



NATIONAL STUDENT ART
GLASS
PRIZE





NATIONAL STUDENT ART
GLASS
PRIZE

wagga wagga art gallery



Exhibition Dates

12 March – 6 June 2010

Exhibition curated by Michael Scarrone

Wagga Wagga Art Gallery

Home of the National Art Glass Gallery

Wagga Wagga Civic Centre, cnr. Baylis & Morrow Sts

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National Art Glass Gallery, Wagga Wagga

Photo by Angus McGeogh



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FOREWORD



Wagga Wagga City Council is pleased to present the National Student Art Glass Prize, a significant initiative of Wagga Wagga Art Gallery and the National Art Glass Gallery, which we hope will become a landmark event in the Australian glass calendar.

The National Student Art Glass Prize represents a great opportunity for Wagga Wagga Art Gallery to increase its collection of Australian Art Glass and to showcase the best student work in the country in Wagga Wagga every two years. Exhibitions such as this highlight innovation and visual arts excellence in regional NSW as well as art glass from around Australia.

The National Art Glass Gallery has become one of the major tourist attractions in Wagga Wagga, making a valuable contribution to the cultural tourism economy with over 20,000 visitors every year. This exhibition will help to promote the importance of the National Art Glass Gallery and the National Art Glass Collection to a wider audience on a local, national and international stage.

I would like to extend my thanks to the staff at Wagga Wagga Art Gallery including National Art Glass Gallery for the development and coordination of this event. The National Student Art Glass Prize is an important event for Wagga Wagga and I am pleased to endorse it.

Councillor Kerry Pascoe
Mayor of the City of Wagga Wagga



INTRODUCTION

Wagga Wagga Art Gallery developed the National Student Art Glass Prize to reward and promote innovation and excellence in contemporary glass within the student sector. This biennial prize represents an important opportunity for student glass artists across the country.

The prize is open to all Australian and international students studying art glass as part of a university course in Australia. The student winner will receive an all-expenses-paid trip and masterclasses to North Lands Creative Glass facility in Scotland, internationally recognized as the best institute for the study of glass art in Europe. The winning work will be acquired for the National Art Glass Collection.

The National Student Art Glass Prize will bring many benefits to Wagga Wagga Art Gallery and the students involved, including building relationships between Wagga Wagga and international glass centres; strengthening the National Art Glass Collection; developing strong connections with educational institutions; fostering a sense of ongoing support to emerging practitioners and enhancing the national profile of the Wagga Wagga Art Gallery.

The National Student Art Glass Prize is an acquisitive prize, which is a strategy to grow the National Art Glass Collection through the acquisition of new and innovative works. It is envisaged that this prize will become one of the highlights on the Australian art glass calendar which will only add to the prestige of the National Art Glass Gallery.

The National Student Art Glass Prize has had a long incubation period and many individuals have been involved in bringing this important initiative to fruition. Foremost among them is Michael Scarrone, Curatorial Assistant – Glass, whose vision and close ties within the Australian glass scene has been invaluable. As current Manager of Wagga Wagga Art Gallery I am deeply gratified by the support from the universities and students who have been involved in the first incarnation of this Prize. The calibre and diversity of glass practice on show in Wagga Wagga this year bodes very well for future years and the health of art glass in Australia.

Cath Bowdler
Manager Wagga Wagga Art Gallery

GENESIS OF THE NATIONAL STUDENT ART GLASS PRIZE

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Wagga Wagga was the location of one of the original hot glass teaching facilities in Australia. In June 1979, Judy Le Lievre was appointed as Director of the Wagga Wagga Art Gallery, then known as Wagga Wagga City Gallery. Her involvement with the Riverina College and John Elsegood's establishment of glass making facilities, as well as her personal interest in glass, was the catalyst for the Gallery developing a nationally important collection of contemporary glass.

In 1992, the glass collection was formally titled the National Art Glass Collection (NAGC), to acknowledge and commemorate its national significance. The NAGC is the largest public collection of studio art glass in Australia. The collection currently consists of approximately 500 works that represent the history and development of the Australian studio glass movement.

I have been working with the National Art Glass Collection for over eleven years. During that time, I have seen the NAGC become recognized as an internationally important collection of works that showcases the rich history of the Australian studio art glass movement and the tremendous artistic and technical achievements of glass artists.

Art glass is a global movement and the National Art Glass Collection has a strong international flavour. In the thirty years since the NAGC began artists from Portugal, USA, England, Germany, France, Mexico, Scotland, Japan, Austria, Holland, Canada, New Zealand, Slovakia, Sweden, China, Switzerland, Chile and Yugoslavia have either migrated to Australia or visited our universities and lectured, conducted workshops, produced bodies of work and shared information with artists and students. As a result works from these artists have been acquired for the NAGC. The National Art Glass Collection has also been built on an effective grounding in education that has pushed the art glass movement in Australia to its current heights. Over the past fifty years, students have been introduced to the medium of glass in art schools, where previously it had not been a part of the curriculum. Many of these students have chosen to continue working in glass. With new talent and new ideas have come increasing breadth, exploration and refinement of glass as a provocative sculptural and artistic medium.

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In 2005 I proposed to the then Wagga Wagga Art Gallery Manager Susi Muddiman, that a glass prize based on student work would be a great fit for Wagga Wagga Art Gallery. It was also an important way that the National Art Glass Gallery could foster and support art glass at the student level over the long term.

The NAGC, in part, owes its start and development to the connection with Charles Sturt University students and its exciting and vibrant glass department. It is this institution and the student-based focus of the NAGC that helped develop the idea for the National Student Art Glass Prize.

If the National Art Glass Gallery (NAGG) was to have a nationally important art glass prize it was imperative that it not mirror any of the current Australian art glass prizes. After discussions with the glass studio heads from the Australian National University ACT, the University of Sydney NSW, Monash University VIC, University of South Australia, Curtin University WA and Edith Cowan University WA and viewing their graduating exhibitions it became apparent that the students graduating from these institutions were of the highest quality.

Having seen the 2009 graduate exhibitions I found myself in a unique and exciting position wherein I gained a perspective on art glass taught at under-grad level through to post-grad levels. The overwhelming emphasis I took from this excursion was the fervour and dedication of the teaching staff at these institutions which in turn fed the students technique, skill and creativity. The result is the tremendous works we see in the 2010 National Student Art Glass Prize.

The National Student Art Glass Prize winner will receive the opportunity to undertake masterclasses and other activities at North Lands Creative Glass facility in Scotland. North Lands Creative Glass was chosen as the institute for the winning student to study at because it is regarded as one of the most respected art glass institutes in the world. The connection between North Lands and the National Art Glass Gallery resulted from conversations with Dan Klein (1938-2009), a world authority on contemporary glass who was instrumental in establishing the institution. Klein had a strong connection with the Australian studio glass movement and was very impressed with the National Art Glass Collection.



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The combination of art galleries, learning institutions and students represents a dynamic opportunity and the potential of the positive relationship is evident in this exhibition. Art institutions should never slip into a defensive or relaxed position within the cultural community. The biennial National Student Art Glass Prize is a testament to experimentation and collaboration. We hope that in future years the National Student Art Glass Prize will continue to create opportunities for emerging glass artists and enrich the connections between public galleries, learning institutions and students.

Michael Scarrone
Curator, National Student Art Glass Prize
Wagga Wagga Art Gallery



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AN UNLIKELY ADDRESS

Some would consider Wagga Wagga an unusual site for a National Art Glass Gallery and Collection, but there are a number of compelling reasons for its genesis and a history worth telling.

The most direct influence on the origin of studio glass in Australia was undoubtedly the American contemporary craft/glass movement of the 1960's. The development of the small glass furnace by Harvey Littleton and others enabled artist/craftsmen to directly work the molten medium with personal expressive intent in a studio environment.¹ This event in the time line of glass provided impetus and reinvention to all practice entrenched in glass tradition and culture.

In the early 1970s John Elsegood and other Australian pioneering glass craftsmen including Steven Skillitzi and Gerry King experienced the glass blowing phenomenon during separate study time in the USA. Upon their return each made significant input to the beginnings of studio furnace glass blowing in Australia. In 1974 an initiative by various state government bodies to stimulate interest in glass blowing as an art form in Australia saw the arrangement of visits by American glass craftsmen Professor Bill Boysen, Dick Marquis and Sam Herman.²

Professor Bill Boysen's 'Australia Blow Glass Downunder' tour of NSW, Queensland and the ACT was arranged and funded by the Crafts Board of the Australian Council for the Arts and Crown Corning Limited, a major Australian glassware manufacturer. A unique purpose built mobile studio transported a glass furnace and necessary equipment to art schools, universities and public venues for the purpose of giving demonstrations to inspire a generation of Australian artists to work with glass. I was a 20 year old painting and drawing major at the National Art School's Newcastle campus and through a design scholarship with Leonora Glass (Philips Industries) in 1973 I was approached by the Crafts Board to assist Professor Boysen during his six month residency in Australia.

John Elsegood, a lecturer in ceramics at the newly formed Riverina College of Advanced Education (RCAE, now Charles Sturt University), made sure Wagga Wagga was on Boysen's mobile glass trailer's agenda. It was this event that nourished the beginnings of Wagga Wagga's National Art Glass Collection story five years before its realisation.



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One person who attended the demonstrations at the RCAE south campus in 1974 was the eventual first full-time director of the Wagga Wagga City Art Gallery, Judy Le Lievre. This was my first contact with Judy Le Lievre and John Elsegood and our friendship has continued. Le Lievre witnessed Boysen and O'Connor making free form glass objects and this implanted an interest in glass that gained momentum when she had the opportunity to study under Elsegood.³ Elsegood established a glass furnace in 1978/79 within the ceramics program at the RCAE. Encouraged by Elsegood and after attending an inspiring glass blowing workshop given by Steven Skillitzi in South Australia in 1978, Le Lievre was now aware and stimulated by the role glass was about to play in the future of contemporary craft in Australia.⁴

While these glass experiences were occurring, Le Lievre came in contact with Alf Morris, a lecturer in Education at RCAE. An avid art supporter, Alf Morris played an integral role in establishing a gallery for the city of Wagga Wagga. Morris had acquired and voluntarily operated an exhibition space in the Council Chambers in the early to mid 1970s. Morris's foundational work led to Wagga Wagga establishing a regional gallery and he encouraged Le Lievre to consider taking on the up coming fulltime position of Director.⁵ The Regional Galleries Association of NSW was created around this time and the decision for each gallery to take on areas of collection and specialisation was adopted. Upon assuming her position in 1979 as Director, Le Lievre moved quickly to establish the gallery's policy and intent to 'develop a nationally important collection of modern Australian printmakers and of contemporary Australian glass.'⁶

The Wagga Wagga City Art Gallery was given a home by the City Council and moved from the Council Chambers to a vacant supermarket in Gurwood Street. The ample space was satisfactorily renovated and so began the task of establishing an art gallery's identity within a vigorous sporting and farming community. A council formed Board of Trustees was established in 1980 along with an enthusiastic group of Friends of the Gallery.

By 1979/80 a small number of studio size glass furnaces had emerged in both private and educational facilities around Australia. The first nationally arranged meeting of glass artists had occurred at Sydney College of the Arts in 1978 and a collective Aus- glass exhibition was held at the Jam Factory in 1979. To mark the official opening of the new Wagga



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Wagga City Art Gallery in 1981 the First National Contemporary Australian Glass Exhibition was held.

From the outset, the response to this initiative has been most heartening. Twenty four of Australia's best known glass artists accepted the Director's invitation to exhibit and all were enthusiastic about the project. The curators of Decorative Arts at the National Gallery of Victoria and the Museum of Applied Arts and Sciences Sydney, Terry Lane and Karl Andrew, kindly agreed to act on the selection panel.⁷

The challenge that lay before the Wagga Wagga City Art Gallery was recognised. With no glass industry, history or tradition... why Wagga Wagga? Most glass artist/craftsmen had never been there and felt that it was in the middle of nowhere. Who would see and more importantly who would buy their glass in Wagga Wagga? And it was a costly exercise to pack and freight.

I returned to Australia in 1981 after a year's study leave from my position at Caulfield Institute of Technology (now Monash University) where I had established the furnace glass facilities in 1977/78. With the assistance of a Crafts Board grant I established a glass furnace in my studio near Wagga in 1981/82. I worked with John Elsegood and students at the Riverina College of Advanced Education during a six month 'artist in residence' program in 1982. This was a vibrant and interdependent period of glass activity in Wagga Wagga and both Elsegood and I gave full support to the gallery's initiative and Le Lievre's vision. The furnace continued to operate under the watchful eyes of Bob Maher and Alex Mitrovic after John Elsegood resigned from his position at the college in 1983. Responding to an invitation from Klaus Moje I spent 1985 constructing the first glass furnace at the Canberra School of Art. Returning to Wagga in 1986 I continued to teach glass within the sculpture program at the Riverina Murray Institute of Higher Education and what is now Charles Sturt University's School of Visual and Performing Arts under the direction of Head of School Professor David Green. Two of our students, Anthony Rake and Paul Saunders, had works selected for the 4th National Studio Glass Exhibition in 1988.⁸

The biennial survey exhibitions held at the Wagga Wagga City Art Gallery have now become an important part of the Australian glass journey in the 1970's, 1980s and beyond. Explorations into the flat glass autonomous panel, casting,

fusing, slumping, engraving, staining and painting, sculpture, performance and installation, all now form the richness of the glass gallery's exhibition program and permanent collection. The term 'art glass' surfaced to identify 'one off' exhibition work, the artist statement. The shift of the early to mid 1980's in Australia from the glass forming skills of the glass blower to more concept-driven work formed the question... is it art/sculpture or is it glass? Nola Anderson,⁹ Jenny Zimmer¹⁰ and Peter Emmett¹¹ amongst others propelled a healthy debate amongst the glass fraternity on such emerging directions. The National Art Glass Collection contains the visual output. Today the glass collection has a national and international profile housed in a purpose-built exhibition space. Its historical reference to the early days is immensely significant. No other gallery or museum tells the story so comprehensively of Australian studio glass in all its forms.

With the uncertainty of Wagga Wagga as an address for a successful National Art Glass Collection and exhibition venue far behind, the pioneering courage of 1979 is reflected in the Gallery's latest initiative. Congratulations to the present glass curator Michael Scarrone for his vision and creative resourcefulness in organising and presenting the first National Student Art Glass Prize. Also to the Director Cath Bowdler for her insight, support and management of such exciting ventures for the Wagga Wagga Art Gallery.

Denis O'Connor.

February 2010

¹ Previous to the small furnace development highly skilled glass blowers in factory conditions worked under guidance/direction from designers. In 1962 American Harvey Littleton developed a small furnace that dismantled the restriction of the factory/manufacturing scale and glassblower/designer relationship.

² Bill Boysen, Dick Marquis and Sam Herman were invited to Australia in 1974 to stimulate interest in the artistic potential of hand blown furnace glass. Professor Boysen travelled through Queensland, NSW and the ACT with a mobile glass trailer. Dick Marquis constructed small castable furnaces in venues throughout Victoria and Tasmania and Sam Herman was resident at the Jam Factory in South Australia.

³ Interview by Denis O'Connor with Judy Le Lievre, September 2006.

⁴ *ibid.*

⁵ *ibid.*

⁶ Judy Le Lievre, preface, Wagga Wagga First National Contemporary Australian Glass Exhibition (exhibition catalogue) 1981.

⁷ *ibid.*

⁸ Fourth National Studio Glass Exhibition (catalogue) 1988: pp. 23, 26.

⁹ Nola Anderson. *Studio Glass*. Craft Australia Yearbook 1986: pp. 70-87 & conference papers.

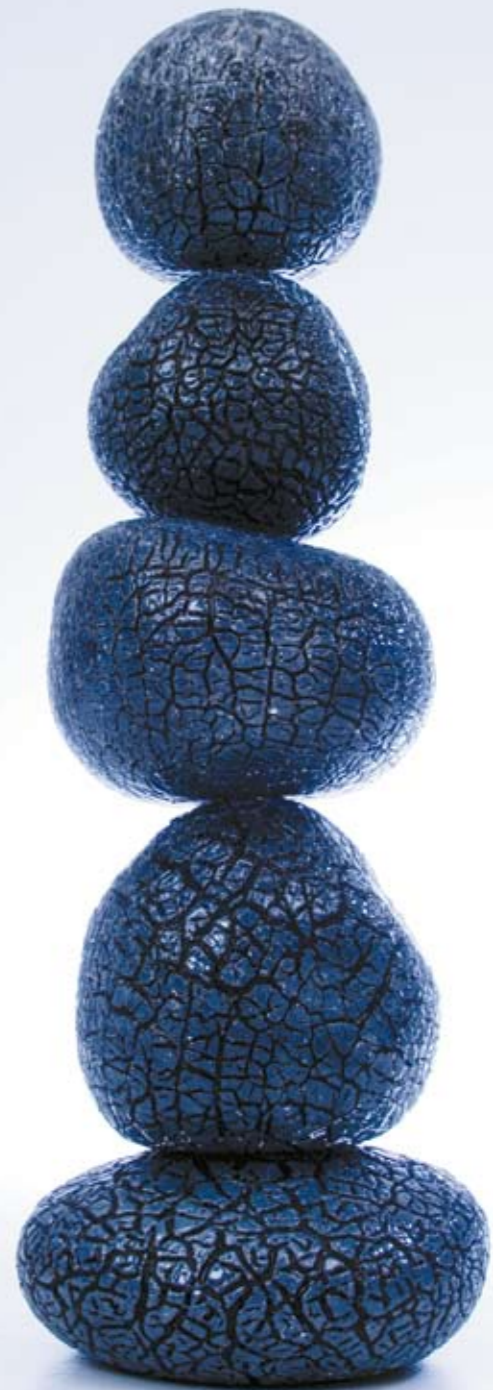
¹⁰ Jenny Zimmer. *Stained Glass in Australia*. Oxford University Press 1984: pp 146-162.

¹¹ Peter Emmett. *ART WORKS GLASS*, Craft New South Wales Bulletin. 1985/1 (160): p. 19.

NATIONAL STUDENT ART GLASS PRIZE



Nathan Allan
Tunguska 2009
 blown glass, cold worked and cold assembled
 59 x 18 x 19 cm
 Doctor of Philosophy; Contemporary Art
 Edith Cowan University
 Image courtesy of artist





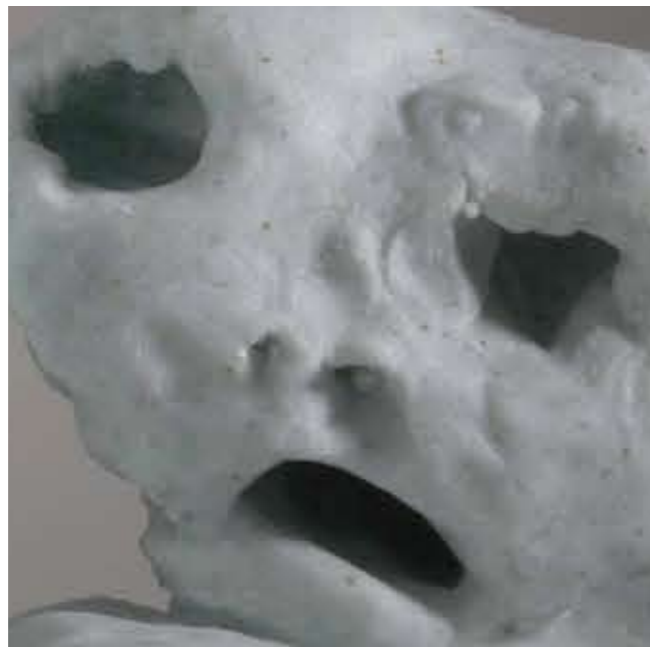
Llewelyn Ash
Rising and Falling 2009
 blown glass, sandblasted and engraved
 29 x 17 x 17 cm
 Bachelor of Arts, 3rd Year
 South Australian School of Art, University of South Australia
 Image courtesy of artist





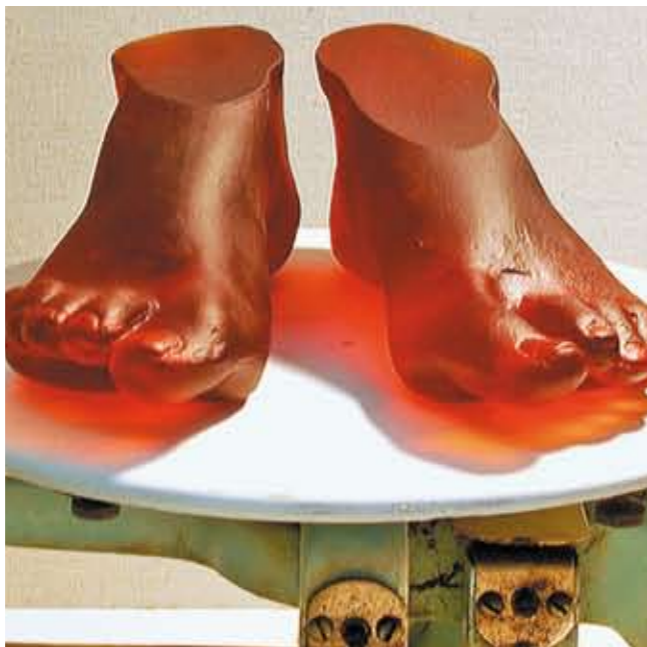
Christopher Boha
The Space In/Between: 24 Weeks 2009
 hand blown reliquary jars, newspaper, recycled wood
 150 x 120 x 330 cm
 Masters by Research, Visual Arts
 South Australian School of Art, University of South Australia
 Image courtesy of artist





Emma Borland
Rockfest 2009
 cast recycled balantini bead glass
 42 x 32 x 20 cm
 Masters of Fine Art
 Monash University
 Image by Screaming Pixel Photography



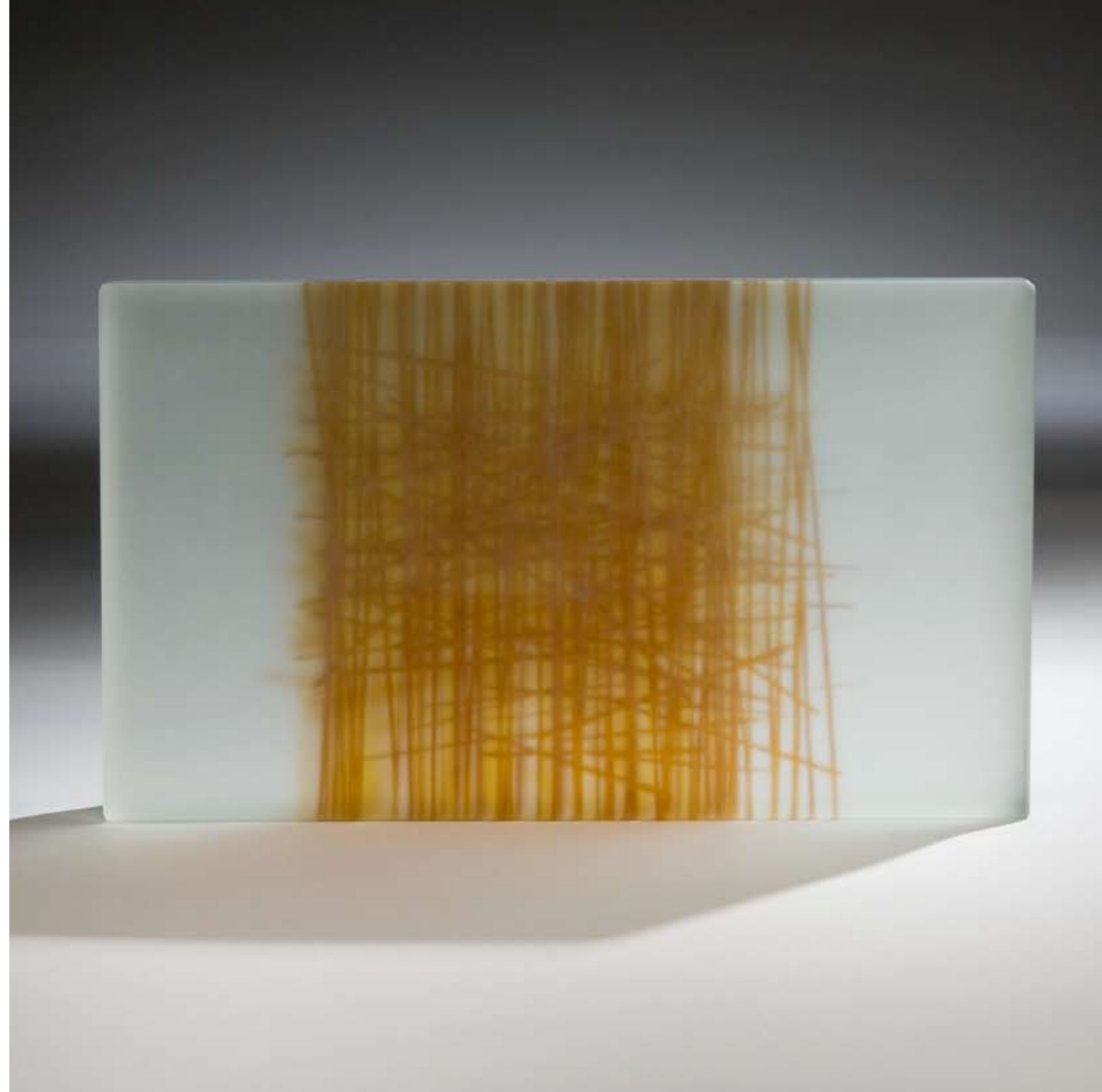


Simon Butler
Scales of Injustice 2009
 cast glass and steel
 60 x 60 x 40 cm
 Graduate Diploma in Visual Art and Design,
 South Australian School of Art, University of South Australia
 Image by Mick Bradley





Glenn Carter
Spartina 2009
painted and stained on clear white glass, laminated and cold worked
20.8 x 16 x 3.5 cm
Master of Visual Arts
Australian National University
Image courtesy of artist





Kirsten Costello
The Fancy Rats 2009
 cast Blackwood crystal
 dimensions variable
 Bachelor of Arts/Visual Arts, 3rd Year
 Monash University
 Image by Andrew Barchan





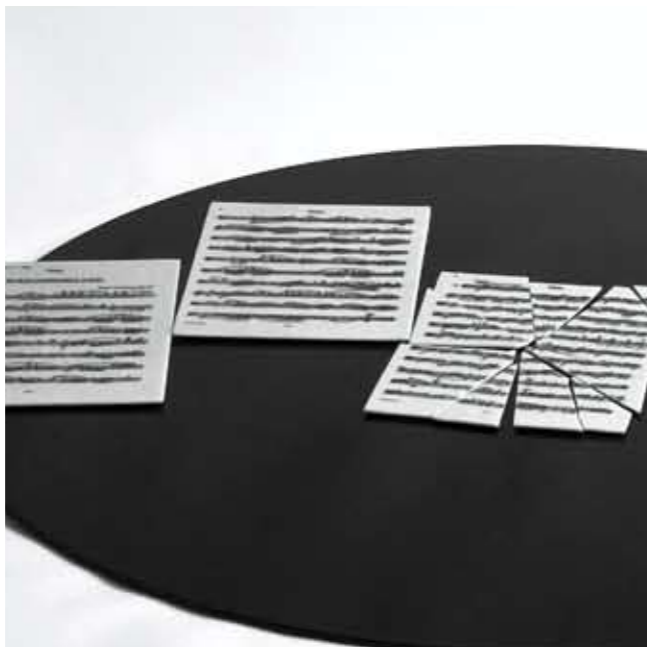
Samantha Cuffe
Femmes le Lacet (series) 2009
 blown, sandblasted and engraved glass
 40 x 40 cm (dimensions variable)
 Bachelor of Visual Arts, 3rd Year
 Monash University
 Image by Andrew Barcham





Bernadette Foster
Rare Birds 2009
 blown and hot sculpted glass, assembled, cage, wood and flocking
 80 x 55 x 55 cm
 Diploma of Art/Major in Glass
 Australian National University
 Image by Greg Piper





Tara Guinness

Breaking Point 2009

blown and slumped glass, screen printed enameled on kiln formed glass, steel
115 x 75 x 75 cm, (mirror underneath 100cm diam.)

Bachelor of Visual Arts, Honours 1st Class

Sydney College of the Arts, University of Sydney

Image by Matt Hoggett



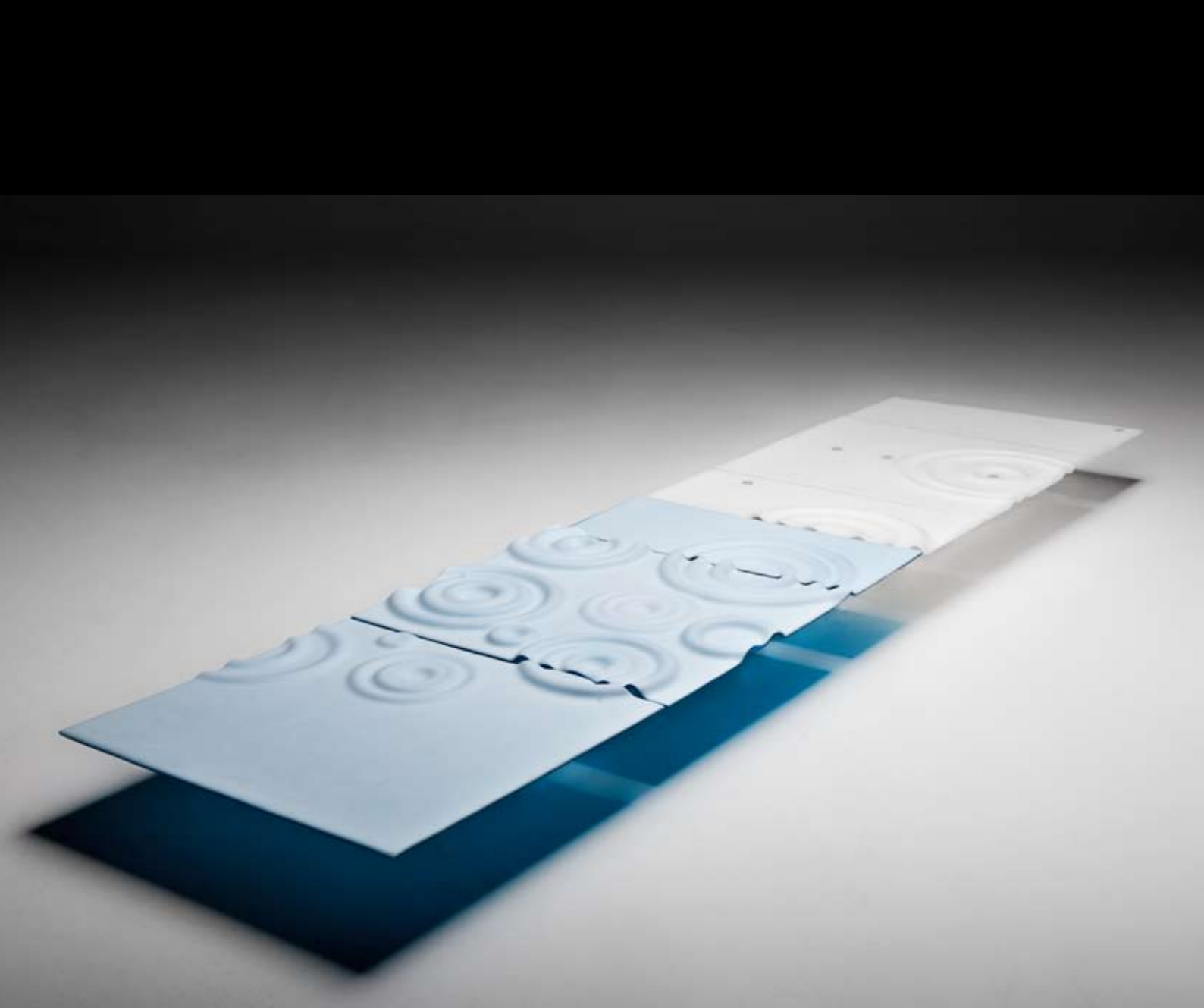


Tegan Hamilton
Chiron IV 2009
hot formed and sand cast glass
37 x 18 x 30 cm
Masters of Fine Art
Monash University
Image by Screaming Pixel Photography





Derise Hemmes
Acid and Salinity (the ripple effect) 2009
 fused and slumped Bullseye sheet glass
 200 x 50 x 0.6 cm
 Bachelor of Visual Arts, 3rd Year
 South Australian School of Art, University of South Australia
 Image by Steven Wilson





Naomi Hunter
Hidden Connection 2009
 blown and manipulated glass
 33 x 8 x 8 cm
 BA Contemporary Arts, Honours
 Edith Cowan University
 Image by Nathan Stevens





Kate King
Ill made idol 3 2009
cast crystal
40 x 15 x 11.5 cm
Bachelor of Visual Arts, 2nd Year
Sydney College of the Arts, University of Sydney
Image courtesy of artist





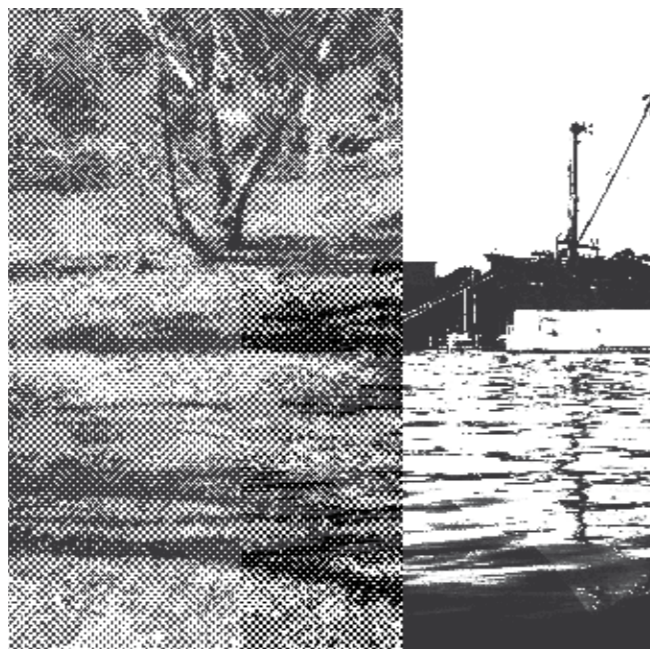
Amelia Knight
Reconceiving Woman 2009
 cast glass
 12 x 11 cm diameter, 10 x 12 cm diameter
 13 x 10 cm diameter, 12 x 10 cm diameter
 Bachelor of Visual Arts, Honours
 South Australian School of Art, University of South Australia
 Image by Jaime Nuske





Patrick Lynch
ex voto suscepto 2009
 glass, silicone and steel
 70 x 15 x 15 cm
 Bachelor of Visual Arts, 3rd Year
 Sydney College of the Arts, University of Sydney
 Image by Greg Piper





Jessica Mackney
Refuge 2009
 screen-printed enamel on float glass
 287 x 42 x 5 cm
 Bachelor of Visual Arts, Honours
 Sydney College of the Arts, University of Sydney
 Image courtesy of artist





Karina McDonnell
Rabbi 2009
 pate de verre
 30 x 20 cm
 Bachelor of Fine Arts, 2nd Year
 Monash University
 Image by Screaming Pixel





Madeline Prowd
Lush 2009
blown and cut glass,
14 cm high (variable)
Bachelor of Visual Arts, 3rd Year
Australian National University
Image by Natalie Azzopardi





Janine Tanzer
She Weaves Her Web 2009
 glass, stained glass colour and lead
 54 x 70 x 0.5 cm each panel
 Doctor of Philosophy; Fine Art
 Monash University
 Image by Terence Bogue





Jasmine Targett
Beyond The Visible 2009
 hand blown, dichroic and sandblasted glass
 84 x 67 x 15 cm variable
 Master of Fine Arts
 Monash University
 Image by Andrew Barcham





CJ Taylor

Leviathan (towards away) 2009

cast glass, data projection, sound, steel, sump oil, hope
dimensions variable

Bachelor of Visual Arts, 3rd Year

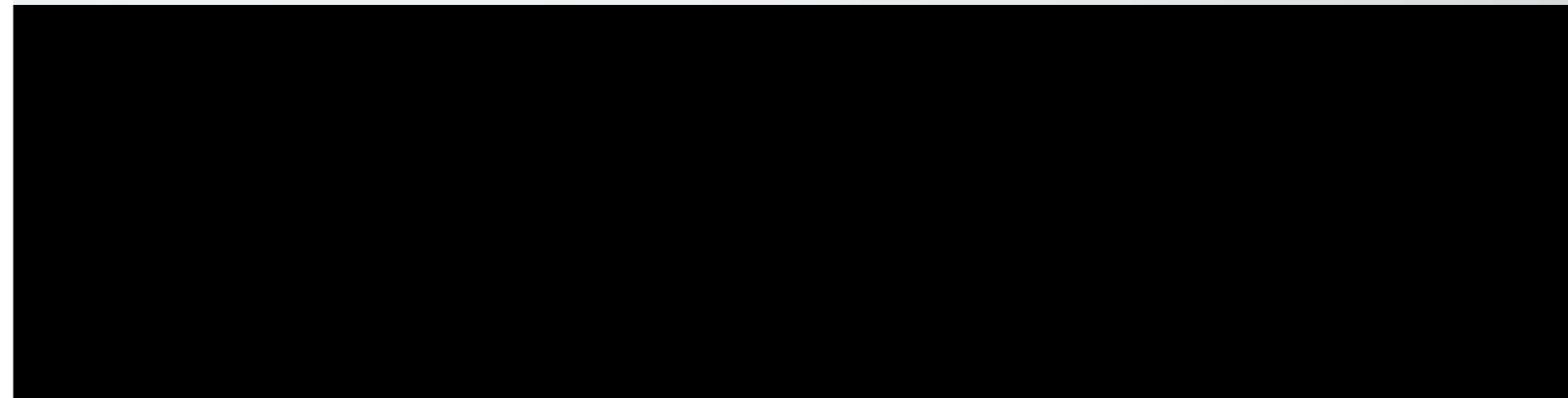
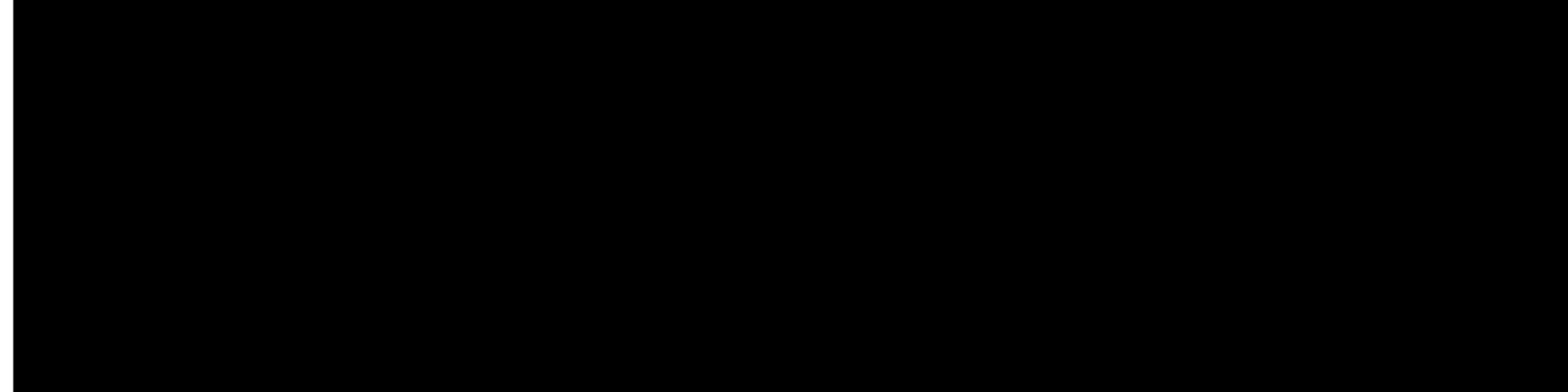
South Australian School of Art, University of South Australia

Image courtesy of artist





Belinda Toll
Time contained 2009
 glass, mixed media and stainless steel
 203 x 310 x 18 cm (variable)
 Bachelor of Visual Arts, Honours 1st Class
 Australian National University
 Image by Greg Piper





Zoe Woods
Inversion 2 2009
 blown glass, sandblasted and drill engraved
 18 x 30 x 8 cm
 Bachelor of Visual Arts, 2nd Year
 South Australian School of Art, University of South Australia
 Image by Steven Wilson



ARTWORK LIST



60

Nathan Allan

Tunguska5 2009
blown glass, cold worked and cold assembled
59 x 18 x 19 cm
Doctor of Philosophy; Contemporary Art
Edith Cowan University

Llewelyn Ash

Rising and Falling 2009
blown glass, sandblasted and engraved
29 x 17 x 17 cm
Bachelor of Arts, 3rd Year
South Australian School of Art,
University of South Australia

Llewelyn Ash

Home 2009
blown glass, sandblasted and engraved
29 x 17 x 17 cm
Bachelor of Arts, 3rd Year
South Australian School of Art,
University of South Australia

Christopher Boha

The Space In/Between: 24 Weeks 2009
hand blown reliquary jars, newspaper, recycled wood
150 x 120 x 330 cm
Masters by Research, Visual Arts
South Australian School of Art,
University of South Australia

Emma Borland

Nossi 2009
cast recycled balantini bead glass
66 x 32 x 20 cm
Masters of Fine Art
Monash University

Emma Borland

Rockfest 2009
cast recycled balantini bead glass
42 x 32 x 20 cm
Masters of Fine Art
Monash University

Simon Butler

Scales of Injustice 2009
cast glass and steel
60 x 60 x 40 cm
Graduate Diploma in Visual Art and Design
South Australian School of Art,
University of South Australia

Glenn Carter

Spartina 2009
painted and stained on clear white glass, laminated
and cold worked
20.8 x 16 x 3.5 cm
Masters of Visual Arts
Australian National University

Kirsten Costello

The Fancy Rats 2009
cast Blackwood crystal
dimensions variable
Bachelor of Arts/Visual Arts, 3rd Year
Monash University

Samantha Cuffe

Ocean Femme 2009
blown, sandblasted and engraved glass
installation size variable
Bachelor of Visual Arts, 3rd Year
Monash University

Samantha Cuffe

Grey Green Femme 2009
blown, sandblasted and engraved glass
installation size variable
Bachelor of Visual Arts, 3rd Year
Monash University

Samantha Cuffe

Aubergine Femme 2009
blown, sandblasted and engraved glass
installation size variable
Bachelor of Visual Arts, 3rd Year
Monash University

Bernadette Foster

Rare Birds 2009
blown and hot sculpted glass, assembled, cage,
wood and flocking
80 x 55 x 55 cm
Diploma of Art/Major in Glass
Australian National University

Tara Guinness

Breaking Point 2009
blown and slumped glass, screen printed
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115 x 75 x 75 cm, (mirror underneath 100cm diameter)
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Tegan Hamilton

Chiron III 2009
hot formed and sand cast glass
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Monash University

Tegan Hamilton

Chiron IV 2009
hot formed and sand cast glass
37 x 18 x 30 cm
Masters of Fine Art
Monash University

Tegan Hamilton

Pan I 2009
hot formed glass
30 x 13 x 30 cm
Masters of Fine Art
Monash University

Tegan Hamilton

Pan II 2009
hot formed glass
24 x 38 x 14 cm
Masters of Fine Art
Monash University

Derise Hemmes

Acid and Salinity (the ripple effect) 2009
fused and slumped Bullseye sheet glass
200 x 50 x 0.6 cm
Bachelor of Visual Arts, 3rd Year
South Australian School of Art,
University of South Australia

Naomi Hunter

Hidden Connection 2009
blown and manipulated glass
33 x 8 x 8 cm
Bachelor of Arts, Contemporary Arts, Honours
Edith Cowan University

Naomi Hunter

Vibrant Space 2009
blown and manipulated glass
34 x 8 x 8 cm
Bachelor of Arts, Contemporary Arts, Honours
Edith Cowan University



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Naomi Hunter

Sweet Touch 2009
blown and manipulated glass
33 x 7 x 7 cm
Bachelor of Arts, Contemporary Arts, Honours
Edith Cowan University

Kate King

Ill made idol 2 2009
cast crystal
36 x 15 x 10 cm
Bachelor of Visual Arts, 2nd Year
Sydney College of the Arts, University of Sydney

Kate King

Ill made idol 3 2009
cast crystal
40 x 15 x 11.5 cm
Bachelor of Visual Arts, 2nd Year
Sydney College of the Arts, University of Sydney

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Karina McDonnell

Rabbi 2009
pate de verre
30 x 20 cm
Bachelor of Fine Arts, 2nd Year
Monash University

Karina McDonnell

Where's my dolly 2009
pate de verre
40 x 30 cm
Bachelor of Fine Arts, 2nd Year
Monash University

Madeline Prowd

Lush 2009
blown and cut glass
14cm high, variable
Bachelor of Visual Arts, 3rd Year
Australian National University

Janine Tanzer

She Weaves Her Web 2009
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54 x 70 x 0.5 cm each panel
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Monash University

Jasmine Targett

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Monash University

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Leviathan (towards away) 2009
cast glass, data projection, sound, steel, sump oil, hope
dimensions variable
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South Australian School of Art,
University of South Australia

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Time contained 2009
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Australian National University

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15 x 28 x 8 cm
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South Australian School of Art,
University of South Australia

Zoe Woods

Inversion 2 2009
blown glass, sandblasted and drill engraved
18 x 30 x 8 cm
Batchelor of Visual Arts, 2nd Year
South Australian School of Art,
University of South Australia

Zoe Woods

Inversion 3 2009
blown glass, sandblasted and drill engraved
15 x 32 x 8 cm
Batchelor of Visual Arts, 2nd Year
South Australian School of Art,
University of South Australia

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City of
Wagga Wagga