

white hot

contemporary Australian glass



white hot

contemporary Australian glass

An Asialink / Craft ACT /
Canberra Glassworks
touring exhibition featuring

Nadège Desgenétez

Wendy Fairclough

Deirdre Feeney

Jessica Loughlin

Tom Moore

Brenden Scott French

Itzell Tazzyman

Janice Vitkovsky

foreword

The depth and breadth of artistic expression across Australia embodies the energy and vision of our artists. Artistic endeavour, in all its many forms, is extremely important to us as individuals, as a community and as a nation. The arts are worthy of support in their own right but also because of the substantial economic, health, education and social benefits that a vibrant and diverse arts sector provides.

The arts also play a major role in conveying Australia's image overseas. By taking the best of Australian arts to the world we communicate the unique character and qualities of our country.

The exhibition *White Hot: contemporary Australian glass* will be shown at a number of venues across Asia and showcase the works of eight internationally renowned Australian glass artists. Their work is a celebration of the strength of creative glass practice in Australia.

The Australian Government, through the Visual Arts Board of the Australia Council and the Department of Foreign Affairs and Trade is pleased to provide support to the artists and organisations involved in this exhibition.

White Hot: contemporary Australian glass is the first glass exhibition toured by Asialink and I wish everyone involved every success.

Peter Garrett, AM MP

Minister for the Environment, Heritage and the Arts

temperatures rising

White Hot unites the practices of eight individual contemporary glass artists who collectively challenge current glass techniques and consequently are at the forefront of glass practice in Australia. In recent years the strength of Australian glass and its artists have received unprecedented acclaim in the international arena. This focus, however, has been more prevalent in the United States of America and Europe rather than Asia. The participating artists have extensive international experience yet choose to base and develop their practice in Australia. *White Hot* is an exhibition that highlights the strength of artistic skill; skill in the manipulation of both materials and ideas, coalescing into a collection of original contemporary art.

Glass has undergone a period of intense experimentation in the past thirty to forty years. Extraordinary technical and conceptual shifts have occurred in a discipline that has only relatively recently been recognised as an artform, and not merely as the production of functional objects. In the late twentieth century glass spilled out of the factory and was scooped up by artists who were part of a burgeoning cultural revolution. In their investigations with the material artists redefined both the purpose and intention previously associated with glass production. The merging of abstract ideas with technique and a lack of commercial imperative — which commonly defines production practice — challenged both the physical limitations of the material and the imagination of the artists.

Contemporary studio glass practice in Australia has grown extraordinarily fast since it began in the 1970s. During this significant period within the Australian craft movement a new dialogue developed; one that went beyond the realm of the functional by exploring sculptural practices with a renewed vigour. The introduction of glass at tertiary level, taken up by many young artists, at incubators such as the Canberra School of Art (now the Australian National University School of Art), and the JamFactory (based in Adelaide), were responsible for serious leaps and bounds in this field. A strong collegiate community emerged between the two cities with many artists undertaking education at both institutions. Joining this rich field is the Canberra Glassworks, a purpose-built facility constructed in response to an increasing need and demand. This centre fulfils the community's long-held dream to provide integral support for new generations of artists in Canberra, reflecting the strong fraternity that Australian glass artists have developed. Around Australia craft and design organisations have played an active role in supporting this emerging art form through exhibition opportunities with strong curatorial approaches. Craft ACT: Craft and Design Centre based in Canberra was an early advocate for the glass fraternity and continues to develop exhibition and promotion opportunities for this sector.

The works of Jessica Loughlin, Janice Vitkovsky and Brenden Scott French are all assigned to the wall and presented vertically; we are asked to consider them in a pictorial context. In a show of versatility glass adopts all of the traditional elements of a canvas — paint, colour and texture. The works of Deirdre Feeney, Itzell Tazzyman and Wendy Fairclough push glass into the realm of installation and new media practices. Tom Moore and Nadège Desgenétez, both accomplished glass blowers, have pushed functionality aside as they explore their own personal narratives.

Loughlin's subtle and monochromatic work describes elements of light, air and water; she brings into being a sense of the atmosphere. Capturing these pneumatic components and suspending them in time and space feeds our fascination with the natural environment. The desire to recreate the emotional awe that the natural world evokes is continually redescended by artists who find new methodologies and languages to communicate this experience. In these forms Loughlin conveys a sense of air both evaporating and solidifying and even the constructed form, with its clearly defined edges, suggests a never-ending space. The air itself becomes a rising mist of hazy days, soft light greys, pale whites, cool blues, and earthy browns. *Shift 7* has a rise of white colour, perhaps a distant hillside or a wave of water cresting. The colour, materially and pictorially, captures the moment of transformation of light into solid landscape. How Loughlin wields this material challenges our presumption that the edge is the conclusion of the work, instead the material suggests that this is one moment in time — a moment of landscape that continually changes in response to the atmosphere.

Along with Loughlin, Janice Vitkovsky is driven by a need to hold still the moment of change, to suspend time so that change seems to be taking place eternally within the very material itself. Vitkovsky's *Immerse* utilises the murrine

technique, coloured tiles dispersed and arranged through the body of the glass structure. The layers of construction become patterns and rhythms, implying motion, as when travelling through the landscape — speed blurs the view into shapes and colours. Presented on the wall, this static work appears to be in transition when it never actually is. Vitkovsky and Loughlin remind us of our being, and being in the world, our emotional response to these patterns of environment, light and weather, radiance and colour. These direct encounters allow us to draw upon our own memory, making it play a significant role in the viewing and perception of the work.

By incorporating pristine glass smeared and dribbled with paint, cracked, broken and reassembled, French successfully reconsiders painting, both as object and surface. French's *Engine – The crossing (valour in the face of corruption)* is an object that is solid, opaque and abstracted to the wall, the graphic depiction belying its three-dimensional materiality. French's truck forms are his chosen vehicle for resolving the unresolvable position that we find ourselves in — a resource hungry population struggling for a sustainable edge in a fragile landscape. The broken and reconstructed glass panels, arranged as a loose and exaggerated depiction of the transport truck, suggest that the 'canvas', or the shape, is only of momentary importance as the 'truck' tears into the landscape like a rampaging bull. The broken units of glass are stitched together, deliberately showing their silicone scars and debunking the idea of perfection in the world of glass objects and the painted canvas. This approach highlights that perfection is not the answer, both physically and morally. It is a visual acknowledgment that the fractured and patched-up world through which we hurtle as blunt instruments is too engaged with the act of driving to consider the devastation we leave behind us.

Feeney's practice succinctly examines the human psyche through its relationship with architecture. Creating scaled glass models of old, disused, and predominantly industrial architecture, Feeney then suffuses them with moving image narratives. In *I thought I saw you there again* and *She never really lived here*, Feeney casts the audience in the role of cinematic observer, seeing without being seen, watching and waiting for the story of the building to unfold. The audience, who can only watch through the glass panes of the buildings, are excluded and held captive in a swift and broken narrative. By developing a heightened sense of voyeurism, and to some degree a sense of anxiety or foreboding, Feeney makes certain that we are helpless, unable to take part — only seeing what she, or the building, allows. Where will the story lead, what happened here, how will it affect us? Feeney's exploration of architecture as sites of human action and happening is riveting and discordant. Feeney investigates our association to architecture, our nostalgia for place, our desire for property and our subliminal fear of being bound and trapped by bricks and mortar. Feeney comments on the notion that although a building is a plain structure, transparent in its function as shelter, it is equally weighted with the constructs and constraints of human emotion.

Tom Moore's world is one of stories, where truth is more dangerous than fiction. A sense of surreal theatre dominates and Moore instinctively alludes to mythmaking in his work. The mundane (potatoes for instance) are given an esoteric nature which Moore wraps up into a narrative installation where the absurd and wonderful meet. Moore's glass blowing expertise enables him to create a plethora of hybrid personalities. *Hammergirl (kicks-up her heel)* and *Weasel (goes pop)*, like all of Moore's fictions-come-realities, are more than the actual glass objects, they are defined by their *mis-en-scene*. Moore's work never suffers from a sense of the predictable. His anthropomorphisms have closer links to the illuminating world

of illustrated children's stories, where nothing is impossible. His work tells us stories that at their heart have concerns for the natural world and the dangers of industrial colonisation.

Itzell Tazzyman's sculptural practice positions glass alongside a range of other materials and, through disparate elements, references the surreal as a transformative notion. With *Revealing Our First Nature (TRANSCENDENCE I)*, and *Absence Binds Us Like A Blind Woman's Shadow*, Tazzyman deliberately selects pinewood furniture — the ubiquitous material of the mass-produced and ready-made — contrasting the plain wood with the unique properties of the glass elements. In this way Tazzyman unites both the intent and the material of the work in a poetic assemblage. Captured within the commonplace chair of *Revealing our First Nature (TRANSCENDENCE I)*, there is an endless hour glass, filling air from one bulb into the other, alluding to an identity or presence that on one hand is constrained by the everyday and, on the other hand, emerges from it. In the work *Absence Binds Us Like A Blind Woman's Shadow*, opaque black glass eyes are full of meaning and metaphor. The material of glass has become an essential tool in the art of seeing yet the glass eye is a falsehood, as one can see through it but not with it. In the installation the eyes carefully rest upon two stools, which are at the end of a chain of piled furniture each one dependent on the other to stand, combining Tazzyman's ideas of connectivity and the importance of experience.

French-born, Nadège Desgenétez is fascinated by the realms of memory, experiences that have been transformed through the filters of time and the universal desire for connection with others. For Desgenétez the works *Chausette (black and green)* and *Attitudes* are the material fragments of the wonder of childhood experience. The work is dominated by strong emotional impressions, such as hanging on to her mothers brightly coloured striped stockings leg (a sense of haven),

or seeing her older brothers huddled together hatching their next exploits, their backs all turned to her. As an adult Desgenétez has been away from the country of her birth for many years and this distance has impacted on the nature of her memory. The *Big Blue Cloud forms*, Desgenétez's most recent work, are an embodiment of that which is intangible. Like the familial love that exists, even if there is no physical contact due to geographical distance, Desgenétez's clouds epitomise the ability of art to recreate the impossible. We can touch and hold this cloud object, but while we know that it is there, we also know that it is an allusion, an abstract rendering of the real — just as the memory is also an abstract reading of the past.

Wendy Fairclough belongs to the still life genre, a field characterised by its rigorous use of symbolism and metaphor. Fairclough creates a three-dimensional still life where each object is a replica reproduced in glass that denies, rather than acknowledges, its original material. By staying true to the scale and shape of the models, she embraces their primary function but employs the emotive medium of colour to enhance her message. Using domestic objects Fairclough engages her audience in the very notion of familiarity. The title *Still Life #6* does not dictate any particular event, yet the arrangement of vessels and funnels combined with the dry parched colour is a symbolic and poetic metaphor for Australia's harsh drought

conditions. Fairclough successfully weaves her own dimension to the still life tradition and asks us to consider not only the subject matter but also to regard the materiality, placing the work firmly in the genre of contemporary installations.

The making of glass objects is an industrialised process and requires extensive resources to physically transform the various elements and forcibly realign them into new structures. *White Hot* does not emphasise the pursuit of commercial success as a *raison d'être* for making objects; instead *White Hot* suggests that glass has the ability to transform our way of thinking by asking us to re-evaluate our sense of being in the world. Historically glass has been seen as a functional material, and yet it has always been admired for the qualities that have earned it a high place in the decorative arts. The artists in *White Hot* have left the utilitarian focus behind, but owe much to the traditional techniques that continue to be a part of this relatively new movement of studio glass practice. Their visions and comments about the world have successfully placed this mercurial material as a major force within the language of contemporary art.

Barbara McConchie

Executive Director

Craft ACT: Craft and Design Centre

list of works

All dimensions are h x w x d

Nadège Desgenétez

Chaussette 'Black and Green' 2006

blown glass

63 x 13.5 x 15 cm

Photo: Rob Little

Attitudes 2006

blown glass

dimensions variable

Photo: Rob Little

Big Blue Clouds 2007

blown glass

dimensions variable

Photo: Jeffrey Curtis

Wendy Fairclough

Still Life #6 2006

hand blown and sandblasted glass

38 x 156 x 65 cm

Photo: Grant Hancock

Deirdre Feeney

I thought I saw you there again 2008

glass and digital projection

24.4 x 18.4 x 30 cm

Photo: David McArthur

She never really lived here 2008

glass and digital projection

24.5 x 18 x 31 cm

Photo: David McArthur

Jessica Loughlin

Shift 7 2008

kiln formed glass

87 x 79 x 4 cm

Photo: Grant Hancock

Shift 9 2007

kiln formed glass

207 x 190 x 3 cm

Photo: Grant Hancock

Shift 2007

kiln formed glass

216 x 18.5 x 3 cm

Photo: Grant Hancock

* Artwork not touring

Tom Moore

Hammergirl (kicks-up her heel) 2007

hot joined blown and solid glass

and jewellers hammer

55 x 20 x 15 cm

Photo: Grant Hancock

The Weasel (goes pop) 2007

hot joined blown and solid glass

and steel scissors

65 x 20 x 15 cm

Photo: Grant Hancock

Brenden Scott French

Engine – The crossing (valour in the face of corruption) 2008

kiln formed glass

120 x 120 x 5 cm

Photo: Grant Hancock

Predator – The Great North Land 2007

kiln formed, wheel engraved

and painted glass

28 x 70 x 8 cm

Photo: Grant Hancock

* Artwork not touring

Itzell Tazzyman

Revealing Our First Nature

(TRANSCENDENCE I) 2007

production pine chair, metal fittings,

blown clear glass, glue and air

95 x 43 x 40 cm

Photo: Rob Little

Absence Binds Us Like A Blind Women's Shadow 2005

plantation pine furniture, metal fittings,

black and clear glass

175 x 130 x 280 cm

Photo: Rob Little

Janice Vitkovsky

Immerse 2008

murrine technique, fused, carved

and hand finished glass

102 x 18.5 x 3 cm

Photo: Grant Hancock

Nadège Desgenétez

Born 1973, Caen FRANCE

I have been interested in the interactions between memory and experience, and the fluidity of childhood / adult perceptions.

Narrative vignettes illustrating personal childhood recollections have allowed me to explore ideas of memory, place and gender.

In my most recent works I aim to consider notions of intimacy, closeness and touch.

Desgenétez completed a Bachelor of Arts in Industrial Design at Caen, France (1991). Between 1991–2003 she participated in various master classes, including advanced glass blowing with Dante Marioni and Benjamin Moore at the Pilchuck Glass School, USA. Desgenétez is currently a lecturer at the Australian National University School of Art Glass Workshop.

Desgenétez has exhibited nationally and internationally since 1994. Solo exhibitions include: *Touch*, Traver Gallery, Seattle, USA (2007); *Golden Cages*, Hodge Gallery, Pittsburgh, USA (2004); *Things Amongst Others*, Seattle, USA (2001). Selected group exhibitions include: *Viva Vetro, Glass Alive*, Carnegie Museum of Art, Pittsburgh, USA (2007); *Pilchuck Glass Exhibition: Each Year the Fire Burns Brighter*, William Traver Gallery, Seattle, USA (2007); *Australian Glass*, Sandra Ainsley Gallery, Toronto, Canada (2006); *Pilchuck 20*, Stewart Gallery, Boise, USA (2006); *It's Not All Black and White*, Vetri International Glass, Seattle, USA (2003); *The Year of Young Glass*, Marta Hewitt Gallery, Cincinnati, USA (2000).

Desgenétez is the recipient of various awards and grants, including: *Residency*, Museum of Glass, USA (2006); *Residency*, Pittsburgh Glass Center, USA (2004); *Prix de la vocation*, Fondation Marcel Bleustein-Blanchet, France (2004); *Saxe Award*, Pilchuck Glass School, USA (2004, 1998); *Cheryl Yokomono scholarship*, Pratt Fine Arts, USA (2004); *George and Dorothy Saxe Award*, Pilchuck Glass School, USA (1997); *Grant for Vocation*, Prêt d'honneur de la Fondation de France, France (1997); *Georges Stroemple Scholarship*, Pilchuck Glass School, USA (1995).

Big Blue Clouds (detail) 2007
blown glass
dimensions variable





Nadège Desgenétez, *Chaussette 'Black and Green'* 2006, blown glass, 63 x 13.5 x 15 cm



Wendy Fairclough

Born 1958, Wanganui NEW ZEALAND

My work explores notions of home,
land, safety, and sense of belonging
— through the still life genre.
In creating this piece I was thinking
about living in drought conditions
— dust and thirst, praying for rain,
calling it down, the desperation of
putting out any vessel (to catch the
rain) in anticipation of the break.

Fairclough has completed a Bachelor of Visual Art (1991) and a Bachelor of Applied Arts, University of South Australia, Australia (2000).

Selected solo and group exhibitions include; *Masterworks in Glass*, Narek Galleries, Tanja, Australia (2008); *Visionaries: Recent Masters*, Sabbia Gallery, Sydney, Australia (2008); *Masterworks*, Milford Galleries, Queenstown, New Zealand (2008); *Australian Glass* (2006), Sandra Ainsley Gallery, Toronto, Canada, (2006); *Object*, Milford Galleries, Dunedin, New Zealand (2006); *Glass*, Anna Bibby Gallery, Auckland, New Zealand (2006); *Australian Landscape*, Greenaway Art Gallery, Adelaide, Australia (2005); *Overview Abstraction & Still Life*, Milford Galleries Dunedin, New Zealand (2004); *The Inaugural Tom Malone Prize*, Art Gallery of Western Australia, Perth, Australia (2003); *From*, Milford Galleries, Dunedin, New Zealand (2002); *Mitsukoshi International Glass Arts Festival*, Tai Pei, Taiwan (2002).

Fairclough is the recipient of numerous awards and grants, including: *Development grant*, Australia Council, Australia (2007); *Development grant*, ArtsSA, Australia (2005, 2004); *Pilchuck Glass School Scholarship*, Pilchuck Glass School, USA (2001); *Cultural Trust Grant*, Ian Potter Foundation, Australia (2001); *Award for Excellence*, Design Institute of Australia, Australia (2000); *Annual Art Purchase Prize*, University of South Australia, Australia (2000). Fairclough's work is held in various public collections, including: Te Papa Tongawera Museum (NZ); Wagga Wagga Art Gallery (NSW Australia); Ministry of Foreign Affairs (NZ).

Still Life #6 (detail) 2006
hand blown and sandblasted glass
38 x 156 x 65 cm







Deirdre Feeney

Born 1974, Baile Atha Luain IRELAND

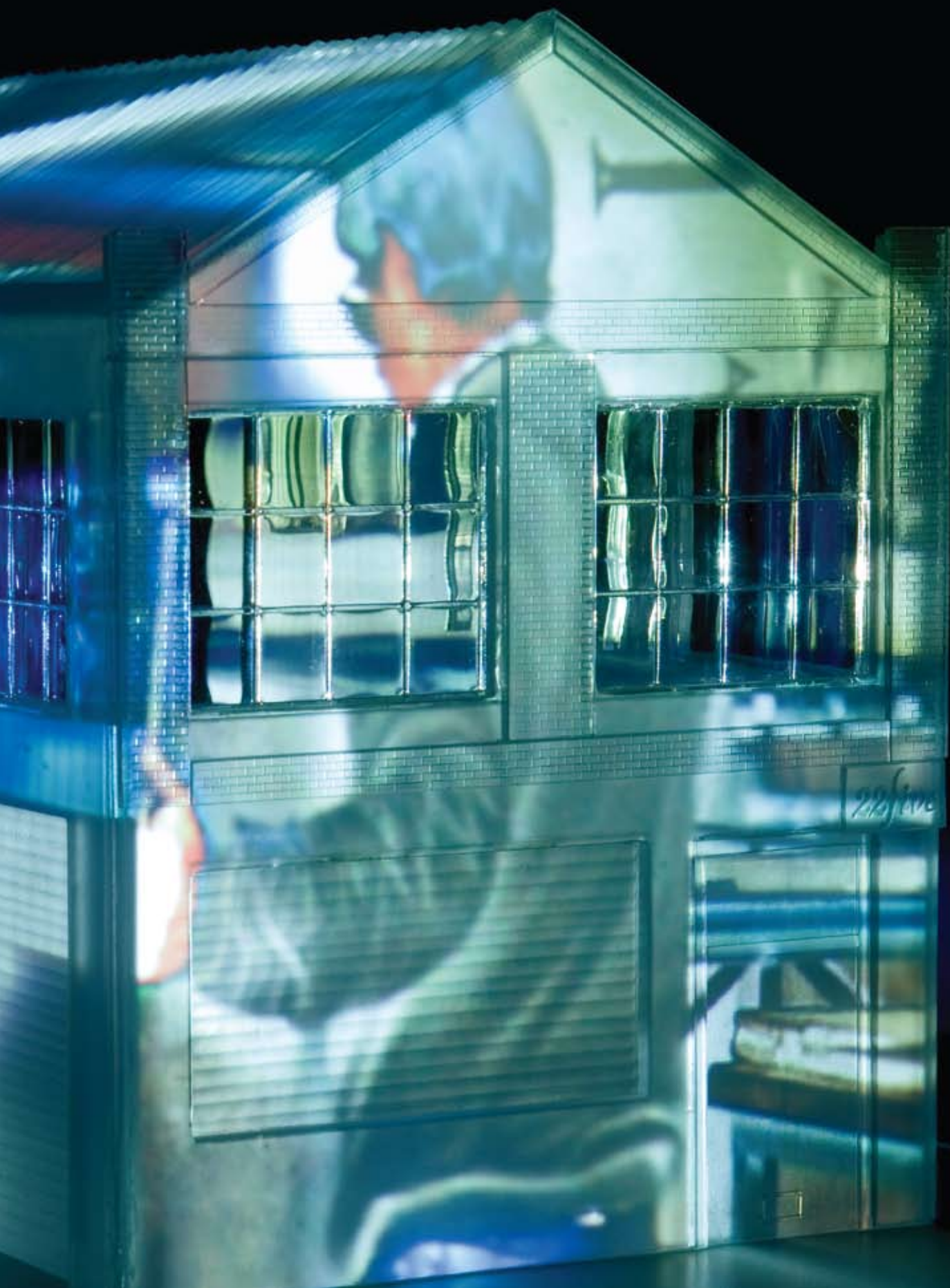
My practice interlinks glass and projected moving images to explore the overlapping of architecture and memory. Buildings, like people, can unknowingly store memories. I work interchangeably with the translucent material of glass and video animation to investigate themes of memory, time and empty space, using architectural glass structures to play with the interaction of inner and outer.

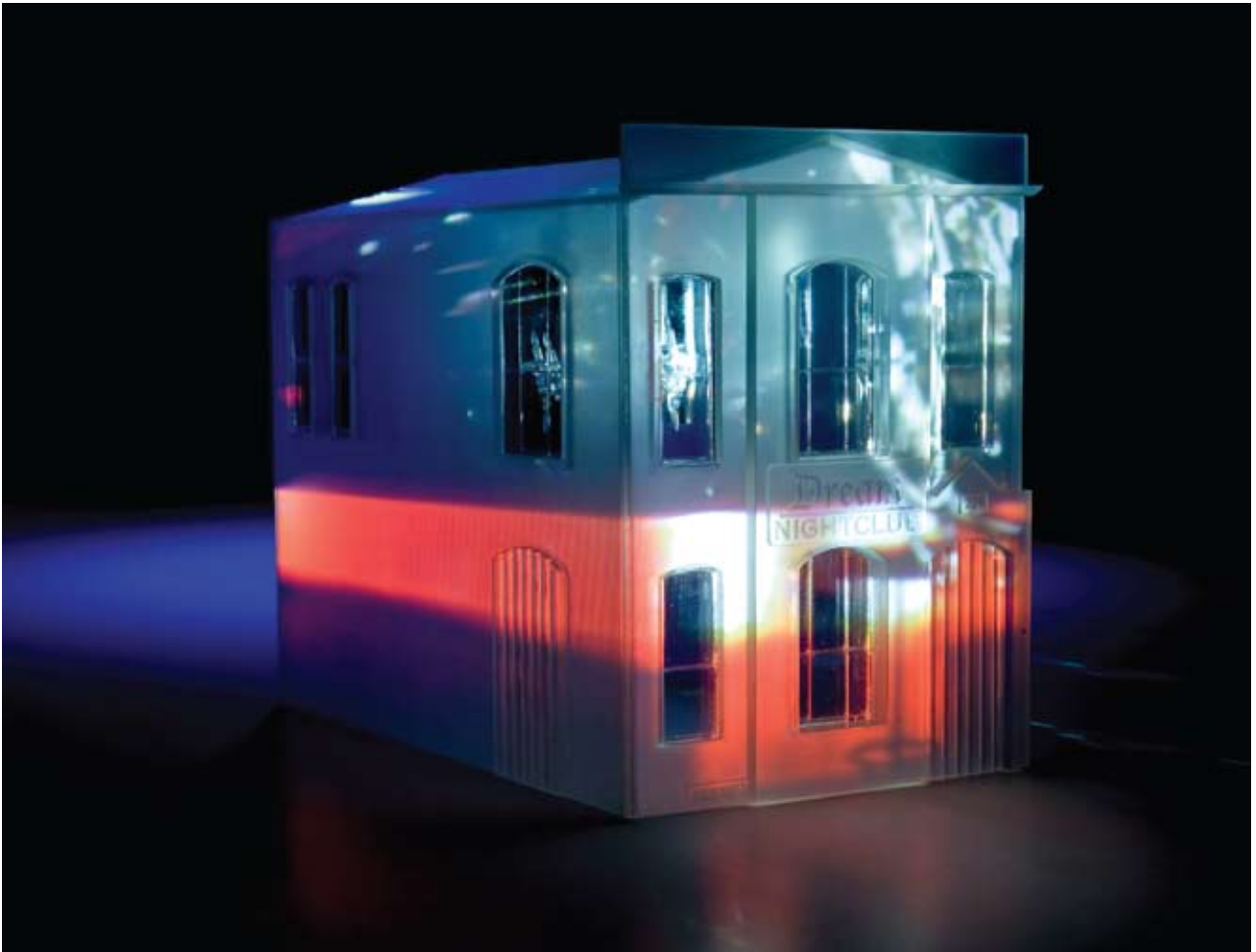
Feeney completed a Bachelor of Arts (Honours) at Trinity College Dublin, Ireland (1997) and a Bachelor of Visual Arts (Honours) Glass, Australian National University, Australia (2005).

Selected solo and group exhibitions include: *tell the walls i'm coming*, Craft Victoria, Melbourne, Australia (2008); *Cube Open*, CUBE, Manchester, UK (2008); *Still Life*, Brenda May Gallery, Sydney, Australia (2008); *Gather*, Craft ACT, Canberra, Australia (2008); *Agenda*, Gardner Galleries, Melbourne, Australia (2007); *Cheongju International Craft Biennale*, Chungbuk, Korea (2007); *As Mad as Hell*, Brenda May Gallery, Sydney, Australia (2007); *Tom Malone Glass Prize*, Art Gallery of Western Australia, Perth, Australia (2007); *Form without Function*, Brenda May Gallery, Sydney (2007).

Feeney has received several awards and grants, including: *New work grant*, Australia Council, Australia (2007); *Tyrell International Scholarship*, Australian National University, Australia (2002-2005); *Sir Geoffery Yeend Visual Arts Honours Scholarship*, Australian National University, Australia (2004).

I thought I saw you there again (detail) 2008
glass and digital projection
24.4 x 18.4 x 30 cm







Jessica Loughlin

Born 1975, Melbourne AUSTRALIA

Evaporating into the air,
solidifying at altitude, settling into
dark opaqueness on the horizon.

Here, I pause in distance, my
attention drawn to how the
vapour lifts, expands, and floats.

All is effortless, noiseless.

With these pieces, my work aims to
find the quiet space within the viewer,
the aesthetics evoking an emotional
reaction, rather than dominating
with symbolism or narrative.

Jessica Loughlin completed a Bachelor of Visual Arts,
Australian National University, Australia (1997).

Selected solo and group exhibitions include: *Wonderlust*,
Art Gallery of Western Australia, Perth, Australia (2008);
Succession, Bullseye Connection Gallery, Portland, USA (2008);
Brought to Light II: Contemporary Australian Art 1966 – 2006,
Queensland Art Gallery, Brisbane, Australia (2007); *Meister der
Moderne*, Munich, Germany (2005); *Jessica Loughlin*, Sanske
Galerie, Zurich, Switzerland (2004); *Material Culture*, National
Gallery of Australia, Canberra, Australia (2002); *Vessels:
The International Exhibition of Glass*, Koganezaki Glass
Museum, Shizuoka, Japan (2000).

Selected awards include; *Tom Malone Art Prize*, Art Gallery
of Western Australia, Australia (2007, 2004); *Outstanding
New Artist in Glass*, Urban Glass, USA (2001). Loughlin is
represented in various national and international collections,
including: National Gallery of Australia (Australia);
Queensland Art Gallery (Australia); Glass Museum Marina
Grande (Portugal); Wagga Wagga Art Gallery (Australia);
Corning Museum of Glass New York (USA); Victorian and
Albert Museum (UK); Glasmuseum (Denmark); Palm Springs
Art Museum in Palm Springs (USA).

Shift 7 (detail) 2008
kiln formed glass
87 x 79 x 4 cm







Tom Moore

Born 1971, Canberra AUSTRALIA

Glass will last forever
unless you smash it.

It seemed a worthy folly to
make these two reckless
travellers, gleefully advertising
their own destruction.
I enjoy adapting traditional
techniques in the pursuit of
surprising new visions.
My aim is to defy gravity and
to melt the coldest heart.

Moore completed a Bachelor of Arts (Honours), Australian National University, Australia (1994) and has studied under several significant contemporary glass artists, including Yoshihiko Takahashi, Hiroshi Yamano and Dante Marioni.

Selected solo and group exhibitions include: *Seeds of Light*, Australian National University School of Art Gallery, Canberra, Australia (2005); *Sprout*, Adelaide Botanic Gardens, Adelaide, Australia (2005); *little known facts*, South Australia Museum, Adelaide, Australia (2005); *Tom Moore, Make Friends with a Potato*, JamFactory, Adelaide, Australia (2004); *40 Watt*, JamFactory Shop, Adelaide, Australia (2003); *Tom Moore*, Beaver Galleries, Canberra, Australia (2002); *Ranamok glass prize touring show*, Australia (2002); *Tom Moore*, JamFactory, Adelaide, Australia (2001).

Moore is the recipient of numerous awards and grants, including: *Established artists' project grant*, ArtsSA, Australia (2004); *Japan/South Australia Award*, Mitsubishi/Tokyo Bank, Australia (2001); *Absolut Au Kurent: Juried Invitational of Emerging Talent*, SOFA Chicago, USA (1998); *Fellowship*, Creative Glass Centre of America, USA (1998). Moore's work is represented widely in national and international collections, including: Powerhouse Museum (Australia); Peter Fay Collection, National Gallery of Australia (Australia); Museum of American Glass (USA); Wagga Wagga Art Gallery (Australia).

Hammergirl & The Weasel (goes pop) 2007

hot joined blown and solid glass, steel scissors and jewellers hammer
dimensions variable







Tom Moore, *Hammergirl (kicks-up her heel)* 2007, hot joined blown and solid glass and jewellers hammer, 55 x 20 x 15 cm

Brenden Scott French

Born 1969, Toowoomba AUSTRALIA

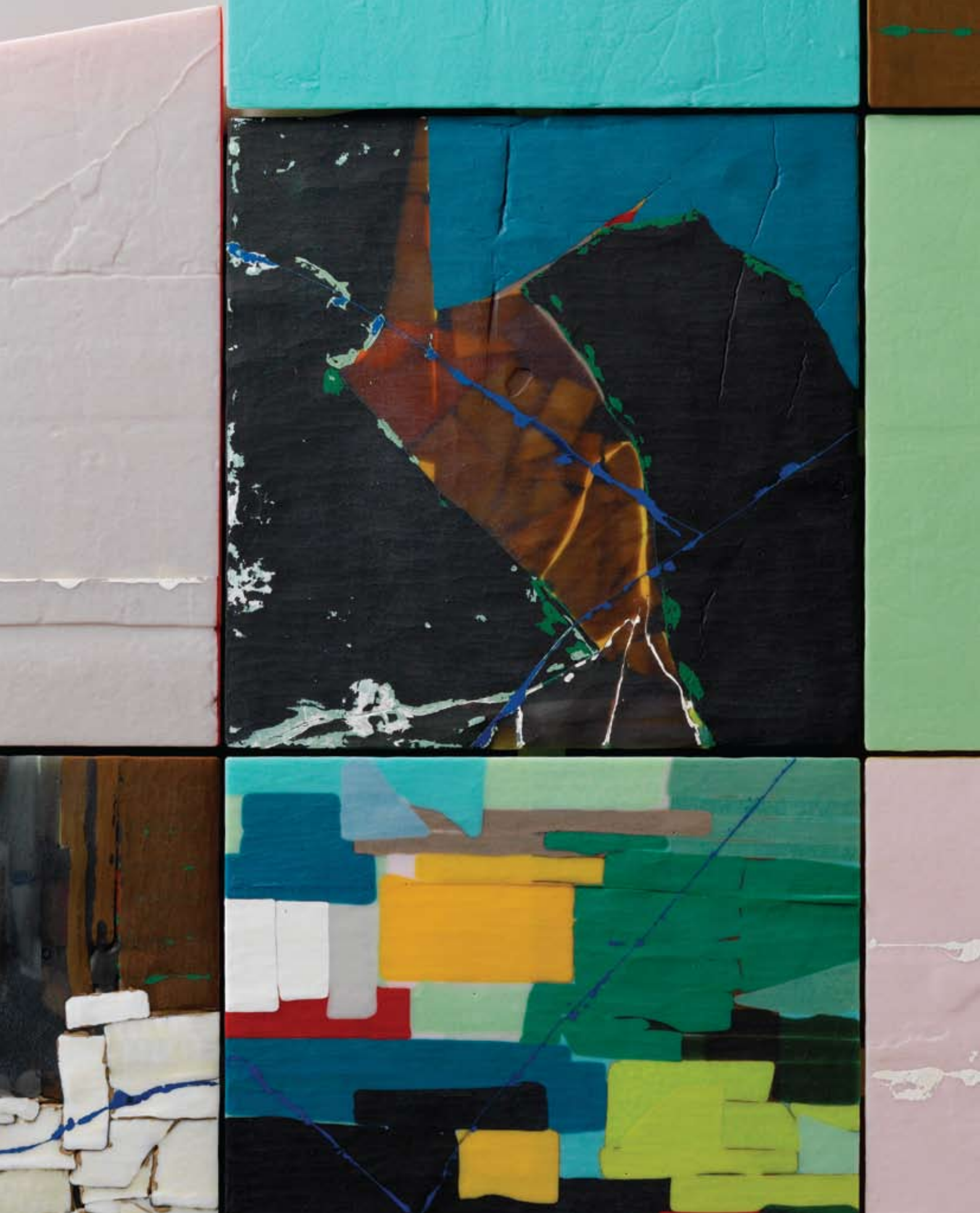
Stepping into the complexity of human affairs, the *Engine* (series of) works search for the origins and meaning of moral principles. Central in this exposure are the issues of necessity, waste and sacrifice. With the land in focus, an engine is constructed to which human behaviour is then subjected and evaluated. Consequently, an essential beauty can be found in the development of a personal identity that is both effective and evolutionary in will.

French has completed a Bachelor of Visual Arts, University of Sydney, Australia (1997) and Honours year at Australia National University, Australia (2003).

He has exhibited extensively since 2000. Selected solo and group exhibitions include: *Artefact of the Accident* (solo), Canberra Glassworks, Canberra, Australia and Jamfactory, Adelaide, Australia (2007); *A Little Drop of Kindness*, Craft ACT, Canberra, Australia (2007); *Dialogue Stephen Procter and friends*, Quadrivium Gallery, Sydney, Australia (2002); *Australia Korea Foundation*, Mukkumoto Craft Gallery, Seoul, Korea (2002); *Uncharted Waters*, Monash University, Melbourne, Australia (2001); *South Australian Glass*, Despard Gallery, Tasmania (2000); *Visionary — New Australian Glass*, Quadrivium Gallery, Sydney, Australia (2000).

French is the recipient of several awards and grants, including: *The Stephen Procter Fellowship*, Australian National University, Australia (2007); *Artist in Residence*, Northlands Creative Glass, Scotland (2007); *Artist in Residence*, Australian National University, Australia (2001); *Lino Tagliapietra International Scholarship*, Pilchuck Glass School, USA (2001); *The Ian Potter Cultural Trust Award*, Ian Potter Foundation, Australia (2001).

Engine — The crossing (valour in the face of corruption) (detail) 2008
kiln formed glass
120 x 120 x 5 cm







Itzell Tazzyman

Born 1971, Santiago CHILE

Every material has a story. Glass is all around us. I'm interested in the points of intersection, where our own human story, consciousness, mortality, perceptions and spirit, junction with glass. In turn, my practice consists of crafted objects, sculptures and installations that are singular, they use the glass for its poetic expression.

Tazzyman has completed a Bachelor of Visual Arts (Honours), Australian National University, Australia (1993).

She has exhibited extensively. Selected solo and group exhibitions include: *Gather*, Craft ACT, Canberra, Australia (2008); *In Essence*, Sabbia Gallery, Sydney, Australia (2008); *A Little Drop of Kindness*, Craft ACT, Canberra, Australia (2007); *Heartlands — Imagination Creation Inspiration*, Canberra Glassworks, Australia (2007); *2 Materials*, Craft ACT, Canberra, Australia (2006); *Dialogue — Stephen Procter and friends*, Quadrivium Gallery, Sydney, Australia (2002); *Artist of the Creative Glass Centre of America*, Gallery of American Craft, New Jersey, USA (1999); *past tense/future perfect*, Craft West Centre for Contemporary Craft Gallery, Perth, Australia and Centre for Contemporary Craft, Sydney, Australia (1998).

Tazzyman has been the recipient of various awards, including: *Winston Churchill Memorial Trust Fellowship*, the Churchill Trust, Australia (2008-9); *City of Hobart Art Prize*, City of Hobart, Australia (2007). She is represented in various private and public collections, including: Museum of American Glass (USA); Racine Art Museum (USA); Canberra Museum and Gallery (Australia); Hamilton Art Gallery (Australia); Wagga Wagga Art Gallery (Australia).

Absence Binds Us Like A Blind Women's Shadow (detail) 2005
plantation pine furniture, metal fittings, black and clear glass
175 x 130 x 280 cm







Janice Vitkovsky

Born 1977, Adelaide AUSTRALIA

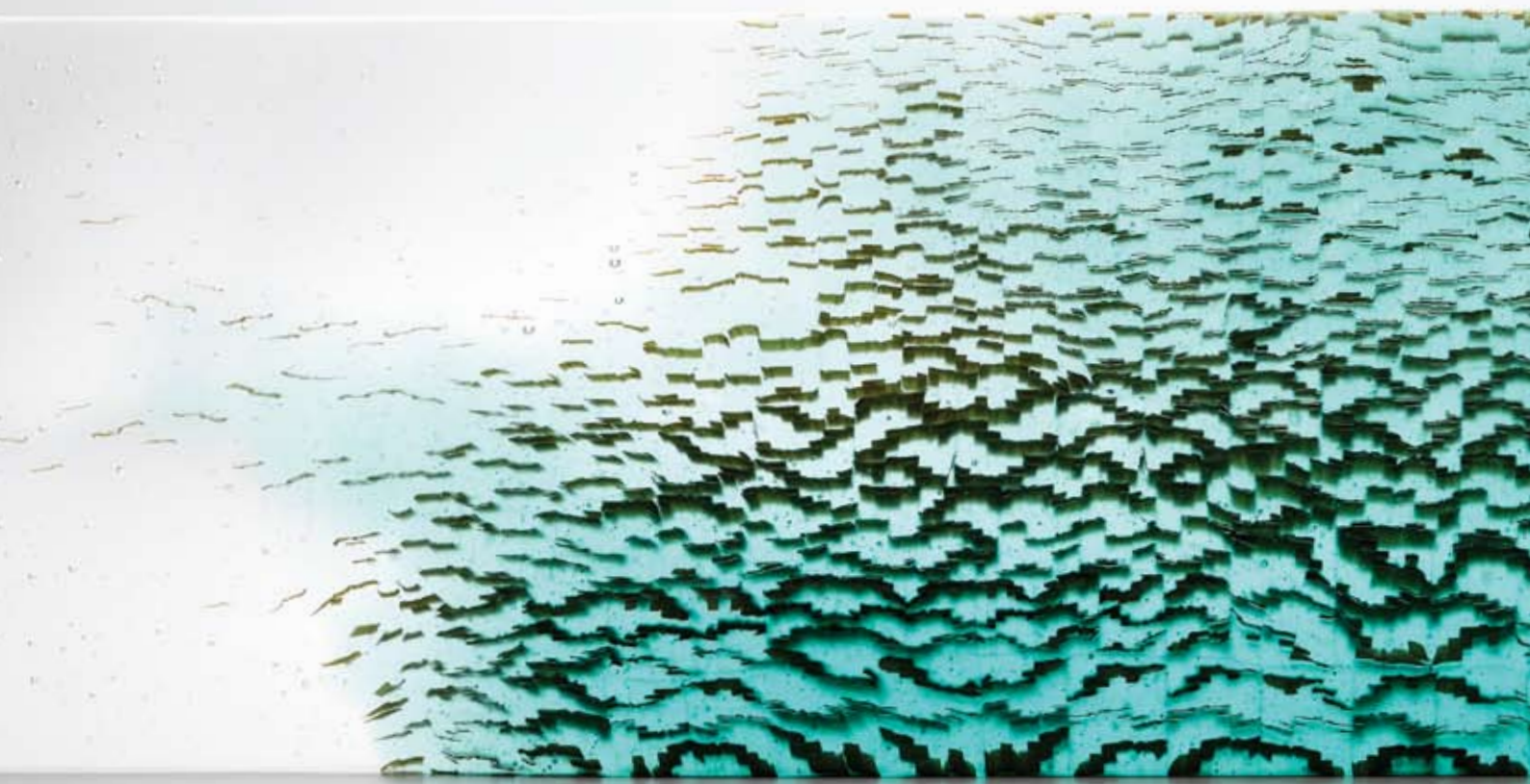
I create abstract landscapes,
a mapping of sorts, employing
rhythmic and flowing patterns layered
with colour that convey a sense of
motion and fluidity. By working with
the kinetics of light the works read
two-dimensionally, representing
a capturing of a moment in time
– the moment when it becomes
solidified in our minds as memory.

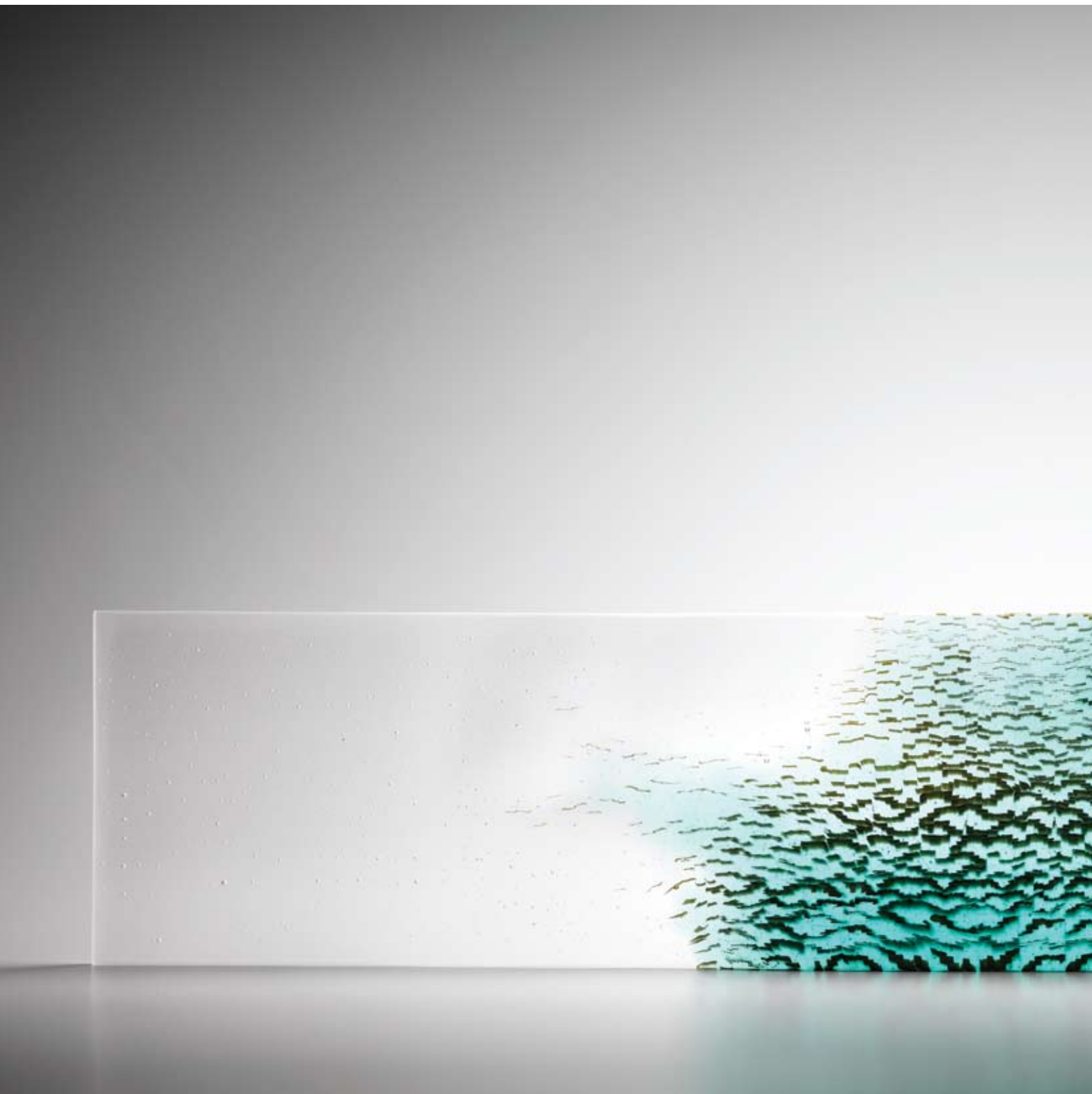
Vitkovsky completed a Bachelor of Applied Arts, University of South Australia, Australia (1999) and a Bachelor of Visual Arts (Honours), Australia National University, Australia (2005).

She has exhibited solo at the Bullseye Connection Gallery, Portland, USA (2007) and in the *Young Glass Finalist*, Glass Museet Ebeltoft, Denmark (2007). Selected group exhibitions include: *Newdesign*, Object Gallery, Australia (2006); *Minatures*, BILK Gallery, Queanbeyan, Australia (2006); *Australian Glass*, Sandra Ainsley Gallery, Toronto, Canada (2006); *Pixelated – Glass Mosaic*, Heller Gallery, New York, USA (2004); *Purple Space*, JamFactory, Adelaide, Australia (2003); *Talente*, International Craft Fair, Munich, Germany (2002); *JamFactory Biennial*, JamFactory, Adelaide, Australia (2001).

Vitkovsky is the recipient of various awards and grants, including: *Travel grant*, ArtsSA, Australia (2007); *Established artist grant*, Australia Council, Australia (2007); *Pamille Berg & Robin Blau 'Logos' Award*, *Craft ACT Crucible Showcase Award*, *Australian Decorative & Fine Art Society Award*, *Henry Ergas Acquisition*, Emerging Artist Support Scheme, Australia (2005); *Mentorship grant*, Australia Council, Australia (2003); *Scholarship to Pilchuck School of Glass*, ArtsSA and JamFactory, Australia (2000).

Immerse (detail) 2008
murrine technique, fused, carved and hand finished glass
102 x 18.5 x 3 cm









White Hot: contemporary Australian glass

An Asialink / Craft ACT: Craft and Design Centre / Canberra Glassworks touring exhibition featuring Nadège Desgenétez, Wendy Fairclough, Deirdre Feeney, Jessica Loughlin, Tom Moore, Brenden Scott French, Itzell Tazzyman and Janice Vitkovsky

Curators: Barbara McConchie, Director, Craft ACT: Craft and Design Centre;
Ann Jakle, CEO, Canberra Glassworks and Sarah Bond, Visual Arts Manager, Asialink

Program Manager: Sarah Bond

Acknowledgments

White Hot is an exhibition project organised in partnership with Asialink at The University of Melbourne/ Craft ACT: Craft and Design Centre / Canberra Glassworks

This exhibition has been developed by Asialink at The University of Melbourne in partnership with Craft ACT: Craft and Design Centre and Canberra Glassworks and is supported by the Australian Government through the Australian Visual Arts Touring Program of the Australia International Cultural Council, an initiative of the Department of Foreign Affairs and Trade, and the Australia Council, the Australian Government's arts funding and advisory body and The Visual Arts and Crafts Strategy, an initiative of the Australian, State and Territory Governments.

The organisers would like to thank the artists for their commitment to the exhibition.

Catalogue

Jointly published by Asialink at The University of Melbourne /
Craft ACT: Craft and Design Centre / Canberra Glassworks

Edition of 2000

November 2008

ISBN 9780734039934

Copyright © Asialink at The University of Melbourne,
Craft ACT: Craft and Design Centre and Canberra Glassworks. All rights reserved.

Images and text copyright © the authors and artists.

Photography: Rob Little, Jeffrey Curtis, David McArthur, Grant Hancock

Catalogue design: Sharon Peters

Typeface: LF Taz III

Printing: Goanna Print

Editorial assistance: Jessie Borrelle

Asialink

4th Floor Sidney Myer Asia Centre

The University of Melbourne

Parkville VIC 3010 Australia

T: 61 3 8344 4800 F: 61 3 9347 1768

www.asialink.unimelb.edu.au

Craft ACT: Craft and Design Centre

1st Floor, North Building

180 London Circuit

Canberra ACT 2601 Australia

T: 61 2 6262 9333 F: 61 2 6262 9666

www.craftact.org.au

Canberra Glassworks

11 Wentworth Avenue

Kingston ACT 2604 Australia

T: 61 2 6260 7005 F: 61 2 6260 7509

www.canberraglassworks.com

Cover image: Itzell Tazzyman, *Revealing Our First Nature (TRANSCENDENCE I)* 2007
production pine chair, metal fittings, blown clear glass, glue and air, 95 x 43 x 40 cm

