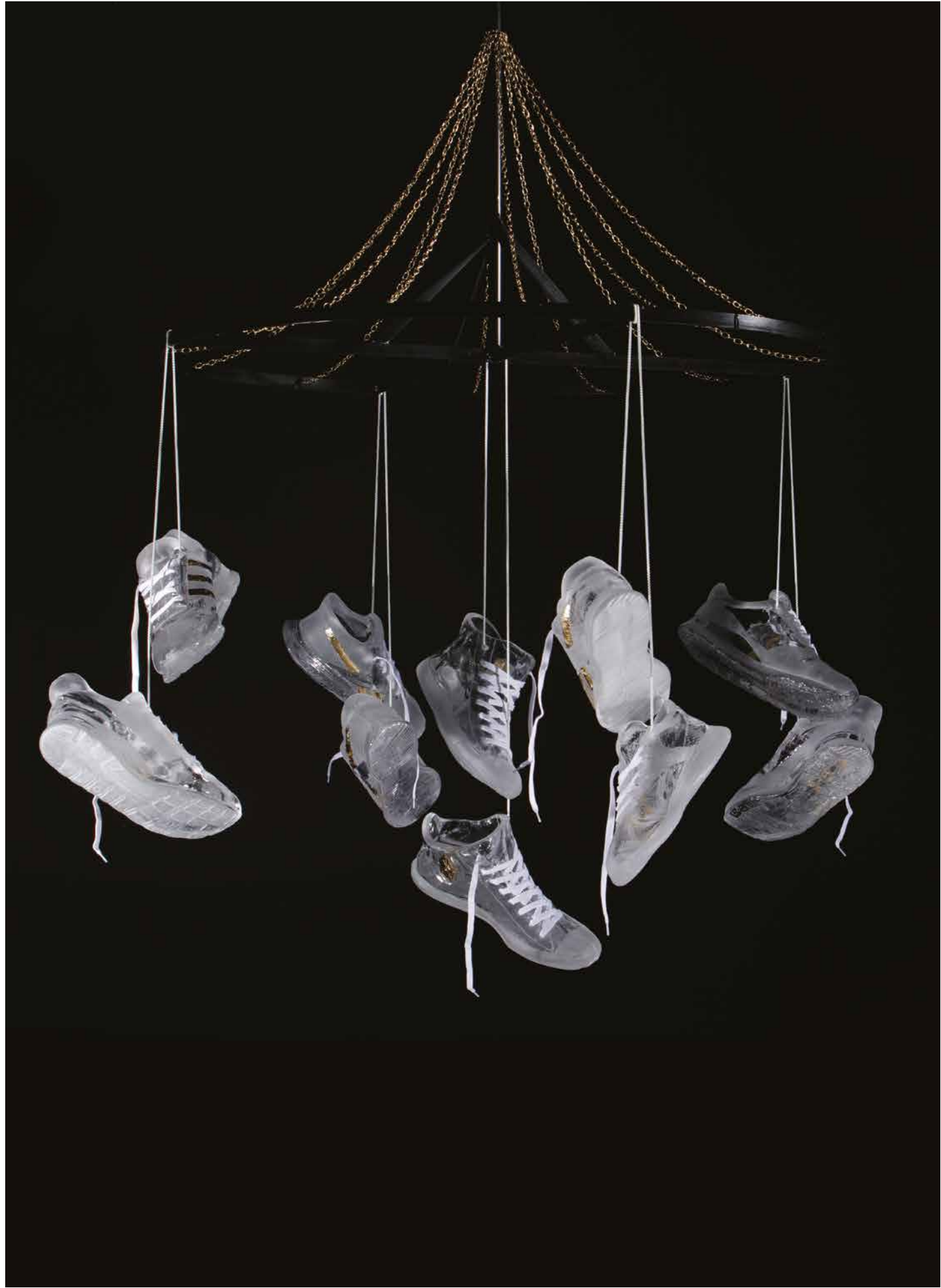
120 x 200 x 1.5cm
Photo: Adele Christensen



**James Duncan Clark
& Cathryn Shilling**

From Songbirds and Squirrels
/ 2016
Kiln formed glass, ceramic
transfer, LED light boxes, iPad,
headphones; kiln formed

Photo: Ester Segarra



Student
**Andrew
Collins**

Urban Chandelier / 2017
Glass, steel, brass, gold leaf;
mould-blown, cold-worked,
sandblasted and gilded

100 x 100 x 180cm
Photo: Simon Bruntnell



**Jeff
Cunningham**

Triptych 01 / 2017
Inks, glass, resins;
screen printed

30 x 10 x 6.5 cm
Photo: Jeff Cunningham



Invited Artist
**Matt
Durran**

Leave/Remain / 2017
Various types of glass;
various techniques

Installation
Photo: John Sunderland



**Simon
Eccles**

Murrine Space Dog Bowl / 2017
Gaffer glass, silver leaf;
fused and formed, wheel cut
16 x 16 x 6cm
Photo: DWGlass



**Shirley
Eccles**

Opera Gloves / 2016
Glass frit; pâte de verre
35 x 22 x 0.5cm
Photo: Gavin Wilkinson



Rachel
Mary Elliott

Waiting / 2017
Glass, acrylic; pâte de verre
47 x 47 x 4cm
Photo: Rich Jobling



Carrie
Fertig

The Great and the Good / 2017
Mirrored borosilicate glass,
record player, record, film 6.53
mins; flame worked
38 x 40 x 38cm
Photo: Shannon Tofts



Joseph
Harrington

St Helens ii / 2017
Glass; kiln-cast, lost ice
process, salt erosion

33 x 108 x 9cm
Photo: Sylvain Deleu



Student
Eugenie
Henshaw

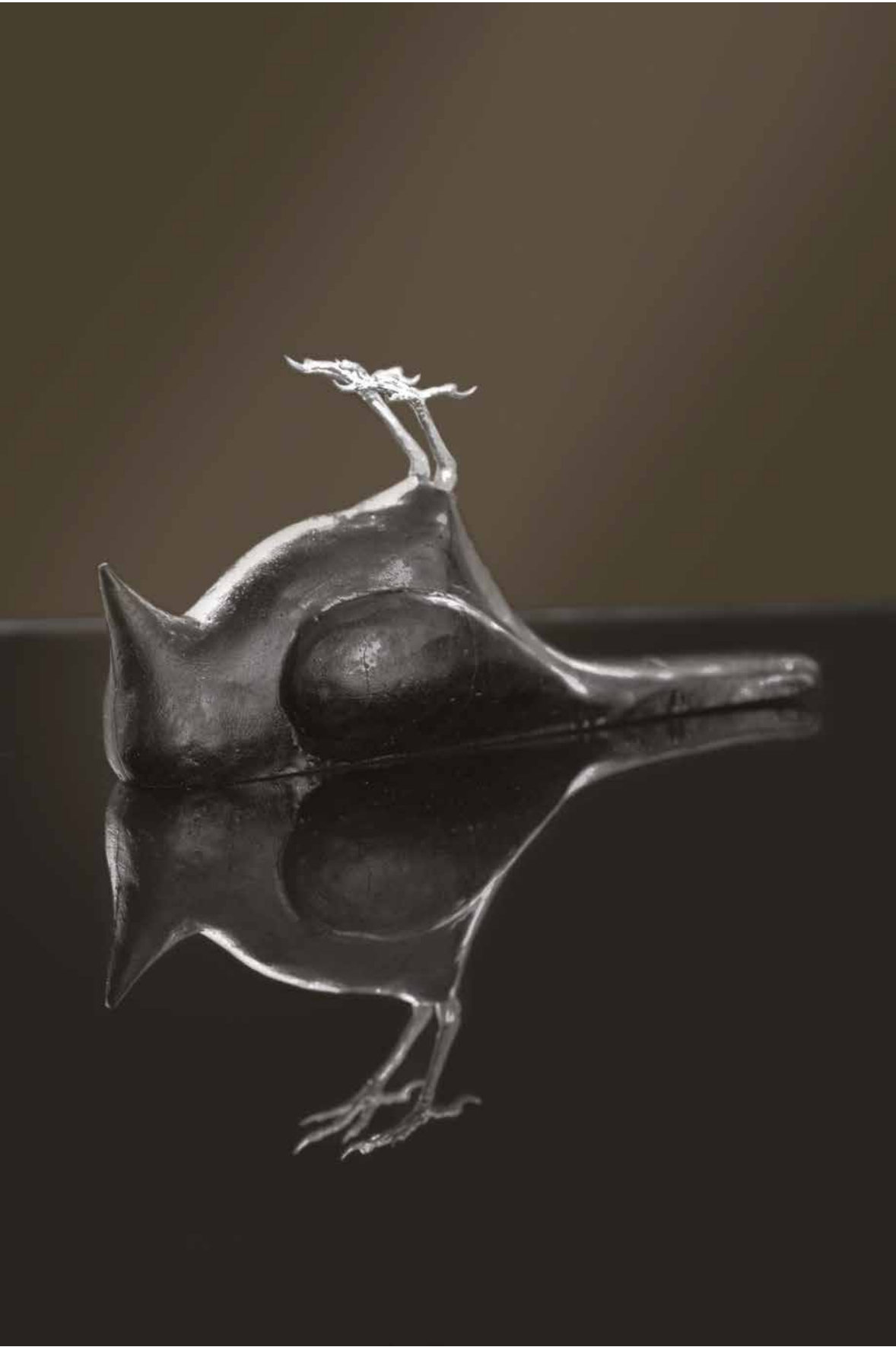
John 13:1-17 / 2017
Glass; cast

30 x 30 x 20cm



Dot
Hill

Sketch – Memento Mori / 2017
Glass, wooden frame, watch
pieces; cast, gilded
180 x 90 x 12cm
Photo: Andrew Scrase



Charlotte
Hughes-Martin

Murder of One / 2017
Glass, pewter; cast
9 x 6 x 19cm



**Ingrid
Hunter**

Trinket Box, Scent Bottle / 2016 16 x 14 x 1cm
Bullseye glass, silver;
kiln formed, core cast



**Julie
Johnson**

Sentinel / 2016
Glass; blown and sculpted,
torch applied decoration

54 x 16 x 16cm
Photo: Joel Bellec



**Stephen Gillies
& Kate Jones**

'My Patch' - Landscape / 2017
Glass; blown, engraved
16 x 38 x 38cm
Photo: Chambers



**Monette
Larsen**

Static Movement / 2015
Glass; lost wax cast
33 x 23 x 20cm
Photo: Monette Larsen



Student
**Lola
 Lazaro Hinks**

Container of light / 2017
 Glass, concrete; cast

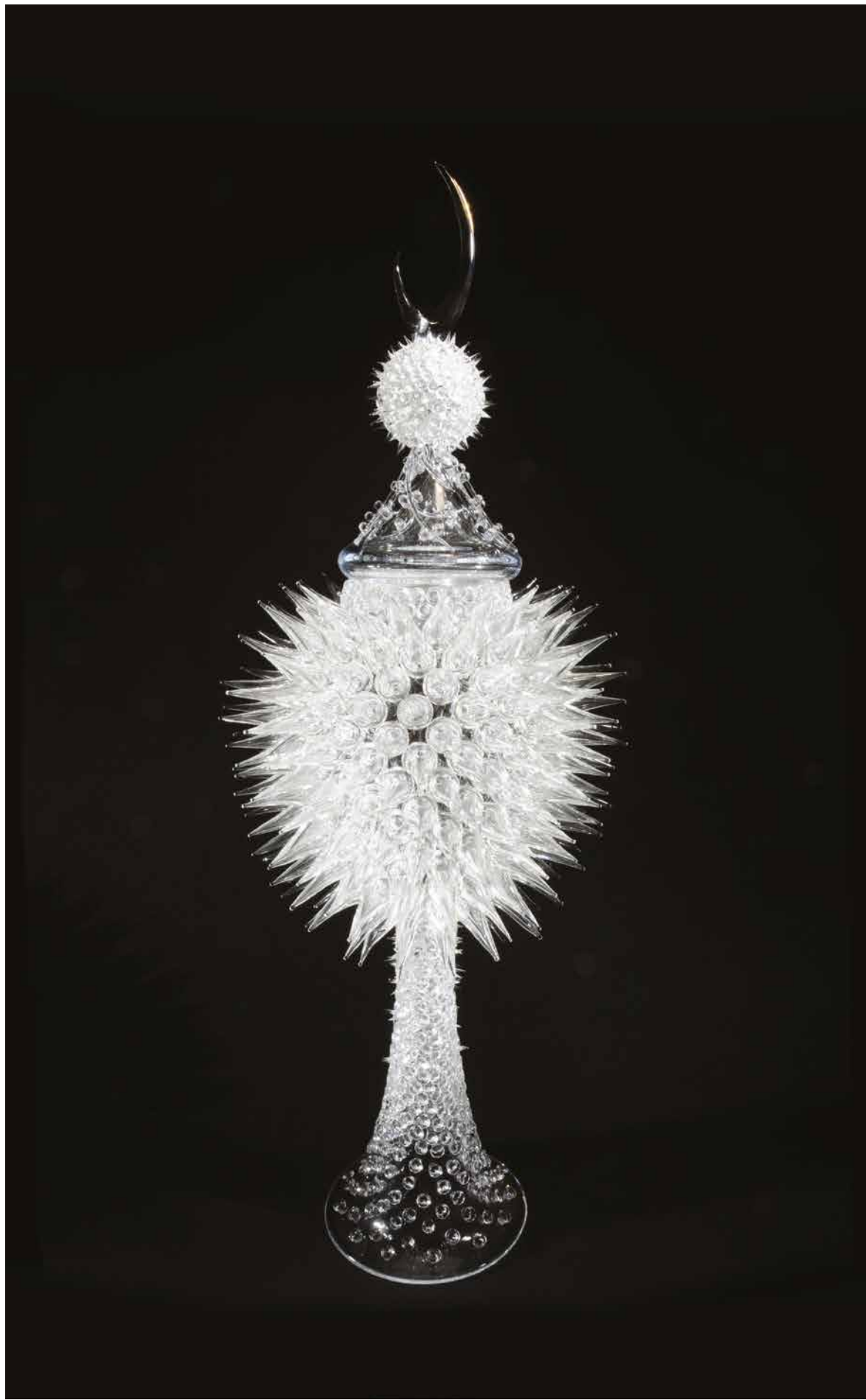
Photo: Ester Segarra



**Jessie
 Lee**

Reflection / 2016
 Bullseye glass; cast

3.5 x 43 x 28cm



**James
Lethbridge**

Acanthus Jar / 2017
Soda glass, borosilicate glass;
blown, flame worked,
UV bonded

79 x 25 x 25cm



Student
**Anne-Marie
Lowe**

Echoes of the Past / 2016
Glass; pâte de verre

103 x 57 x 16cm
Photo: Ester Segarra



**Alison
Lowry**

Inner Child / 2016
Glass, flock;
pâte de verre, flocking

52 x 31 cm
Photo: Glenn Norwood



**Christiaan
D Maas**

Congressional Debate / 2017
Glass; hot sculpted,
lampworked, cast

28 x 6 x 13 cm



**Allister
Malcolm**

Silvercut Burst / 2017
Glass; blown and gilded

25 x 25cm
Photo: Simon Bruntnell –
Northlight Photography



**Joanna
Manousis**

Indra's Web / 2015
Crystal, mirror, stainless steel;
negative-core cast

152 x 152 x 18cm



**James
Maskrey**

Men Wanted / 2015
Glass; freeblown and solid
formed, glass and print
inclusion

10 x 9cm



Student
**Jonathan
Michie**

Exit, pursued by a bear / 2016
Spectrum System 96 glass,
wood, polywood, Rope LEDs,
fixings; 3D printed/modelled,
waterjet cut, hand built

1240 x 2100 x 900cm
Photo: David Williams



**Joanne
Mitchell**

Legion (Series) / 2015
Low iron float glass; kiln-
controlled air entrapment,
kiln formed

27 x 12 x 7cm (x3)
Photo: Colin Rennie



**Linda
Norris**

Profile / 2017
Mirrored glass, mixed media;
sand etched

11 x 6 x 0.4cm each



Jochen
Ott

Halcyon / 2016
Optical glass; cut,
carved, polished

28 x 31 x 8cm
Photo: Ester Segarra



Student
Helen
Pailing

Continuum / 2016
Salvaged float glass, shirring
elastic; assembled

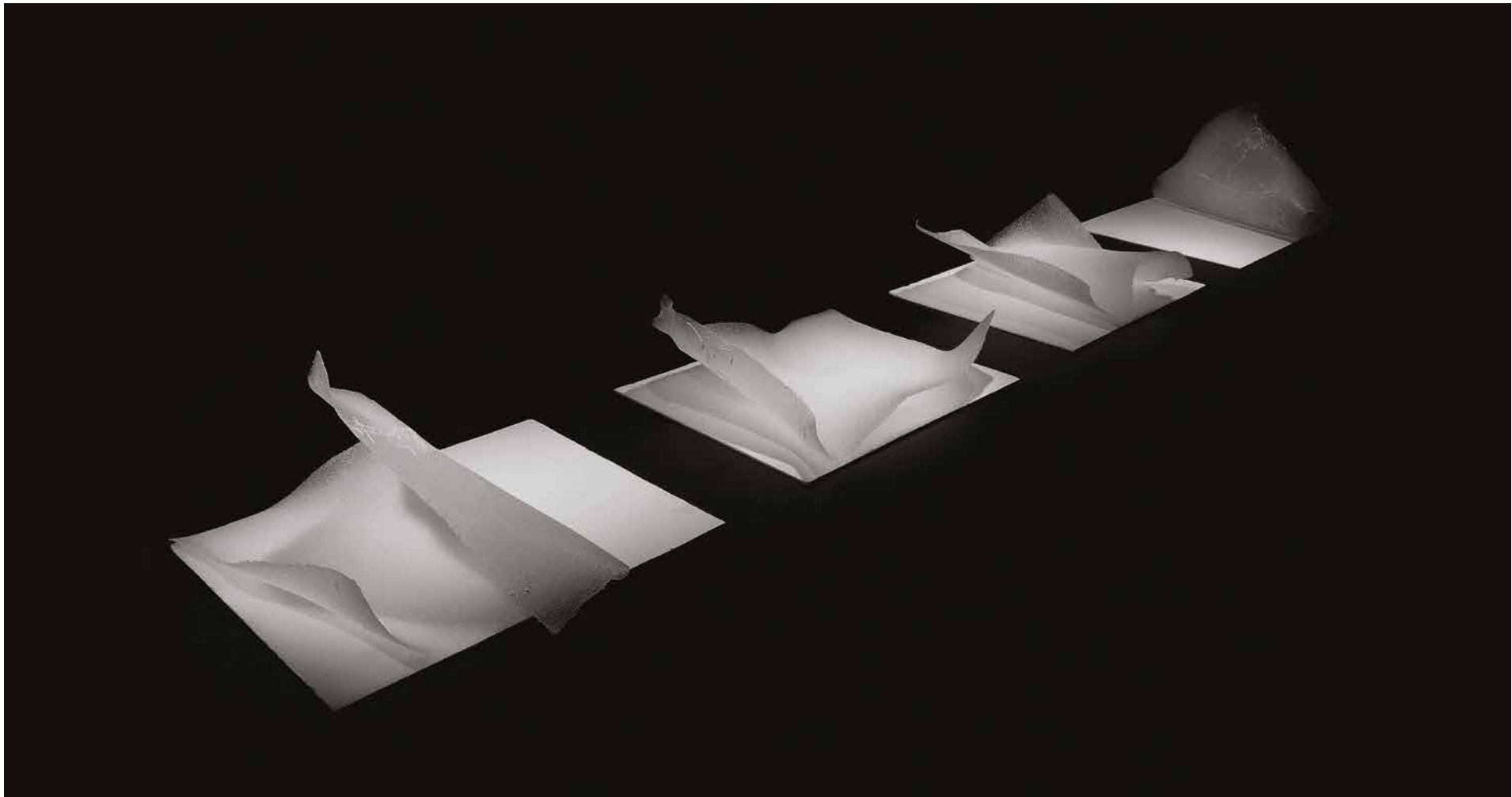
12 x 12 x 120cm (max)
Photo: Alex Crosby
Photography



**Kate
Pasvol**

Triptich of Mount Snowdon
from the East / 2017
Optiwhite float glass;
fused with inclusions

16 x 31 x 3cm
Photo: Mike Coles



**Anne
Petters**

Notizen (Notes) / 2015
Glass; kiln-worked, hot printed

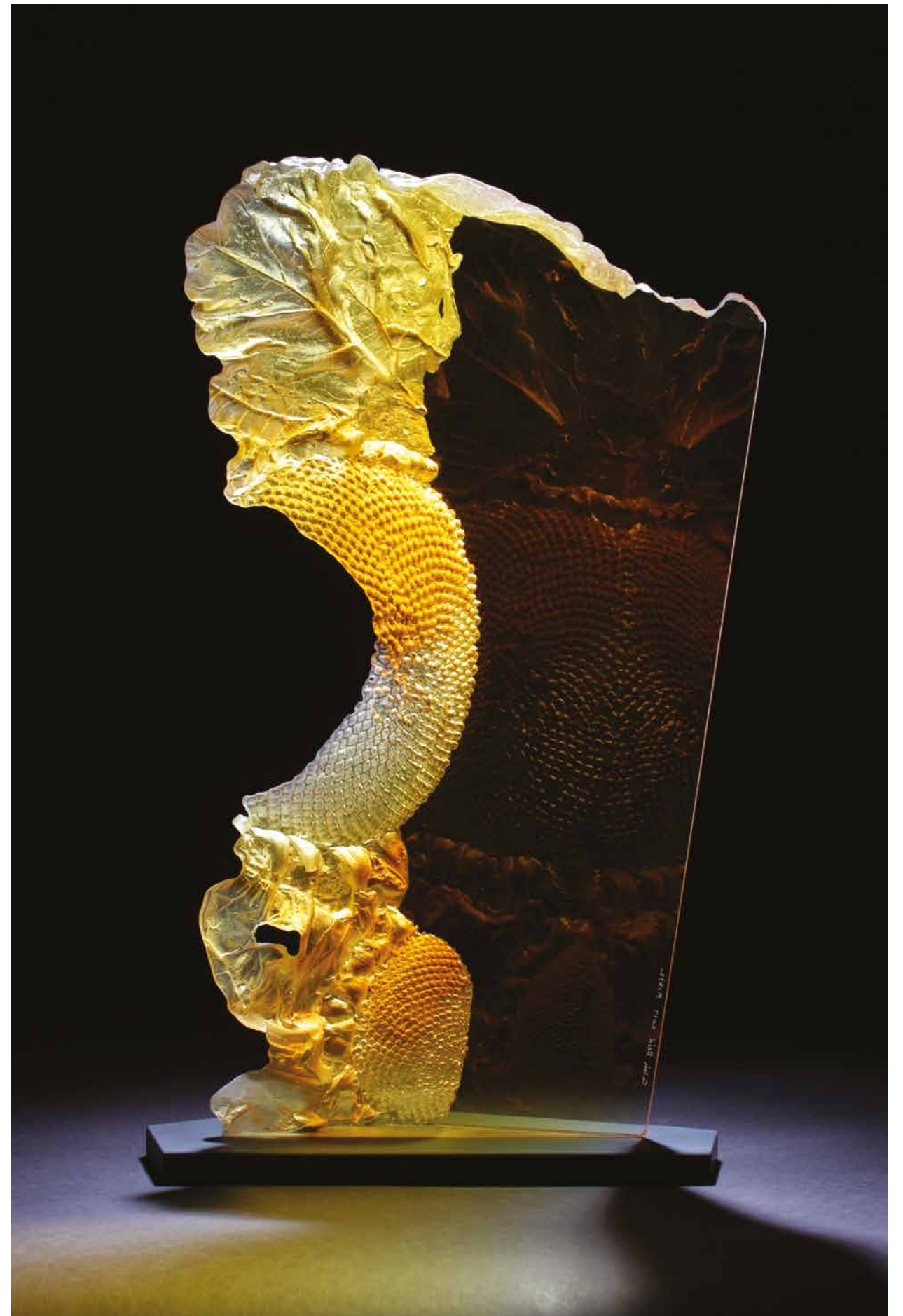
32.5 x 26 x 15.5cm (max)



**Laurie
Ramsell**

Novo Sapiens I / 2016
Cork, glass, glue, plaster, resin;
3D printed/modeled,
bench blown

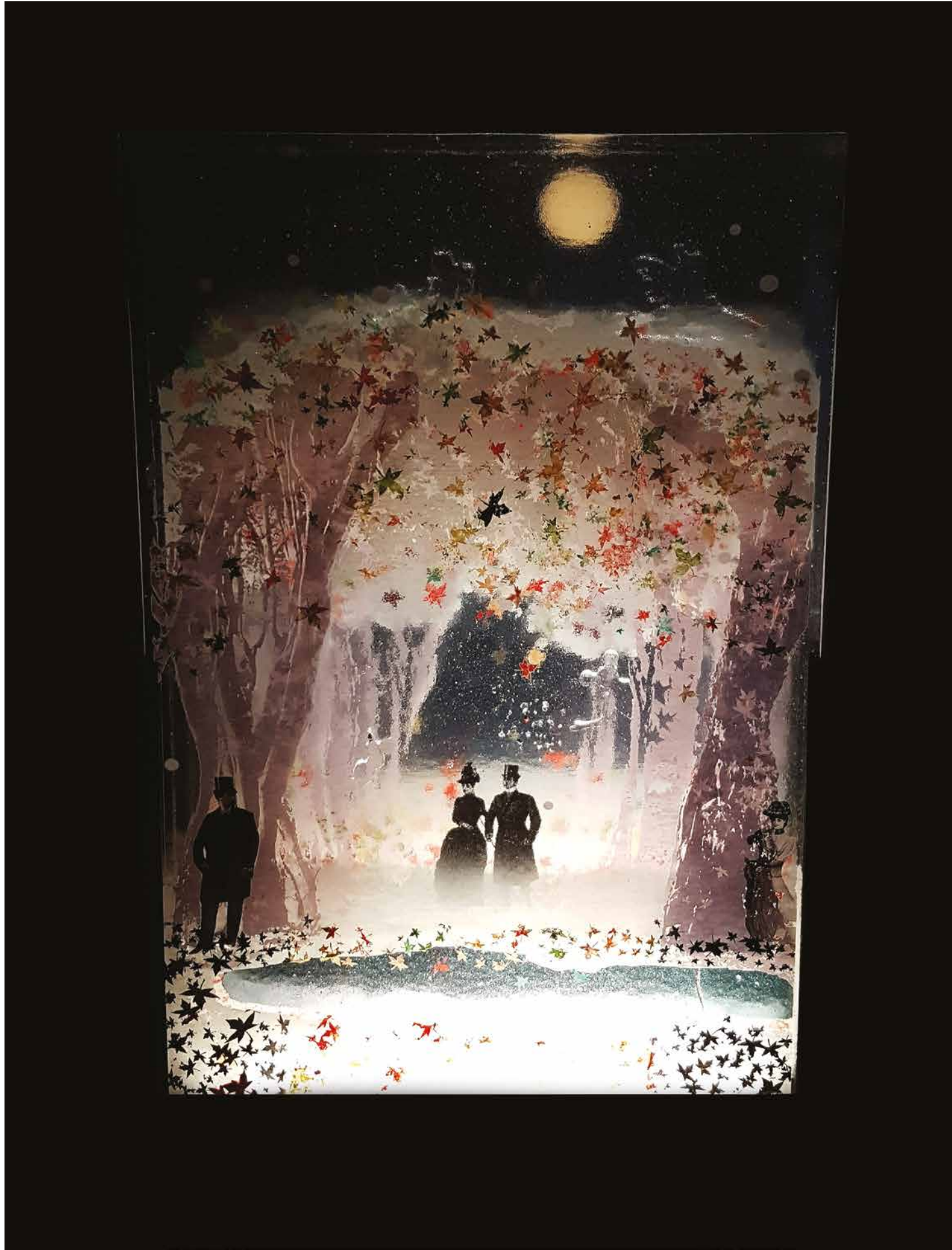
20 x 14 x 26cm
Photo: Darren Weed



**Colin
Reid**

Sunflowers R1872 / 2016
Optical glass, slate; lost wax,
kilncast, ground, polished,
assembled

66 x 39 x 16cm
Photo: Colin Reid



Student
**Daniel
Rollitt**

Love, Rivalry and Magic / 2016
Bullseye glass, enamels, CBS
dichroic glass, frit; multi
layered, screen printed, cut,
hand brushed enamel

61 x 41 x 0.6cm each
Photo: Daniel Rollitt,
David Williams



**Bruno
Romanelli**

Sinope / 2017
Glass; lost wax cast, cold fused

58 x 12 x 12cm
Photo: Andy Smart, AC Cooper



**Jeffrey R
Sarmiento**

Tobacco Factory / 2015
Glass; waterjet and kiln formed

73 x 162 x 1.5cm
Photo: David Williams



**Ruth
Shelley**

Metamorphosis / 2017
Bullseye glass; kiln formed,
fused, slumped by gravity,
sandblasted

31 x 28 x 17cm
Photo: Haydn Denman



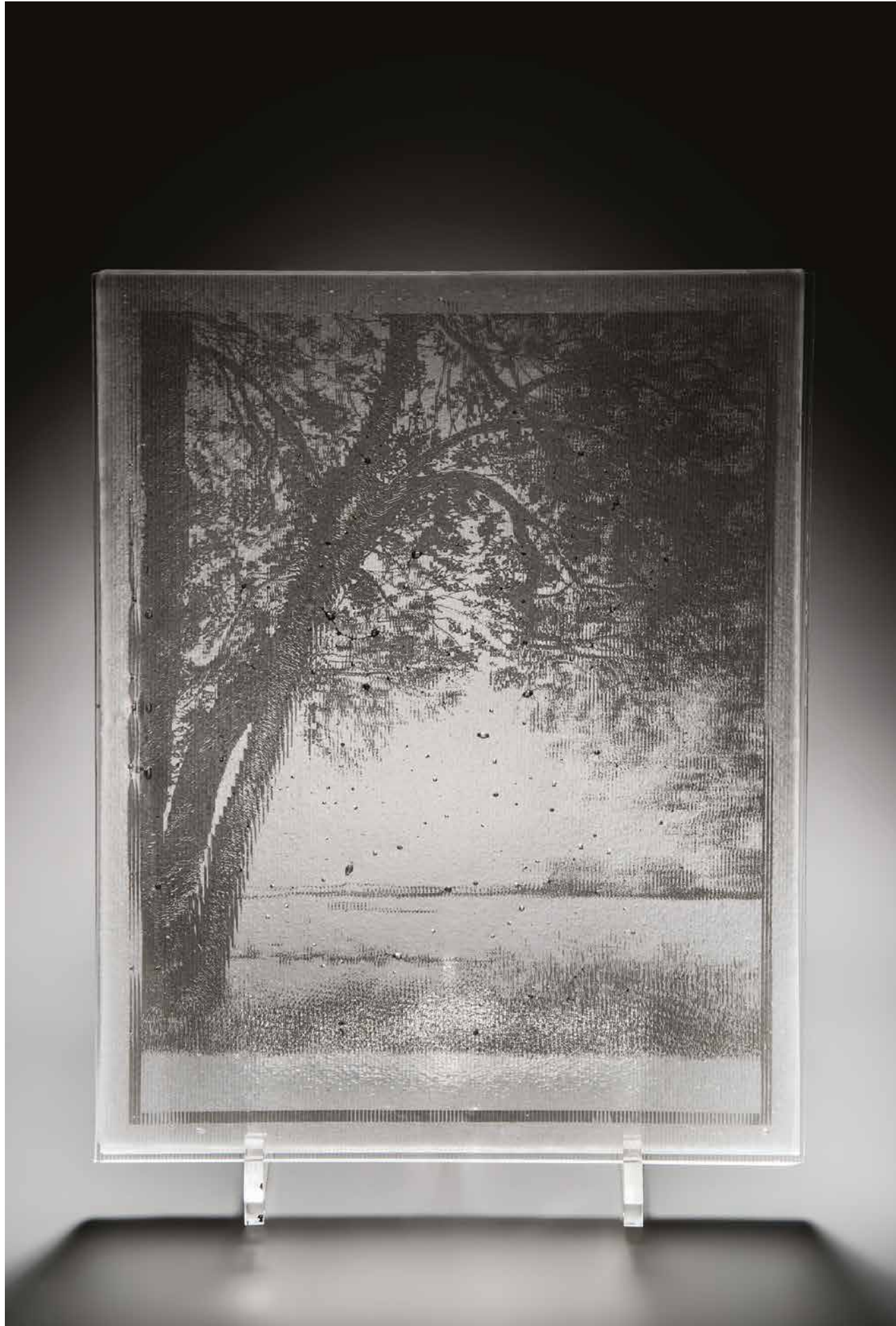
**Cathryn Shilling
& Anthony Scala**

The Fragile Nature of Earthly
Pleasures / 2016
Glass, ceramic base; fused,
hot sculpted, flame worked
20 x 48 x 48cm
Photo: Ester Segarra



**Andrea
Spencer**

Blanch / 2015
Bullseye glass; flame worked
10 x 20 x 23cm
Photo: The Studio David Pauley



Student
**Helen
Stokes**

Landscape / 2017
Cast glass with digital decal
inclusion; kiln formed

30 x 23 x 1.2cm
Photo: Ester Segarra



**Paul
Stopler**

Sia / 2017
Bañas glass; lathe turned wax,
lost-wax cast, ground and
polished

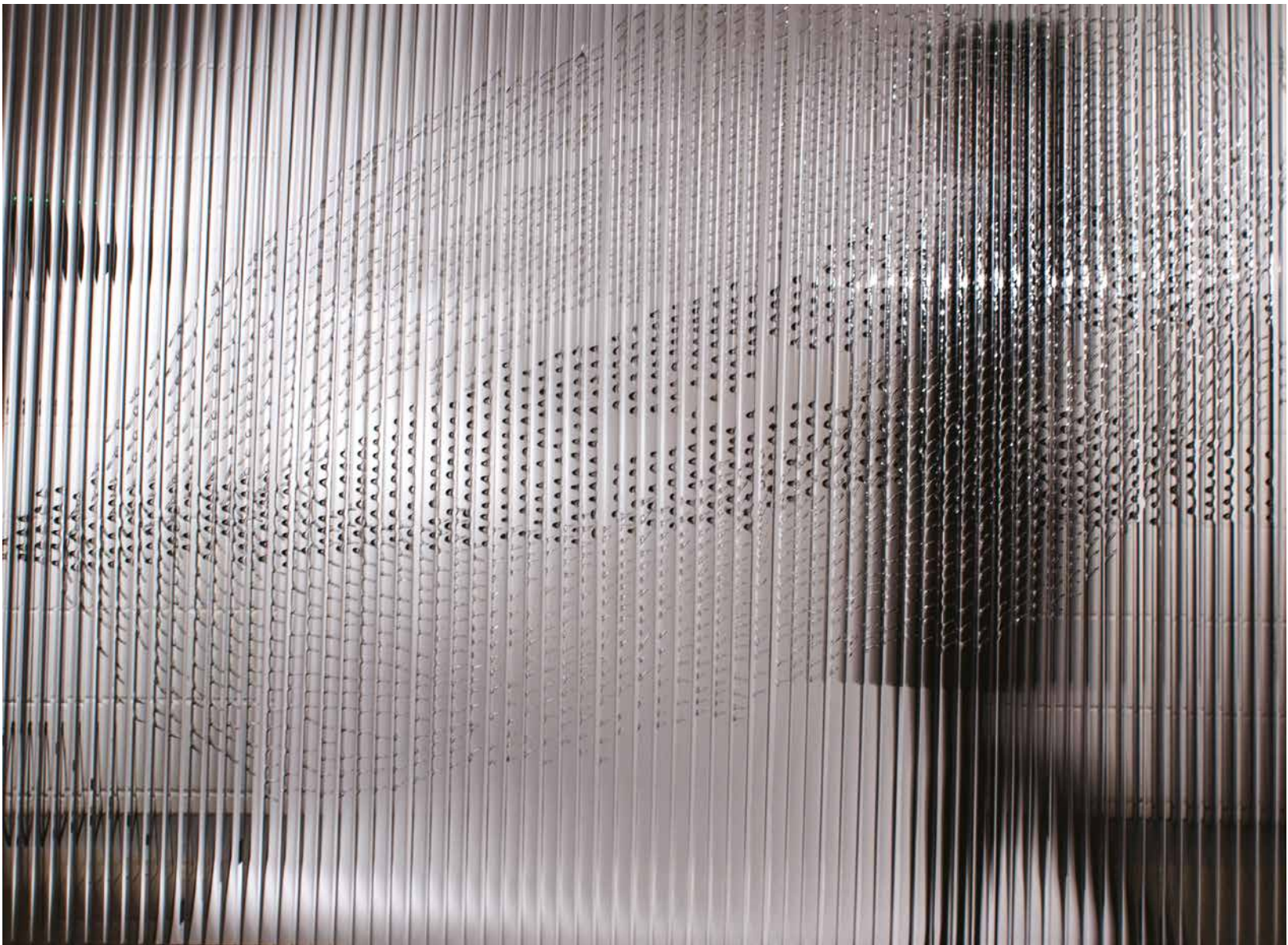
26.5 x 28.5 x 28.5cm
Photo: Ian Blanter



**Nancy
Sutcliffe**

Fabulous Beasts / 2017
Lead crystal, 22ct gold,
palladium, pink silver leaf;
drill engraved, gilded

28 x 38 x 18cm
Photo: Jay Watson



**Ayako
Tani**

When the East Wind Blows
/ 2017
Borosilicate glass, gold luster;
flame worked

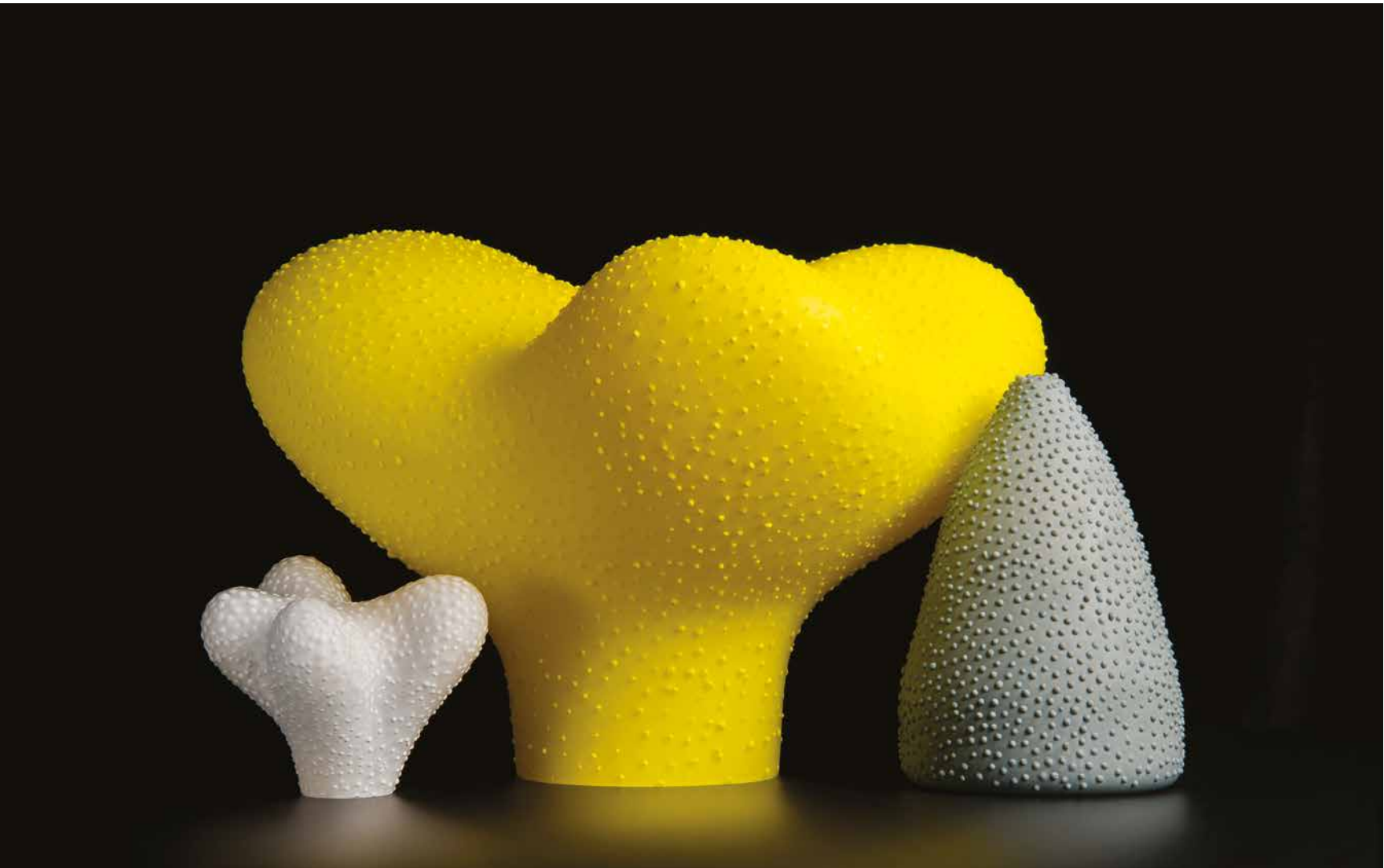
50 x 50 x 20cm
Photo: Jo Howell



Student
**Jade
Tapson**

Scale / 2016
Glass; screen printed with
glass powders

110 x 365 x 5cm
Photo: James Ratliff



**Louis
Thompson**

Desire / 2017
Glass; blown and solid
sculpted, assembled

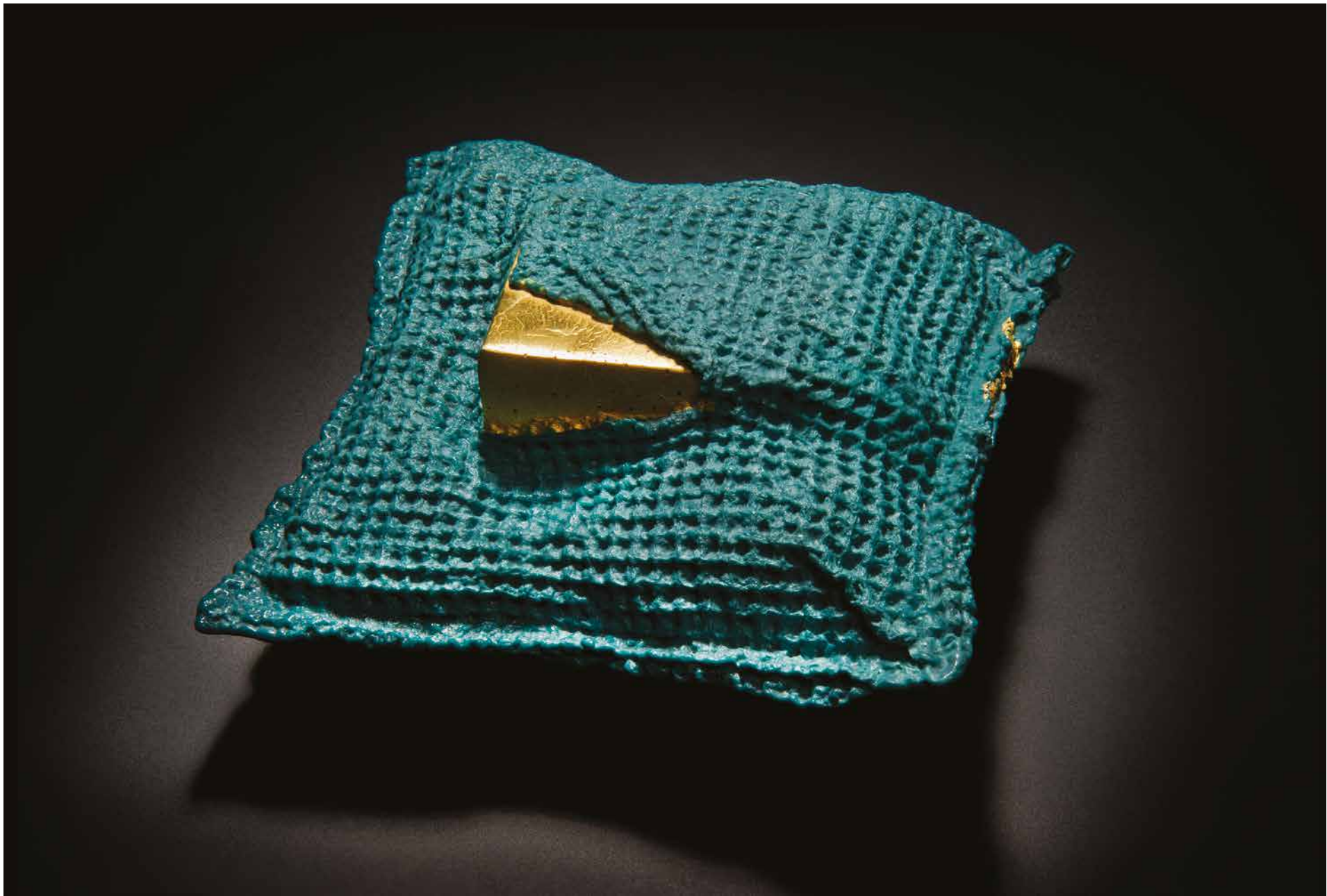
27 x 51 x 26cm
Photo: Ester Segarra



Student
**Angela
Thwaites**

After the Fire / 2016
Glass; cast

20 x 8 x 3.5cm
Photo: Dave Lawson



**Deborah
Timperley**

Soft box – Dialogue at the
Threshold / 2017
Turquoise Kugler glass,
23.5ct gold; kiln-cast

9 x 18 x 18cm
Photo: Ester Segarra



**Noreen
Todd**

In Deep / 2015
Glass; fused and slumped

17.5 x 26 cm
Photo: Noreen Todd



**Andrea
Walsh**

Collection of Contained Boxes
/ 2016
Glass, fine bone china, 22ct
burnished gold; lost wax kiln
cast, slip cast, gold lacquered,
hand polished

variable 7 x 13 x 13cm (max)
Photo: Shannon Tofts



**Clare
Wilson**

Cane Studies Series / 2016
Glass; various flat cane and
pick up techniques, blown

30 x 20 x 10cm (approx. each)
Photo: Simon Bruntnell



**Emma
Woffenden**

Phantom / 2016
Mirror, blown glass; free and
mould blown, cut, glued

41.5 x 31 x 60cm



**Jeff
Zimmer**

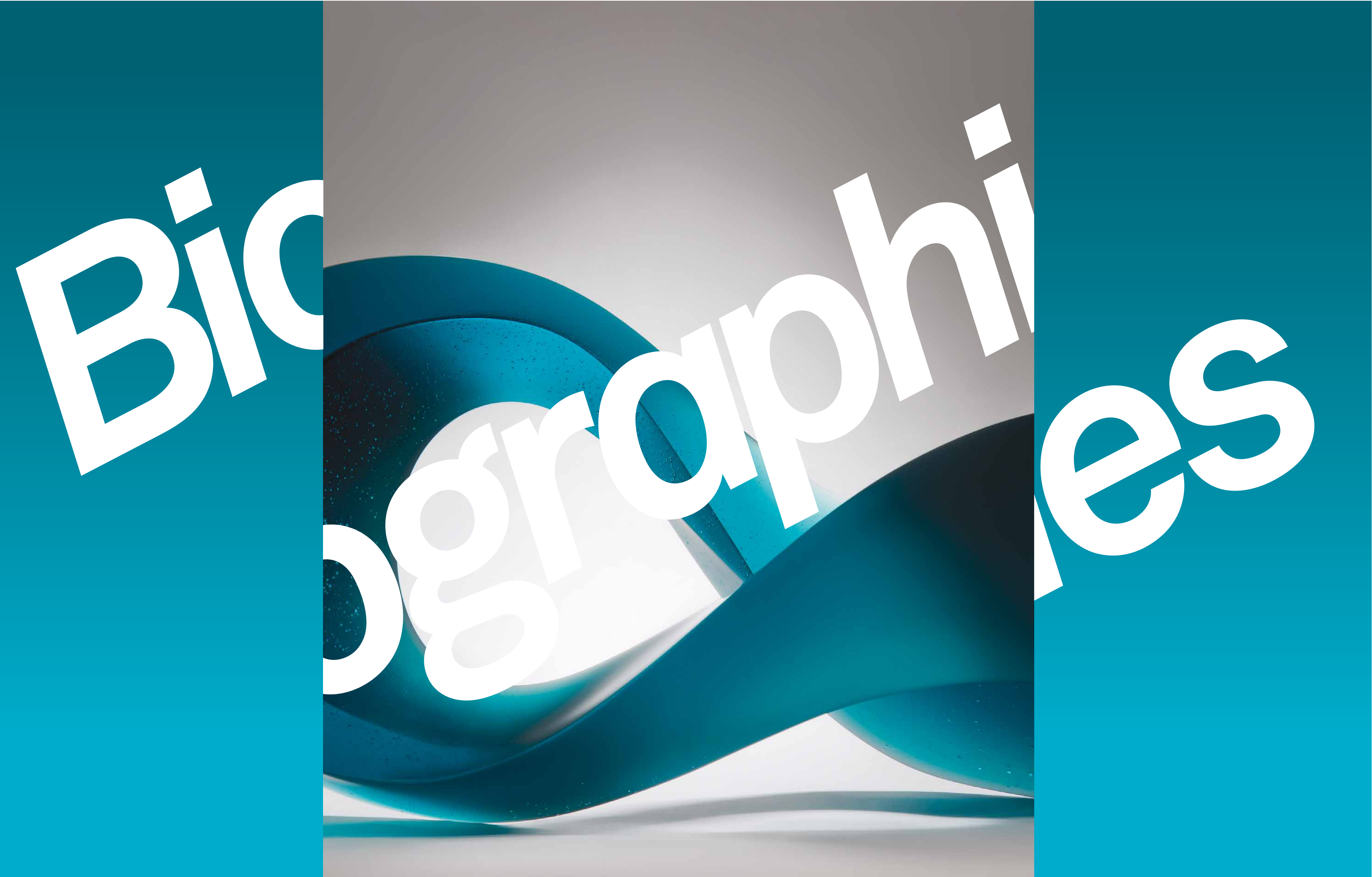
21st Century Memento Mori
/ 2016
Etched glass, mobile phone;
laser etched



Student
**Maria
Zulueta**

Close Resemblance / 2016
Glass, white enamel; blown,
printed, sandblasted

26 x 22 x 38cm
Photo: Joanne Howell



Bio geographies rees

Artist Locations

England:
Berkshire
Shirley Eccles

Bristol
Paul Stopler

Buckinghamshire
Jessie Lee
Anne-Marie Lowe

Cambridgeshire
Ingrid Hunter

Cornwall
Mim Brigham
Eugenie Henshaw
Noreen Todd

County Durham
Jonathan Michie

Dorset
Christiaan D Maas

East Sussex
Dot Hill

Essex
Heike Brachlow

Gloucestershire
Colin Reid

Hampshire
Edmond Byrne

Herefordshire
Nancy Sutcliffe

Hertfordshire
Amanda Charles

Lincolnshire
Daniel Rollitt

London
James Duncan Clark
Lola Lazaro Hinks
Monette Larson
Jochen Ott
Kate Pasvol
Anne Petters
Bruno Romanelli
Anthony Scala
Cathryn Shilling
Angela Thwaites
Emma Woffenden
Maria Zulueta

Middlesex
Louis Thompson

Northamptonshire
Helen Stokes

North Yorkshire
Stephen Gillies
Kate Jones

Shropshire
Simon Eccles

Somerset
Adele Christensen

Surrey
Joseph Harrington

Tyne and Wear
James Maskrey
Joanne Mitchell
Helen Pailing
Jeffrey R Sarmiento
Ayako Tani
Jade Tapson

West Midlands
Andrew Collins
Charlotte Hughes-Martin
Allister Malcolm
Laurie Ramsell

West Sussex
Deborah Timperley

Worcestershire
Tamsin Abbott
Clare Wilson

Northern Ireland:
County Antrim
Andrea Spencer

County Down
Alison Lowry

Scotland:
Edinburgh
Carrie Fertig
Choi Keeryong
Andrea Walsh
Jeff Zimmer

Glasgow
Rachel Mary Elliott

Fife
Jeff Cunningham

Wales:
Cardiff
Ruth Shelley

Pembrokeshire
Linda Norris

Belgium:
Antwerpen
James Lethbridge

France:
Brittany
Julie Johnson

Spain:
Barcelona
Philippa Beveridge

United States:
Toledo
Joanna Manousis

Artists



Tamsin Abbott

Place of Birth: Hornchurch, Essex
Nationality: British
Where are you living now: Herefordshire

Highest Education/Training : BA Hons (1st class),
English Studies, Stirling University, 1989

What inspired you to start working with glass:
The bold, magical combination of line, colour and light
that can be achieved with glass.

What is the single best achievement you've had in a
glass related activity: Hereford Macmillan
commission – not my best piece but the one of most
benefit to others.

When making a piece of artwork, what drives your
creativity: My connection to the land, wildlife, myths,
legend, and the glass itself.

If you were able to buy the work of any contemporary
living artist working in glass, who would that be:
Nancy Sutcliffe.



Scott Benefield

Invited Artist
Place of Birth: Osaka, Japan
Nationality: American
Where are you living now: Ballintoy, Co. Antrim,
Northern Ireland

Highest Education/Training : MFA, Glass, Ohio
State University, 1990

What inspired you to start working with glass:
The metaphysical transport of light passing through
coloured glass.

What is the single best achievement you've had in a
glass related activity: You're looking at it.

When making a piece of artwork, what drives your
creativity: Curiosity, discipline, lateral thinking.

If you were able to buy the work of any contemporary
living artist working in glass, who would that be:
Judith Schaechter.



Philippa Beveridge

Place of Birth: Holbury
Nationality: British
Where are you living now: Barcelona, Spain

Highest Education/Training : MFA (distinction), The
Theory and Practice of Art and Design in Architecture,
University of East London, 2007

What inspired you to start working with glass:
Seeing the architectural glass work in Gaudi's La
Pedrera and the Colonia Guell.

What is the single best achievement you've had in a
glass related activity: Receiving the Jutta Cuny-
Franz New Talent Award in 2003 and meeting the
artist's mother.

When making a piece of artwork, what drives your
creativity: The need for self-expression and the
desire to connect with others emotionally through the
concepts in my work.

If you were able to buy the work of any contemporary
living artist working in glass, who would that be:
Josepha Gasch-Muche.



Heike Brachlow

Place of Birth: Munich, Germany
Nationality: German
Where are you living now: Harlow, Essex

Highest Education/Training : PhD in Glass, Royal
College of Art, 2012

What inspired you to start working with glass:
A friend of mine started a hot shop and I was
fascinated by the colours.

What is the single best achievement you've had in a
glass related activity: PhD.

When making a piece of artwork, what drives your
creativity: Colour, form, light, surface.

If you were able to buy the work of any contemporary
living artist working in glass, who would that be:
Richard Whiteley.



Mim Brigham

Student

Place of Birth: Buckinghamshire
Nationality: British
Where are you living now: Cornwall

Highest Education/Training: BA Hons Contemporary Craft, current

What inspired you to start working with glass:

A visit to Murano, an exploration of its history and some exquisite glass art.

What is the single best achievement you've had in a glass related activity: A cast doll's dress.

When making a piece of artwork, what drives your creativity: A desire to produce an item of beauty and fun.

If you were able to buy the work of any contemporary living artist working in glass, who would that be: Lino Tagliapietra.



Edmond Byrne

Place of Birth: Ireland

Nationality: Irish

Where are you living now: UK

Highest Education/Training: MA, Glass and Ceramics, RCA, 2010

What inspired you to start working with glass: Haptic Flow.

What is the single best achievement you've had in a glass related activity: Identifying main threshold concepts in glass blowing and applying this knowledge to enhance student learning.

When making a piece of artwork, what drives your creativity: I'm interested in how our minds interpret emotions. I use colour, texture and form to explore this.

If you were able to buy the work of any contemporary living artist working in glass, who would that be: Tobias Mohl.



Amanda Charles

Student

Place of Birth: London

Nationality: British

Where are you living now: Hertfordshire

Highest Education/Training: BA Hons, Contemporary Design Crafts, University of Hertfordshire, current

What inspired you to start working with glass:

I have always been a collector of glass. I love its artistic capabilities and versatility.

What is the single best achievement you've had in a glass related activity: The National Liberty Museum in Philadelphia sold my donated art at their charity fundraising auction.

When making a piece of artwork, what drives your creativity: The vibrant and expressive power of colour with a modernist influence. Linear, geometric simplicity combined with precision detailing.

If you were able to buy the work of any contemporary living artist working in glass, who would that be: Dante Marioni.



Andrew Collins

Student

Place of Birth: Huddersfield, West Yorkshire

Nationality: British

Where are you living now: Wolverhampton

Highest Education/Training: BA, Applied Arts, University of Wolverhampton, current

What inspired you to start working with glass:

Glass is a completely unique material, strikingly beautiful, malleable, exciting and infinitely diverse.

What is the single best achievement you've had in a glass related activity: To finally see my chandelier completed was my best personal achievement in life.

When making a piece of artwork, what drives your creativity: The excitement of development and experimentation. The anticipation of seeing results and the feeling of creating.

If you were able to buy the work of any contemporary living artist working in glass, who would that be: Lino Tagliapietra.



Jeff Cunningham

Place of Birth: Glasgow

Nationality: British

Where are you living now: Fife, Scotland

Highest Education/Training: BSc, Special Effects, Southbank University, 2002

What inspired you to start working with glass:

To push boundaries, combining diverse techniques and materials to give myself a sizeable artistic challenge.

What is the single best achievement you've had in a glass related activity: Discovery of my technique through perseverance, experimentation and trial and error.

When making a piece of artwork, what drives your creativity: The vision of the completed piece before it becomes a reality.

If you were able to buy the work of any contemporary living artist working in glass, who would that be: Dustin Yellin.



Matt Durran

Invited Artist

Place of Birth: Brighton

Nationality: British

Where are you living now: London

Highest Education/Training: BA Hons, Sunderland University

What inspired you to start working with glass:

Seeing a large hand-painted Victorian stained glass window folded in half in a skip. I thought, 'What a waste, that's fixable'. I fixed it and I have to say it felt good.

What is the single best achievement you've had in a glass related activity: My latest project, in China working with a new glass museum and collection. Experience and knowledge rose to the surface.

When making a piece of artwork, what drives your creativity: Ideas. Ideas are key. I don't worry about which glass or technique to use as I can always find a way and once on the journey more ideas will come.

If you were able to buy the work of any contemporary living artist working in glass, who would that be: Richard William Wheeler.



Choi Keeryong

Place of Birth: Seoul, South Korea

Nationality: South Korean

Where are you living now: Edinburgh, Scotland

Highest Education/Training: PhD in Design (Glass), University of Edinburgh

What inspired you to start working with glass:

I was fascinated by the curiosity and mysterious property that glass possesses.

What is the single best achievement you've had in a glass related activity: Exhibiting my work at SOFA Chicago with other selected Scottish artists/makers in 2014.

When making a piece of artwork, what drives your creativity: Simple but very powerful lines that an Oriental (Asian) vase creates.

If you were able to buy the work of any contemporary living artist working in glass, who would that be: Jeff Zimmer.



Adele Christensen

Place of Birth: Sheffield

Nationality: British

Where are you living now: Keynsham

Highest Education/Training: MA, Design, Bath Spa University, 2016

What inspired you to start working with glass:

Initially, it was ceramics, then glass added the extra dimension of light to the form.

What is the single best achievement you've had in a glass related activity: The solstice dial, it represents what I can achieve with my design at architectural scale.

When making a piece of artwork, what drives your creativity: Capturing the visual essence of what intrigues me, the natural world, those hard to hold ephemeral moments.

If you were able to buy the work of any contemporary living artist working in glass, who would that be: Tomasz Urbanowicz.



James Duncan Clark & Cathryn Shilling

Place of Birth: Clark: Reading. Shilling: Orpington.

Nationality: British

Where are you living now: London

Highest Education/Training: Clark: MA, Photography, London College of Communication, 2013. Shilling: BA Hons, Graphic Design, Central School of Art & Design, 1979

What inspired you to start working with glass:

Clark: The challenge of collaboration.
Shilling: Studying the art and craft of stained glass in America.

What is the single best achievement you've had in a glass related activity: Clark: Showing at the Biennale. Shilling: Curating the Black to White exhibition for the CGS.

When making a piece of artwork, what drives your creativity: Clark: Articulating a comment on the modern world. Shilling: Investigating the material using diverse techniques, observing the interaction and often unexpected outcome.

If you were able to buy the work of any contemporary living artist working in glass, who would that be: Clark: Louis Thompson. Shilling: Ann Wolff.



Simon Eccles

Place of Birth: Nottingham

Nationality: British

Where are you living now: UK

Highest Education/Training: MA, Art & Design (Glass), University of Wolverhampton, 2009

What inspired you to start working with glass:

The interest of the molten material.

What is the single best achievement you've had in a glass related activity: Making friends around the world.

When making a piece of artwork, what drives your creativity: My current interests, other artists and friends.

If you were able to buy the work of any contemporary living artist working in glass, who would that be: Richard Marquis.



Shirley Eccles

Place of Birth: South Africa

Nationality: South African/ British

Where are you living now: England

Highest Education/Training: BA Hons (1st class), Ceramics and Glass, Buckingham New University, 2009

What inspired you to start working with glass:

Glass challenged me to express my concepts in a more thought provoking way.

What is the single best achievement you've had in a glass related activity: Winning a scholarship to Pilchuck Glass School, USA.

When making a piece of artwork, what drives your creativity: Found objects often trigger concepts that lead me to develop a body of work.

If you were able to buy the work of any contemporary living artist working in glass, who would that be: Johannes von Stumm.



Rachel Mary Elliott

Place of Birth: Kingston Upon Thames

Nationality: British

Where are you living now: Glasgow, Scotland

Highest Education/Training: BA (Hons), Design & Applied Arts: Architectural Glass, Edinburgh College of Art, 2007

What inspired you to start working with glass:

The seemingly never ending possibilities, challenges and frustrations of working with this unique material.

What is the single best achievement you've had in a glass related activity: Being able to support myself through my glass work, both mentally and financially.

When making a piece of artwork, what drives your creativity: Both the enjoyment of making and the catalysation of the concept behind the piece.

If you were able to buy the work of any contemporary living artist working in glass, who would that be: Preston Singletary.



Carrie Fertig

Place of Birth: Niskayuna, New York
Nationality: US/UK
Where are you living now: Edinburgh

Highest Education/Training:

What inspired you to start working with glass:
Hanging out in the hotshop at Penland until 3am every night in the late eighties.

What is the single best achievement you've had in a glass related activity: Being emotionally and spiritually useful to the public by making environments for their deepest selves.

When making a piece of artwork, what drives your creativity: Human behaviour.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Martin Creed.



Joseph Harrington

Place of Birth: Taunton, Somerset
Nationality: British
Where are you living now: Caterham, Surrey

Highest Education/Training: MA, Ceramics and Glass, Royal College of Art, 2006

What inspired you to start working with glass:
Firstly, it can be everything and nothing, secondly, making bad ceramics.

What is the single best achievement you've had in a glass related activity: Having the V&A Museum acquire one of my sculptures at Collect this year.

When making a piece of artwork, what drives your creativity: Landscapes and material exploration.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Richard Whiteley.



Eugenie Henshaw

Student

Place of Birth: England
Nationality: British
Where are you living now: Cornwall

Highest Education/Training: BA, Contemporary Crafts, Falmouth Univeristy, 2017

What inspired you to start working with glass:
Glass is a beautiful but complex material to work with.

What is the single best achievement you've had in a glass related activity: Finding out that these pieces received a number of emotional responses from the public.

When making a piece of artwork, what drives your creativity: Knowing that the passion and energy I put into my work will be reflected in the final piece.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Ben Young.



Julie Johnson

Place of Birth: Ayr, Ayrshire
Nationality: British
Where are you living now: France

Highest Education/Training: BA, 3DD Design Glass (incomplete), WSCAD Farnham, 1994

What inspired you to start working with glass:
I knew glass would be the thread that I would hold going through life.

What is the single best achievement you've had in a glass related activity: Realising that work I always thought would be too advanced for me was actually possible.

When making a piece of artwork, what drives your creativity: When I decide to transform negative stagnant feelings into a source of positive energy forming the ideas for my work.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Tom Moore and many others.



Stephen Gillies & Kate Jones

Place of Birth: Halifax & Middlesex
Nationality: British
Where are you living now: Rosedale Abbey

Highest Education/Training:
Gillies: BA Hons, Glass Design, Stourbridge & Wolverhampton University, 1991
Jones: BA Hons, Fine Art, Stourbridge College of Art, 1989.

What inspired you to start working with glass:
Gillies: The immediacy of blown glass.
Jones: The interplay with light.

What is the single best achievement you've had in a glass related activity: A commissioned work for the permanent collection of V&A.

When making a piece of artwork, what drives your creativity: Material, process, endless creative possibilities to work with light, ideas, pattern and form.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Ann Wolfe & Wilke Adolfsson.



Monette Larsen

Place of Birth: Denmark
Nationality: Danish
Where are you living now: London

Highest Education/Training: MA, Royal College of Art, 2014

What inspired you to start working with glass:
I was fascinated with the material and just wanted to keep playing.

What is the single best achievement you've had in a glass related activity: Following my dreams

When making a piece of artwork, what drives your creativity: The idea and the challenge of making it.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Katharine Coleman.



Dot Hill

Place of Birth: Watford
Nationality: British
Where are you living now: Hastings

Highest Education/Training: BA, Fine Art, Greenwich University, 2007

What inspired you to start working with glass:
It has the qualities I wanted to express in my work.

What is the single best achievement you've had in a glass related activity: Opening a mould and finding the contents were pretty near what I hoped for.

When making a piece of artwork, what drives your creativity: A wish to put an emotion or a thought into a visual form which I hope will be recognised.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Silvia Levenson.



Charlotte Hughes-Martin

Place of Birth: Crewe
Nationality: British
Where are you living now: Stourbridge

Highest Education/Training: MFA, Glass, Ohio State University, 2006

What inspired you to start working with glass:
Visiting Coventry cathedral.

What is the single best achievement you've had in a glass related activity: It would take a lot to beat my first bubble!

When making a piece of artwork, what drives your creativity: Trying to match the piece in my head with reality.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
David Reekie.



Ingrid Hunter

Place of Birth: Norway
Nationality: British
Where are you living now: Elton, Cambridgeshire

Highest Education/Training: NOCN 1 & 2 (distinction), Studio Glass, Richmond Adult Community College, 2014

What inspired you to start working with glass:
Art nouveau glass artists. The complexity, colour, fragility and strength of glass as a material.

What is the single best achievement you've had in a glass related activity: A private collector purchasing a very complex core cast, pierced vessel.

When making a piece of artwork, what drives your creativity: Creating and achieving making complex forms that stretch my imagination and invite me to research form, design, and making process.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Antoine Leperlier.



Lola Lazaro Hinks

Student

Place of Birth: London
Nationality: British
Where are you living now: London

Highest Education/Training: MA Ceramics and Glass, Royal College of Art, 2018

What inspired you to start working with glass:
Coming from a photographic background, I began working with translucent materials to create installations.

What is the single best achievement you've had in a glass related activity: Making mistakes.

When making a piece of artwork, what drives your creativity: Fascination with glass as a material and how it alters perception.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Roni Horn.



Jessie Lee

Place of Birth: Penang, Malaysia
Nationality: British
Where are you living now: UK

Highest Education/Training: MA, Contemporary Craft, University of the Creative Arts, Farnham

What inspired you to start working with glass:
The material is in constant flux.

What is the single best achievement you've had in a glass related activity: CGS Showcase 2016.

When making a piece of artwork, what drives your creativity: I like to view nature and things around me from a different perspective.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Anna Wolff.



James Lethbridge

Place of Birth: Doncaster, South Yorkshire
Nationality: British
Where are you living now: Antwerpen, Belgium

Highest Education/Training: MA, Applied Arts (Ceramics & Glass), Royal College of Art, 2007

What inspired you to start working with glass:
A sense of futility with studio pottery drove a need for evolution.

What is the single best achievement you've had in a glass related activity: To work with people who love my work, and commission me to do it.

When making a piece of artwork, what drives your creativity: 'But to the eyes of the man of imagination, nature is imagination itself', William Blake.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Judith Schaechter.



Anne-Marie Lowe

Student

Place of Birth: Enfield, Middlesex

Nationality: British

Where are you living now: Great Missenden, Buckinghamshire

Highest Education/Training: MA, Art Therapy, Hertfordshire University, current

What inspired you to start working with glass:

To play with pattern, colour and light – finding my Grandfathers engraved decanter as a child.

What is the single best achievement you’ve had in a glass related activity: Making a complex lost wax cast glass sculpture after a 20 year gap in making.

When making a piece of artwork, what drives your creativity:

Colours, pattern and movement in the natural world. Utilizing the different qualities of glass to express complexity and purity.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Keith Cummings.



Alison Lowry

Place of Birth: Belfast

Nationality: British

Where are you living now: Saintfield

Highest Education/Training: BA (Hons), Art and Design, University of Ulster, 2009

What inspired you to start working with glass:

The contradictions inherent in the material: everyday/ extraordinary; fragile/robust; transparent/opaque and solid/fluid.

What is the single best achievement you’ve had in a glass related activity: Being selected for New Glass Review 33 or winning Bronze at Emerge 2016.

When making a piece of artwork, what drives your creativity:

An expression of self or an attempt to understand the world around me through objects.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Masayo Odahashi.



Christiaan D. Maas

Place of Birth: Utrecht

Nationality: Netherlands

Where are you living now: Poole, Dorset

Highest Education/Training: BA, Art & Design (Specialisation in Glass), Bournemouth University, 2012

What inspired you to start working with glass:

The challenge of the material, intensity of the makers’ moment and the life of transparency.

What is the single best achievement you’ve had in a glass related activity: EWAAC Award for best in show 2015.

When making a piece of artwork, what drives your creativity:

The joy of forgetting about the world is what drives me. Living in the moment for this symbiotic material.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Ethan Stern.



Jonathan Michie

Student

Place of Birth: Durham

Nationality: English

Where are you living now: Durham, England

Highest Education/Training: BA, Glass and Ceramics, Sunderland University, current

What inspired you to start working with glass:

A stained glass weekend course at the National Glass Centre.

What is the single best achievement you’ve had in a glass related activity:

I constructed, ‘Exit, pursued by a bear’, in one month for the Enchanted Parks exhibition.

When making a piece of artwork, what drives your creativity:

Fear of failure.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Jeremy Lepisto.



Joanne Mitchell

Student

Place of Birth: Gateshead

Nationality: British

Where are you living now: Gateshead

Highest Education/Training: PhD, University of Sunderland, 2016

What inspired you to start working with glass:

I was immediately drawn to working with glass during my 3D Design degree.

What is the single best achievement you’ve had in a glass related activity:

My work being acquired by the Shanghai Museum of Glass for its permanent art collection.

When making a piece of artwork, what drives your creativity:

The excitement of finding new artistic possibilities that arise from the integration of technology, material and subject.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Dante Marioni.



Linda Norris

Place of Birth: Chichester, Sussex

Nationality: British

Where are you living now: Pembrokeshire, Wales

Highest Education/Training: BA(Hons), Visual Art, University College of Wales, Aberystwyth, 1982

What inspired you to start working with glass:

I wanted to extend my practice as a painter.

What is the single best achievement you’ve had in a glass related activity: Winning the Warm Glass Prize in 2012.

When making a piece of artwork, what drives your creativity:

The concept of the piece and finding a way to give voice to that.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Bruno Romanelli.



Allister Malcolm

Place of Birth: Peterborough

Nationality: British

Where are you living now: Wolverhampton

Highest Education/Training: Degree, 3D Design (Glass with Sculpture), University of Wolverhampton

What inspired you to start working with glass:

As soon as I saw a craftsman manipulating it in the hot shop, I was hooked.

What is the single best achievement you’ve had in a glass related activity:

My involvement with the British Glass Foundation – contributing to preserve the area’s glass heritage.

When making a piece of artwork, what drives your creativity:

I enjoy that I continue to learn and develop wether that be artistically or in acquiring new skills.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Stanislav Libensky.



Joanna Manousis

Place of Birth: Shrewsbury

Nationality: British

Where are you living now: US

Highest Education/Training: MFA, Sculpture, Alfred University, NY, 2010

What inspired you to start working with glass:

A change in direction from painting.

What is the single best achievement you’ve had in a glass related activity:

Exhibiting my work at FOG: Design + Art, San Francisco.

When making a piece of artwork, what drives your creativity:

Knowing that my work may touch someone emotionally, conjuring a new awareness.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Judith Schaechter.



James Maskrey

Place of Birth: Redhill

Nationality: British

Where are you living now: Sunderland

Highest Education/Training: MA (distinction), Glass, University of Sunderland, 2004

What inspired you to start working with glass:

Its difficulty.

What is the single best achievement you’ve had in a glass related activity:

Not giving up.

When making a piece of artwork, what drives your creativity:

Usually the subject matter.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:

Someone who desperately needed it.



Jochen Ott

Place of Birth: Germany

Nationality: German

Where are you living now: UK

Highest Education/Training: Glass Design, Glasfachschule Zwiesel, Bavaria, Germany

What inspired you to start working with glass:

Glass.

What is the single best achievement you’ve had in a glass related activity:

Satisfaction.

When making a piece of artwork, what drives your creativity:

Everything, including everything.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:

David Reekie.



Helen Pailing

Student

Place of Birth: Leeds

Nationality: British

Where are you living now: Newcastle upon Tyne

Highest Education/Training: PhD, ‘Recrafting Waste from National Glass Centre: A collaboration between makers and matter’, UoS, current

What inspired you to start working with glass:

Watching masters of their craft, Brian Jones and Norman Veitch (Wearside Glass Sculptures), at NGC.

What is the single best achievement you’ve had in a glass related activity:

2016 Masterclass led by Richard Wentworth with Louis Thompson and James Devereux – an incredible experience.

When making a piece of artwork, what drives your creativity:

The materials themselves are the driving force, and a desire to communicate the value of all matter.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Sarah Blood.



Kate Pasvol

Place of Birth: London

Nationality: British

Where are you living now: North London

Highest Education/Training: PGCE, Middlesex Polytechnic, 1994

What inspired you to start working with glass:

I saw some sculptural work that successfully combined carved forms in different materials including glass.

What is the single best achievement you’ve had in a glass related activity:

Developing a technique which allows me to create landscapes which resonate with my Welsh roots.

When making a piece of artwork, what drives your creativity:

I am interested in creating three dimensional images which link closely with nature and create an emotional response to landscape.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:

Danny Lane.



Anne Petters

Place of Birth: Dresden
Nationality: German
Where are you living now: London

Highest Education/Training: MFA, Sculpture, Glass, Alfred University, NY, 2011

What inspired you to start working with glass:
A visit to the Bavarian Forest in 2002 and a wonderful lecture I attended there.

What is the single best achievement you've had in a glass related activity: My work.

When making a piece of artwork, what drives your creativity: The metaphoric, communicative potential of any material and its poetic space.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Club S&S (Sibylle Peretti & Stephen Paul Day).



Laurie Ramsell

Place of Birth: Stourbridge
Nationality: British
Where are you living now: Birmingham

Highest Education/Training: BA Hons (1st class), Fine Art, The Arts University of Bournemouth, 2012

What inspired you to start working with glass:
Research into ancient scientific equipment used in alchemical processes to create a homunculus.

What is the single best achievement you've had in a glass related activity: Working with spontaneity, allowing the material to have its own agency over the final outcome.

When making a piece of artwork, what drives your creativity: The excitement of working with new techniques, processes and materials in each different project.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Andrea Spencer.



Colin Reid

Place of Birth: Poynton
Nationality: British
Where are you living now: Chalford

Highest Education/Training: BA Hons (1st class), 3D Design, Glass

What inspired you to start working with glass:
Love at first sight.

What is the single best achievement you've had in a glass related activity: A lifetime as a successful exhibiting artist.

When making a piece of artwork, what drives your creativity: The wonder of the world around me.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Ivan Mares.



Ruth Shelley

Place of Birth: Aberystwyth, Wales
Nationality: Welsh, British
Where are you living now: Cardiff

Highest Education/Training: HND, Woven Textiles, 1983

What inspired you to start working with glass: I fell in love with the versatility of glass, its colour possibilities and amazing reflections.

What is the single best achievement you've had in a glass related activity: Winner, Glass Sellers Award, British Glass Biennale, 2015.

When making a piece of artwork, what drives your creativity: Observation of colour, shape and line within nature or fabric, transposes to a desire to experiment with light and reflection.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Toots Zynsky.



Cathryn Shilling & Anthony Scala

Place of Birth: Shilling: Orpington, Scala: London.
Nationality: British
Where are you living now: London

Highest Education/Training: Shilling: BA Hons, Graphic Design, Central School of Art & Design, 1979. Scala: HND, Architectural Model Making, Kent Institute of Art & Design, 1998

What inspired you to start working with glass:
Shilling: The art and craft of stained glass in America. Scala: Visiting London Glassblowing aged eight, glass can be magical.

What is the single best achievement you've had in a glass related activity: Curating the Black to White exhibition for the CGS was an exciting challenge.

When making a piece of artwork, what drives your creativity: Shilling: Investigating the material using diverse techniques, observing the interaction and often unexpected outcome. Scala: Mathematical precision, which in turn influences the creative process.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Shilling: Ann Wolff. Scala: A Tomas Hlavicka Penguin.



Daniel Rollitt

Student
Place of Birth: Lincoln
Nationality: British
Where are you living now: Sunderland

Highest Education/Training: Foundation Diploma (merit), Art & Design, Lincoln College, 2015

What inspired you to start working with glass: I took fused and stained glass courses after redundancy from the civil service in 2013.

What is the single best achievement you've had in a glass related activity: Creating 'Love, Rivalry, & Magic!' for Enchanted Parks 2016, which was seen by over 25,000 people.

When making a piece of artwork, what drives your creativity: Experiences from my surroundings, using my love of photography to capture/create visual perspectives, watching documentaries, viewing artists' work, and materiality.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Jeffrey Sarmiento.



Bruno Romanelli

Place of Birth: Yorkshire
Nationality: British
Where are you living now: London

Highest Education/Training: MA, Glass and Ceramics, Royal College of Art

What inspired you to start working with glass:
The unique and magical qualities of the material along with its endless possibilities.

What is the single best achievement you've had in a glass related activity: Completion of the last piece.

When making a piece of artwork, what drives your creativity: Light, form and colour from the sublime to the mundane.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Roni Horn.



Jeffrey R Sarmiento

Place of Birth: Chicago
Nationality: USA
Where are you living now: Sunderland

Highest Education/Training: PhD, University of Sunderland, 2011

What inspired you to start working with glass:
A renaissance festival in Wisconsin.

What is the single best achievement you've had in a glass related activity: Appointed Artistic Director of North Lands Creative Glass in 2016.

When making a piece of artwork, what drives your creativity: Pressure.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Mel Douglas.



Helen Stokes

Student
Place of Birth: Lancashire
Nationality: English
Where are you living now: Northamptonshire

Highest Education/Training: MA, Glass, Royal College of Art, 1996

What inspired you to start working with glass:
A weekend workshop, as a girl guide, in glass engraving.

What is the single best achievement you've had in a glass related activity: Being commissioned by the Cabinet Office to make their Public Servant of the Year awards.

When making a piece of artwork, what drives your creativity: The possibilities of glass as a material and how it enables you to capture a moment in time.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
David Reekie.



Paul Stopler

Place of Birth: London
Nationality: British
Where are you living now: Bristol

Highest Education/Training: MA, Ceramics and Glass, Royal College of Art, 2011

What inspired you to start working with glass:
Realising what an amazing sculptural material glass is and the possibility of three dimensional colour.

What is the single best achievement you've had in a glass related activity: Two vessels shown at Collect, 2017, with Vessel Gallery.

When making a piece of artwork, what drives your creativity: The satisfaction of furthering my tacit knowledge and understanding of the material qualities of glass.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Franz X Holler.



Andrea Spencer

Place of Birth: Hertfordshire
Nationality: British
Where are you living now: Northern Ireland

Highest Education/Training: BA Hons, Architectural Glass, Edinburgh College of Art ,1993

What inspired you to start working with glass:
John Piper and his work with Patrick Reyntiens.

What is the single best achievement you've had in a glass related activity: Winner of the Art in Action award for Contemporary Glass British Glass Biennale, 2012.

When making a piece of artwork, what drives your creativity: Curiosity and narrative.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Mark Zirpel.



Nancy Sutcliffe

Place of Birth: Brighouse, West Yorkshire
Nationality: British
Where are you living now: Herefordshire

Highest Education/Training: BA Hons, Design. North Staffordshire Polytechnic, 1979

What inspired you to start working with glass:
Looking at the work of engravers I admire.

What is the single best achievement you've had in a glass related activity: Being invited to teach others and spread the word about contemporary engraving.

When making a piece of artwork, what drives your creativity: The need to provoke an emotional response of any kind.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Karen Lamonte.



Ayako Tani

Place of Birth: Tokyo
Nationality: Japanese
Where are you living now: Sunderland

Highest Education/Training: PhD Glass, University of Sunderland, 2014

What inspired you to start working with glass:
A strong desire to make things in reaction to working as a computer engineer.

What is the single best achievement you've had in a glass related activity: Participating in every British Glass Biennale for ten years.

When making a piece of artwork, what drives your creativity: Memories of the past, imagination for the future and a deadline.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Jay Musler.



Jade Tapson

Student
Place of Birth: Newcastle
Nationality: British
Where are you living now: Gateshead

Highest Education/Training: MA, Glass, University of Sunderland, 2016

What inspired you to start working with glass:
The qualities of glass and the ability to explore the extremes of solidity and fragility.

What is the single best achievement you've had in a glass related activity: Winning second prize in CGS New Graduate Review 2017.

When making a piece of artwork, what drives your creativity: My interest in fashion design and architecture, particularly intricate geometric patterns, is the main inspiration behind my work.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Kathryn Wightman.



Louis Thompson

Place of Birth: Birkenhead
Nationality: British
Where are you living now: London

Highest Education/Training: MA, Ceramics and Glass, Royal College of Art, 2011

What inspired you to start working with glass:
I knew that everyday would be a challenge.

What is the single best achievement you've had in a glass related activity: Keeping the passion.

When making a piece of artwork, what drives your creativity: Being curious.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Josiah McElheny.



Andrea Walsh

Place of Birth: Stockport
Nationality: British
Where are you living now: Edinburgh

Highest Education/Training: MA, Design: Glass, College of Art, 2001

What inspired you to start working with glass:
Light, material, concept.

What is the single best achievement you've had in a glass related activity: Acquisition by the V&A Museum for their permanent collection.

When making a piece of artwork, what drives your creativity: An emotional response involved in the research and the making of objects, and the viewer's experience of the work.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Roni Horn.



Clare Wilson

Place of Birth: Portsmouth
Nationality: British
Where are you living now: Kidderminster

Highest Education/Training: PhD BA (Hons) Glass, Edinburgh College of Art, 2007

What inspired you to start working with glass:
The fluidity and endless possibilities.

What is the single best achievement you've had in a glass related activity: The culmination of experiences that have allowed me to work on my Cane Studies series.

When making a piece of artwork, what drives your creativity: The process.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Amber Cowan.



Emma Woffenden

Place of Birth: England
Nationality: British
Where are you living now: London

Highest Education/Training: MA, Glass, Royal College of Art, 1993

What inspired you to start working with glass:
Wanting to know more about the material.

What is the single best achievement you've had in a glass related activity: Three years of programming for North Lands creative glass.

When making a piece of artwork, what drives your creativity: A need to get it out and resolve the work. Also exhibition deadlines.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Petr Stanicky.



Angela Thwaites

Student
Place of Birth: Chelmsford
Nationality: British
Where are you living now: Croydon and Gateshead

Highest Education/Training: MA, Academy of Applied Arts, Prague, Czech Republic, 1985

What inspired you to start working with glass: The need to make sculptural form with translucency, colour, mass, fragility, and shape shifting qualities.

What is the single best achievement you've had in a glass related activity: The best is yet to come.

When making a piece of artwork, what drives your creativity: Passion, need, humour.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Impossible choice.



Deborah Timperley

Place of Birth: Birmingham
Nationality: British
Where are you living now: West Sussex

Highest Education/Training: BA Hons, Three Dimensional Design, Middlesex University, 1998

What inspired you to start working with glass:
Glass is beautiful, challenging and expressive, it has a different voice for each artist.

What is the single best achievement you've had in a glass related activity: Staying the course, not giving up, clinging on to a glass career by my fingernails.

When making a piece of artwork, what drives your creativity: It's the feeling of complete absorption, solving challenges or following the process of making, two hours gone in a flash!

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Joan Vila i Grau.



Noreen Todd

Place of Birth: Gateshead-Upon-Tyne
Nationality: British
Where are you living now: Cornwall

Highest Education/Training: BA Hons, Contemporary Crafts, Falmouth University

What inspired you to start working with glass:
Foundation Course at University of Hertfordshire.

What is the single best achievement you've had in a glass related activity: Work at Ebeltoft Glass Museum, Denmark and Glazen Huis, Lommel, Belgium.

When making a piece of artwork, what drives your creativity: Chemical reactions of various coloured glasses.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Colin Reid.



Jeff Zimmer

Place of Birth: Minot, USA
Nationality: US/UK
Where are you living now: Edinburgh

Highest Education/Training: MDes, Edinburgh College of Art, 2005

What inspired you to start working with glass:
A Damascene moment in an exhibition on Cubism in the Montreal Museum of Fine Art.

What is the single best achievement you've had in a glass related activity: Second Prize, 2014 Coburg Prize for Contemporary Glass.

When making a piece of artwork, what drives your creativity: A passionate desire to connect with people and explore the sublime.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Judith Schaechter.



Maria Zulueta

Student
Place of Birth: Bilbao
Nationality: Spanish
Where are you living now: UK

Highest Education/Training: BA Hons, Fine Arts, Leioa University, Bilbao, Spain, 1989

What inspired you to start working with glass:
Glass is an amazing material which endlessly surprises and challenges me.

What is the single best achievement you've had in a glass related activity: To have my work exhibited at the V&A museum.

When making a piece of artwork, what drives your creativity: The ideas that sit inside of me for a while and then emerge.

If you were able to buy the work of any contemporary living artist working in glass, who would that be:
Annie Cattrell.

Acknowledgements

Matt Durran would like to extend his thanks to everyone who made the British Glass Biennale 2017 possible. When the Biennale comes around, it's always quite a challenge to ensure a stand out event. This is only made possible with the help, both financial and otherwise, of dedicated individuals and organisations.

Although it's not possible to thank everybody, as this would mean printing an acknowledgement catalogue on its own, there are a few I would like to thank on this page and again in person when we meet.

Firstly, I would to thank all the artists who submitted their works to be judged and without whose artworks, designs and skills, well... we would have no show. We had a high standard of work this year, in particular from the students. I would like to thank them for being brave and giving it a go – let's hope it serves as a springboard to a brighter future in glass.

To the Jury, Barbara Beadman, Scott Benefield (Chair), Rosy Greenlees OBE, Maja Heuer and Aonghus Gordon, who had a difficult task set for them, many thanks.

Once again we must thank the Worshipful Company of Glass Sellers of London for their continuing invaluable support. Special thanks go to the panel of the Glass Sellers' judges: The Master Peter Rawlinson MA, MSc; Prof John Whiteman, Chairman of the Charity Trustees; Richard Katz, Chairman of the Glass Committee and Assistant to the Court; Leigh Baildham, Renter Warden; David Wilkinson; and all the supporting staff at the Worshipful Company of Glass Sellers.

As well as the British Glass Biennale Award for Best in Show, we have a number of additional awards and prizes, so thanks must be extended to: Angie Boyer at craft&design magazine; Pippa Bluck at Warm Glass UK; Julia Stephenson at the National Glass Centre and Sunderland University; Brian Clarke and The Glass Association; Mark Holford for getting young collectors going; and of course, Ann and Peter Layton at London Glassblowing for talent spotting and for exhibiting some of the Biennale highlights in their London gallery.

Every town needs a town crier and we so need them for glass – many thanks to: Alan J Poole at Dan Klein Associates; Pam Reekie at the Contemporary Glass Association; Uta M Klotz, Editor-in-Chief, Neues Glas-NewGlass; Angela de Burgh at Glass is More and all the staff at Crafts magazine UK.

The preparation and setting up of the exhibition relies heavily on the Biennale team and the kind donation of time from our team of volunteers and staff at the Glasshouse College. At this point I would like to thank Janine Christley, Hannah Shepherd and the International Festival of Glass team for their collaborative effort, creativity and determination.

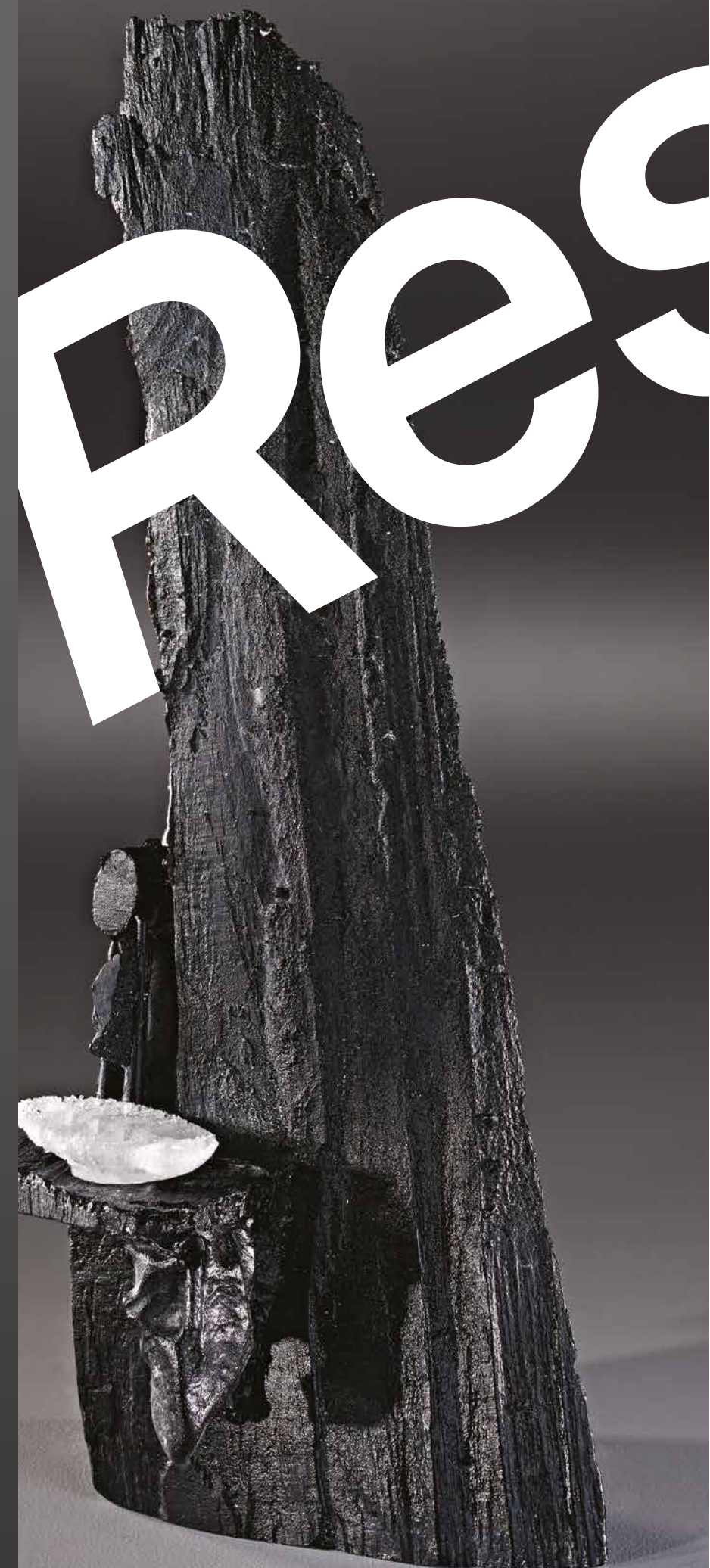
A huge thank you goes to the exhibition set-up team for offering invaluable assistance and ideas.

For the Catalogue and print, once again big thanks to Bob Mytton and his team at MyttonWilliams, in particular, Carl Godfrey for his consummate expertise and support.

Thanks goes out to all who contributed to the content of this catalogue and shared their knowledge, wisdom and insights, in particular: Barbara Beadman; Scott Benefield; Aonghus Gordon; Rosy Greenlees OBE; Maja Heuer; Richard Katz; Peter Rawlinson MA MSc Master 2017; Professor John Whiteman; Max Jacquard; Anniek Verholt; Karen Donnellan; Sarah Blood.

I would also like to thank for their kind support, Michelle Keeling and Candice-Elena Greer. For making my life easier and keeping everything in order, Kate Goldenberg. For getting the glass ball rolling, I would like to thank Keith Brocklehurst. And for allowing me to talk about glass over many, many years, Lucy Smith.

One last thanks goes out to the International Festival of Glass for their support and funding, without which we would not have a British Glass Biennale, therefore, thanks goes to Ruskin Mill Land Trust.



Sources



Ruskin Mill Trust and Ruskin Mill Land Trust

The seventh British Glass Biennale and the associated International Festival of Glass celebrating contemporary and traditional achievements in Glass making was initiated and is proudly supported by the Ruskin Mill Land Trust. Inspired by industrial heritage, cultural and social entrepreneurship and innovative approaches to human development, the Trust creates unique opportunities in contemporary educational, cultural and commercial settings.

Pioneering the method of Practical Skills Therapeutic Education, Ruskin Mill Trust has been working with young people across the UK for the past 30 years to transform lives. From the Sheffield city centre Freeman College with its metal work to the biodynamic farm and fishery of Ruskin Mill College in Gloucestershire, each of the centres offers practical and service orientated programmes unique to the location. At each centre young people transform land and material under the guidance of skilled craftspeople and in doing so have the opportunity to transform themselves, connecting with the physical, emotional and cultural world around them.

Ruskin Mill Land Trust focuses on raising funds, on acquiring and restoring land and property, and providing Ruskin Mill Trust with the opportunities to expand its education for young people.

Britain has a wealth of old industrial buildings that need a new purpose in this post-industrial age. Ruskin Mill Land Trust acquires and transforms such buildings so they can again become a vibrant part of their community. By partnering with Ruskin Mill Trust we help create lively centres for education, arts and culture celebrating festivals, social enterprise and community.

As well as buildings with an industrial heritage, the Trusts together help protect the landscape with woodlands, farms, market gardens and a fish farm, all stewarded by practitioners of holistic, biodynamic agriculture.



In each college there is a public interface where the work of the student and the education method meets the wider community. From the Butcher Works Gallery in Sheffield to the recently opened Bakery and Café at Argent College in Birmingham's Jewellery Quarter, each of the sites has a place where students meet the community and have the opportunity to contribute to society at the heart of a commercial and cultural centre. Where education transforms the lives of young people, the celebration of heritage, spirit of place and craftsmanship also transform and regenerate the sites that Ruskin Mill Trust occupies.

As the seventh British Glass Biennale and International Festival of Glass is celebrated, we are grateful to all those funders, practitioners, administrators and the local community for their ongoing support and for helping to make these festive events such a success.

Contact details:
Ruskin Mill Land Trust
Old Bristol Road
Nailsworth
Stroud
Gloucestershire
GL6 0LA

01453 837500
enquiries@rmlt.org
www.rmlt.org.uk



North Lands Creative

Set in a stunningly beautiful location in Caithness, the magical land beyond the Highlands of Scotland and adjacent to one of the most dangerous seascapes in the world, North Lands Creative has provided a unique experience for international glass practitioners since its founding in 1995 by Dan Klein, Keith Cummings and Robert MacLennan.

Our mission is to nurture and support excellence and experimentation in the creative use of glass by artists, the wider creative industries and many other communities inspired by the wild and dramatic landscape surrounding our prestigious and fully equipped state of the art Alastair Pilkington Studio.

At North Lands Creative we seek to not only increase the understanding and appreciation of the arts, but also to maximize the arts' potential for wider learning and enjoyment. We actively support lifelong learning from early childhood through adulthood and into the third age.

Historically our programme has included master classes and symposia with renowned artists, skills classes, artist residencies, beginner workshops and community programmes. Our first master class was presented by Bertil Vallien, the legendary Swedish sand-caster, in 1996.

Other glass notables who have followed encompass Tessa Clegg, Irene Frolic, Mieke Groot, Richard Meitner, Klaus Moje, Joel Philip Myers, Dante Marioni, Richard Marquis, Jan Erik Ritzman, Paul Stankard, Ann Wolff, Karen Lamonte, Benjamin Moore, Michael Rogers, David Reekie, Judith Schaechter, Cappy Thompson and Bertil Vallien. Famous specialists from other disciplines include the sculptors Tony Cragg, Richard Deacon, David Nash and Richard Wentworth along with the Scottish painter Adrian Wiszniewski.

North Lands Creative supports a vibrant community of professional artists who focus on innovative contemporary glass techniques. This wide-ranging community are at varying stages of their careers, from emergent and recent graduates through to established artists whose practice is recognised at the highest level from presenting at International biennales and symposia.

North Lands Creative actively promotes the production and presentation of contemporary arts practice with our Gallery, Residency, and Community Access Programmes. These areas are developed to overlap and integrate with each other to deliver a critically acclaimed annual public programme of curated exhibitions of new work, events, education & interpretation projects that enable audiences to engage with and learn about contemporary glass practice. Our annual programme includes production and research residencies, curated exhibitions of new work, talks, symposia, off-site and artist-led projects and events.

We are now embarking on an exciting expansion phase that will incorporate further the wider creative industries and culture across the far north of Scotland. In addition to creative learning we are positively seeking to develop our curative practises whilst adding cultural tourism, creative spaces and major commissions to the portfolio.

For 2018-19 North Lands Creative will welcome an exciting arrangement of artists to lead on an inspiring and cutting edge programme to include a Chinese linked symposium headed by Professor Michael Rogers, a master class with visiting artist Anne Petters, a wide range of specialised workshops with Alan Horsley, Karen Akester, Torsten Röttsch and Marina Hanser, CPD courses for architects and jewellers, and varied internship and scholarship opportunities with Berlin Glas and Rochester Institute of Technology.

We are also delighted to announce the new development of our Quatre Bras site to incorporate two new spaces - the 'Studio Gallery' and the 'Collection Room' adjacent to the A9 route on the 'North Coast 500' - enabling us to both re-house our collection and tell the story of glass making at North Lands Creative over our successful 21-year history.

Contact Details:
North Lands Creative
Quatre Bras, Lybster
Caithness, KW3 86BN

+44 (0)1593) 721229
info@northlandscreative.co.uk
www.northlandscreative.co.uk

Image:
Michael Rogers – So to Speak/2012.
Photo Credit: Fergus Mather



Vessel Gallery

Vessel Gallery is based in Notting Hill, London and was founded by Angel Monzon in 1999 to represent British and international, emerging and established, contemporary studio artists. The gallery's expertise lies in all aspects of contemporary art glass but also specialises in works created in ceramic, metal and wood.

All works are carefully edited to show an unparalleled array of contemporary art, craft and design. Collectively pushing the boundaries of these technical and physically demanding materials, all artists with their unique aesthetics, have only one thing in common, a daring drive and passion to challenge their chosen materials in innovative ways, taking them to new limits. All artists represented have exhibited extensively within the UK and worldwide.

Vessel also consults for interior and corporate projects and private commissions, providing the opportunity to have a truly bespoke service with unique works conceived through dialogue with the client. The gallery is a valuable resource for artists, museums and collectors. Numerous artworks have entered prestigious public collections as a direct result of the Gallery's exhibitions and advocacy.

Contact Details:
Vessel Gallery
114 Kensington Park Road
London W11 2PW
UK

Opening Hours:
Monday to Saturday 10am–6pm

Contact:
Angel Monzon, Director
Juliet Mayo, Gallery Manager

+44(0)207 727 8001
@VesselLondon
info@vesselgallery.com
www.vesselgallery.com

Image:
Elliot Walker – Chair, detail from 'Artefact Aftermath',
85cm H
Uranium hand sculpted glass
Photo credit: Simon Bruntnell



National Glass Centre

National Glass Centre is a centre of excellence, whose reputation stretches both nationally and internationally, as well as across the North East region. The centre primarily supports the research, teaching, production, exhibition and enjoyment of contemporary glass.

Part of the University of Sunderland, we are at the forefront of glass research and our academic staff and facilities are internationally recognised. We use our expertise and specialist facilities to provide support for emerging and established artists to learn about and make glass to further their own practice. Our teaching and research programmes also include ceramics and our exhibitions explore the potential of ceramics alongside glass.

We also run as a visitor attraction allowing us to share our knowledge and interest in contemporary glass by welcoming over 220,000 people per year to our iconic building on the North Shore of the River Wear in Sunderland. Here, they can learn how to make glass, watch glass being made, view exhibitions and find out about Sunderland's historical links with this extraordinary material.

National Glass Centre is also home to the UK's largest art glass making facility for kiln-forming, stained glass, lampworking and hot and cold working. This working studio produces glass to commission and offers glass making experiences to the public, from exclusive one-to-one tuition to short experiences such as blowing a glass bauble or shaping molten glass to make a paperweight.

National Glass Centre presents a programme of 10–12 temporary exhibitions each year, showing contemporary work by internationally-renowned and emerging artists as well as highlighting the work of artists based within the Centre. National Glass Centre also hosts a shop that stocks a wide range of UK contemporary glass, ceramics and jewellery and our riverside eatery, The Glass Yard, is situated in a double-height, glass-fronted space offering fantastic views over the River Wear and out to the North Sea. Exhibitions also include loans from collections throughout the UK, Europe and beyond.

Contact Details:
National Glass Centre at the University of Sunderland
Liberty Way
Sunderland
SR6 0GL

Opening hours:
10am–5pm daily

0191 515 5555
info@nationalglasscentre.com
www.nationalglasscentre.com
Twitter: @NGC_GlassCentre
Facebook: NationalGlassCentreSunderland

Image:
Erwin Eisch, from National Glass Centre's collection





The Ceramics and Glass department at the University of Wolverhampton provides opportunities for students to study on undergraduate and postgraduate courses including: BA (hons) Applied Art, MA Design and Applied Arts, Masters by research and PhD study.

The department boasts some of the best facilities in Europe with specialist workshops for (glass) hot glass, casting, kiln working, enamelling and sheet glass; (ceramics) throwing, slip casting, hand-building, printing and glazing. We have a 3D printer for CAD printing PLA, which can then be translated into either ceramics or glass.

Our courses are taught by practicing artists and designers including: Paul McAllister, Dr Max Stewart, Dr David Jones and Julia Rowley; Emeritus Professor Keith Cummings.

Successful alumni of the course include: Ceramics: Jacqueline Poncelet, Angela Verdun, Catrine Howell and Tony Franks; Glass: Colin Reid, Allister Malcolm, Dr Vanessa Cutler and David Reekie.

Contact details:
P.Mcallister@wlv.ac.uk
Max.Stewart@wlv.ac.uk

Photo: Maker: Suraya Meah
Photo credit: Simon Bruntnell

Plymouth College of Art offers BAs and MAs in Glass, 3D Design Crafts and Jewellery within a unique cross-disciplinary art school environment, founded in 1856. Our Craft, Design and Fabrication workshops house jewellery studios, printed textile design workshop spaces, a glass blowing house, ceramics area and more.

The scope of the material and the range of processes available – including hot glass, kiln formed glass, cold-working, and architectural glass – results in a wide range of object outcomes, from product design and sculpture to architectural installations.

Our expert staff will help you master these techniques and processes, as well as digital technologies in our Fab Lab (fabrication laboratory). Part of a network of over 250 Fab Labs across 30 different countries worldwide, Fab Lab Plymouth is unique in that it is situated on campus next to our craft and design workshop complex. This creates the perfect setting to fuse traditional art practices and cutting-edge technologies, with the potential to revolutionise the creative industries. Kitted-out with the latest 3D printers and scanners, prototyping tools, laser cutters, vinyl cutters, CNC milling machines, and a large wood router, it adds a whole new level of opportunity for students across all creative walks of life. Here students learn, experiment and create, the opportunities are endless. We also open up the Fab Lab to other artists, designers and businesses to innovate and develop new processes, which subsequently inform our understanding of this constantly developing technology.

Our staff have worked in the glass industry, curated the international glass pavilion at Art Shanghai, published critical writing on contemporary glass, and have been instrumental in developing innovative academic glass programmes in China and South Africa. Our strong international networks have also seen the college host accomplished glass artists such as Antoine Leperlier and Heike Brachlow. Get in touch to find out how you could shape your creative future in glass at Plymouth College of Art.

Contact details:
Tavistock Place
Plymouth
Devon
England
PL4 8AT

plymouthart.ac.uk
enquiries@pca.ac.uk
+44 (0)1752 203434

The Glass Association (GA), a registered charity, is a national organisation created over 30 years ago to promote and encourage the understanding and appreciation of glass and glass making techniques throughout the UK. From its beginning, the association and its members have worked to support British glass-makers and to advance research over a wide range of glass interests, both historical and contemporary, with a particular emphasis on 19th and 20th century British Glass. The GA is open to all those with an interest in glass; from collectors to dealers, glass artists, writers, researchers and museum curators. In addition to our strong membership base in the UK, the GA has many overseas members prominent in the field of glass.

Our magazine, The Glass Cone, issued three times a year, covers a range of interests and current events, whilst The Journal of the Glass Association, produced every three to four years is a more academic publication, allowing topics to be researched and explored in depth. Meetings and visits throughout the year, both locally and abroad, provide forums and focuses of interest for our members.

Our research, reading, collecting, viewing and enjoyment of glass very often overlaps the focus of other organisations catering for glass enthusiasts. Furthering links with these glass groups enables us to speak with one voice when necessary and extend our knowledge into new areas. Close co-operation with glass-makers, academic institutions and glass organisations around this country and abroad will help to ensure the preservation of our important glass collections, the survival of our rich glass history and traditions and promote learning and understanding within many areas of glass interest.

It is in this spirit that the GA continues to support The British Glass Biennale, a central and vibrant part of the International Festival of Glass. Since 2004, the Biennale has showcased the many talents present in the UK glass scene, highlighted how some have pushed the boundaries of the use of glass and generally expressed through the variety of techniques employed, how creative and expressive a medium glass has become. So in celebrating and supporting British glass artists, we are enabling glass making to continue to be a vibrant contribution to the cultural scene of the UK and remain a constant inspiration to a younger generation of glass artists.

Dr Brian J Clarke
Chairman, The Glass Association
www.glassassociation.org.uk

Funding & Sponsors

Funders:



Supported using public funding by
ARTS COUNCIL ENGLAND



Award Sponsors:

Mark Holford



The Glass Association



PETER LAYTON
LONDON GLASSBLOWING



