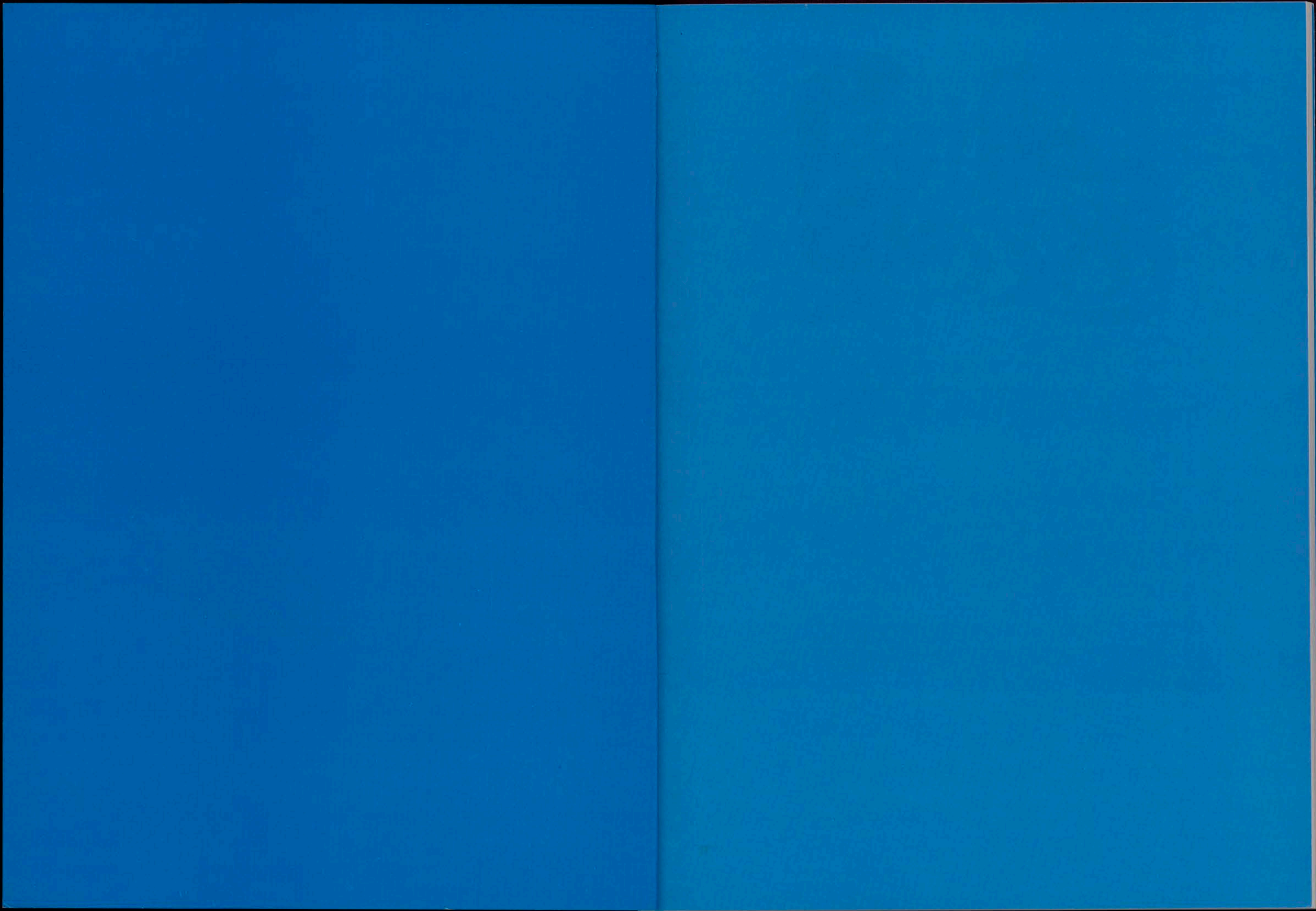


Pacific Glass 83





Pacific Glass 83

A selected group of contemporary glass artists from the Pacific
first of which was organized by the Goff Art Gallery and
the assistance of the Queen Elizabeth II Arts Council of New
Zealand and the Embassy of the United States of America
Toured under the auspices of the New Zealand Art Gallery
Director's Council.

CREDITS

Curator: [Name]
Organized by: [Name]
Sponsored by: [Name]
Artists: [List of names]
Venue: [Name]
Dates: [Dates]

ACKNOWLEDGEMENTS

The Govett-Brewster Art Gallery is pleased to have brought the first major exhibition of contemporary glass to New Zealand. Responding to the stimulus provided by the New Zealand Society of Artists in Glass, the Gallery staff worked rapidly over 12 months to produce this exhibition to coincide with the Society's conference in Inglewood, New Zealand. While confining this survey to works produced in the Pacific region, the exhibition emphasizes the diversity of glass art techniques today.

The encouragement and assistance given by the Embassy of the United States of America has been crucial to the success of this endeavour. Recognizing the leading role taken by American artists in developing and influencing the course of contemporary glass art, the Embassy has provided positive, practical assistance. The significance of this enlightened support is that it directly meets the needs of the New Zealand cultural community.

We thank Robert Bell, President of the Australian Crafts Council and Curator of Crafts at the Art Gallery of Western Australia, and James Mack, Director of the

Dowse Art Museum, Lower Hutt, New Zealand, for their essays here published. In addition, we thank Robert Bell for his time and energy in selecting the New Zealand content for this exhibition.

We are grateful to the many New Zealand business houses particularly New Zealand Express, Smith and Smith Ltd, and Becketts Cameraland, for their willing support of this project.

For funding and touring support we thank the Queen Elizabeth II Arts Council of New Zealand and the New Zealand Art Gallery Directors Council.

To the New Plymouth City Council who, through its Cultural Committee, provides a policy of positive support to the Govett-Brewster Art Gallery, we express the appreciation of all.

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CREDITS

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Pacific glass 83

A selected survey of contemporary glass art from five Pacific rim countries, curated by the Govett-Brewster Art Gallery with the assistance of the Queen Elizabeth II Arts Council of New Zealand and the Embassy of the United States of America. Toured under the auspices of the New Zealand Art Gallery Directors Council.

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FOREWORDS

I have a special satisfaction in being asked to write this foreword. It is not simply the satisfaction of knowing that I, and so many other interested New Zealanders, will have an opportunity to enjoy an exhibition of works in glass from internationally renowned artists in the Pacific region. It springs from the knowledge that this exhibition represents a happy conjunction of interests, abilities and resources—that it is a sponsored exhibition of a new sort.

Because of the interest and enthusiasm of a number of individuals and institutions, particularly the United States Embassy, the annual conference of the New Zealand Society of Artists in Glass will be enriched by the PACIFIC GLASS 83 exhibition at the Govett-Brewster Art Gallery. The works exhibited, from North America, Japan, Australia and New Zealand, some from glassworkers who are conference guests, will then tour throughout New Zealand under the auspices of the New Zealand Art Gallery Directors Council. It is not enough merely to know that we have glass artists in New Zealand. It is necessary too, to have a public educated and aware of the achievements being made, to be able to see the development of glasswork in New Zealand in the broader international context. This exhibition provides us with an opportunity to learn about these achievements, and I congratulate all concerned on the effort in co-operation and co-ordination which has resulted in this fine exhibition.

Allan Highet
Minister of Internal Affairs

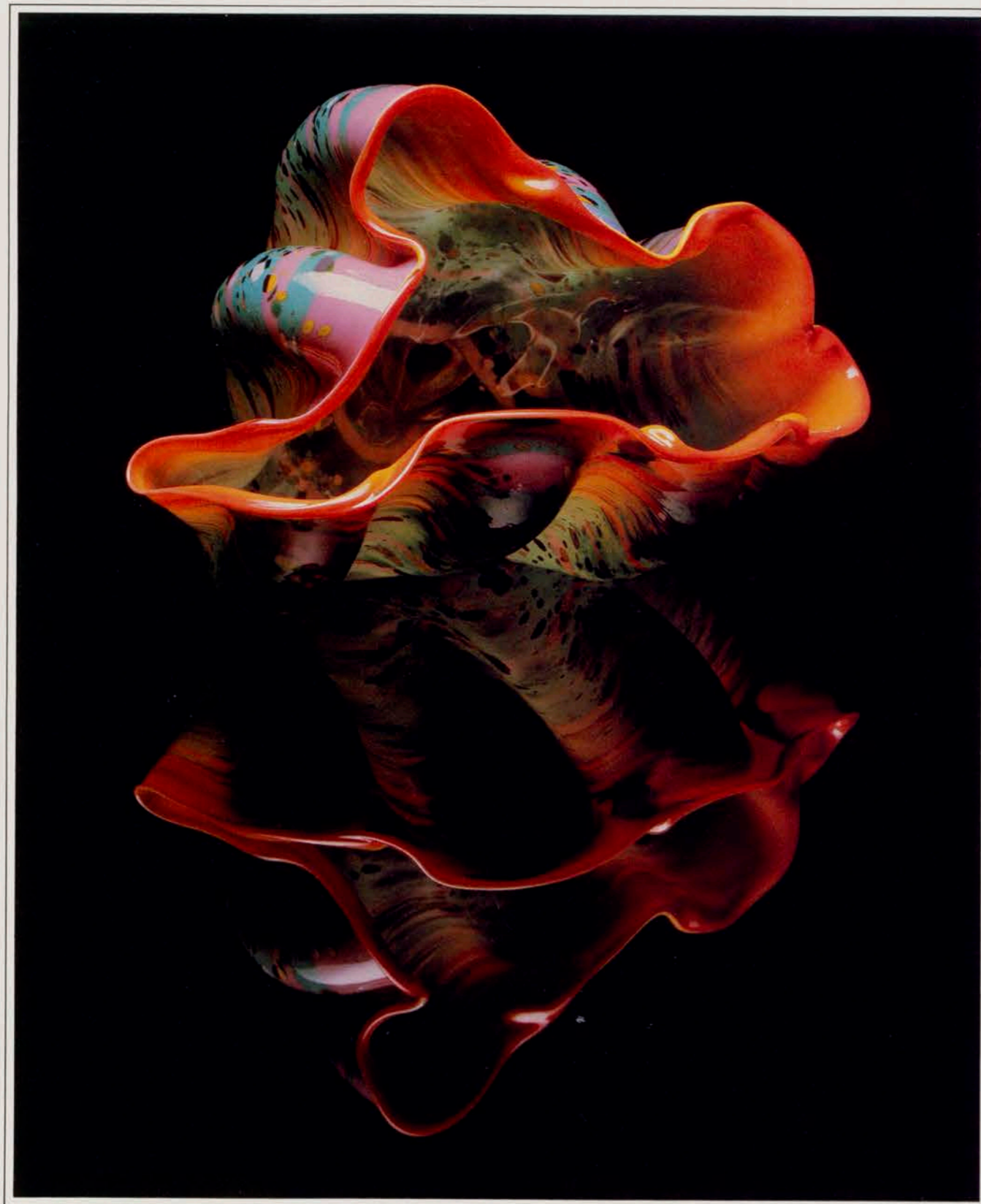
Observers of the world scene are predicting with increasing frequency that the year 2000 will see the dawning of the 'Century of the Pacific'. As we witness the tremendous economic dynamism of many East Asian countries, the dramatic growth in trans-Pacific trade flows, and the increasingly close political co-operation between nations of the region, there can be little doubt that the concept of an integrated 'Pacific Basin' is quickly becoming a reality.

We Americans, after many decades of focusing our attention on Europe, are rapidly becoming aware of the enormous potential of the entire Pacific region. And as our commercial and political bonds become stronger, there is a corresponding increase in cultural and intellectual exchange that enriches all of our societies.

PACIFIC GLASS 83 is a striking example of the way in which this close cultural cooperation between the Pacific nations has taken root. We can see, in viewing these works, how the most exciting and innovative glass artists in the United States, Canada, Japan, New Zealand and Australia have learned from each other and, at the same time, how their works reflect their respective cultures. The presence of all of these works in a single exhibition symbolizes the strength of the cultural ties that are turning the 'Pacific Basin' into a cultural, as well as an economic and political, entity.

I am of course delighted that PACIFIC GLASS 83 will afford New Zealanders the opportunity to see some of the most outstanding glass work from my own country for the first time. The United States Government is pleased to have been able to lend its support to this most praiseworthy venture.

H. Monroe Browne
American Ambassador



6 "Macchia Group II" 1982 (detail)
Blown glass
c150 x 200 x 180mm

The International Context of New Zealand Glass Art

The revival of interest in the crafts during the past 20 years has given rise to some of the most consistently energetic expressions within the visual arts. Through experimentation and a desire to break with past traditions, individual artists began to use craft techniques and processes to make objects which existed in a new area between traditional forms of art and objects for functional use. As artists worked with and developed new understanding of craft forms, links to the past, broken in the name of change and innovation, were re-established along new lines. Today, the pluralism which so characterizes the crafts can be seen as part of a long and rich tradition of object-making from all cultures.

Of these forms of expression, glass has had possibly the most tenacious link with its past traditions. Its functional roots and traditions have formed the framework in which most glass objects are evaluated. The success of the material as a marketable commodity is based on the accurate assumption that function, real or implied, is the basis for any degree of decoration or display of technical virtuosity.

For centuries artists and designers have played a crucial role in the commercial production of glass. Developments in style have gone hand-in-hand with technical developments, and the existence today of many old glass firms is evidence of the success of that relationship. Any traditional system, however, inevitably invites people to think of alternative ways of working; and in glass it was the desire for complete individual control over a work which has led to new ways of looking at the material. Predictably it was in the United States, where artists were unhampered by the industrial teamwork traditions of Europe, that the thrust of this desire first emerged.

In the early 1960s artists began to make glass objects in which technique, commercial viability and stylistic tradition became secondary considerations to form and individual expression.

This 'studio movement' has paralleled mainstream glass production and has gained a status during the past 20 years which has enabled individual glass artists to in turn influence industry and, perhaps more significantly, to understand better the thinking processes and the works produced by artists working in other media.

The works in PACIFIC GLASS 83 affirm the ideals of the studio glass movement. It shows that people who want to work with glass can do so outside a traditional structure in which

they may be only one cog. But hot glass is a demanding material to work, and equipment is expensive to maintain and operate, so it is important for glassmakers to be able to work in an environment of co-operation, trust and support.

Glass artists, freeing themselves from the support of traditional glassworks, found, particularly in the United States, the university and art school environments a rich field in which to develop the 'new' glass. Through the various educational and cultural institutions, with their teaching posts, workshops, artists-in-residence and exhibitions, individuals could develop new work away from market pressures. The contemporary studio glass movement is characterized by the mobility of its artists, which has contributed significantly in bringing glasswork to the notice of the wider public as well as to other artists.

It is particularly interesting, through this exhibition, to be able to view the 'glass world' from one of its newer frontiers—New Zealand.

Those used to the closely linked glass production centres of Europe may find PACIFIC GLASS 83 something of a paradox.

However, a closer look at the borders of the Pacific region reveals glass activity of a particularly energetic and innovative nature. Japan, Australia, Canada, the United States of America and New Zealand may not have long glass traditions, but each country has regional and cultural characteristics which are consistently rich sources of artistic expression, particularly through the language of the crafts.

American glass artists' work is characterized by an almost aggressive individualism which combines techniques and materials from the wide area of glassworking to create a rather specialized branch of sculpture.

Although the scale is smaller, and the processes of a single material are celebrated and exploited, the connection with the language of sculpture is important in the understanding of American glass. Artists working in glass have access to the promotional network of commercial art

galleries, so the work is likely to be evaluated according to the usual artistic criteria and to be closely related to mainstream art concerns. Whatever the intellectual concept, however, glass retains its physical presence and appeal. The manipulation of the material itself remains a primary concern and it is here that American artists particularly have initiated new ways of working and new technologies for the glass artist.

The American educational system through which so many artists develop their ideas encourages the communicative teamwork so essential to the glassmaking process. Increasingly, European artists are found in American glass studios and colleges and, in turn, Americans are being invited to work within the European glass houses, for so long closed to glassmakers not trained through a traditional apprenticeship system.

The American glass revival was almost entirely dependent on hot glass, but more recently many cold-working techniques have been used. The desire to escape from the seductive physical charm of clear glass has also produced works using opaque, broken and painted glass which alert the viewer to some of the material's less attractive but nonetheless physically compelling properties.

The influences on glass in Japan are several. The classical traditions of Europe, as with much of Western applied art, have been evaluated and absorbed into Japanese art. Familiar forms and skills appear in Japan with subtle references to Japanese aesthetic sensibilities, and other Japanese sculptural concerns are transported from tradition into the present through the contemporary forms and language of glass.

Japanese artists have access to commercial glass technology and, in many cases, work as artist-designers within commercial glass industries. Particularly encouraging, not only for Japanese glass artists, has been the support given to the studio glass movement by art museums in Japan. Exhibitions of an enviably high standard of presentation

and documentation are frequent, and it is through this system that Japan is exposed to works by most of the major glass artists working today.

Australia, like New Zealand, has a young, receptive, and energetic group of glass artists whose skills have developed rapidly during the past decade, despite the considerable earlier difficulties of few educational opportunities and an almost complete lack of tradition, at least within the hot glass area. Flat glass remains a major form of expression developed from the 19th century and the subtle but powerful importance of the image of a harsh external environment seen through the small apertures of an interior. A romantic imagery pervades flat glass in Australia—from popular work to autonomous gallery pieces.

The influence of art school training is seen in the work of younger Australian artists; ideas developed as exhibition work are incorporated into the production glass which is a major preoccupation with glass artists wishing to earn a living from their craft. Stimulation from glass artists and exhibitions visiting from overseas has been lacking in Australia and New Zealand and, as a result, many Australian glass artists have studied and worked with colleagues in Europe and North America. Such exchanges have been facilitated by support from funding agencies such as the Crafts Board of the Australia Council, which is committed to stimulating the glass movement in Australia. This support was also demonstrated in 1982 when the Crafts Board initiated the 'International Directions in Glass Art' exhibition which has allowed Australians to see at first hand the newer aspects of the studio glass movement in Europe, the United States and Japan.

That exhibition joined the list of many other glass shows held recently in other countries, which offered glass artists a platform for showing experimental and non-functional work. Those exhibitions and their documentation have provided a context for glass which goes a long way towards removing the 'gift-shop' image which has

imprisoned glass in many people's minds.

The presentation of glass is critically important—whether in an art gallery, on a magazine page or in a shop. It is here that the art gallery or museum exhibition becomes significant in presenting ideas and drawing out comparisons between glass artists' work and the works produced by artists working in other media.

The perception of a familiar material can be altered by lighting and juxtaposition within neutral exhibition spaces. As art objects made from glass depend possibly more than any others on the effects of penetrating and reflected light, the viewer's perception and experience can be intensified in a carefully designed and juxtaposed exhibition. Different skills and intentions can be contrasted; works not normally seen together can be used collectively to create a totally new experience for both the participants and the audience.

Exhibition documentation is equally important and provides a permanent record of the event, as well as encouraging critical commentary of the work at a particular time. PACIFIC GLASS 83 is evidence of the Govett-Brewster Art Gallery's concern for recording and presenting in New Zealand an aspect of the developing energy of artists working with glass. For artists in New Zealand it offers the chance for close comparisons and evaluation at first hand of works by overseas artists; and for those selected to take part in the exhibition, a chance to have their own work evaluated in a wider international context.

Robert Bell
January 1983

Robert Bell has been Curator of Craft at the Art Gallery of Western Australia since 1978. He is a graduate of Western Australia Institute of Technology and is a practising artist in ceramics and fibre. He is currently president of the Crafts Council of Australia and deputy vice-president of the World Crafts Council. In January 1983, he selected the New Zealand works for this exhibition, 'Pacific Glass 83.'

Glass Art in New Zealand

By the time I was 10 I had my first introduction to hot glass and I was intrigued. My father and his mates who worked night shift at the glassworks in Auckland would pluck red hot beer bottles from the production line and fashion them into things fantastical. Their best efforts were swan ashtrays, sensitively conceived but crudely rendered. My dramatic leanings, however, preferred that flattened beer bottle which, with my whoopee cushion, was my favourite party trick.

Like most New Zealanders I was captivated by the showmen at fairs who dexterously manipulated pyrex tubes over an intense flame and made ships out of cobwebs of drawn glass. I realized their skill and was fascinated, but became aware that these fabulous creation owed more to dexterity than to art. Later I had contact with scientific glassmakers at Ruakura Research Laboratory in Hamilton and was awed by the wondrous contraptions they manufactured from glass. I

found art in their creations. They, however, were quite adamant that they were only making scientific apparatus.

The Romans brought the art of glass blowing to its first great height. Named artists like Ennion and Artos of Sidon, and Frontius of Picardy plied their skills for elite patrons from an elite quarter set aside especially for them. The artist in glass has always been regarded with awe and wonder. The ability to fashion useful objects—cool to touch, smooth to the lip, fragile to the eye, transparent to the gaze, capturing light, radiating rainbows—from an opaque red-hot tacky liquid and a well-controlled diaphragm, has put the hot glass artist in a position somewhere between angel and devil.

In the class-conscious post-Renaissance period, glassmaking and marketing was one of the few activities in which persons of rank could engage without loss of prestige. The

glassmakers themselves were often granted privileges set aside only for the aristocracy. Important factory studios in Europe produced high quality glass for the tables of nobles and for the princes of the Church.

About 150 years ago, methods of mass production were discovered which established glass as a common everyday material. A few years later a new revival in art glass was started by Eugene Rousseau (1827-91) and Emile Gallé (1846-1904), who, along with Louis Comfort Tiffany (1848-1933), created dazzling examples of coloured glass that are sought after as eagerly today as they were at the time they were created.

In New Zealand in the late 1940s and 1950s glassworks from the factories of Lalique, Steuben and Orrefors were much prized. Cut crystal graced the festival table and press moulded glass from New Zealand factories was used for daily fare.

On the international postwar scene a New Zealander made his mark in the glass world: John Hutton (1906-) invented a new technology for engraving glass that impressed those who were commissioning the new Coventry Cathedral. He was asked to engrave windows. His bold but mannered figures heralded a new age.

In the postwar period an astonishing round of technical achievements (particularly in the realm of furnace construction) coupled with the establishment of vigorous teaching programmes in glass production was instrumental in yet another 'revival' of the art of glass blowing. In the late 1960s this movement reached its greatest heights on Californian campuses and spread to over 100 United States universities.

This recent impetus finally hit New Zealand in the early 1970s and owes its growing momentum to two seminal figures in New Zealand glass—Tony Kuepfer and Mel Simpson.

Tony Kuepfer came to New Zealand from the United States in 1973 and set up his studio in Inglewood in Taranaki. His was the

first contemporary glass studio in New Zealand and it has served as a model, through its stages of growing sophistication and efficiency, for the others which have followed.

All the New Zealand hot glass artists represented in PACIFIC GLASS 83 have been influenced by Kuepfer in their early years; have drawn from him both inspirational motivation, practical understanding, information and encouragement. Julie Peterson and Libby Gray both trained at Glassplant, as the studio is called, and are now producing exciting and innovative work; many others have also benefitted from his generous sharing of skills and studio space.

At his studio, Glassplant, Kuepfer has produced a wide range of individual utilitarian glass which has supported him and enabled him to maintain the level of control and dexterity necessary to pursue his art works. It is these works, he says, that justify the 'production line'.

Mel Simpson is lecturer in Design at the Auckland University School of Fine Arts, a position he has held since 1977. He received his initial training in glass at the University of Illinois (where he was studying for a Masters degree in Industrial Design) and in 1974 his first Queen Elizabeth II Arts Council grant enabled him to do postgraduate work in the glass studios at the University of California in Los Angeles.

After his return to New Zealand Simpson joined the Elam Design Department and soon started lobbying behind the scenes to equip a glass workshop and get a glass option written into the Design Department curriculum. He was successful in both these difficult endeavours and had both workshop and a glass course beginning in 1979.

Simpson is a good teacher, an adroit politician and a dynamo who has generated great enthusiasm for the glass movement in the country. He is a practising artist and a competent and concerned critic for New Zealand glass. His far-reaching proposals have influenced the University Grants

Committee, the QEII Arts Council, the Todd Foundation and Alex Harvey Industries to support the fledgling craft. Most notable of Simpson's partnerships has been with AHI which assisted with the provision of tank lining refractories not only for the university studio but also for Sunbeam Glass Company and the Hot Glass Company. AHI also provided a \$1,000 annual prize for the best student in glass design for a three-year period from 1980 to 1982—won in 1980 by Peter Raos, in 1981 by Ann Robinson, and in 1982 by Marion Fountain, a student in bronze casting who incorporates glass with bronze. This generous and far-sighted patronage is to continue.

So, while the movement has been inspired by Kuepfer and Simpson, it is fair to say that without the far-sighted involvement of the QEII Arts Council the glass movement would have had prolonged and arduous beginnings.

The QEII Arts Council's first involvement with glass was assisting with Simpson's postgraduate year at UCLA. Then, in the 1974 annual awards John Croucher was granted \$3,100 to help establish Sunbeam Glass Company. In 1978 a special project grant of \$4,935 was provided to Simpson to help him establish the glass studio at Elam.

The Hot Glass Company in Devonport received \$1,000 to assist with equipment. Grants have also been made to several individuals in hot glass—notably Mel Simpson, Tony Kuepfer, Libby Gray, Ann Robinson, Peter Raos and Peter Veisnik.

The QEII Arts Council has responded to the needs of the flat glassworkers with a grant in 1981 to Max and Margaret Osborne to develop techniques of acid etching on glass, as well as providing James Walker with a travel grant to attend the Schaffrath workshop in Australia. In 1982 two awards totalling \$4,500 were given to David Clegg of New Plymouth to enable him to tour the master studios of Germany and the West Coast of the United States and then subsequently to prepare an exhibition.

The QEII Arts Council has been fortunate in having on its staff Catherine Lomas as Craft

Advisory Officer. Lomas modestly protests her role as servant of the Council, but her determined efforts and sound advice have done much to extend its awareness of the hot glass movement and subsequently their financial commitment to glass.

A young and vital movement like the New Zealand glass movement needs constant motivation from new, exciting and innovative sources. In August 1980 a gathering of 53 glassworkers at the Hawkes Bay Community College founded the New Zealand Society of Artists in Glass. This organization publishes a regular newsletter and held its first major conference in August 1981 at the Hot Glass Company in Devonport. Two important glassworkers from the United States participated—Dick Marquis from the University of California at Los Angeles and Ed Carpenter from Oregon. Marquis (recognized in the United States as one of the most important and innovative hot glass artists of his generation) spent 45 days in New Zealand on a Fulbright Exchange Programme. He demonstrated to the glassworkers how he made the intricate mosaic glass rods that have become his trademark. Marquis made many works in New Zealand which were subsequently exhibited at the Auckland Museum, the Auckland Society of Arts, and the Dowse Art Museum, where they were received with critical acclaim. Of New Zealand glass Marquis said: 'The approach to glass in New Zealand is vigorous, innovative and inventive in terms of the technology which has been achieved on low budgets with "do-it-yourself" know-how.'

As is often the case with visiting 'firemen', the overwhelming nature of Marquis's contribution remained dormant for sometime. Minor sorties into Marquis's technique were made, but the processes Marquis exhibited were too labour intensive. In recent times, however, the Kiwi ingenuity that Marquis admired so much has been exhibited by Garry Nash at the Sunbeam Glass Company. Nash has invented a simple rod-making technique and applied it to commanding new pieces. These pieces look nothing like Marquis's, but some of the Marquis spirit is

there, and a lot of the magic.

James Walker, Robert Middlestead, David Clegg and Holly Sanford are all professionals in the architectural arena and have displayed positive gains from Ed Carpenter's 1981 visit. He came at a time critical to their development and presented the design concepts of the highly acclaimed German master, Schaffrath, with whom he had apprenticed himself for three months. Carpenter introduced to New Zealand a new scale of thinking and working. Within 18 months, both Holly Sanford and James Walker have received commissions of a scale unprecedented in New Zealand.

The exciting new directions generated by Marquis in hot glass and Carpenter in flat glass will be regenerated in the New Zealand Society of Artists in Glass April 1983 Conference in Inglewood. Professor Johannes Schreiter (travelling with financial assistance from the Goethe Institute) will lead workshops in architectural glasswork from the European tradition; Makoto Ito of Japan will demonstrate the tradition of Shinzuku glass which embraces slumping, fusing and casting techniques; and Fred Daden from the Royal College of Art in London will demonstrate his spell-binding technical mastery. Professor Marvin Lipofsky of the California College of Arts and Crafts will provide yet another perspective. In hot glass, Lipofsky sets up a series of obstacles as a framework for 'controlled accidents' to happen, producing sensuous sculptural forms alive with organic energy.

The operation of a hot glass studio is an expensive business. Fuel bills alone often amount to more than \$1,000 a month. Glass furnaces cannot easily be turned off or they are ruined. The energy hungry furnace, rent, equipment, time, all add to the burden of commanding form and creating substantial works of art, let alone having enough breath left to blow the glass. For these reasons the Auckland co-operative glassworks, notably Sunbeam Glass Company and The Hot Glass Company, are also very important to the movement. People who show more than passing interest may be trained, and the co-operative members are thus able to spread

some of the financial load and find a little more time to explore new directions. Ann Robinson, a partner in the Sunbeam co-operative, has recently been able to pursue the *pâte de verre* technique of casting glass which will allow her eventually to make large composite pieces. This continuing exploration of old and new techniques is imperative to the development of New Zealand glass.

In a *Designscape* article Simpson expressed the essence of the movement. '(I am) totally hooked (on hot glass), the heat, the colour, the rich reds of the furnace. I've always seen myself as a gawky individual but glass blowing liberates all that. It demands a rhythm, a fluid response to a fluid material. If the glass is to be controlled, the body must be controlled. It becomes a dance, a philosophy of movement.'

The glass movement is alive and well. Some artists have gone beyond trial and error and are now in command of their hot glass medium—making forms over which they have sensitive control and using techniques which are an extension of the creative process. For the first time the ceramic movement in New Zealand has some real competition; a challenge it should observe, because when it comes to the crunch food and flowers look better in glass, and this is where the major market is.

We are blessed with a small but growing band of aesthetic masochists who are prepared to stand for many hours a day in front of furnaces raging at temperatures around 1200° celsius to provide an awakening audience with access to a mysterious and magical material that has been fashioned with alchemy on a par with turning base metal into gold.

James Mack
January 1983

James Mack served as Visual Arts Advisory Officer for the Queen Elizabeth II Arts Council of New Zealand for three years before accepting his current position as Director of the Dowse Art Museum.

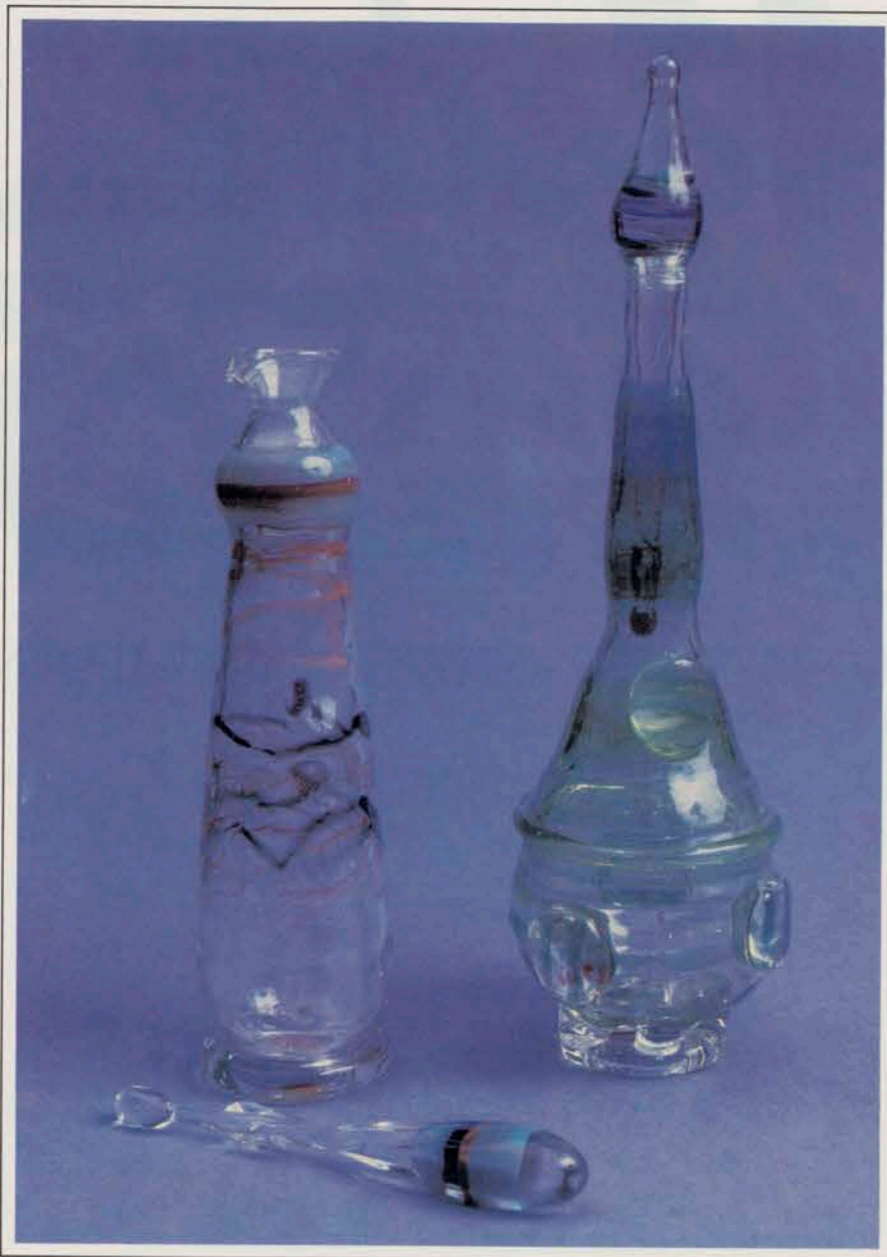
Pacific glass 83

COLOUR PLATES AND ARTISTS' STATEMENTS



All measurements are in millimeters (height x width x depth).

JOHN BURTON USA



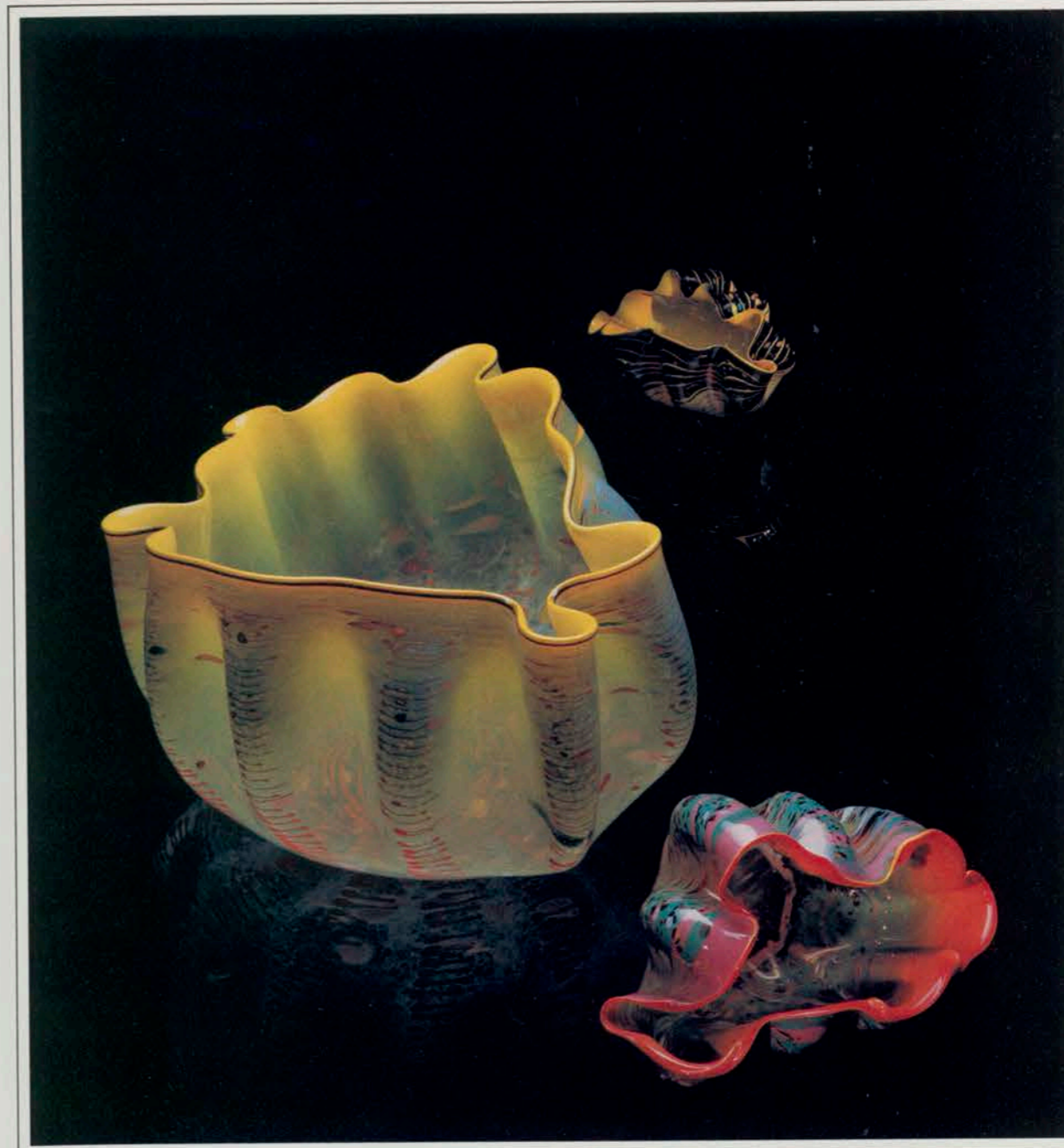
1 "Perfume Bottle" 1982
Blown and torchworked glass
197 x 48 (dia)

2 "Stoppered Bottle" 1982
Blown and torchworked glass
237 x 75 (dia)

"When the artist-craftsman dreams of a thing of beauty, and then proceeds with his own skillful hands so to manipulate his medium that the dream, more or less successfully, becomes clothed with objective reality, love of his work is the mainspring that motivates and guides him through the self-discipline that all creative efforts demand."

John Burton

DALE CHIHULY USA

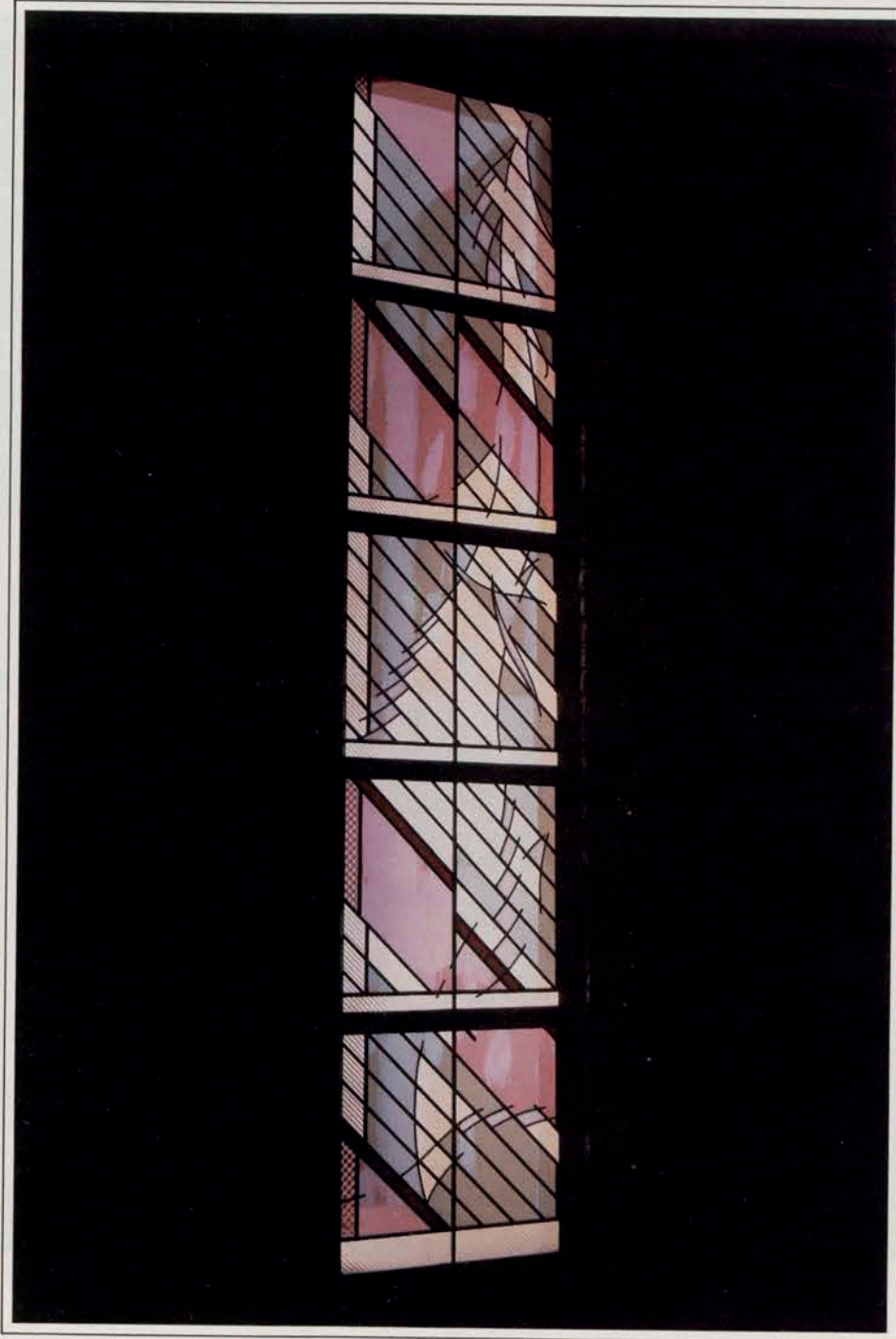


6 "Macchia Group II" 1982
Blown glass (3 pieces)
c200 x 650 x 400

"This series has reached a point of elegance that I may not be able to take any further, so I'm introducing more complexity and a grotesque quality. The contrast will make you look for beauty. One of the really good Macchia pieces (an expressive Italian term meaning spotted, mottled, or sketched-in) makes you want to look inside it."

Dale Chihuly
"Chihuly", catalogue, 1982

DAVID CLEGG New Zealand



7 "Life Force" 1982
Leaded glass
4000 x 760

"I am constantly amazed by the diversity of architectural stained glass design, and consider for this reason how unnecessary, restricting and misleading it is to consciously strive to develop a personal style. I allow myself to be guided by the unique set of design considerations of each commission to provide the key for a successful design solution."

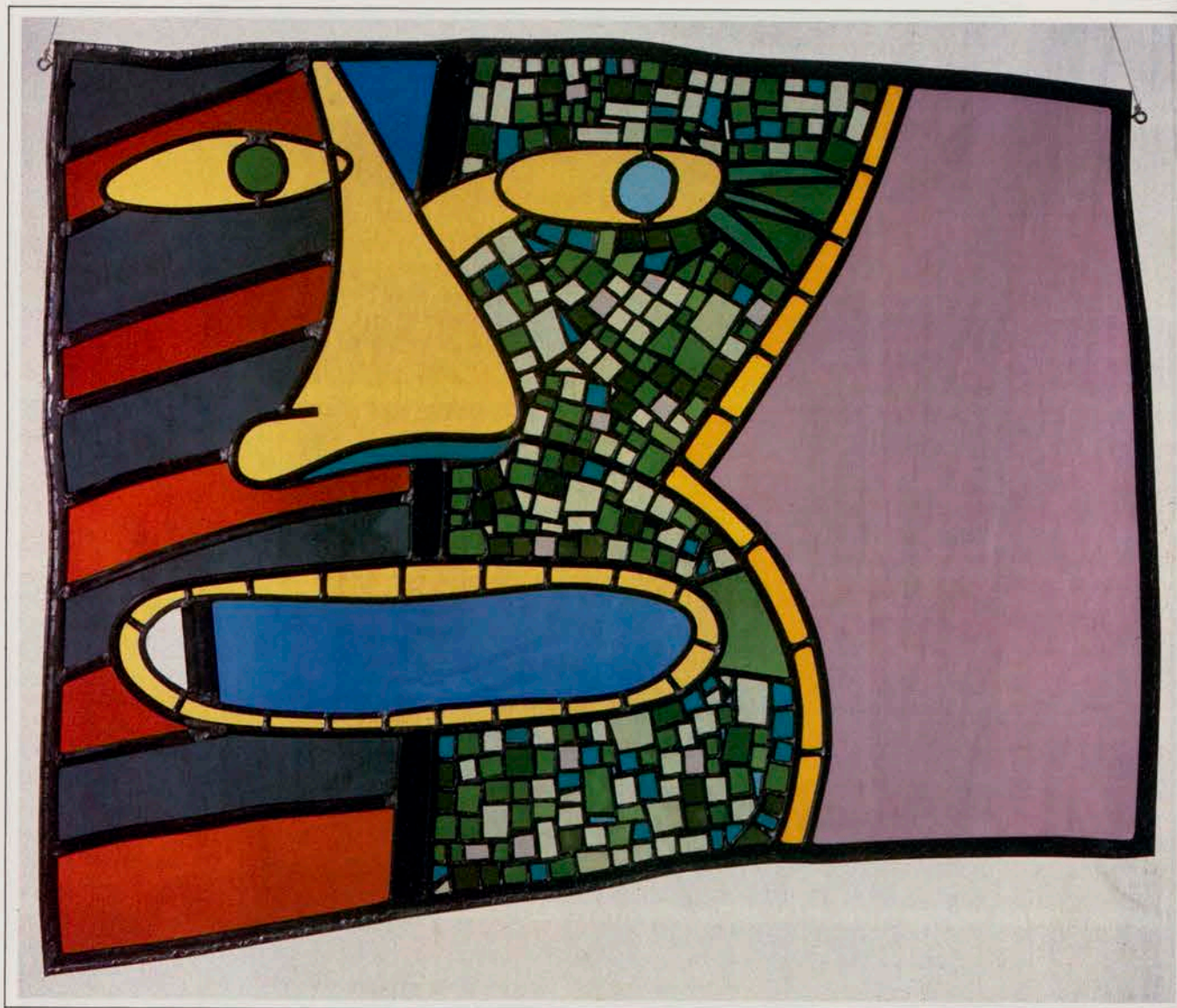
David Clegg, 1983

JOHN CROUCHER New Zealand



8 "Hot Lips Trilogy" 1982
Blown glass
376 x 214 x 350

GARTH EDWARDS USA

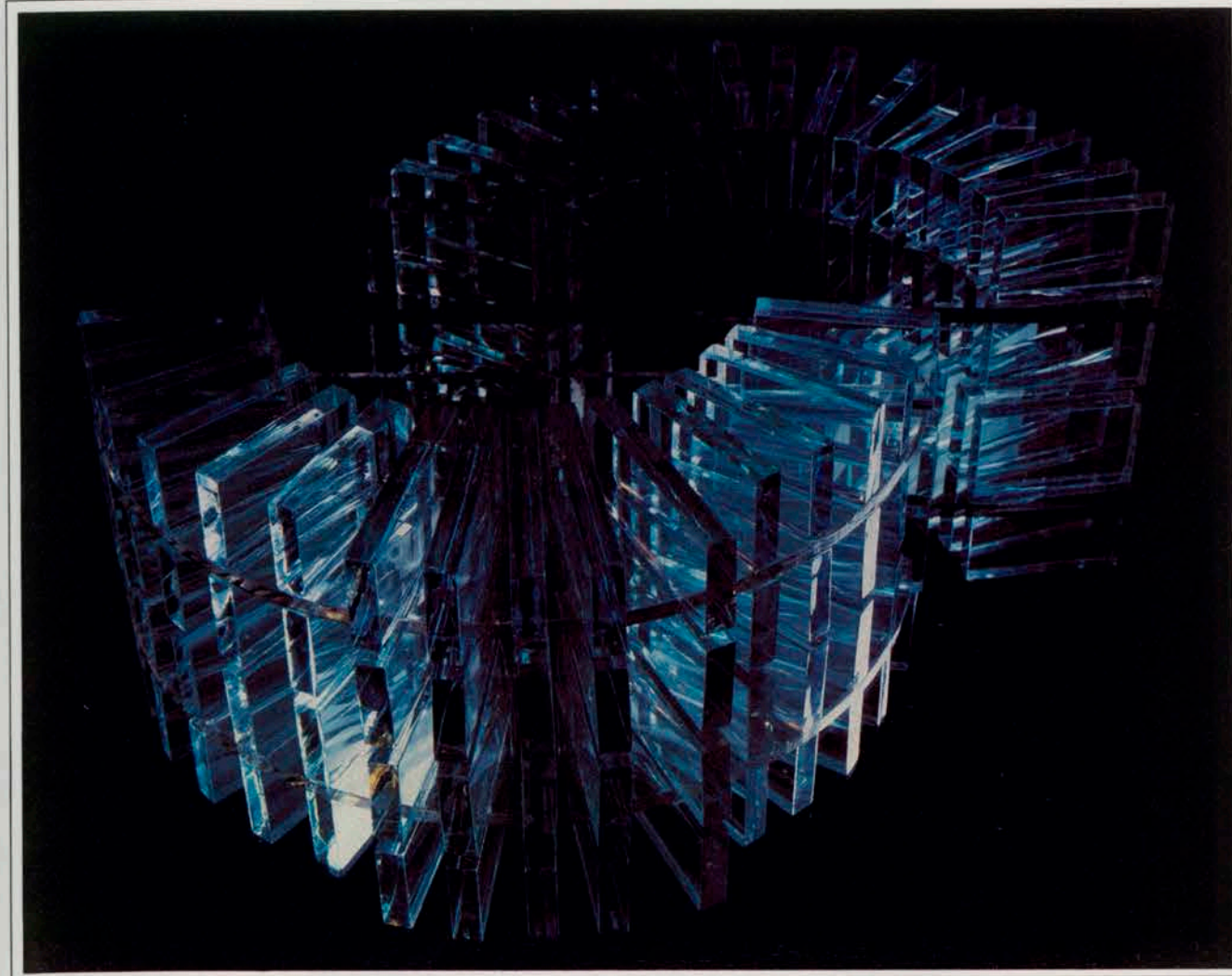


10 "Fifties Eyes" 1982
Leaded glass
811 x 960

"There is a sense of autobiography in these panels, a brochure of emotional travels. This particular aspect of my work pays no tribute to architecture. In fact, the uneven edges separate it from architecture. What I am interested in is emotional impact as conveyed by subject matter and that amazing quality of light that glass stimulates."

Garth Edwards, 1983

MARY FILER Canada



14 "Circumferential Geometries 2A + 2B" 1982
Laminated glass
70 x 610 x 610

"It's all related to the sea and sky in Victoria. For me they express two curiosities. There is the curiosity of the reflection of the sea changing so marvellously with the seasons. It makes a particular extension of light. And as a sculptor, I've been so aware of man's presence in the sky. There's the beauty of the jet trails at certain times of the day, particularly when the sun is setting. That gives a graphic quality of great dimension to the sky. It just entralls me; the light of Victoria."

Mary Filer

The Globe and Mail, 4 November 1975

KYOHEI FUJITA Japan

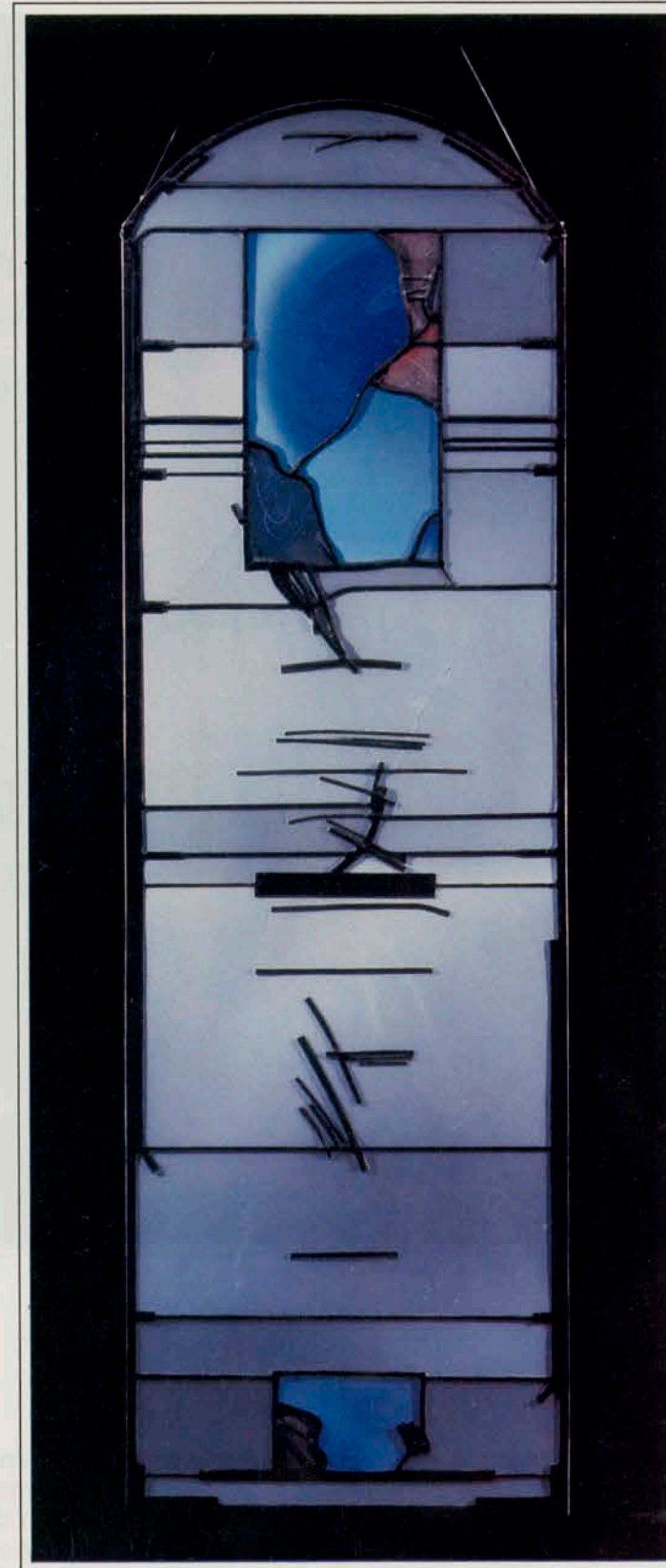


16 "*Hagoromo*" 1982
Mould blown glass with gold foil
and coloured glass chips
145 x 228 x 230

"As I am an Oriental and a Japanese, I wanted to manifest the Orient and Japan through glass. This resulted in the "Rinpa" and the "Casket" — no more, no less. I only produced what Sotatsu and Korin would have produced if they were alive today and were aware of the material called glass."

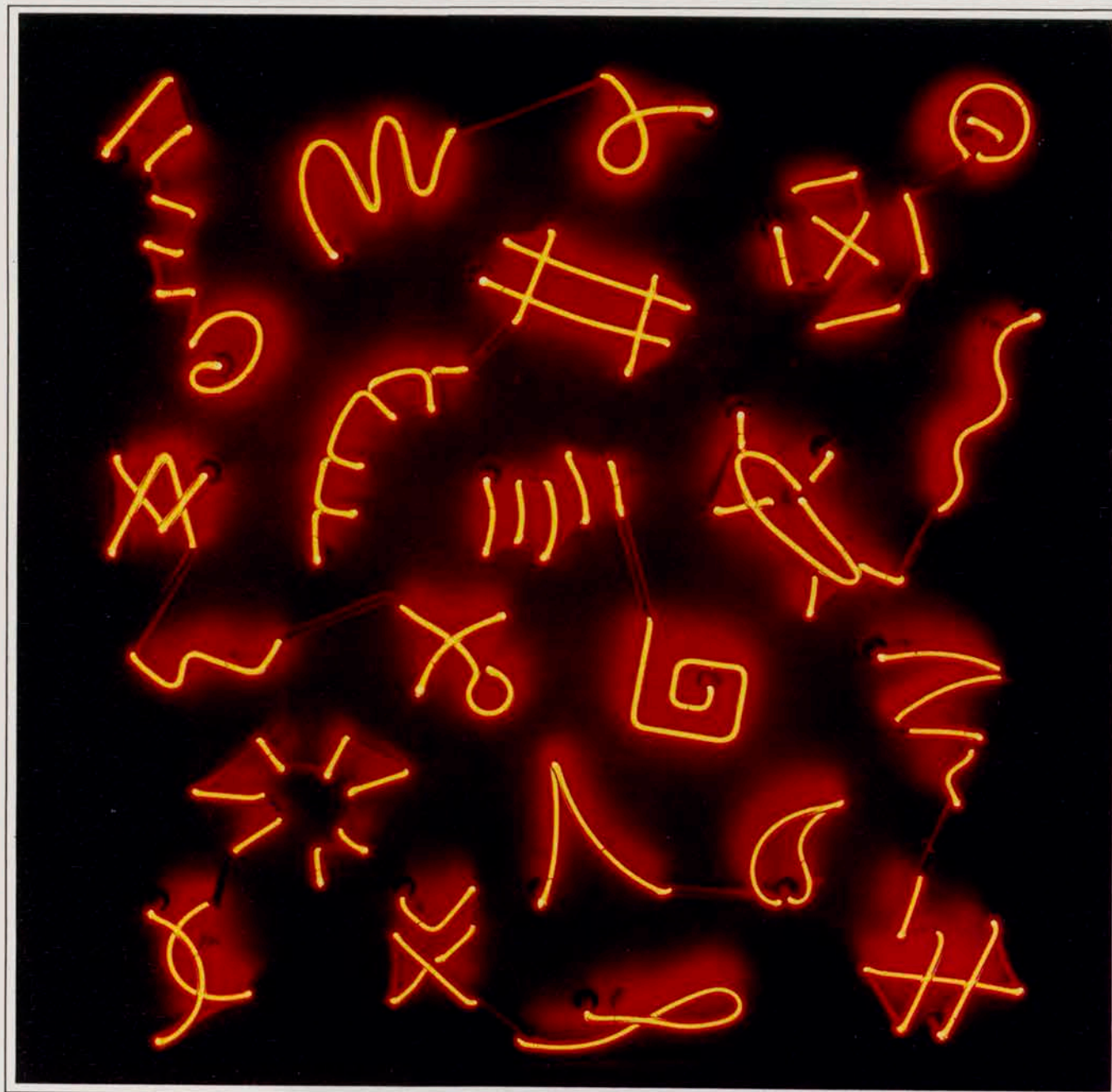
Kyohei Fujita, 1974

DOUGLAS HANSEN USA



17 "*Interloper*" 1982
Leaded, fused, blown glass
1480 x 465

PAUL HARTIGAN New Zealand



18 "New Language" 1982
Neon-filled tubes and painted steel
1203 x 1204 x 202

"My interest in neon started with my first visit to Auckland in 1968. Newmarket was alive and well then. During 1980, I was approached to design commercial neon signage. By 1982 I was producing my own neon works, based on ideas for paintings involving linear form and colour. In producing neon works like "New Language" my aim has been to transcend established neon entities. My interest in the medium lies more with its awesome historical context, than the revivalist ethic currently in vogue in the USA and Europe."

Paul Hartigan, 1983

TAKEO HIRAYAMA Japan

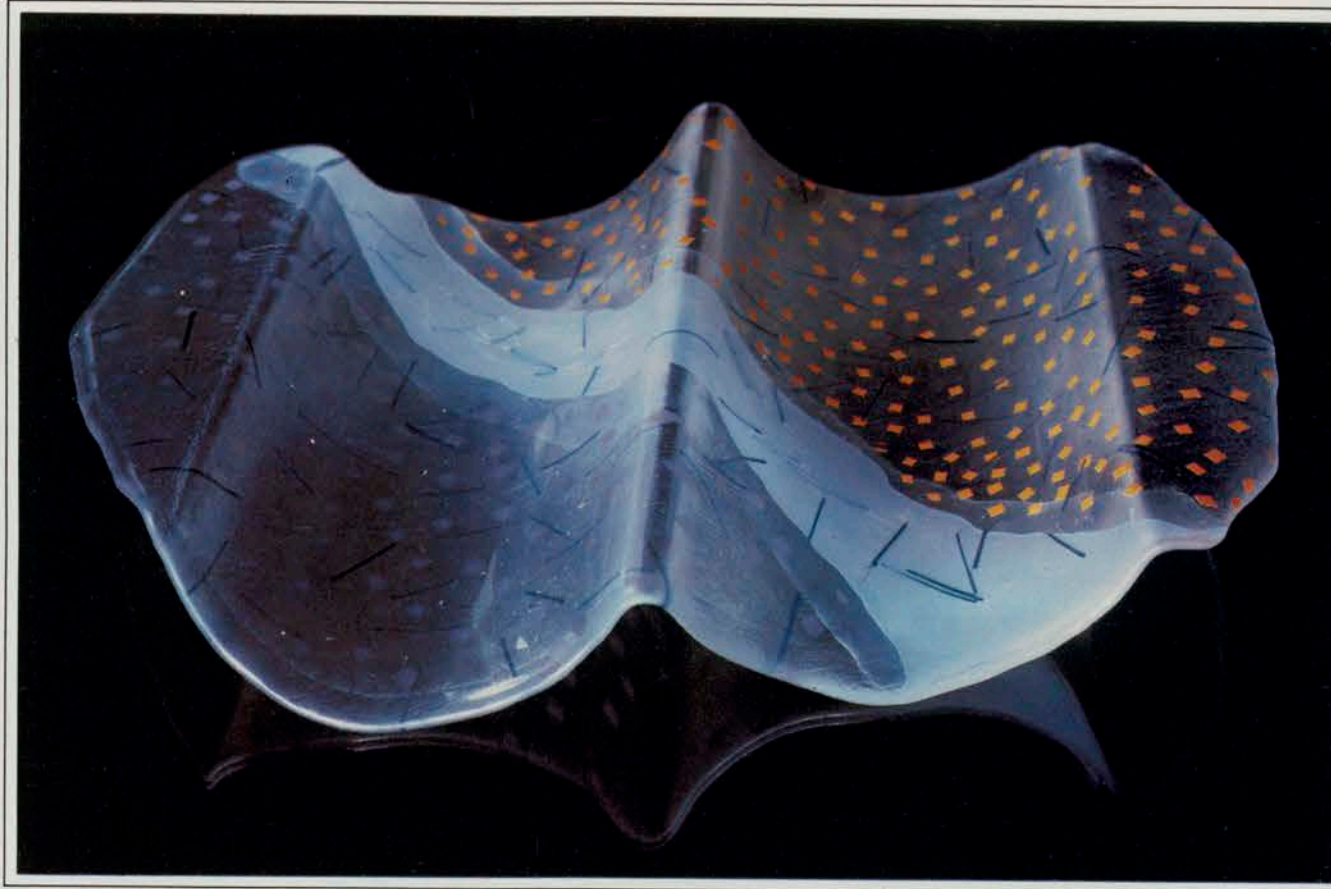


20 "Op. 1000" 1981-82
Leaded glass
415 x 595 x 215

"My stained glass three-dimensional works which are free from past 'windows' reproduce the space including 'light', 'darkness' and 'time', as a coming new value."

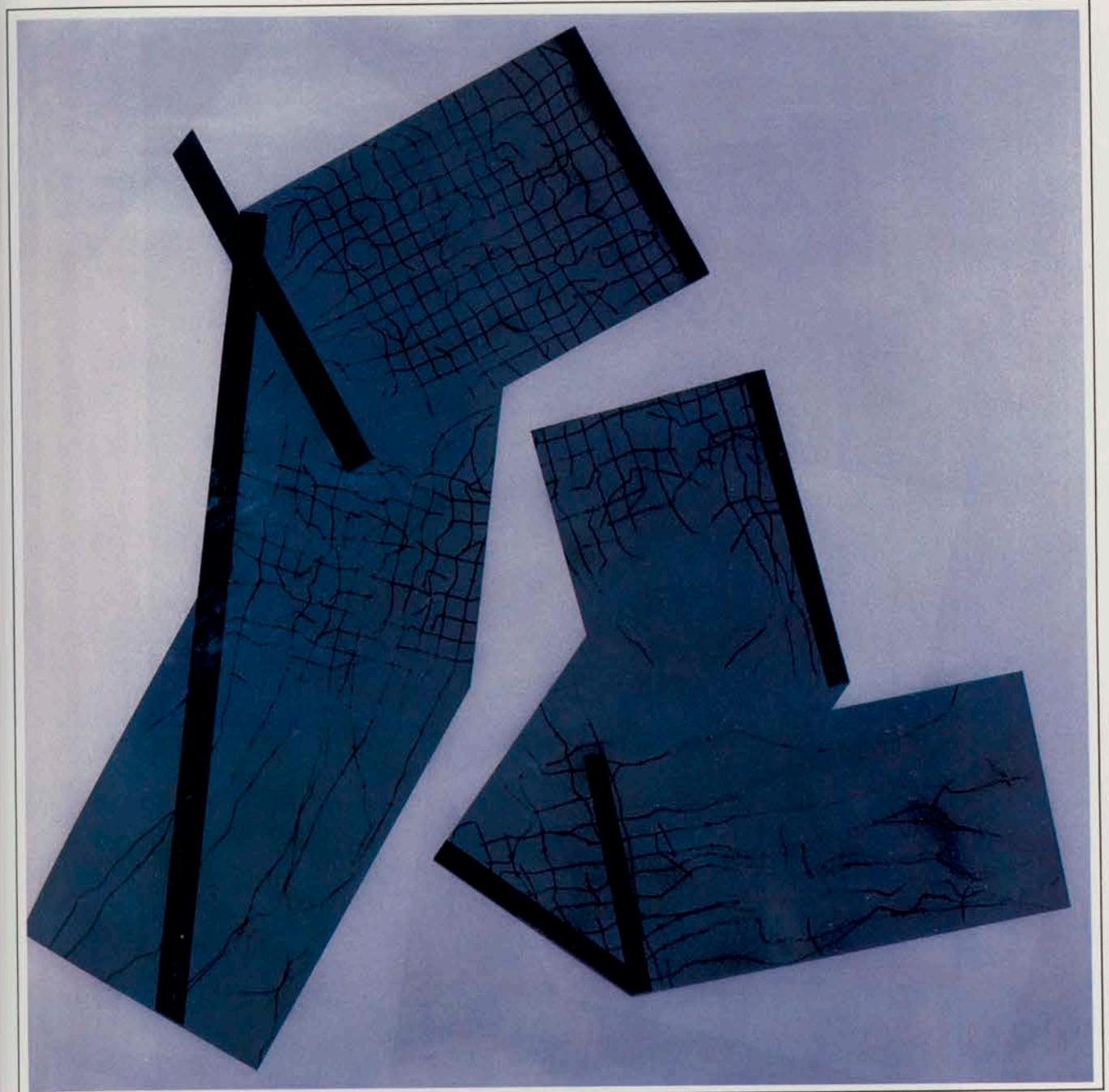
Takeo Hirayama, 1983

MAKOTO ITO Japan



21 "Wave I" 1982
Slumped crystal glass with fused colour
47 x 360 x 277

ROBERT KEHLMANN USA



22 "IV: The Meeting" 1982
Double-glazed, sandblasted glass
702 x 702

"The techniques I use, or even the fact that works are made of glass, are secondary to the meaning of each piece. The viewer's response to the mysteries contained within the forms and lines is more important than an artist's words about his work."

Robert Kehlmann, 1983

SHIRO KIMURA Japan



25 "Tautology" 1982
Blown, sandblasted, laminated and cut glass
427 x 115 x 123

"Although the range of my work is relatively wide, from a small piece of handful size to a huge one related to architectures, my basic concept in work is to effectively express glass in a simplified form in a creative space."

Shiro Kimura, 1982

TONY KUEPFER New Zealand

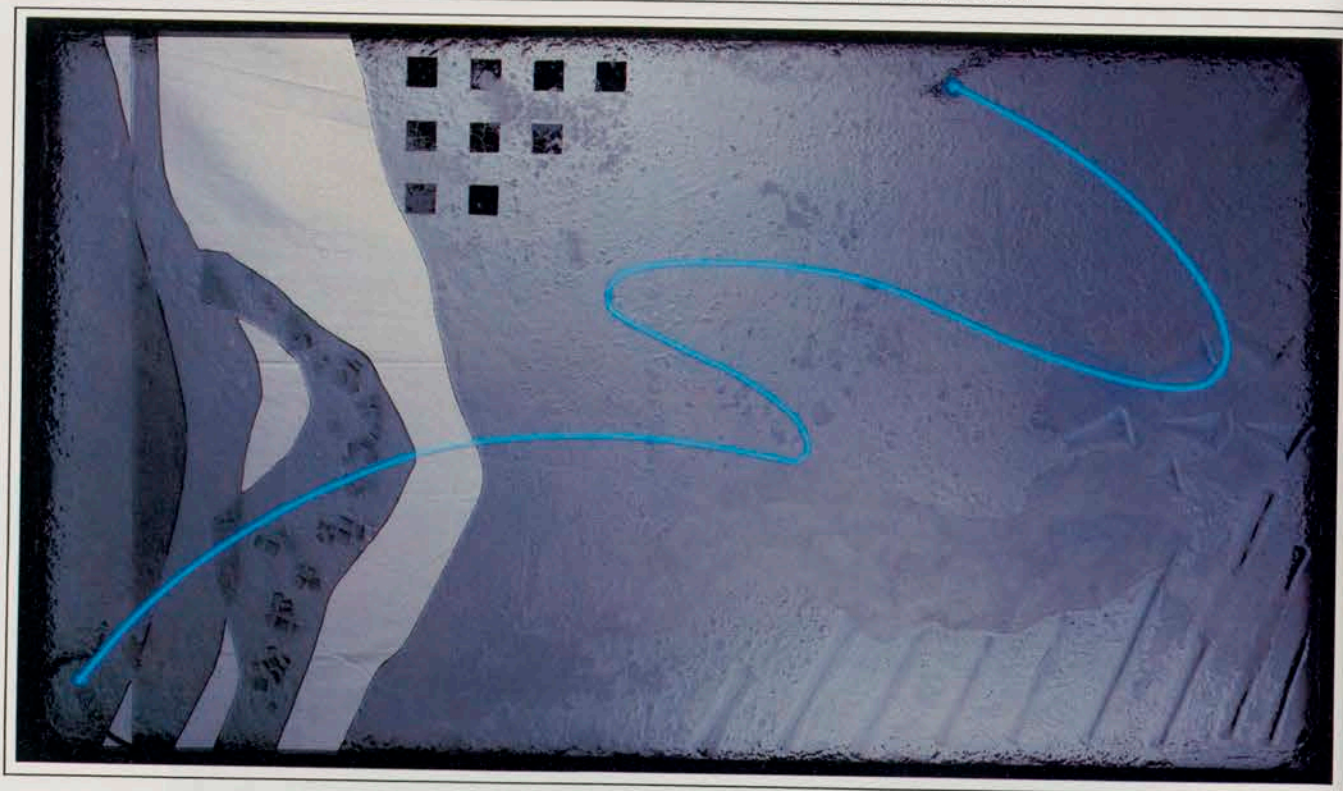


26 "On the Third Day" 1983
Blown, cased and moulded glass
207 x 750 x 882

"Environments, both natural and created, go a long way to influence response and stimulate imaginations. In reverse, imagination and response create potentials for environments to evolve or form new versions. I work in the environment, with the environment, and for the environment, both those seen as real, and those open only to the imagination."

A.W. (Tony) Kuepfer, 1983

WARREN LANGLEY Australia



27 "Line of Interaction No. 27" 1982
Kiln-formed glass and argon tubing
895 x 1545 x 110

"I am pre-occupied with decorating the surface of the glass. Both in the blown and non-blown glass it is the image, or the statements evoked by the images, which interest me."

Warren Langley
"Contemporary German Glass in Australia/
Contemporary Australian Glass," catalogue, 1981

MARVIN LIPOFSKY USA



29 "California Storm Series, Sputpiece, No. 25" 1982
Blown, cut and cased glass
210 x 280 x 460

"When I first started to do serious work in glass in 1964, I did everything to deny its inherent beauty. I flocked it, electroplated it, covered it. Now I'm working with its beautiful qualities; but that can become dangerous, because the material itself is so seductive." 1978

"It's kind of scary, like going on stage. I always have a basic idea of what I want to do, and I set up a series of obstacles as a framework for 'controlled accidents' to happen. But you've got to know how to capitalize on them, or it's awfully chaotic."

Marvin Lipofsky, 1980



31 "Floating Figure I" 1982
Hand-rolled glass
347 x 490

"My interest in glass stems from my interest in light—glass being the ideal material to capture and manipulate light. I incorporate imagery in the glass and use the optics of light to put a sense of motion, of life with its ever changing qualities into my work. I try to work with imagery or symbols that come from the emotions, the common vocabulary of all mankind. I've worked with leaded, blown, cast, sculptural, slumped, fused, and abused glass. In a lifetime of working with glass, I doubt there could ever be a complete understanding of its properties, its gifts."

Paul Marioni, 1982

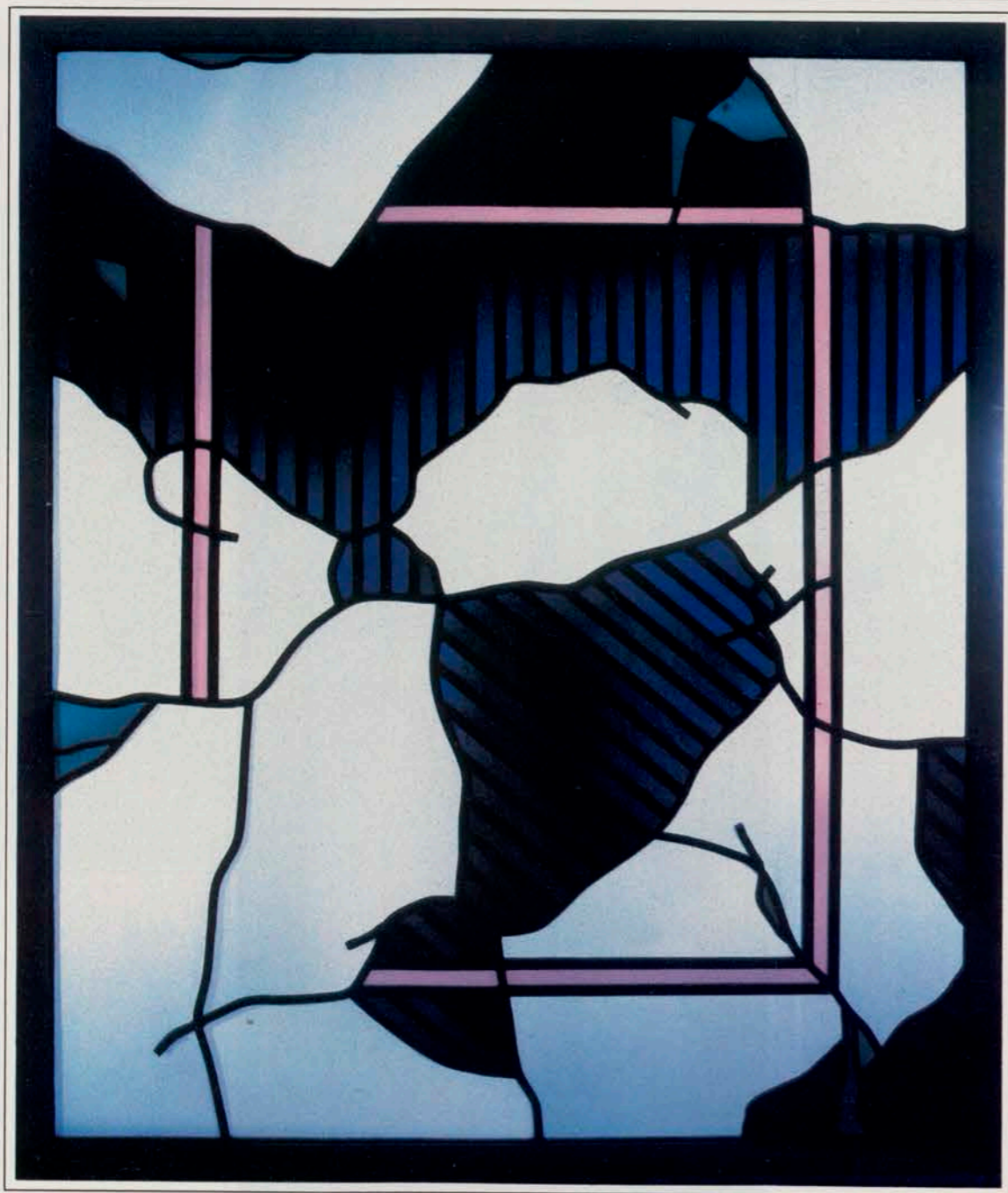


34 "Orange White Blue Teapot/Tripod" 1982
Handformed, constructed glass with
aluminum and moulded resin
1515 x 690 (dia)

"I see my recent work as a sort of contemporary folk art commentary about things that interest me and how they relate to historical precedents in my craft and the current states of glass and art while hopefully displaying finesse in terms of form, colour, imagery, and technique. (That's phoney snoring if I ever heard it.)"

Richard Marquis, 1981

ROBERT MIDDLESTEAD New Zealand

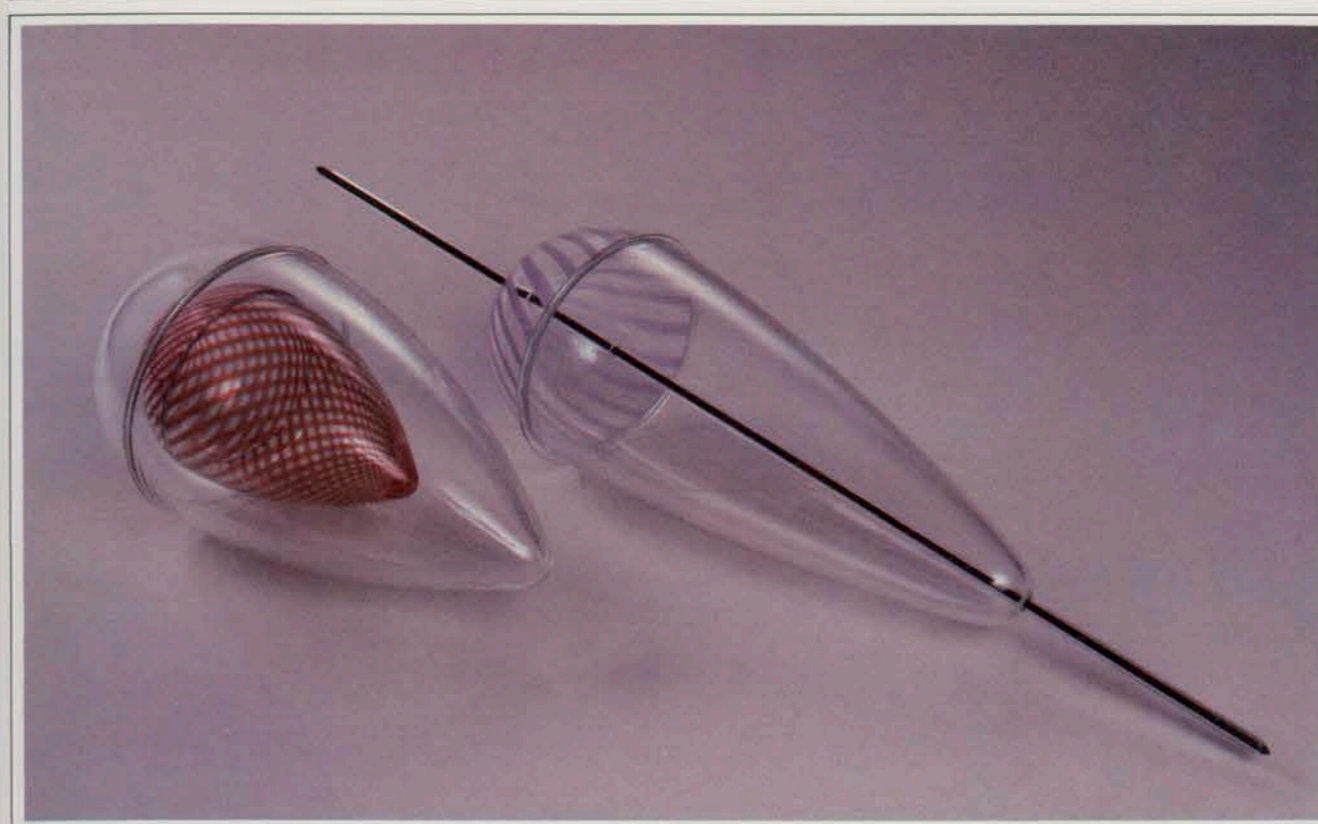


37 "Untitled" 1982
Leaded glass with lead overlay
938 x 789

"Stained glass is a perfect medium for integrating art into living environments. It serves as a way to bring colour, aliveness, and meaning into buildings. Each commission is unique with its own challenges if the glass is to relate to its environment. My autonomous work on the other hand is unconstrained by outer influences. It is the inner which dictates here. This is a rich playground with unlimited possibilities, all of it foundation material for inventive architectural application of the glass medium."

Robert Middlestead, 1983

NICK MOUNT Australia



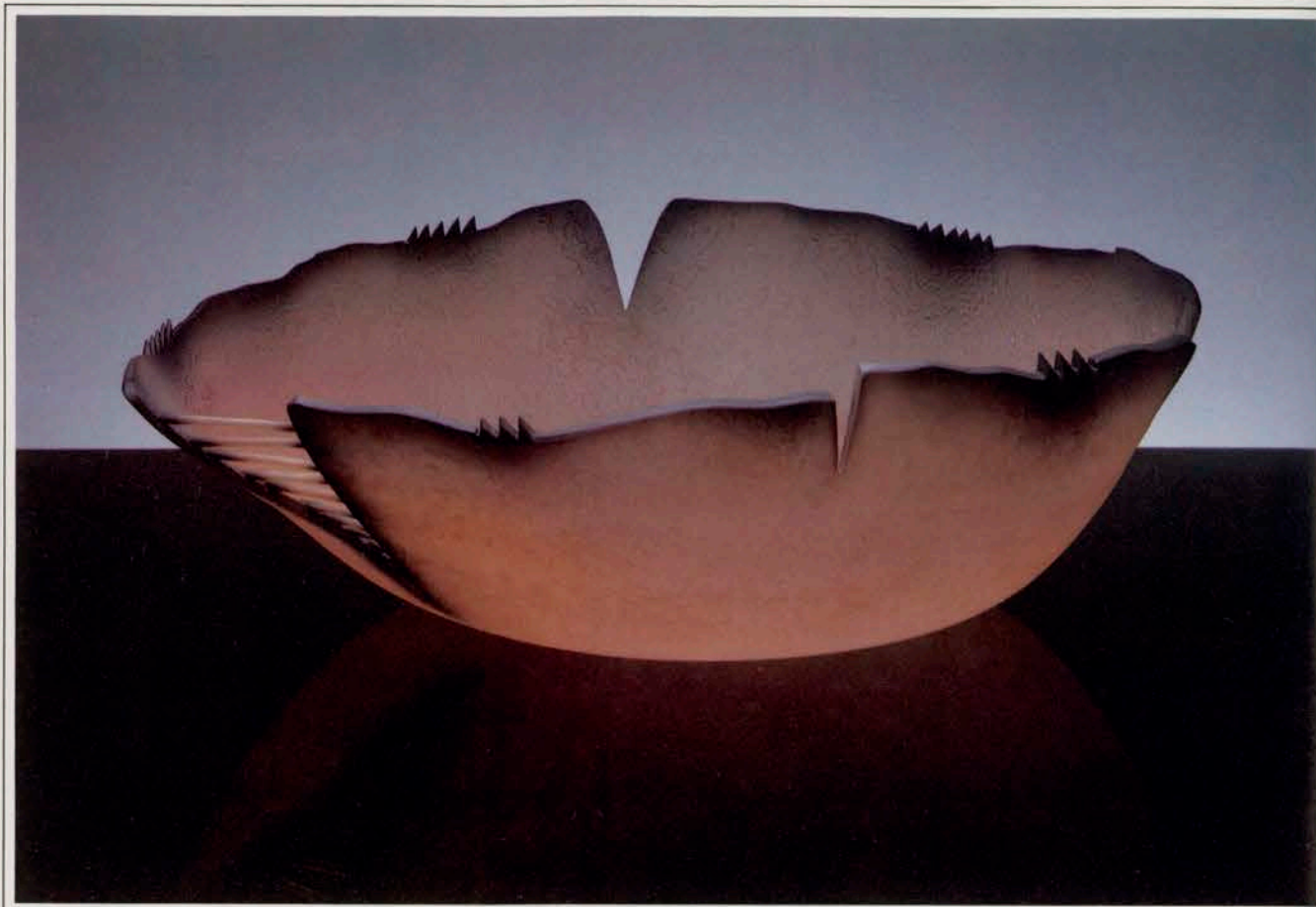
38 "Fishing Float I" 1982
Blown and constructed glass
242 x 134 (dia)

39 "Fishing Float II" 1982
Blown and constructed glass
582 x 120 (dia)

"The floats represent two important aspects of Nick's work—a constant striving for greater precision in the glassblowing process and a continuing fascination with the beauty and simplicity of common objects usually ignored in daily life."

Peter Emmett
Craft Australia, Spring 1982/3

JAY MUSLER USA



40 "Fleshpot" 1982
Cut, sandblasted and painted glass
165 x 507 (dia)

"Fleshpot reflects one view of mankind's sexuality:
it shows the body as being distinct from the soul."

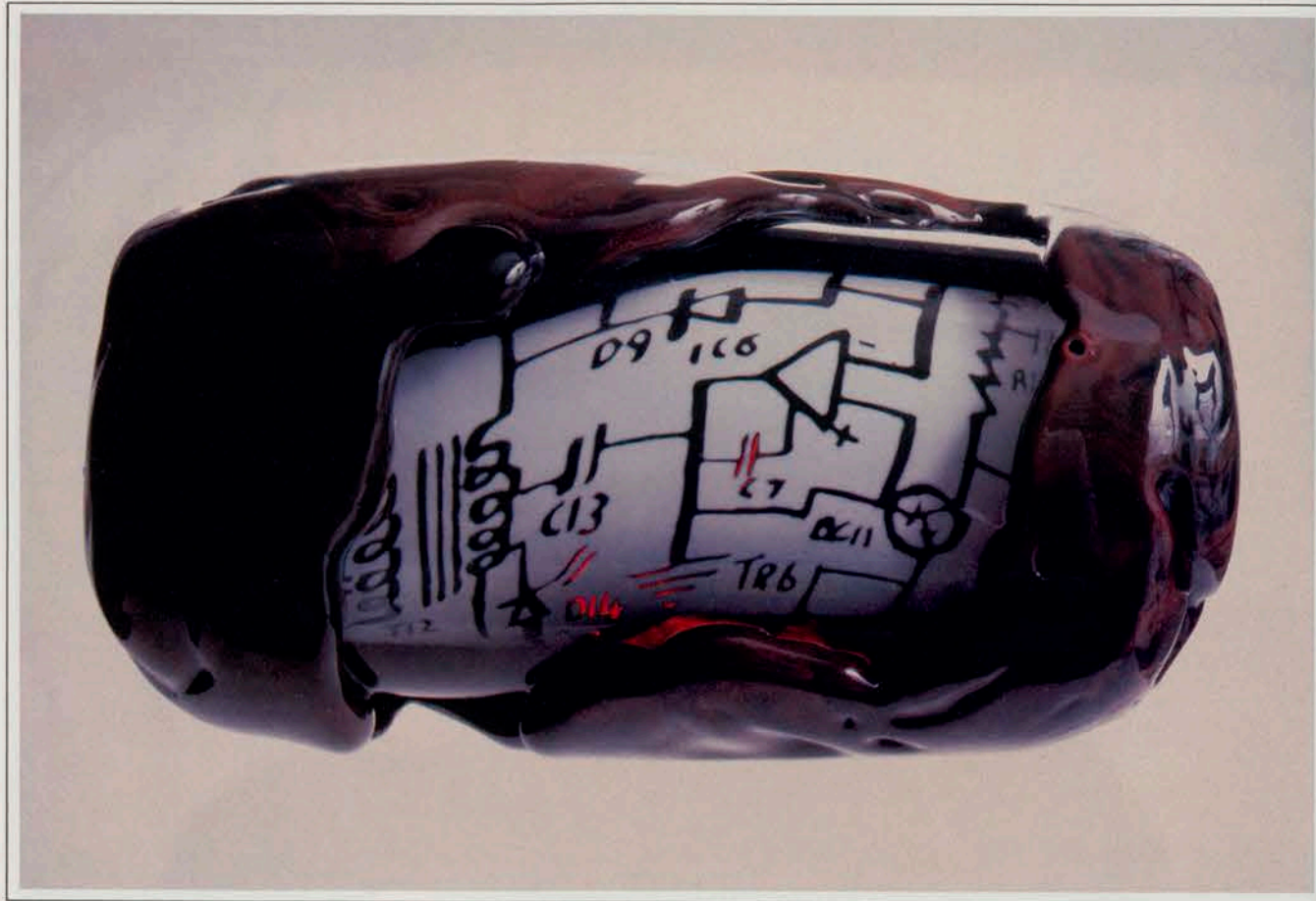
Jay Musler, 1983

ROGER NACHMAN Japan



42 "Modern Woman" 1981
Triple-glazed glass panel
with a leaded glass insert
295 x 295

GARRY NASH New Zealand

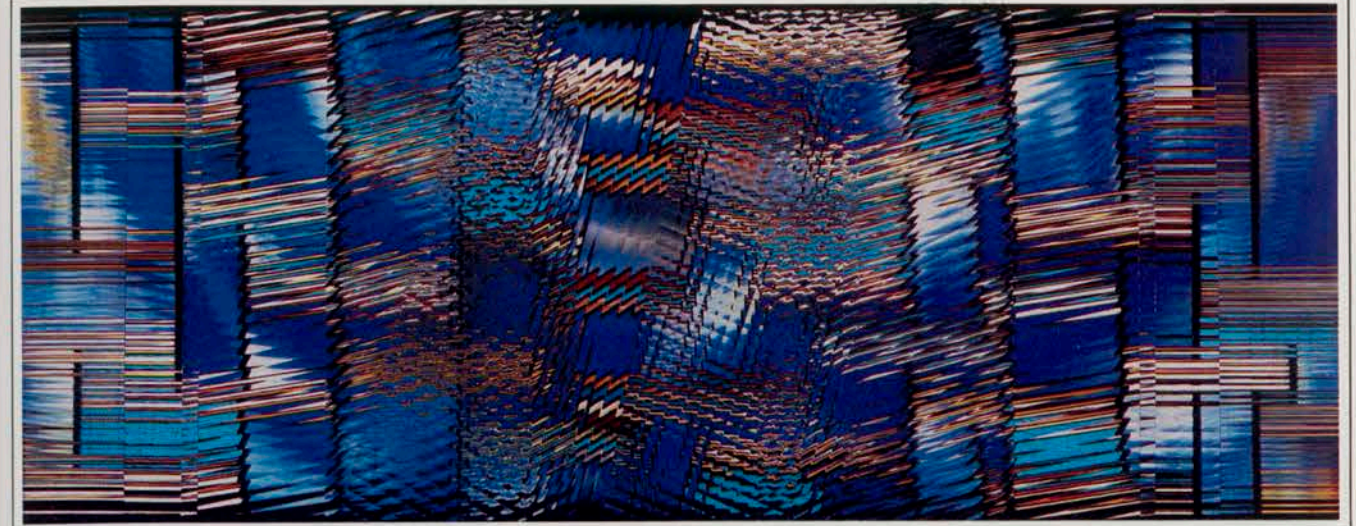


43 "Circuits" 1983
Handformed, cut and polished glass
180 x 88 (dia)

"I have come to realise that the medium can only express the whims of the artist to the extent of his or her level of proficiency. The search for the *means* to create the desired effect has meant for me studying and experimenting with techniques from throughout the history of glassmaking and into seemingly unrelated areas as well. For me to create the things I am driven to make I need a daunting level of skill in a wide range of disciplines."

Garry Nash, 1983

KRISTIN NEWTON Japan

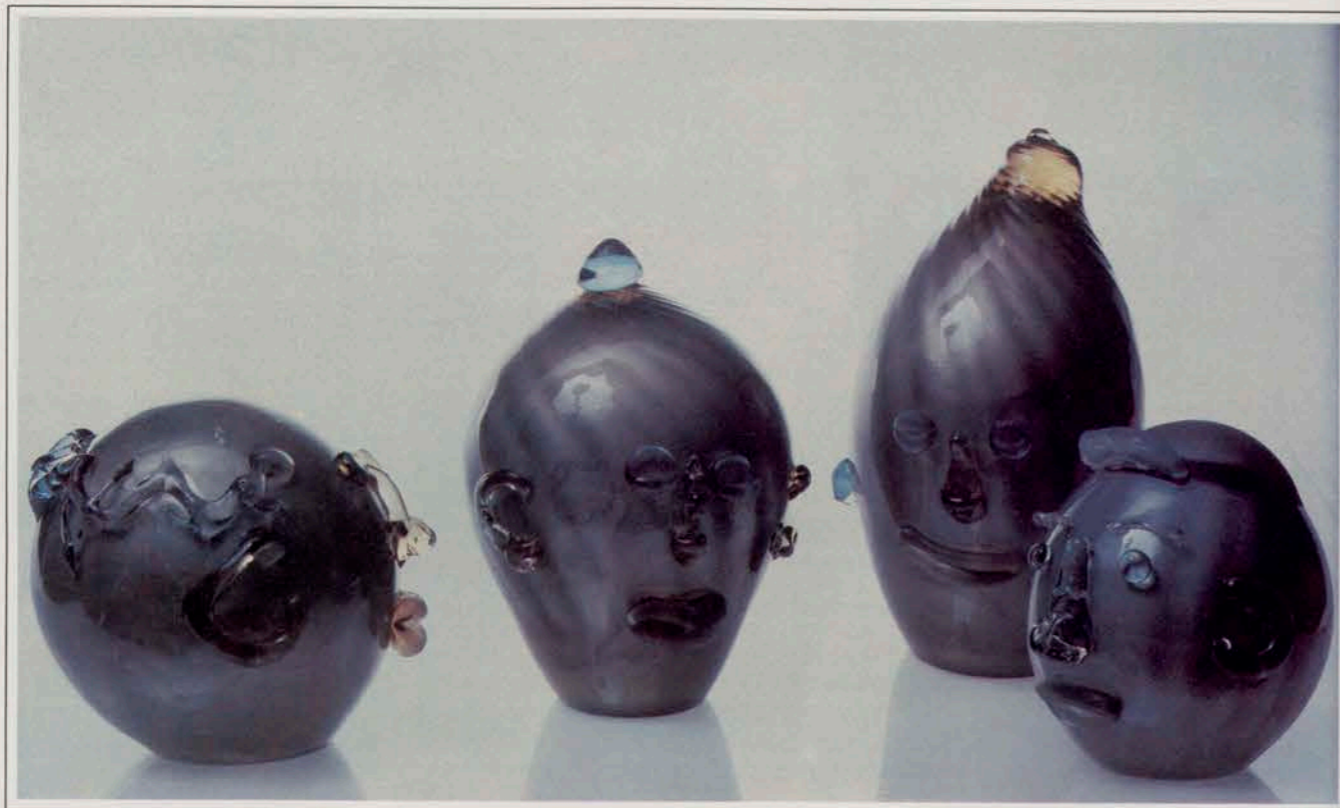


46 "Hong Kong Nights" 1982
Leaded glass and layered,
reeded glass (2 panels)
420 x 1159 x 115

"I find glass the most exciting when it is interacting with other glass. This usually occurs best in 3-dimensional states. Utilizing movement, either of the viewer, or of the piece itself, creates changes and optical effects that can never occur in a static piece of glass."

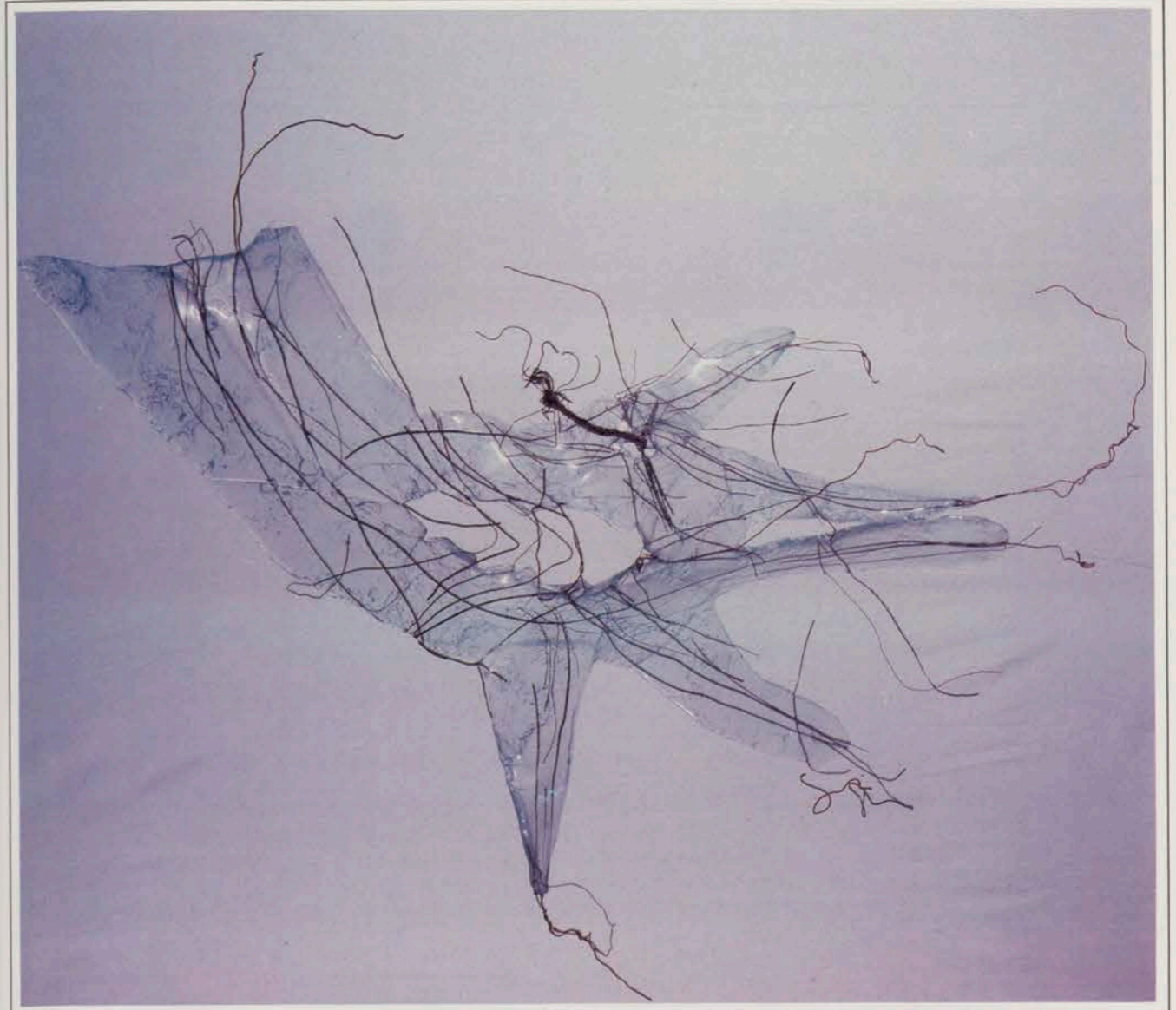
Kristin Newton, 1982

ANTHONY PARKER USA



48 "The Airheads — A Total Television Family" 1982
Painted blown glass (4 pieces)
c300 x 395 x 445

NARCISSUS QUAGLIATA USA

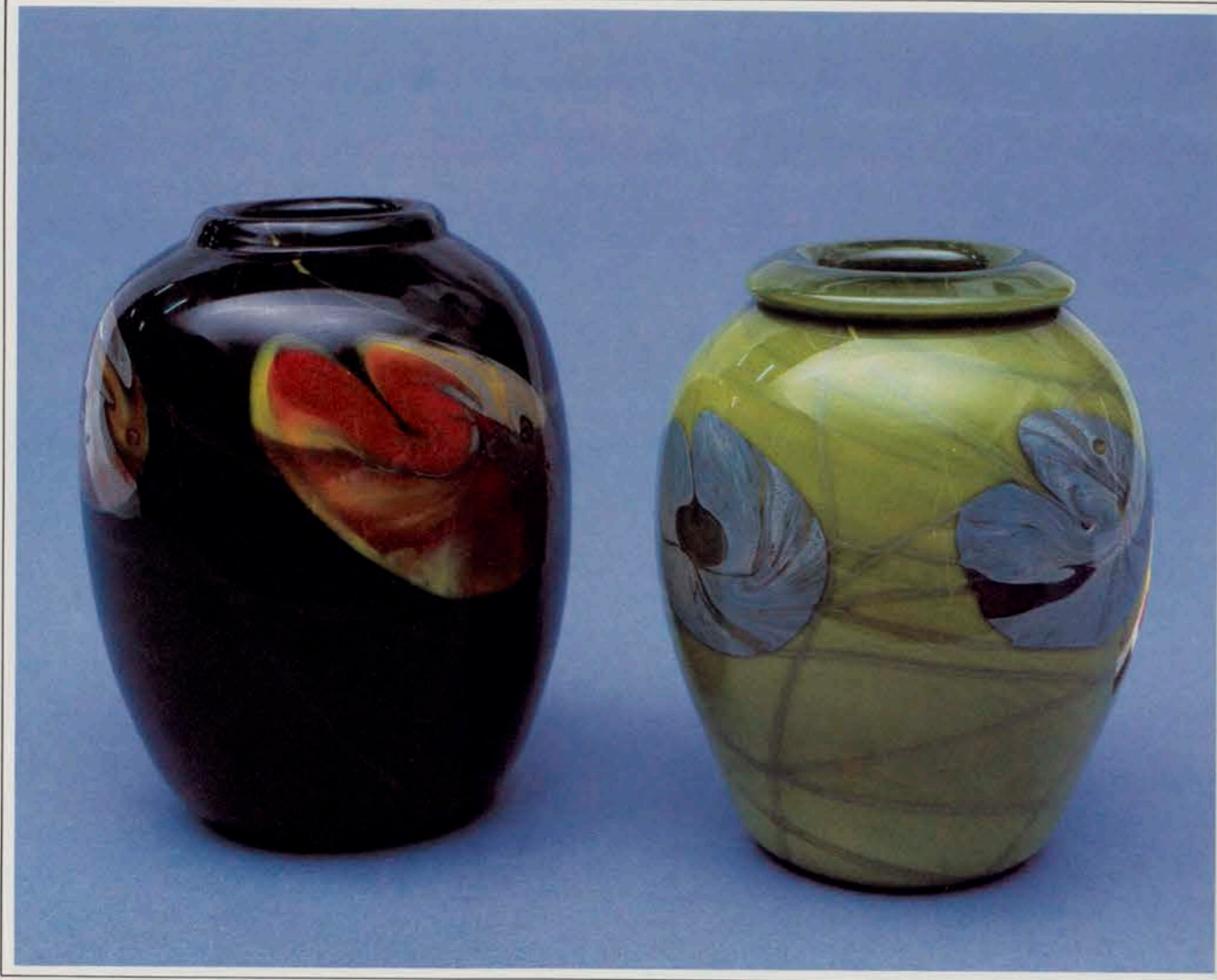


50 "Untitled Hand II" 1982
Fused and slumped glass
and copper wire
371 x 1058 x 845

"I feel all techniques of glass manipulation have become relevant for my work (fusing, blowing, slumping, etc.). To me, they are all means to express a humanistic sensitivity and my subjects have always been and still are expressions of meditation, pain, pleasure, and other human experience. A great deal of my more recent production no longer attempts to be useful or practical, something that glass has always been known for, but rather is more often difficult to find room for, and not easily put to use—expressive objects of meaning, whether ugly or beautiful, that speak of the soul."

Narcissus Quagliata, 1981

PETER RAOS New Zealand



51 "Autumn" 1982
Blown glass
145 x 105 (dia)

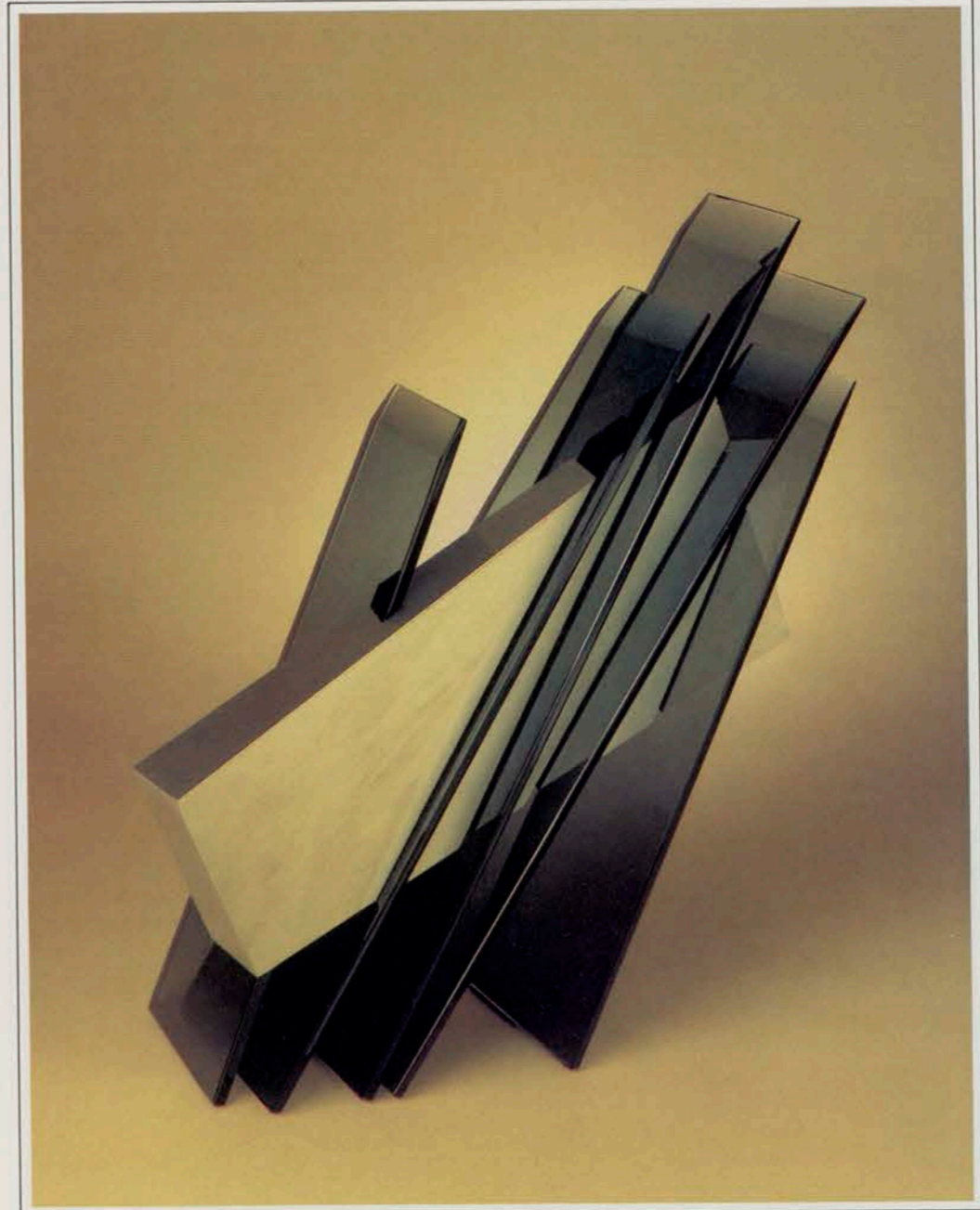
52 "Winter" 1982
Blown glass
135 x 110 (dia)

"Glass blowing is a combination of intense, immediate and direct interaction between artist and material. It is complicated by the battle between physical limitations and spiritual aspirations.

"The variables in glass forming flow so closely together they fuse into a spontaneous whole, which we call the OBJECT: and, OBJECT means an IDEA."

Peter Raos, 1983

JACK SCHMIDT USA



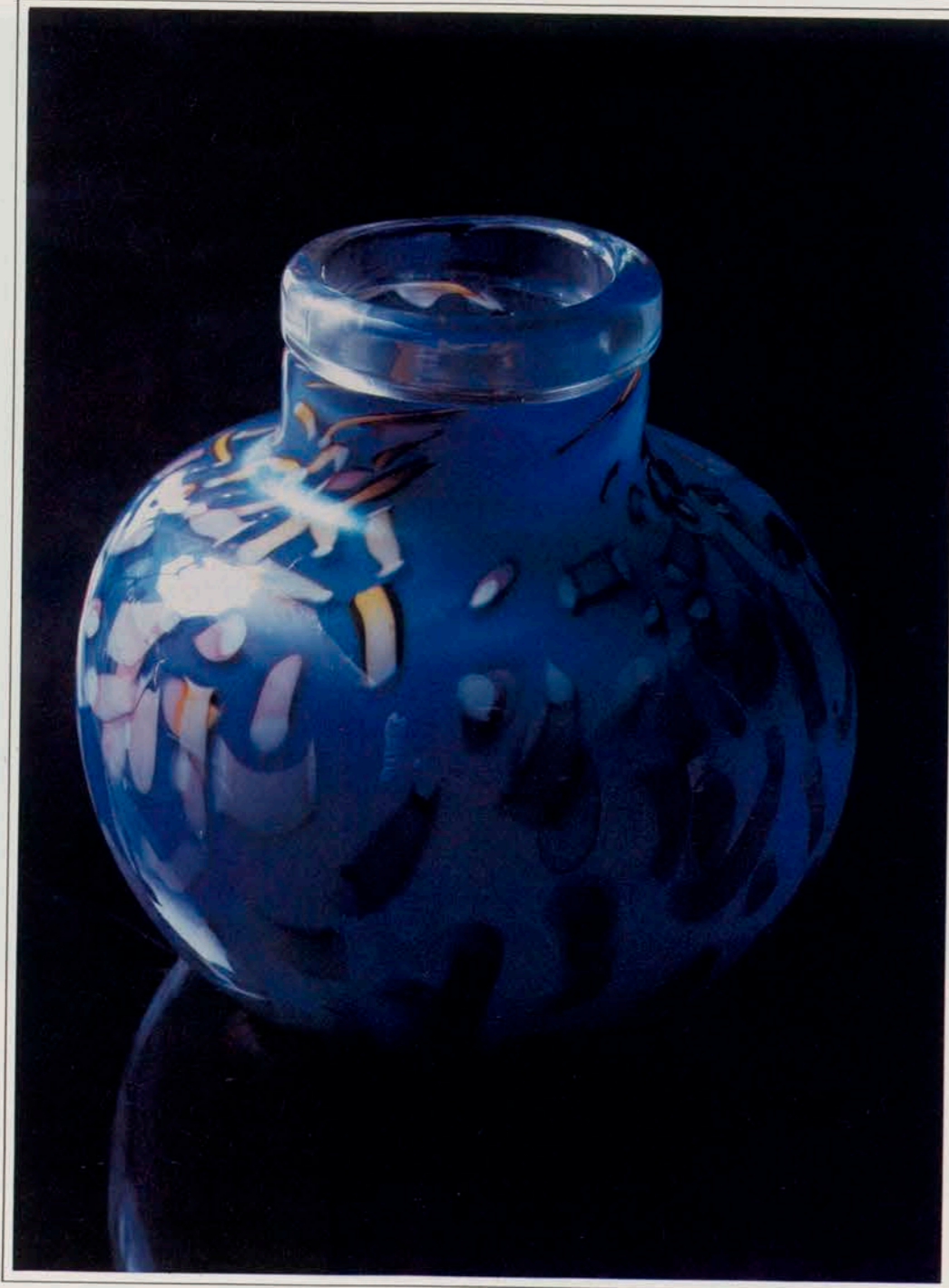
54 "A.W. Penetration" 1983
Plate glass and stainless steel
510 x 440 x 190

"Essentially what I am doing is to isolate visual elements very common in my environment. The use of stainless steel, aluminium and any number of other materials has become a prominent, perhaps even programmed relationship within the minds of every city dweller. In fact, without doing so intentionally, my work has become 'architectural', or at least generates an architectural image. This is fine except that I am not as concerned with these connotations as I am with the dynamics of the substances being used and their effect on each other."

Jack Schmidt

"4 Artists • 4 Views," catalogue, 1982

MEL SIMPSON New Zealand

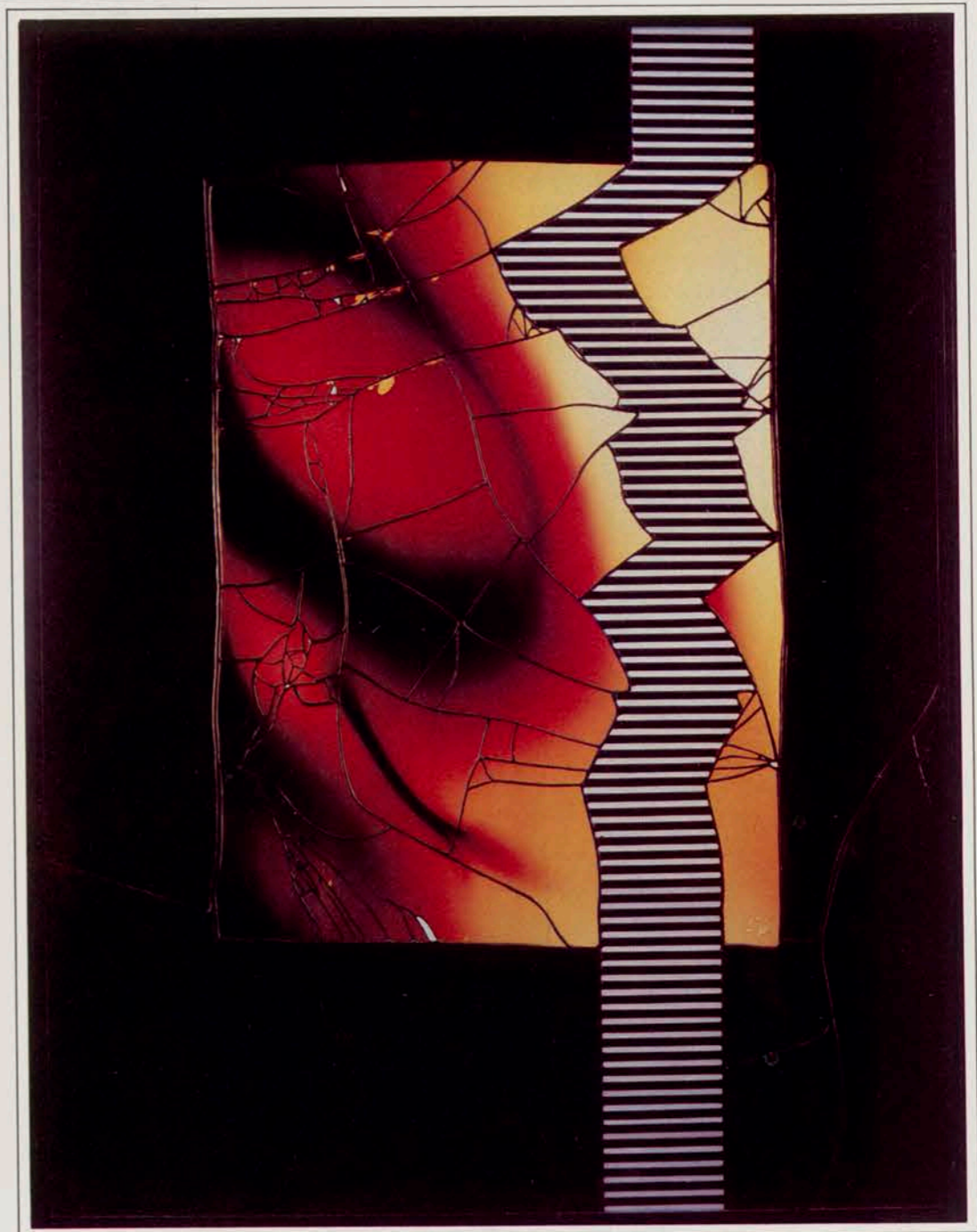


55 "Untitled" 1983
Blown glass
150 x 155 (dia)

"As my knowledge and practice mature I am finding myself pursuing a much broader and bolder approach. This newly found freedom is an exciting and invigorating journey that is leading me to create larger, more spirited and exuberant pieces, which I hope illustrates the magic, the intense energy and the vitality of hot glass."

Mel Simpson, 1983

JAMES WALKER New Zealand



56 "Pussycat 159" 1981-82
Leaded glass
1336 x 1005 x 10

"Primarily I do commissions for architectural situations and, therefore, need to create things which reveal a heightened sense of beauty by finding a harmony between my feelings and the area. For my autonomous work, however, pretty much anything goes. This is an important distinction. Too often we see commission work that is unsympathetic to its environment as well as to those using the space."

James Walker, 1983

DAVID WRIGHT Australia



57 "Silver Plants" 1982
Fused and bonded glass
455 x 300 x 27

"I am drawn to the delicate, transparent microscopic world of nature, of plants, and fungi. My work attempts to collect the uncollectable, to freeze the little worlds of transient beauty that flourish in the moonlight and are gone at dawn. They surround us, unseen, make us their home and ultimately devour us and return us to the earth. They are the survivors."

David Wright
"Contemporary German Glass in Australia/
Contemporary Australian Glass", catalogue, 1981

KLAUS ZIMMER Australia



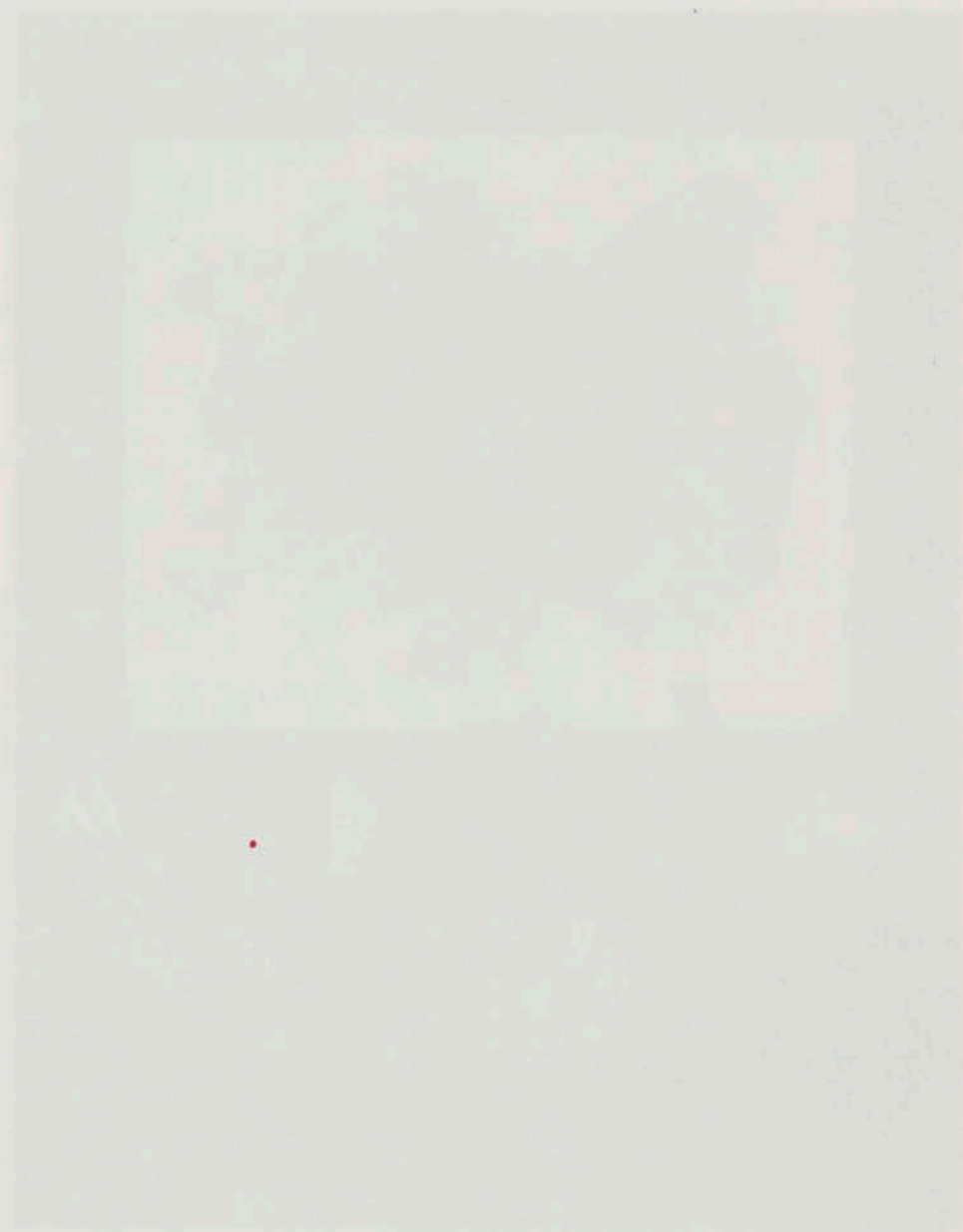
60 "Aquarius" 1980-83
Painted, stained, laminated, etched,
slumped, fused and leaded glass
510 x 403 x 20

"Although my images are abstractions arrived at through my knowledge of modernist developments in the fine arts of painting and printmaking, including abstract expressionism, I now make glass panels in which I use the traditional stained glass techniques of slumping, fusing and abrading.

"I use the glass panel to express personal meanings with the hope that they also communicate with others. I want colour, light and form to interrelate in such a way that they uphold the traditions of the best historical stained glass."

Klaus Zimmer, 1983

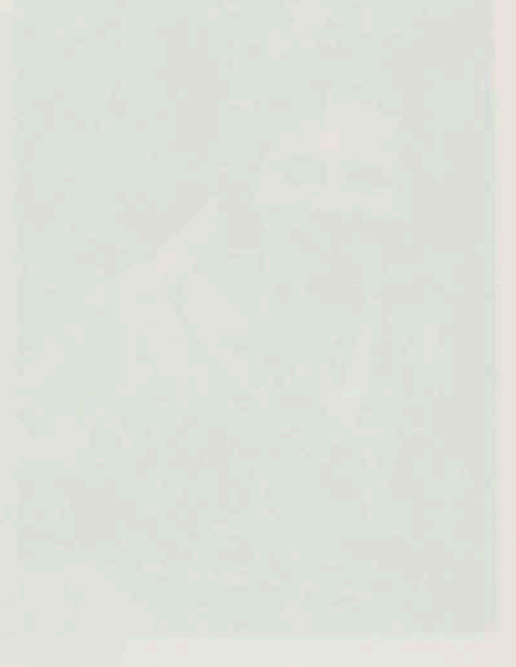
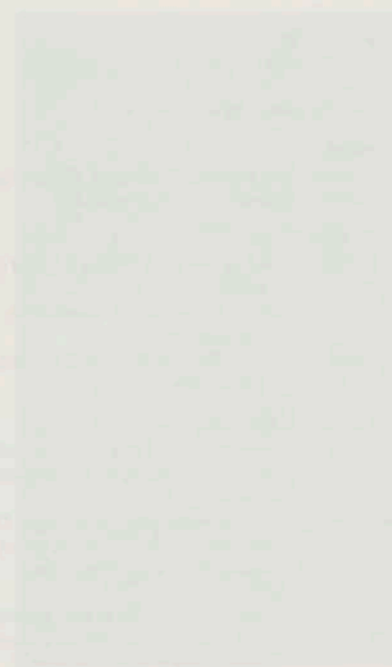
DAVIDSON/STAN



Pacific glass 83

EXHIBITION CATALOGUE AND ARTISTS'
BIOGRAPHIES

DAVIDSON/STAN



All works are for sale except catalogue numbers 7 and 56.



JOHN BURTON USA

ADDRESS
R.R. #1, Box 288J
Kapaa, HI 96746 U.S.A.

POSITION
World Lecturer and Glass Artist.

AWARDS
1969-72 Department of Health, Education
and Welfare Grant.
1967 Tiffany Foundation Award.
1962 Awarded Guggenheim Fellowship.

EXHIBITIONS (selected)
The Art Institute of Chicago.
The Academy of Arts, Honolulu.
The Art Alliance, Philadelphia.
Museum of Contemporary Crafts, N.Y.C.
Santa Barbara Museum of Art.
Vancouver Art Gallery, Vancouver, British
Columbia.
University of California, L.A.
Fine Arts Museum, Seattle, Washington.

California Palace of Legion of Honor, San
Francisco.

COLLECTIONS (selected)
The Corning Museum of Glass, Corning,
New York.
The Musee du Verre, Liege, Belgium.
Wichita Art Museum, Kansas.
Victoria and Albert Museum, London, Eng.

PUBLICATIONS
"Free the Creator in Man," A three-film set
16mm colour.
Glass: Philosophy and Method, Chilton B.
Company.
Collected Poems, 1972, John Burton Stud.
National Education Television, "The Crea-
tive Person — John Burton."
National Education Television, "Harvest of
Creative Hands."
Educational TV Film Series (KCET-NET),
"of Creation" and "John Burton — The
Glassmaker."



- 1 "Perfume Bottle" 1982
Blown and torchworked glass
197 x 48 (dia)
US \$500
- 2 "Stoppered Bottle" 1982
Blown and torchworked glass
237 x 75 (dia)
US \$500
- 3 "Snowflake Round Bottle" 1982
Blown and torchworked glass
89 x 74 (dia)
US \$200
- 4 "Liqueur Bottle and Goblet" 1982
Blown and torchworked glass (2 pieces)
164 x 130 x 105 c
US \$500



DALE CHIHULY USA

ADDRESS
4 Springwood Street
Cranston
Rhode Island 02905 U.S.A.

POSITION
Artist-in-Residence, Professor, Rhode Island
School of Design, Providence, R.I.

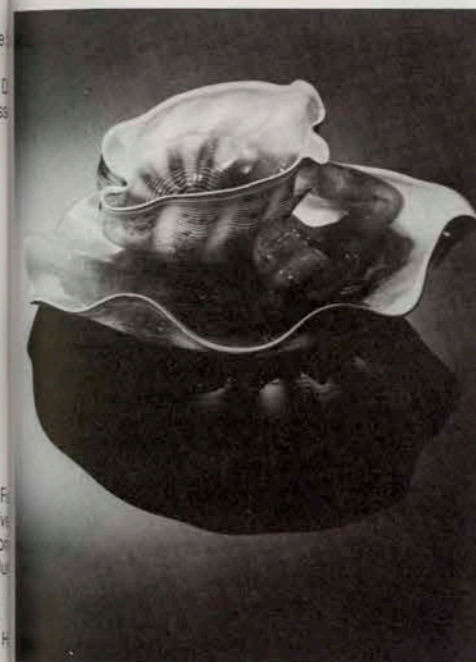
EDUCATION
1968 M.F.A., Rhode Island School of
Design.
1967 M.S., University of Wisconsin,
Madison, WI.
1965 B.I.D., University of Washington,
Seattle, WA.

EXHIBITIONS (selected)
1982 "World Glass Now '82," Hokkaido
Museum of Modern Art, Sappora,
Japan.
1981 "Glass: Artist and Influence," Detroit
Institute of Arts; "Emergence Art in
Glass," Bowling Green State
University, OH.
1980 Rosenthal Studio, Haus, Hamburg.
1979 "New Glass," Corning Museum,
Corning, New York; Lobmeyr

Gallery, Vienna; Musea de Arte,
Paulo, Brazil.
1978 Renwick Gallery, Washington, D.
1977 Glaskunst der Gegenwart, Kass,
West Germany.

COLLECTIONS (selected)
American Craft Museum, N.Y.C.
Corning Museum of Glass, Corning,
New York.
Detroit Institute of Arts.
Glasmuseum, Frauenau.
Metropolitan Museum of Art, N.Y.C.
Museum Bellerive.
National Museum of Modern Art,
Kyoto, Japan.
Philadelphia Museum of Art.
Kunstsammlungen der Veste-Coburg.

PUBLICATIONS (selected)
1982 "Avant Glass," *Life Magazine*, F.
1981 "Timber and Glass," *Progressive
Architecture*, June; "Contemporary
Art Glass," *Art News*, vol. 80, Ju.
1979 "Baskets and Cylinders: Dale
Chihuly," *Craft Horizons*, April.
1977 *Tradition and Change* by Julie H.
E.P. Dutton, New York.



- 5 "Macchia Group I" 1982
Blown glass (3 pieces)
c200 x 500 (dia)
US \$6,000
- 6 "Macchia Group II" 1982
Blown glass (3 pieces)
c200 x 650 x 400
US \$6,500



DAVID CLEGG New Zealand

ADDRESS
134f Huatoki Street
New Plymouth, New Zealand

POSITION
Studio Artist
Part-time Lecturer, Taranaki Polytechnic.

EDUCATION
1982-83 Study Tour, Germany and North America
1981 Studied with Ed Carpenter

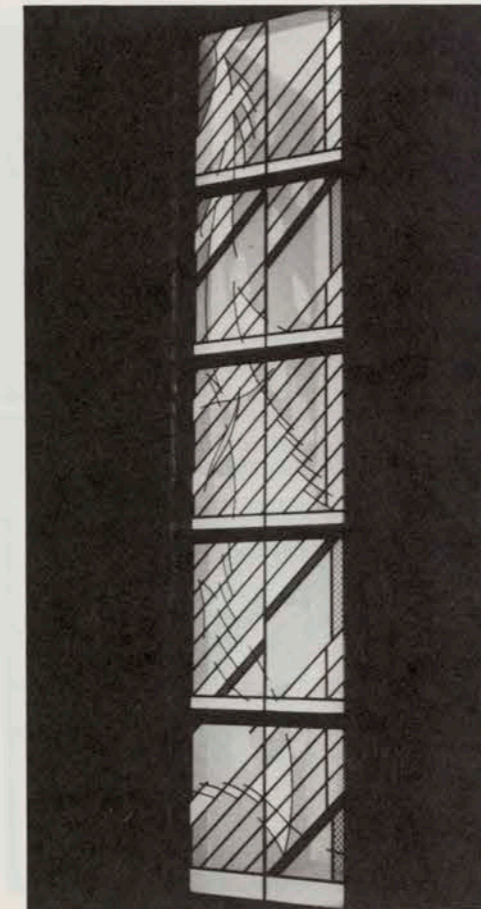
AWARDS
1982 Queen Elizabeth II Arts Council of New Zealand Exhibition and Development Grant.

Winner, Taranaki Savings Bank Craft Review, Govett-Brewster Gallery, New Plymouth, New Zealand.

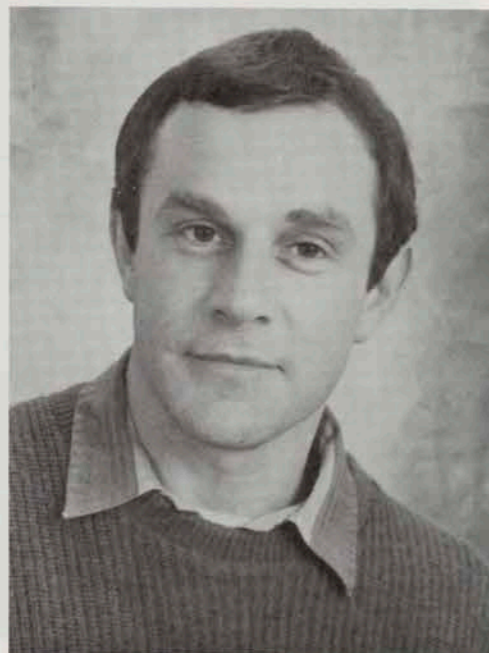
EXHIBITIONS
1982 TBS Craft Review, Govett-Brewster Art Gallery, New Plymouth.
1980 TBS Craft Review, Govett-Brewster Art Gallery, New Plymouth.

COMMISSIONS
Boon, Goldsmith & Co., Architects, New Plymouth.

COLLECTIONS
Taranaki Savings Bank, New Plymouth.



7 "Life Force" 1982
Leaded glass
4000 x 760
NFS
Collection of the Taranaki Savings Bank, New Plymouth, NZ



JOHN CROUCHER New Zealand

ADDRESS
C/-Sunbeam Glass, 85 Jervis Road
Herne Bay, Auckland, New Zealand

POSITION
Studio Glass Artist

EDUCATION
1972 B.A., University of Auckland.

AWARDS
1979 Queen Elizabeth II Arts Council, Travel Grant to Europe.

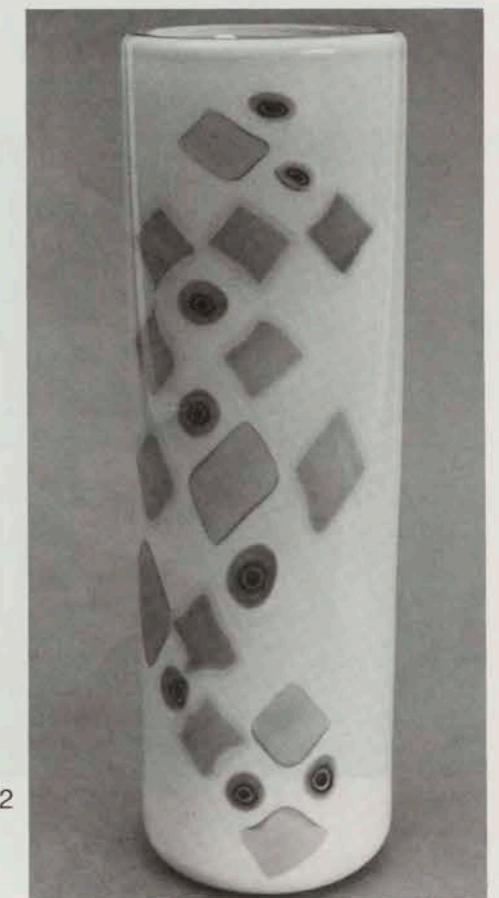
1977 Queen Elizabeth II Arts Council Grant.

EXHIBITIONS
1982 Bishop Suter Gallery, "Sunbeam Show," Nelson; Antipodes Gallery, Wellington; Northern Regional Arts Council Touring Exhibition.

1981 Denis Cohn Gallery, Auckland.
1979 "Fragile Art," Compendium Gallery, Auckland.
1976 John Barleycorn, Auckland.



8 "Hot Lips Trilogy" 1982
Blown glass
376 x 214 x 350
NZ \$260



9 "Checkerboard Cylinder" 1982
Blown glass
304 x 93 (dia)
NZ \$90



GARTH EDWARDS USA

ADDRESS
3410 S.W. Water Avenue
Portland, OR 97201 U.S.A.

POSITION
Freelance Designer

EDUCATION
1975 Studied with Ludvig Schaffrath & Patrick Reyntiens, England.
1974 Pilchuck Glass Centre; Portland State University, Design and Glass.

AWARDS
1981 NEA Craftsman Fellowship.
1980 Salem Art Association Award.

EXHIBITIONS (selected)
1982 "Approaches to Collecting," American Craft Museum, N.Y.C.; Matrix Gallery, Austin, Texas.
1981 "National Crafts '81," Greenville County Museum, S. Carolina; "Glass Constructions," Portland State University.

1979 American Institute on Architecture, Portland.
1978 "New Stained Glass," American Crafts Museum and the Renwick Museum, Washington.
1976 "Pilchuck Invitational," Seattle Museum, Washington.

COLLECTIONS (selected)
1982 State of Washington.
1980 State of Oregon.
Kaiser Health Clinics, Sunnyside, Montana.

PUBLICATIONS
1982 (catalogue) "New Glass Review," Corning Museum of Glass, Corning, N.Y.
1981 *American Craft*, Aug/Sept; Studio no. 23.
1978 (catalogue) "Contemporary Glass," Corning Museum of Glass, Corning, N.Y.



10 "Fifties Eyes" 1982
Leaded glass
811 x 960
US \$750



12 "Masked Intentions" 1981
Leaded glass
705 x 615
US \$500



11 "Black Man" 1982
Leaded glass and copper
705 x 765
US \$600



MARY FILER Canada

ADDRESS
1107—W 7th Ave.
Vancouver B.C.
Canada V6H 1B4

POSITION
Studio Glass Artist

EDUCATION
Diploma, Montreal Museum of Fine Arts School.
B.F.A., McGill University, Montreal.
M. Ed., Pennsylvania State University.

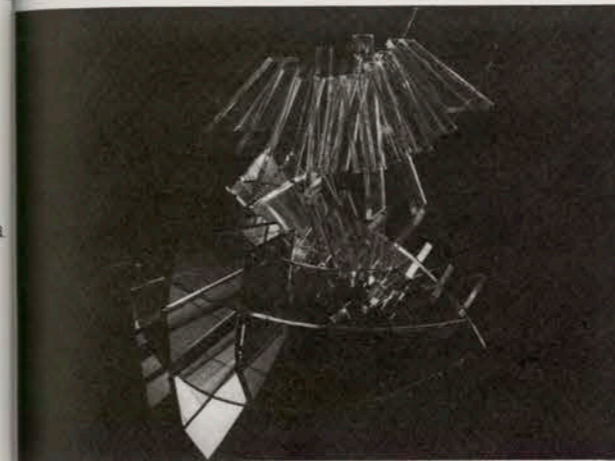
EXHIBITIONS (selected)
1982 The Glass Art Gallery, Toronto.
1980 The Glass Art Gallery, Toronto.
1979 The Burnaby Art Gallery, Burnaby, B.C.
1978 "Tenth International Sculpture Conference," The Art Gallery of Ontario.
1975 "Women's Conference," The University of Victoria.

1973 Art Gallery of Greater Victoria

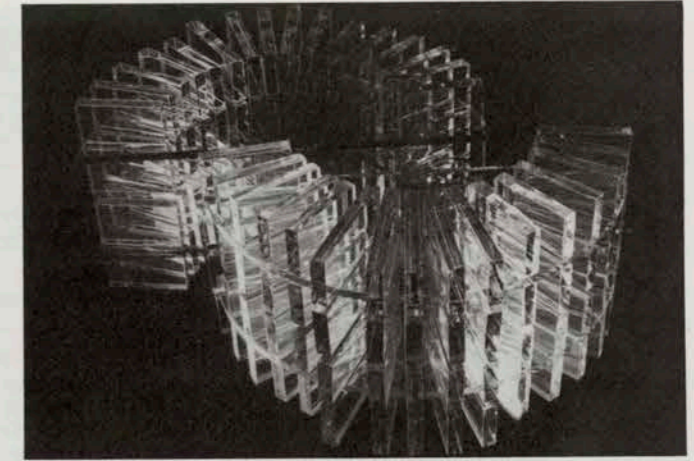
COMMISSIONS (selected)
St. Luke's Church, Prittlewell, U.K.
Christ Church Cathedral, Victoria.
Plaza Cote Des Neiges, Montreal.
Coquitlam Centre, Coquitlam, British Columbia.
Dr. Gordon S. Karn Memorial Window, Children's Hospital, Montreal.
St. Philips Church, Victoria.

COLLECTIONS (selected)
The Art Gallery of Greater Victoria.
The Baxter Group Collection, Vancouver.
Genstar Development, Edmonton.
The Burnaby Art Gallery, Vancouver.
McGill University, Montreal.

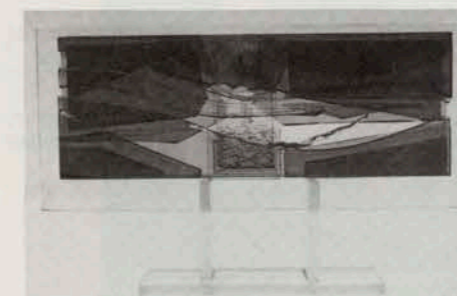
PUBLICATIONS (selected)
1980 *The Globe and Mail*, Oct. 30 and Nov 4, 1975.
1976 "The New Sculpture," *The Financial Post*, Dec.



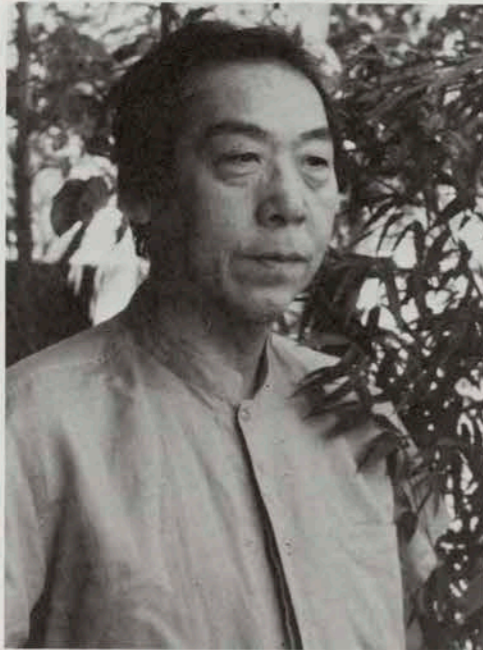
13 "Circumferential Geometries 1A + 1B" 1982
Laminated glass
255 x 915 x 915
CAN \$1,700



14 "Circumferential Geometries 2A + 2B" 1982
Laminated glass
70 x 610 x 610
CAN \$1,000



15 "Beam-Urbanscape" 1982
Laminated glass
108 x 250 x 37
CAN \$350



KYOHEI FUJITA Japan

ADDRESS
3-14-10 Kitakata, Ichikawa-shi
Chiba-ken, Japan 272

POSITION
President, Japan Glass Artcrafts Association.
Vice-President, Japan Crafts Council.
Chairman, Chiba Prefectural Committee for
the Arts.

EDUCATION
1944 Tokyo Fine Arts School, Department
of Metal Crafts.

EXHIBITIONS (selected)
1982 "World Glass Now '82," Hokkaido
Museum of Modern Art, Sapporo,
Japan.
1980-81 "Contemporary Glass," Kyoto
(1) & (2).
1979 Det Danske Kunstinstrimuseum,
Copenhagen.
1978 "Handcrafts in Japan since 1927,"
National Museum of Modern Art,
Kyoto, Japan.
1976 "Modernes Glass," Frankfurt.

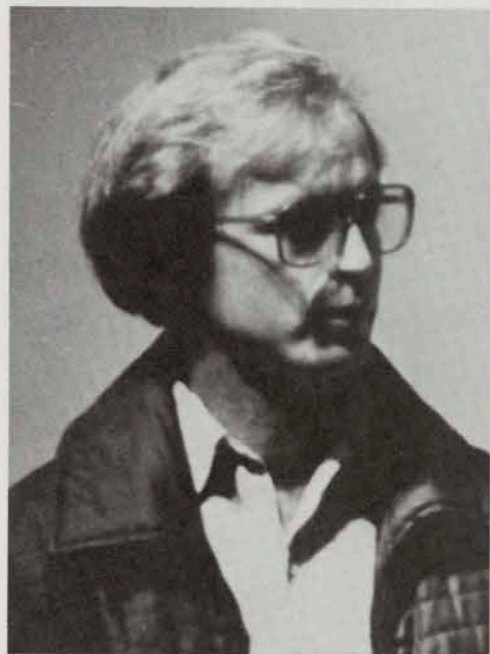
1975 "International Studio Glass," Ill.
Bolighus, Copenhagen.

COLLECTIONS (selected)
National Museum of Modern Art, Tokyo.
Hokkaido Museum of Modern Art, Sapporo,
Japan.
Corning Museum of Glass, Corning, N.Y.
Det Danske Kunstinstrimuseum,
Copenhagen.
Museum for Kunst and Gewerbe, Hambur.
Goteborg Art Gallery, Goteborg, Sweden

PUBLICATIONS
1980 "Kyohei Fujita's Free Blown Glass
Ware," *Art-sha*; (catalogue) "Blown
Glass," Habatat Galleries, Lathrop
Village, MI.
1979 (catalogue) "Kyohei Fujita," Det
Danske Kunstinstrimuseum,
Copenhagen.
1977 (catalogue) "Kyohei Fujita: Unborn
in Glass Aaus Japan,"
Kunstammlungen det Veste,
Coburg.



16 "Hagoromo" 1982
Mould blown glass with gold foil
and coloured glass chips
145 x 228 x 230
¥ 1,500,000



DOUGLAS HANSEN USA

ADDRESS
702 West Bertona, Seattle
Washington 98119 U.S.A.

POSITION
Architectural Glass Artist

EDUCATION
1982 Study Tour of Germany and
England with Lutz Hauschild.
1978-79 Pilchuck Glass School.
1975 B.F.A. Graphic Design, University
of Washington.
1969 Seattle Pacific College, Painting.
1968 Shawningan Lake School,
Vancouver Island, B.C.

AWARDS
1980 First Place, Anacordes Arts
Festival.
1979 First Place, St. Stephen's Episcopal
Church International Competition.

EXHIBITIONS (selected)
1981 "New Glass," Bellevue Art Museum;
Pilchuck Glass Show, Traver-Sutton
Gallery, Seattle, U.S.A.
1980 "Pacific Northwest Arts and Crafts

Fair"; "Anacordes Arts Festival"
U.S.A.
1979 Factory of Visual Arts; Bellevue
Community College, U.S.A.

COMMISSIONS (selected)
1982 Washington State, Sculpture No.
Central H.S.
1981 Metropolitan Federal Savings,
Seattle, Washington; Holy Rose
Parish Church, Edmonds.
1980 Gig Harbor High School,
Washington State Arts
Commission.
1979 St Stephen's Episcopal Church
Seattle.

PUBLICATIONS
1982 *Design West; The Leadline; Glass
Studio*, no. 28; *Pacific Magazine*.
"Architectural Crafts: A Handbook
and Catalogue," Western States
Foundation.
1981 *Art Week*, April/June.
1979 *Glass Studio*, no. 8.
1976 *Stained Glass Magazine*, Fall
Quarterly.



17 "Interloper" 1982
Leaded, fused, blown glass
1480 x 465
US \$850



PAUL HARTIGAN New Zealand

ADDRESS
13 Commerce Street
Auckland, New Zealand

POSITION
Artist/Company Director/Technician

EDUCATION
1973 Dip. Fine Art, Elam School of Fine
Arts, Auckland.

AWARDS
1976 Lions Club/AA Travel Painting
Award.

EXHIBITIONS (selected)
1983 "New Image," Auckland City Art
Gallery.
1982 "Neon/Neon," R.K.S. Art Gallery,
Auckland.
1981 "Colourwords," R.K.S. Art Gallery,
Auckland.

1980 "Directions in New Zealand
Printmaking," Govett-Brewster Art
Gallery, New Plymouth; "Kolor
Platen," Real Pictures Gallery,
Auckland.

1979 "International Biennial Exhibition:
Prints," Museum of Modern Art,
Tokyo.

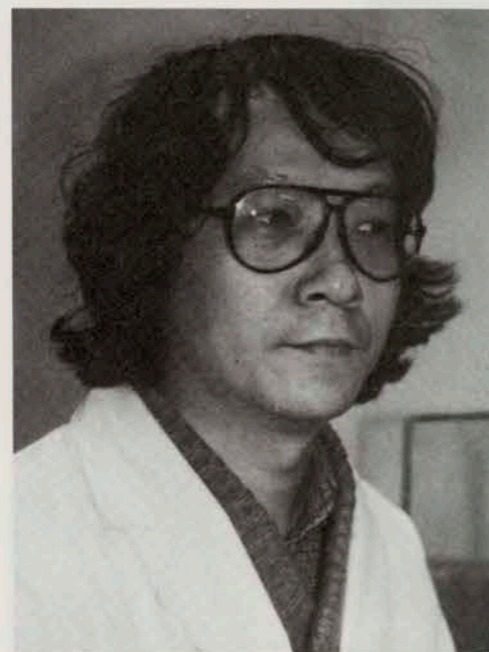
1977 "New Zealand Prints," Auckland
City Art Gallery.

COLLECTIONS
Dowse Art Gallery, Lower Hutt.
Sarjeant Gallery, Wanganui.
Govett-Brewster Art Gallery, New Plymouth
Auckland Art Gallery, Auckland.
National Art Gallery, Wellington.
Manawatu Art Gallery, Palmerston North.

PUBLICATIONS
1981-82 issue, *Art New Zealand*, no. 22.
1979-80 issue, *Art New Zealand*, no. 14.



18 "New Language" 1982
Neon-filled tubes and painted steel
1203 x 1204 x 202
NZ \$3,500



TAKEO HIRAYAMA Japan

ADDRESS
No. 201 Apartment
Tamura 36-21, Wakamatsu-cho,
Shinjuku-ku, Tokyo, Japan

POSITION
Studio Glass Artist/Chief Lecturer, Stained
Glass Art School, Training School for
Professionals.

EDUCATION
1979 Graduated from Ecole Nationale
Superieure des Arts Appliques et
des Metiers d'Art, France.

1973 Graduated from Graduate School
Musashino University of the Arts,
Japan.

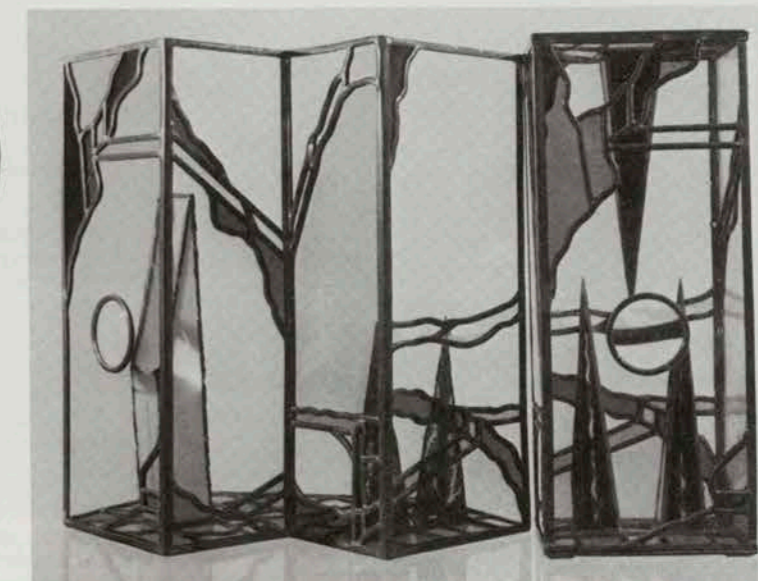
1971 Graduated from Musashino
University of the Arts.

EXHIBITIONS
1981 "Takeo Hirayama," Tokyo American
Club.

PUBLICATIONS
Garasu-Jiho; published "Stained Glass from
the View of History and my Angle," *Honoo
Geijutsu*.



19 "Op. 999" 1981-83
Leaded glass
417 x 405 x 90
¥ 730,000



20 "Op. 1000" 1981-82
Leaded glass
415 x 595 x 215
¥960,000



MAKOTO ITO Japan

ADDRESS

28-2 Unoki 3-chome
Ota-ku, Tokyo, Japan

POSITION

Lecturer, Craft Glass, Department of Solid
Design, Tama University of Art.

EDUCATION

1964 Tama University of Art, Department
of Painting, Japanese Painting
Course.

EXHIBITIONS (selected)

1982 "Symposium International du Verre
en France et l'Exposition Verre
Contemporain," Musee du Verre,

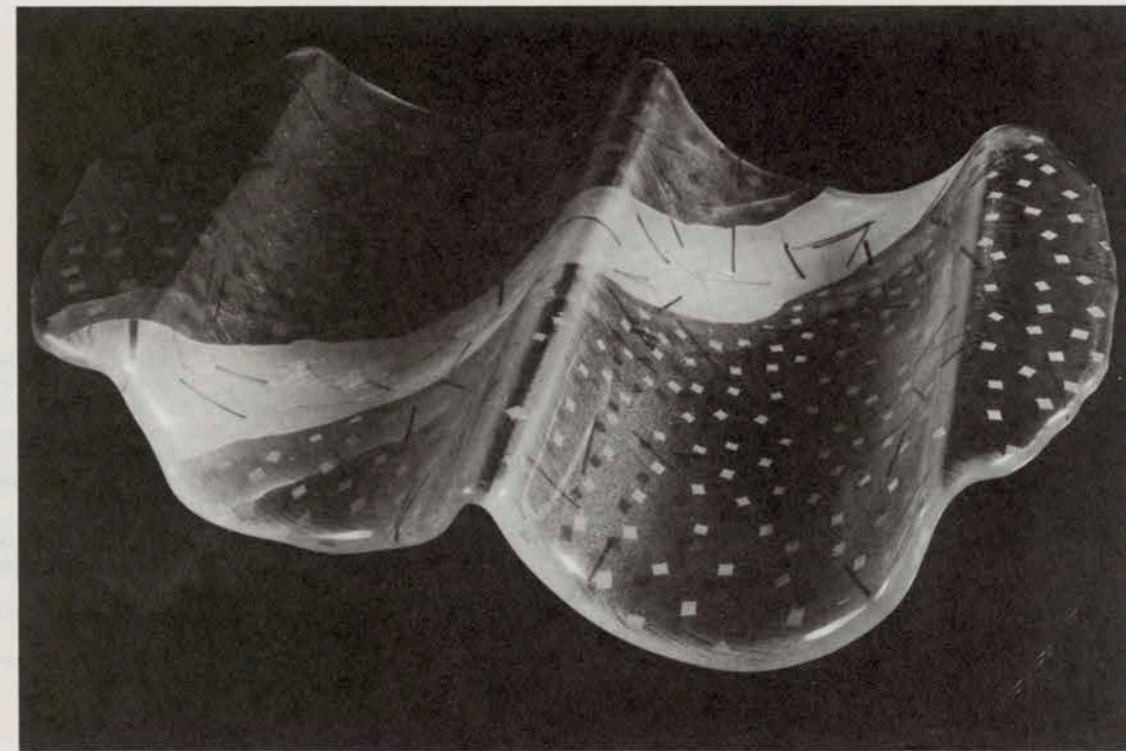
1981

1980

PUBLICATIONS

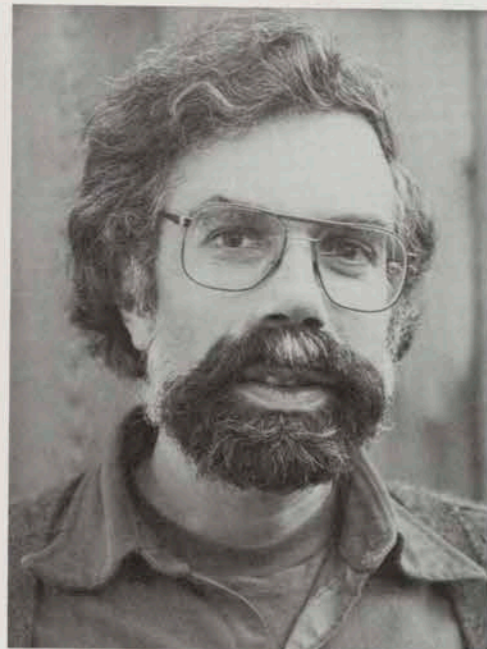
1981 *Modern Living*.

Sars-Poteries; "World Glass Now
'82," The Hokkaido National
Museum of Modern Art, Japan;
"Japanese Glass Art," The National
Museum of Modern Art, Tokyo.
"Glas Kunst '81," Kassel, West
Germany; "Contemporary Glass,
America, Australia, Canada,
Japan," National Museum of
Modern Art, Kyoto, Tokyo.
"Contemporary Glass Europe and
Japan," National Museum of
Modern Art, Kyoto, Tokyo;
"Contemporary Glass," Kyoto (1).



21 "Wave I" 1982
Slumped crystal glass with fused colour
47 x 360 x 277
¥ 90,820

ROBERT KEHLMANN USA



ADDRESS

2207 Rose Street, Berkeley
CA 94709 U.S.A.

POSITION

Studio Glass Artist

EDUCATION

1966 M.A., University of California,
Berkeley, CA.
1963 B.A., Antioch College, OH.

AWARDS

1978 Art Critics Fellowship Grant,
National Endowment for the Arts.
1977 Craftsman's Fellowship, National
Endowment for the Arts.

EXHIBITIONS (selected)

1982 "International Directions in Glass
Art," Gallery of Western Australia,
Perth, W.A.; "World Glass Now '82,"
Hokkaido Museum of Modern Art,
Sapporo, Japan.
1981 Orangerie, Kassel, West Germany;
Leigh Yawkey Woodson Art
Museum, Wausau, Wisconsin.
1979 Hessisches Landesmuseum,
Darmstadt, West Germany; Corning
Museum of Glass, Corning, N.Y.
1978 "New Stained Glass," Museum of
Contemporary Crafts, N.Y.C.

1977 "5 Contemporary Glass Artists," San
Jose Museum of Art, San Jose, CA.

COLLECTIONS

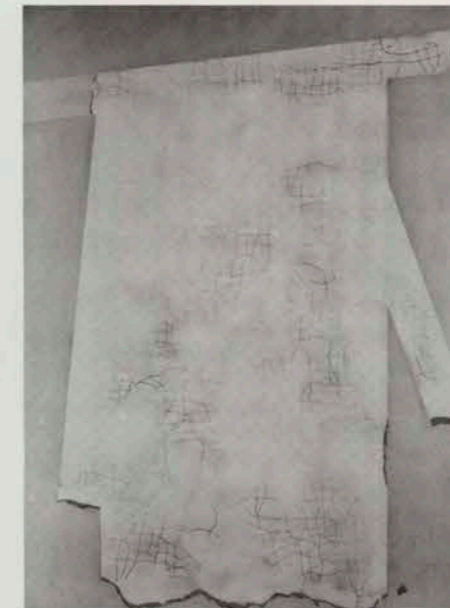
Hokkaido Museum of Modern Art, Sapporo,
Japan.
Leigh Yawkey Woodson Art Museum,
Wausau, Wisconsin.
Hessische Landesmuseum, Darmstadt, West
Germany.
Corning Museum of Glass, Corning, N.Y.
Bank of America World Headquarters, San
Francisco, CA.

PUBLICATIONS

1981 "Glasbilder von Robert Kehlmann,"
Neues Glas, 3/81; *The Language of
Stained Glass*, Robert Sawers,
Timber Press; published in
American Craft, Dec & Jan.
1980 "Reflections in Glass," *The New Art
Examiner*.
1979 Published "Glasfenster der
siebzehninger Jahre," in *Kunst Und
Kirche*, Linz, Austria; "Stained Glass
in the U.S.A. Today," *Canada
Crafts*, Oct/Nov.
1978 "Painting in Glass," *Artweek*, vol. 9,
no. 23; "American Stained Glass
Now," *Craft Horizons*, Feb.; "Art
People," *The New York Times*,
Feb. 10.



22 "IV: The Meeting" 1982
Double-glazed, sandblasted glass
702 x 702
US \$1,500



23 "Veil" 1982
Double-glazed, sandblasted glass
790 x 588
US \$1,750



24 "Purple Tablet" 1981
Double-glazed, sandblasted glass
723 x 540
US \$950



SHIRO KIMURA Japan

ADDRESS

1-6-3-1013, Narihira
Sumida-ku, Tokyo
Japan

POSITION

Professor of Tokyo Glass Art Institute.

EDUCATION

1964-65 Studied glass under Harvey
Littleton; University of Wisconsin,
WI., U.S.A.

1961 B.F.A., Tokyo University of Arts,
Department of Crafts.

EXHIBITIONS

1982 "Yamaha Crafts Exhibition,"
Hamamatsu-City.

1981 "Glass 81 in Japan."

1978 "Glass 78 in Japan."

1974 "Japan Vitre-Exhibition," Osaka
Prefectural Art Gallery, Osaka.

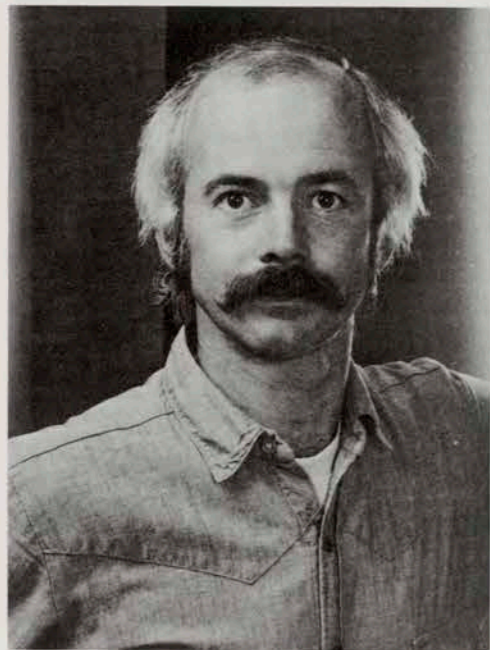
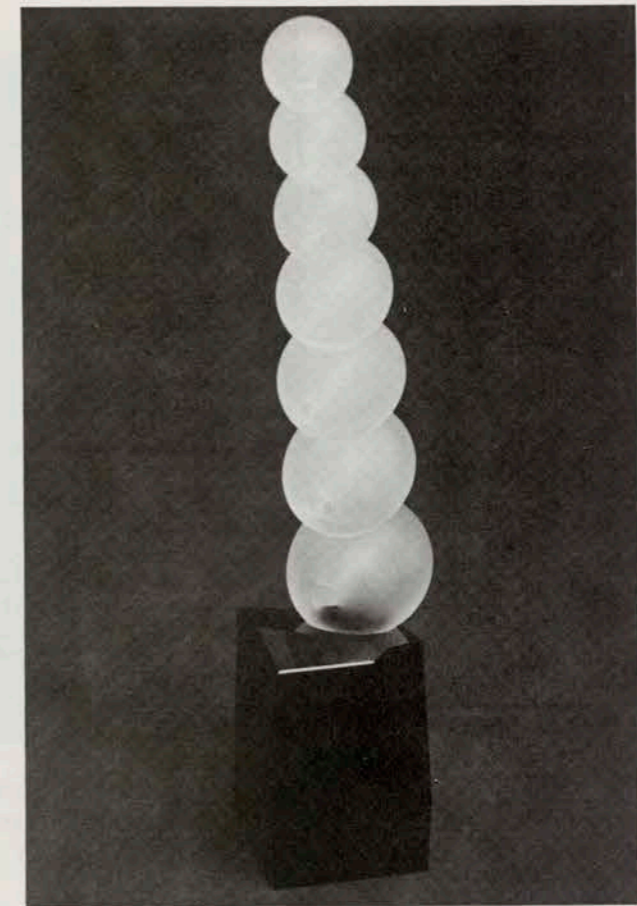
1970 Sculpture Exhibition of Glass,
Osaka Gallery.

1966-72 "The Nitten Exhibition," Tokyo
Metropolitan Art Museum.

COMMISSIONS

Kasumigaseki (Mitsui) Tower building.
Tokyo/World Trade Center building, Tokyo.
Pacific Hotel building, Tokyo.
Chiba Bank Headquarters building,
Chiba Pref.
New Tokyo International Airport Terminal
building, Narita, Chiba Pref.

25 "Tautology" 1982
Blown, sandblasted, laminated and cut glass
427 x 115 x 123
¥ 250,000



TONY KUEPFER New Zealand

ADDRESS

27 Cutfield St (Box 19)
Inglewood, New Zealand

POSITION

Full-time Designer/Maker working in glass

EDUCATION

1969 B.B.A., University of Portland, OR.
Portland State University, 2½ years
study in Glass Department.

EXHIBITIONS

1982, '81, '79, '78 Canterbury Society of Arts.
1982, '81, '80, '79 Alicat Gallery, Auckland.
1979, '78, '77 Antipodes Gallery, Wellington.

COLLECTIONS

Canterbury Museum.
Auckland Museum.
Robert McDougall Art Gallery, Christchurch.
New Zealand Ministry of Foreign Affairs.

PUBLICATIONS

1977 *New Zealand Potter; New Zealand
Crafts.*



26 "On the Third Day" 1983
Blown, cased and moulded glass
207 x 750 x 882
NZ \$1,200



WARREN LANGLEY Australia

ADDRESS

1a Malvern Ave., Manley
2095 Sydney, Australia

POSITION

Studio Artist

EDUCATION

1972-78 Glass Studies, Australia, U.S.A.,
U.K.

1972 B.Sc. (Hons), Sydney University.

EXHIBITIONS (selected)

1981 "First National Contemporary
Australian Glass Exhibition," Wagga
Wagga City Art Gallery, N.S.W.

1980 Distelfink Gallery, Melbourne,
Australia; Beaver Galleries,
Canberra, A.C.T.

1979 "Ausglas," Jam Factory, Adelaide,
S.A.

1978 Australian Glass, Crafts Council of
Australia Gallery, Sydney, N.S.W.

COLLECTIONS (selected)

Australian National Gallery, Canberra.
Art Gallery of Western Australia, Perth, W.A.
Art Gallery of Queensland.

Museum of Applied Arts and Sciences,
Sydney.

Victorian Ministry for the Arts.

National Gallery of Victoria.

N.S.W. Premiers Collection, Quen Dong
Province, China.

PUBLICATIONS

1982 *Craft Australia*, Spring 3.



27 "Line of Interaction No. 27" 1982
Kiln-formed glass and argon tubing
895 x 1545 x 110
AUST.\$1,800

MARVIN LIPOFSKY USA

ADDRESS

1012 Pardee, Berkeley
California 94710 U.S.A.

POSITION

Professor, Program Head of Glass, California
College of Arts and Crafts, Oakland, CA.

EDUCATION

1964 M.S., M.F.A., University of
Wisconsin, Madison, WI.

1961 B.F.A., University of Illinois, Urbana,
IL.

AWARDS (selected)

1978 Purchase Award, Corning Museum
of Glass, Corning, New York.

1976 & 1974 National Endowment for the Arts
Fellowship.

1968 Two Awards, "Toledo Glass
National," Toledo Museum of Art,
Toledo, OH.

EXHIBITIONS (selected)

1982 "World Glass Now '82," Hokkaido
Museum of Modern Art, Japan.

1981 S M-Gallerie, Frankfurt, West
Germany.

1980 "Three Glass Masters," Renwick
Gallery of the National Collection of
Fine Arts, Smithsonian Institute.

1979 "New Glass: A Worldwide Survey,"
The Metropolitan Museum of Art,
N.Y.C.

1978 Gallery Marronier, Kyoto, Japan.

1976 "New American Glass," Huntington
Galleries, Huntington, N.Y.

1975 AO Gallery, Tokyo, Japan.

1974 California Institute of Technology,
Baxter Art Gallery, Pasadena, CA.

COLLECTIONS (selected)

Museum of Contemporary Crafts, New York,
U.S.A.

San Francisco Museum of Art, San Francisco,
CA., U.S.A.

Toledo Museum of Art, Toledo, OH., U.S.A.

Museum Boymans-van Beuningen,
Rotterdam, Holland.

Kunstsammlungen der Veste Coburg,
Coburg, West Germany.

Museum of Modern Art, Kyoto, Japan.

PUBLICATIONS

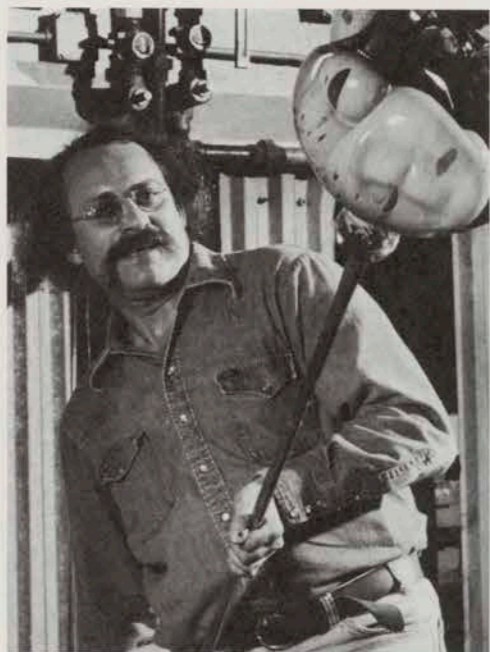
1981 *Daily Herald*, Wausau, WI., 20
June.

1980 *Hofgeismarer Allgemeine*, 23
August; *Der Bayerwald-Bote*, 10
August; *Art Craft*, April-May; The
Museum of California.

1979 *New West*, 12 March.

1976 *New York Times*, 8 February; *The
Observer and Errentir*, 4 March.

1970 *Het Parool*, 5 December; *Helsingin
Sanomat*, no. 13.



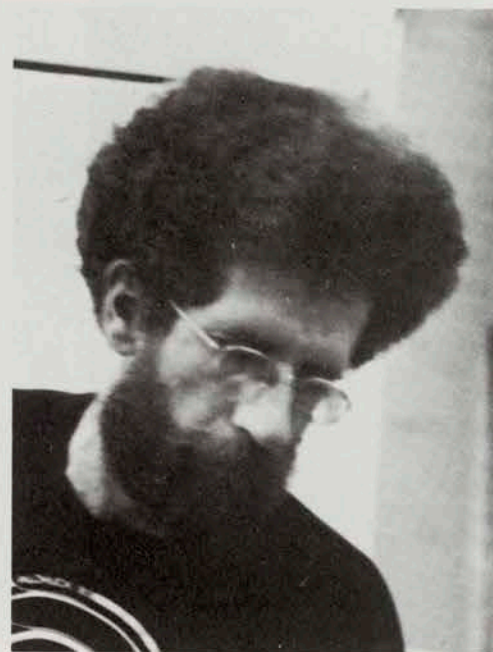
28 "California Storm Series, No. 18" 1982
Blown, cut and cased glass
280 x 330 x 280
US \$8,000



29 "California Storm Series, Sputpiece,
No. 25" 1982
Blown, cut and cased glass
210 x 280 x 460
US \$6,000

30 "Sussmuthglass Series" 1980-81
Blown, cut and cased glass
235 x 340 x 220
US \$6,000

PAUL MARIONI USA



ADDRESS
4136 Meridian Ave N
Seattle, WA. 98103 U.S.A.

POSITION
Artist

EDUCATION
B.A., University of Cincinnati, Cincinnati, OH.

AWARDS
1982 Building Arts Grant, National Endowment for the Arts.
1975 National Endowment for the Arts Fellowship Grant.

EXHIBITIONS (selected)
1982 "New Glass," Corning Museum (touring).
1980 "New Glass Now," Yamaha Corp., Japan (touring).
1979 "Das Bild in Glas," Hessisches Landemuseum, Darmstadt, Germany; "Americans in Glass," Leigh Yawkey Woodsun Museum.
1978 "New Glass," Corning Museum, New York; Renwick Gallery, Smithsonian Institute, Washington, D.C.; Museum of Contemporary Crafts, New York.

1975 San Francisco Art Institute, San Francisco, CA.

COMMISSIONS
1982 Washington State Arts Commission, Woodinville High School, Woodinville, Washington; Timberline Lodge, Mt. Hood, Oregon.
1980 Seattle Arts Commission, Police Precinct Station, Seattle, Washington.
1979 Oakland Museum, Oakland, CA.
1978 Seattle Arts Commission, Delridge Community Centre, Seattle, Washington.
1977 Stanford University, Palo Alto, CA.

COLLECTIONS
Yamaha Corporation, Tokyo, Japan. Hessisches Landemuseum, Darmstadt, West Germany.
City of Seattle, Washington. Oakland Museum, Oakland, CA. Corning Museum of Glass, Corning, NY.

PUBLICATIONS
Art Week, Vogue, Glass/Art, Time, Stained Glass Quarterly, Who's Who in Technology,

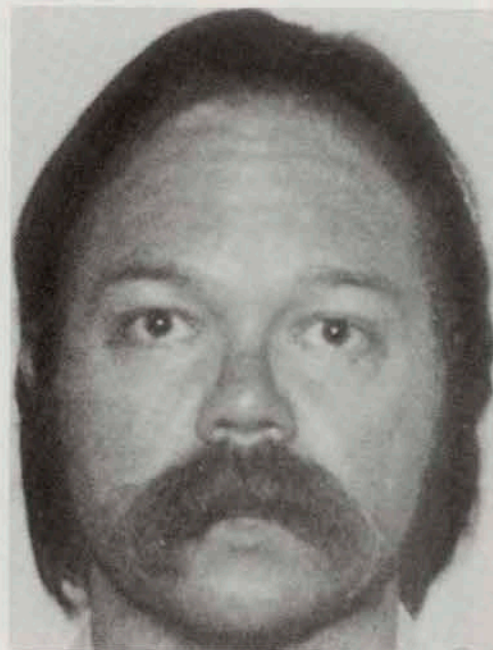


31 "Floating Figure I" 1982
Hand-rolled glass
347 x 490
US \$800



32 "Floating Figure II" 1982
Hand-rolled glass
342 x 532
US \$800

RICHARD MARQUIS USA



ADDRESS
C/-Sheri Warner
4742 West Wadington Blvd.
Los Angeles, CA 90016 U.S.A.

POSITION
Assistant Professor of Design, University of California, Los Angeles, CA.

EDUCATION
B.A., University of California, Berkeley, CA.
M.A., University of California, Berkeley, CA.
Venini Factory, Murano, Italy.

AWARDS (selected)
1981 Semor Fulbright Grant to lecture in New Zealand.
1980 Research Grant: U.C.L.A. (1981 & 1982).
1976 Australian Crafts Council Grant, Artist-in-Residence.
1975 Australian Crafts Council Grant for Apprentice.
1974 National Endowment for the Arts (1978 & 1981).

EXHIBITIONS (selected)
1982 "World Glass Now '82," Hokkaido

Museum of Modern Art, Sapporo, Japan.

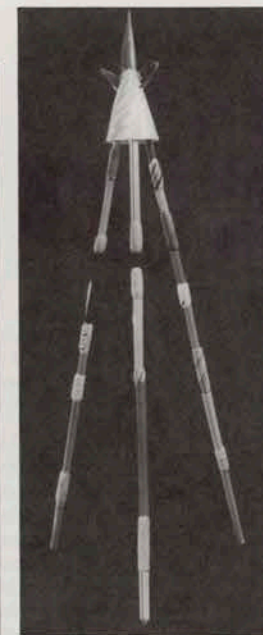
1981 "Emergence — Art in Glass," Bowling State University, OH.
1980 "Modern American Glass," Frankfurt, West Germany.
1979 "New Glass," Corning Museum of Glass, Corning, N.Y.; "American Glass Now," Toledo Museum of Art, OH.
1978 "Glass America," Lever House, N.Y.C.

COLLECTIONS (selected)
Corning Museum of Glass, Corning, N.Y. Toledo Museum of Art, Toledo, OH. American Craft Museum, N.Y. Craft and Folk Art Museum, L.A. Smithsonian Institution, Washington, D.C. Craft Council of Australia, Sydney. Lannan Foundation Palm Beach, FL.

PUBLICATIONS (selected)
1973 "Murrini/Canne," article published in *Glass Art Magazine*, Jan/Feb.



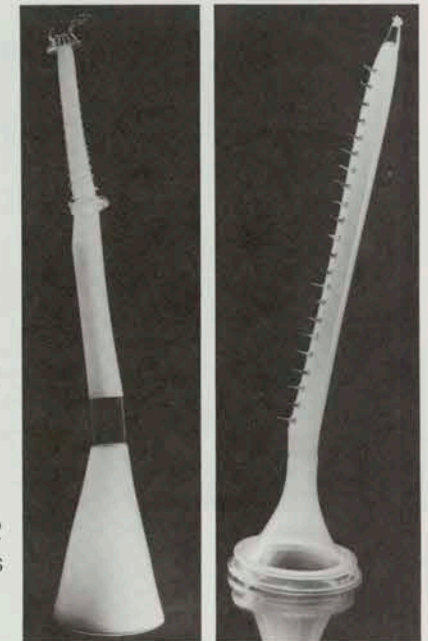
33 "Black White Pink Teapot/Tripod" 1982
Handformed, constructed glass with aluminium and moulded resin.
1160 x 520 (dia)
US \$5,000



34 "Orange White Blue Teapot/Tripod" 1982
Handformed, constructed glass with aluminium and moulded resin
1515 x 690 (dia)
US \$5,500

35 "Elephant Horn" 1982
Blown and moulded glass
760 x 140 (dia)
US \$2,000

36 "Cockatoo Horn" 1982
Blown and torchworked glass
630 x 150 (dia)
US \$2,400





ROBERT MIDDLESTEAD New Zealand

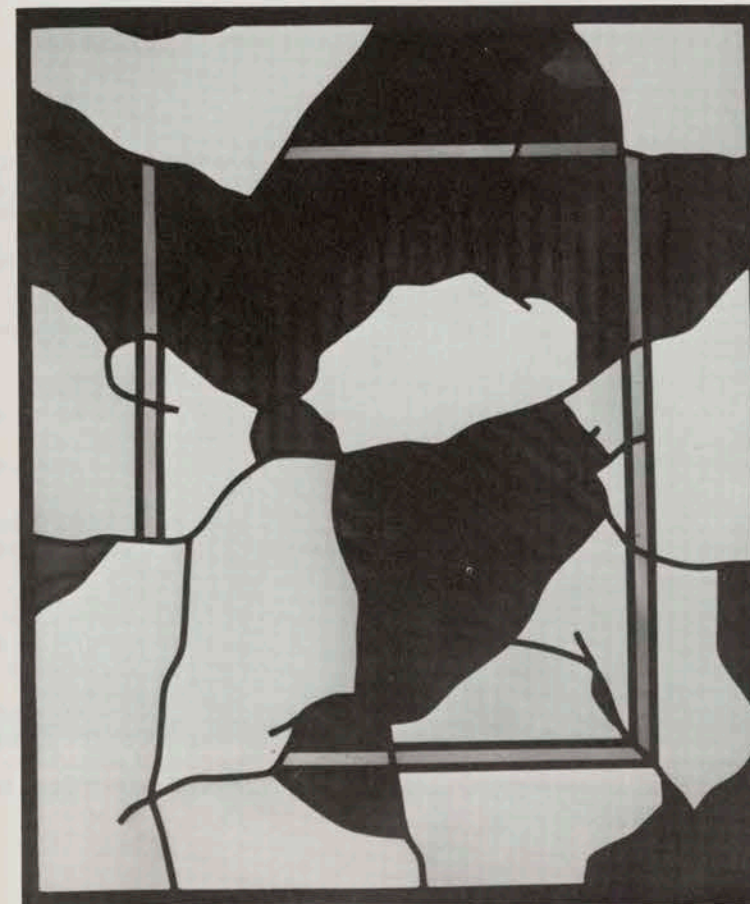
ADDRESS
137 Hinemoa Street, Birkenhead
Auckland, New Zealand

POSITION
Studio Glass Artist

EDUCATION
1983 Studied with Johannes Schreier.
1982 Studied with Ludwig Schaffrath.
1981 Studied with Ed Carpenter.
1965-67 Northern Alberta Institute of
Technology, Alberta, Canada.

EXHIBITIONS
1983 "Studio Glass '83," Auckland War
Memorial Museum; "Kaleidoscope
Art Exhibition," Pumphouse,
Auckland.
1982 "Art in Architecture," Auckland
Museum, Auckland.
1981 Denis Cohn Gallery, Auckland;
Auckland Society of Arts,
Auckland.

PUBLICATIONS
1982 *Business to Business*; *N.Z. Herald*;
Northshore Times.



37 "Untitled" 1982
Leaded glass with lead overlay
938 x 789
NZ \$1,000



NICK MOUNT Australia

ADDRESS
Midland Highway, Budgerie
Victoria 3870 Australia

POSITION
Studio Glass Artist

EDUCATION
1970-71 South Australian School of Art.
1972-74 Gippsland Institute of Advanced
Education.

AWARDS
1980 & 1975 Australian Crafts Board Grant.

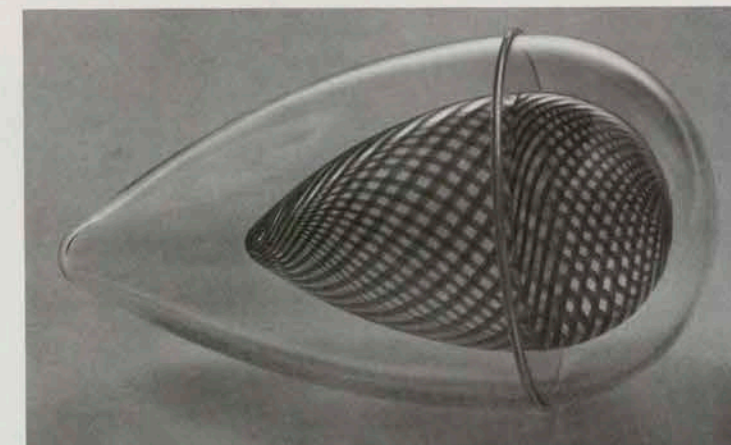
EXHIBITIONS (selected)
1982 Crafts Council Gallery, Sydney; The
Jam Factory, Melbourne.
1981 Meat Market Craft Centre,
Melbourne; Wagga Wagga City Art

Gallery; Robin Gibson Gallery;
"Crafts Expo," (1981-82).
Latrobe Valley Arts Centre.
Ararat Art Gallery.
Contemporary Glass, National Museum of
Modern Art, Kyoto, Japan.

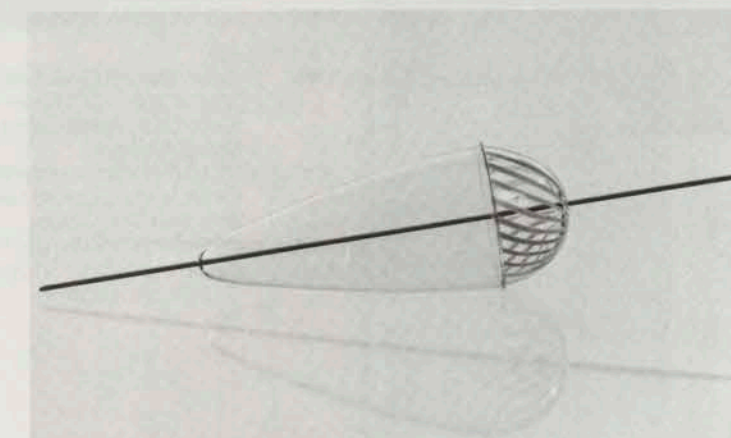
COLLECTIONS (selected)
The National Gallery of Victoria.
The National Collection, Canberra.
State Galleries, South Australia and
Queensland.
The Gordon Institute Collection.
Victorian Ministry for the Arts.
Wagga Wagga City Art Gallery.
Museum of Applied Arts and Sciences.

PUBLICATIONS
1982 *Craft Australia*, Spring 3.

38 "Fishing Float I" 1982
Blown and constructed glass
242 x 134 (dia)
AUST. \$660



39 "Fishing Float II" 1982
Blown and constructed glass
582 x 120 (dia)
AUST. \$660



JAY MUSLER USA

ADDRESS
555 Buena Vista West #702
San Francisco, CA 94117 U.S.A.

POSITION
Studio Glass Artist

EDUCATION
1968-71 California College of Arts and
Crafts, Oakland, CA.

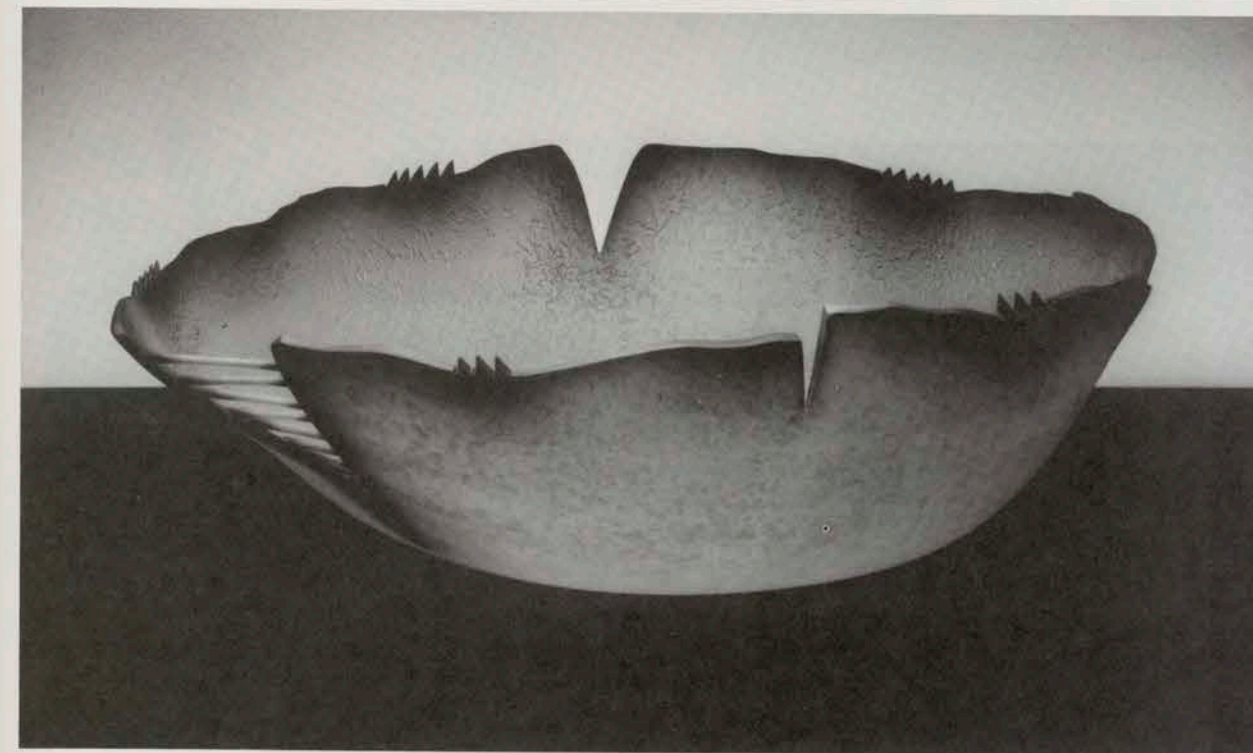
AWARDS
1982 Honorary Prize, "World Glass Now
'82," Hokkaido Museum of Modern
Art, Sappora, Japan.
National Endowment for the Arts
Crafts Fellowship Grant.
1980 First Place, California State Fair
Arts Exhibition, "Glass Forms,"
Sacramento, CA.

EXHIBITIONS (selected)
1982 "Jay Musler," Habatat Galleries,
Lathrup Village, Michigan.
"Tenth Annual National," Habatat
Galleries, Lathrup Village,
Michigan.
"Fourth Annual National Glass
Exhibition," Contemporary Artisans,
San Francisco, CA.

1981 "Emerging Artists in Glass: Lynn
Baretti, Dennis Elliot-Smith, Jay
Musler," California Crafts Museum,
Palo Alto, CA.
1979 "New Glass," Corning Museum of
Glass, Corning, NY.
1977 "Designer Craftsman 1977,"
Richmond Art Centre, Richmond,
CA.

COLLECTIONS
The Corning Museum of Glass, New York.
Detroit Institute of the Arts, Michigan.
Hokkaido Museum of Modern Art, Japan.

PUBLICATIONS
1982 (catalogue) "New Glass Review 3,"
The Corning Museum of Glass,
N.Y.; *Neues Glas*, March.
1981 "Countering Translucence,"
Artweek, vol. 12, no. 23, Oct. 10;
"Profile: Jay Musler," *Glass Studio*,
no. 23, August; "Artist News,"
Neues Glas, March.
1980 "Exhibitions," *American Craft*, vol.
40, August/September; (catalogue)
"New Glass: A World Survey,"
Corning Museum of Glass, New
York.



40 "Fleshpot" 1982
Cut, sandblasted and painted glass
165 x 507 (dia)
US \$1,600



ROGER NACHMAN Japan

ADDRESS
Yamanomoto-cho 2
Kite, Shirakawa, Sakyo-ku
Kyoto 606 Japan

POSITION
Studio Glass Artist

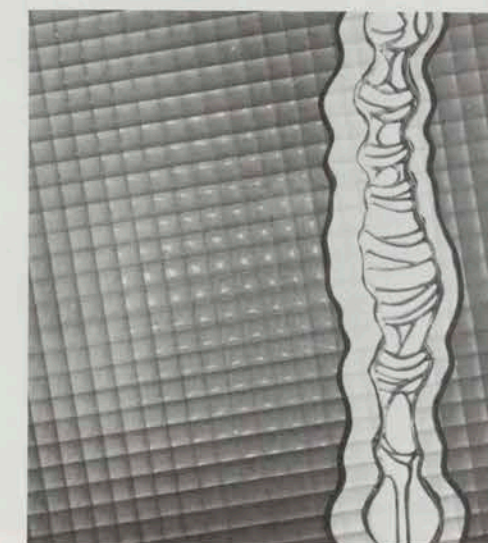
EDUCATION
1975 Graduate in Asian and Religious
Studies, University of Colorado,
Boulder, Colorado.
1973 C.U. Study Abroad Program, Japan

EXHIBITIONS
1982 Japan Stained Glass Federation,
"Grand Show '82," Tokyo.
Kyoto Bank, Kyoto; Sam's Place
Spring Art Show.
1981 "Kōyō Stained Glass Exhibition,"
Kyoto; "Kansai Comes East," Tokyo
American Club, Tokyo.
1980 "Portcon '80," Palo Alto, CA.
1978 Group Exhibitions, Shioya Country
Club, Kyoto, Nagoya.



41 "Passion" 1982
Leaded glass with copper overlay
and gold leaf
529 x 803
¥ 815,300

42 "Modern Woman" 1981
Triple-glazed panel
with copper foil
295 x 295
¥ 131,500





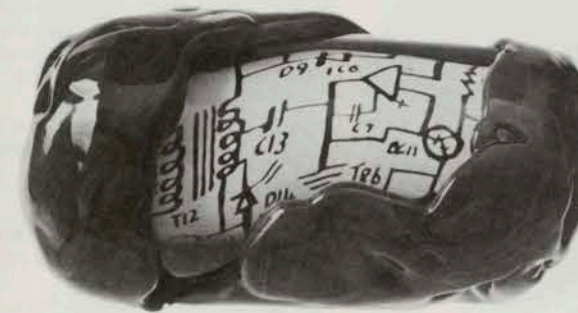
GARRY NASH New Zealand

ADDRESS
Sunbeam Glass
85 Jervois Road, Herne Bay
Auckland, New Zealand

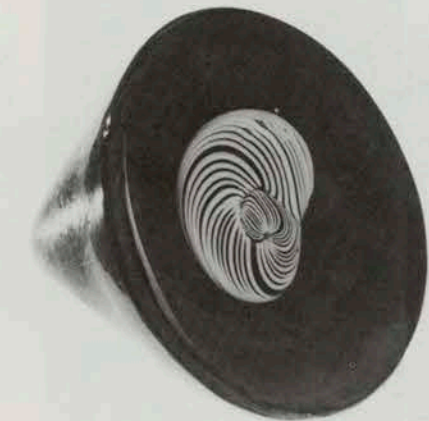
POSITION
Studio Glass Artist

EXHIBITIONS
1982 "White Glass and Wine," Whitecliff Galleries; Bishop Suter Art Gallery, Nelson; Condendum Gallery; "Fragile Arts," Northern Regional Arts Council Touring Exhibition; "Glass '82," Auckland Society of Arts.
1981 "Exposition of Art," Bay Art Gallery; "Hot Glass and Some Cold," Denis Cohn Gallery, Auckland; "Glass '81," Auckland Society of Arts.
1980 "Glass '80," Auckland Society of Arts.

COLLECTIONS
Auckland Museum Disney Collection.



43 "Circuits" 1983
Handformed, cut and polished glass
180 x 88 (dia)
NZ \$280



44 "Cone" 1983
Handformed, cut and polished glass
110 x 110 (dia)
NZ \$300



KRISTIN NEWTON Japan

ADDRESS
3-2-9 01, Shingawa-ku
Tokyo T 140 Japan

POSITION
Freelance Stained Glass Artist.

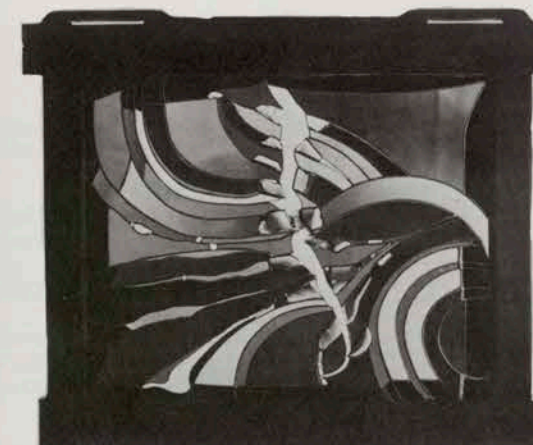
EDUCATION
1968-74 Stained Glass Apprenticeship, Roger Darricarrere, Los Angeles.
1971 B.A., Fine Arts, California State University, CA.

EXHIBITIONS (selected)
1981-82 "Craft International," Tokyo and Hokkodate, Japan.
1981 Seibu Gallery, Tokyo.
1979 Glassmaster's Guild, N.Y.C.; Jacksonville Arts Museum, Florida.
1978 Pacific Design Centre, L.A.; "Cypress College Invitational Show."
1977 California Texture Gallery, L.A.
1975 Habitat Gallery, Michigan.

COMMISSIONS
1982 Barclays Bank, Aberdeen, Hong Kong.
1982 Hotel Siena, Hokodate, Hokkaido, Japan.
1981 Barclays Bank, Connaught Centre, Hong Kong.
1978 Northridge Hospital Chapel, Los Angeles, CA.

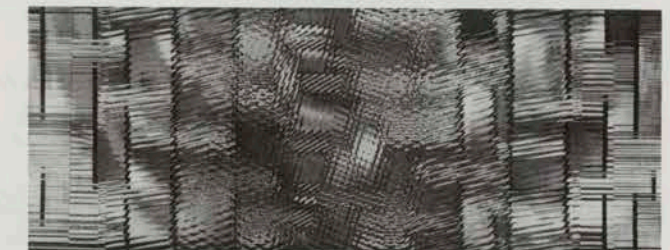
COLLECTIONS
Cecile McCann, Berkeley, CA.
Robert Jackman, Burbank, CA.

PUBLICATIONS (selected)
1982 *Honno Geijitsu*, Tokyo; *Glass Studio*.
1981 *South China Morning Post*, Hong Kong; *Mainichi Daily News*, Japan; *Morqunbladin*, Iceland.
1980 Published in *Glass Studio*.
1979 Interviewed for *Time*; *Glass*; published in *Glass Studio*.
1978 *Artweek*; *Glass*.
1977



45 "Will I Ever Get Out of These Blues Alive?" 1982
Leaded glass and dalle de verre
655 x 815 x 30
¥ 690,000

46 "Hong Kong Nights" 1982
Leaded glass and layered, reeded glass (2 panels)
420 x 1159 x 115
¥ 460,000



47 "Metamorphosis" 1982
Leaded glass (3 panels)
895 x 1186 x 233
¥ 1,518,000



ANTHONY PARKER USA

ADDRESS
7321 SW 3rd Street
Portland, Oregon 97219 U.S.A.

POSITION
Instructor, Mt. Hood Community College, Art Department.

EDUCATION
1976 M.F.A. Ceramics, Portland State University.
1972 B.S. Graphic Design, Portland State University.

EXHIBITIONS (selected)
1982 "New Glass," Musee Des Arts Decoratif, Paris, France; "36th Annual Pacific N.W. Arts and Crafts Show," Bellevue, Oregon.
1980 "New Glass," Renwick Gallery, Smithsonian Institution, Washington, D.C.

1979 "New Glass," Corning Museum of Glass, Corning, New York.
1978 "Crafts '78," New Zealand Academy of Fine Arts, Guest Artist, Wellington.
1976 "Glass Art Society Show," Corning Museum of Glass, Corning, New York.

COLLECTIONS (selected)
University of Portland, Portland, Oregon.
University of Oregon Museum of Art, Eugene, Oregon.
Portnoy Ltd., Scarsdale, New York.

PUBLICATIONS
1975 "The Glass Furnace: An Alternative Method," *Studio Potter*, Warner, New Hampshire, Summer.



48 "The Airheads — A Total Television Family" 1982
Painted blown glass (4 pieces)
c300 x 395 x 445
US \$750



NARCISSIS QUAGLIATA USA

ADDRESS
1550 Bryant Street
San Francisco, CA 94130 U.S.A.

POSITION
Studio Glass Artist

EDUCATION
1966-68 M.F.A. in Painting, San Francisco Art Institute.
1962-66 B.F.A. in Painting and Graphic Design, San Francisco Art Institute.
1961 Studied painting with Giorgio De Chirco and Mino Maccari, Rome.

AWARDS
1977 National Endowment for the Arts Grant, Craftsman Fellowship.

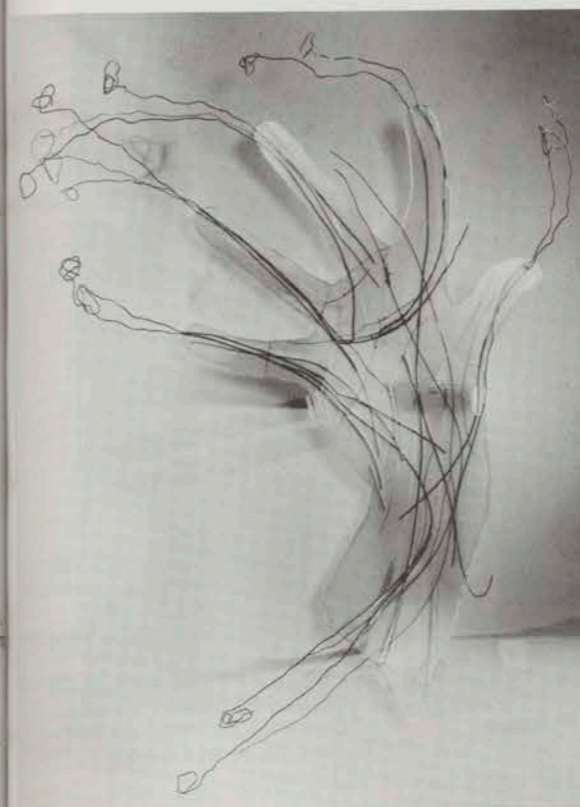
EXHIBITIONS (selected)
1982 Quay Gallery, San Francisco, CA.
1981 "Americans in Glass," Leigh Yawkey Woodson Art Museum, Wausau, WI.
1979 "Das Bild in Glas," Hessisches Landmuseum, Darmstadt, West Germany.
1978 "The Dancers," Museum of Fine Arts, Santa Fe, NM; "New Stained Glass," Museum of Contemporary Crafts, N.Y.C.

1975 "Works in Glass," Emanuel Walter Gallery, San Francisco Art Institute.

COMMISSIONS (selected)
1982 Osaka Commission, Osaka, Japan.
1981 San Francisco Art Commission Project.
1979 Montgomery Capitol Office, San Francisco, CA.
1976 Commodore Sloat Elementary School, San Francisco, CA.
1973 Zen Centre, San Francisco.

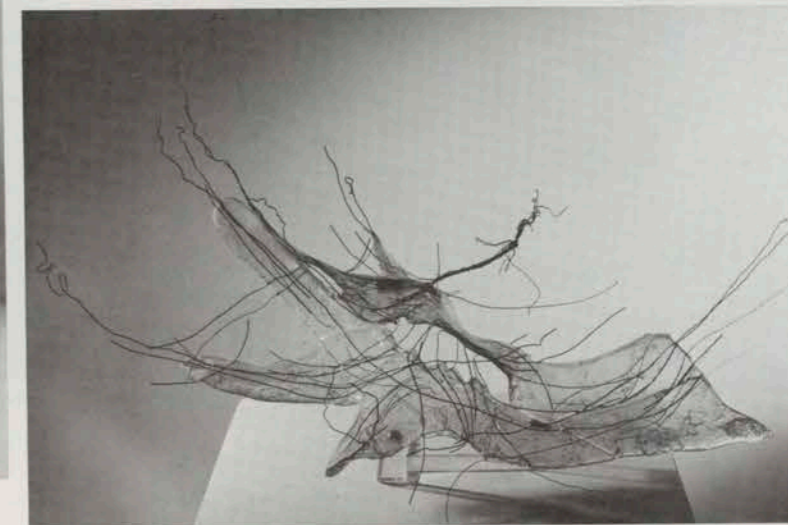
COLLECTIONS (selected)
The Metropolitan Museum of Art, N.Y.C.
Best Products, Richmond, Virginia.
Private Collections in California, Virginia and Italy.

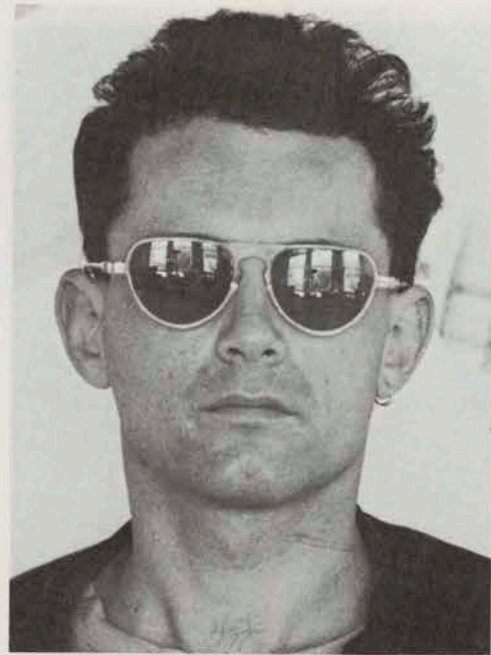
PUBLICATIONS (selected)
1978-82 Author of articles for *Glass and Glass Studio*.
1976 *Art Week*, Dec 4; *Oakland Tribune*, November 21; "Stained Glass From Mind to Light: An Inquiry into the Nature of the Medium," Mattole Press, San Francisco.
1975 *SF Chronicle*, Dec; *Art Week*, Dec.



49 "Untitled Hand I" 1982
Fused and slumped glass
and copper wire
635 x 1300 x 380
US \$2,200

50 "Untitled Hand II" 1982
Fused and slumped glass
and copper wire
371 x 1058 x 845
US \$2,200





PETER RAOS New Zealand

ADDRESS
30 King Edward Pde
Devenport, Auckland
New Zealand

POSITION
Studio Glass Artist

EDUCATION
1980 B.F.A., Elam School of Fine Arts,
Auckland University.

AWARDS
1979 AHI Award: Best Student in Glass
Design

EXHIBITIONS

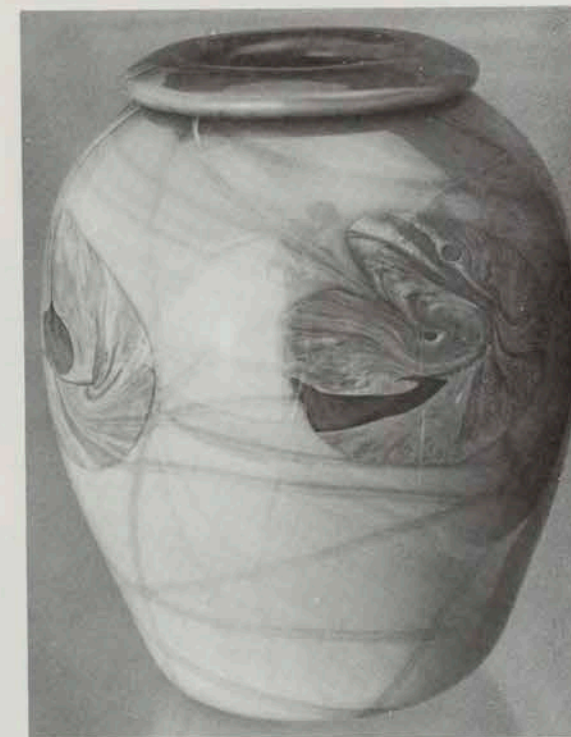
- 1982 "Glass '82," Auckland Society of
Arts; "Fragile Art," Queen Elizabeth
II Arts Council.
1981 "Glass '81," Auckland Society of
Arts; "Some Hot, Some Cold," Denis
Cohn Gallery, Auckland; "Crafts
Invitational Exhibition," Gisborne
Museum.
1980 "Hastings '80, N.Z. Craft Show and
Conference," Hastings.

COLLECTIONS

Auckland War Memorial Museum
Contemporary Glass Collection.



51 "Autumn" 1982
Blown glass
145 x 105 (dia)
NZ \$200



52 "Winter" 1982
Blown glass
135 x 110 (dia)
NZ \$150

JACK SCHMIDT USA



ADDRESS
P.O. Box 1045
Toledo
Ohio 43697 U.S.A.

POSITION
Studio Glass Artist.

EDUCATION
1968 B.S., Bowling Green University,
OH.
1973 M.S., Illinois State University,
Bloomington/Normal, IL.

AWARDS
Individual Artist Grant, Ohio Arts Council.

- EXHIBITIONS (selected)
1982 "World Glass Now '82," Hokkaido
Museum of Modern Art, Sappora,
Japan.
1981 "Contemporary Glass, Australia,
Canada, U.S.A., and Japan," The
National Museum of Modern Art,
Kyoto and Tokyo; "Beyond
Tradition," American Craft Museum,
N.Y.C.
1980 "Jack Schmidt, Glass Works,"
California State University, Chico,
CA.

- 1979 Corning Museum of Glass, Corning,
N.Y.
1978 "Annual National Glass Invitational,"
Habatat Gallery, Dearborn, MI.
1977 "American Glass 1977," Westlake
Gallery, White Plains, N.Y.
1976 "Contemporary Art Glass '76,"
Contemporary Art Glass Group,
N.Y.C.

COLLECTIONS (selected)

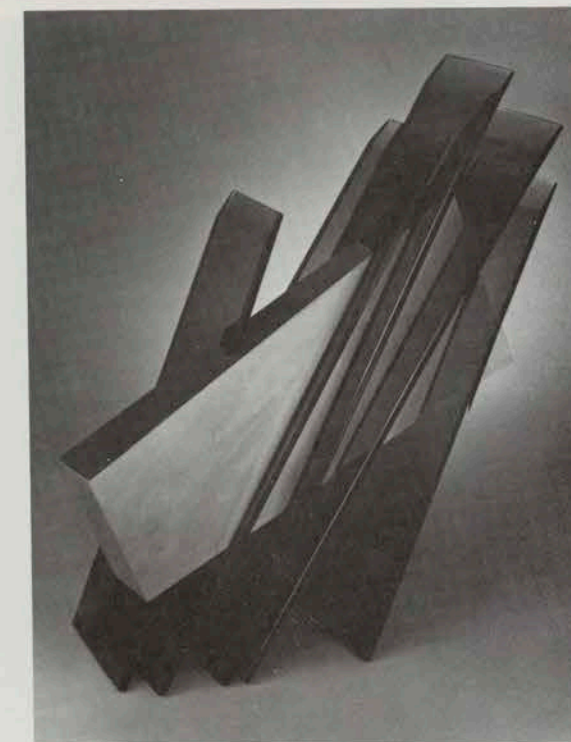
Chuba Institute of Technology, Nagoya,
Japan.
Corning Museum of Glass, Corning, N.Y.
Leigh Yawkey Woodson Art Museum,
Wausau, WI.
Toledo Federation of Art, Toledo, OH.
Illinois State University, Normal, IL.

PUBLICATIONS

- 1981 (catalogue) "Glass in the Modern
World," National Museum of Modern
Art, Kyoto, Japan.
1980 *Artweek*, vol 11, no. 4, Feb; *New Art
Examiner*, vol 7, no. 10.
1975 "Contemporary Art Glass," R.&L.
Grover, New York.
Craft Horizons, *American Craft*,
Glass Art, various issues.



53 "G-3° Shift" 1982
Plate glass and stainless steel
639 x 250 x 275
US \$3,400



54 "A.W. Penetration" 1983
Plate glass and stainless steel
510 x 440 x 190
US \$3,600



MEL SIMPSON New Zealand

ADDRESS

8 Horopito Street
Mt. Eden, Auckland
New Zealand

POSITION

Lecturer in Design, Elam School of Fine Arts,
University of Auckland.
Artist in Glass

EDUCATION

1974 M.F.A., University of Illinois.
1966-71 B.F.A., University of Auckland.

AWARDS (selected)

1978 Queen Elizabeth II Arts Council of
New Zealand Equipment Grant.
1975 Special Award, "Glass Art U.S.A."
1975 U.C.L.A. Art Council Post-Graduate
Scholarship.
1974 Queen Elizabeth II Arts Council of
New Zealand, Overseas Study
Award.

EXHIBITIONS

1982 "Mel Simpson Blown Glass,"
Antipodes Gallery, Wellington;
"Fragile," Auckland Society of Arts,
Touring exhibition; "Glass 1981,"
Compendium Gallery, Auckland.
1980 "Crafts Invitational," New Zealand
Academy of Fine Arts Show.
1979 "Mel Simpson Blown Glass," Albany
Village Gallery.
1976 "Crafts N.Z. '76," Auckland War
Memorial Museum.

PUBLICATIONS

1979 "Small Scale Recuperation," *Glass
Studio*, no. 8; "Recuperative Furnace
Design at Auckland University,"
Glass Art Society Journal, Pacific
Union College Press, U.S.A.
1971 "True to Form Glass," *Designscape*,
published by N.Z. Industrial Design
Council.



55 "Untitled" 1983
Blown glass
150 x 155 (dia)
NZ \$130



JAMES WALKER New Zealand

ADDRESS

30 Cheltenham Road, Devonport
Auckland, New Zealand

POSITION

Artist/Designer working in glass.

EDUCATION

1981 Studied under L. Schaffrath,
E. Carpenter and R. Marquis.
1976 Stained Glass Apprenticeship to
D. Pryor, Auckland.
1971 B.S., University of Illinois,
Champaign-Urbana.

AWARDS

1981 Queen Elizabeth II Arts Council
of New Zealand, Travel Grant.

EXHIBITIONS (selected)

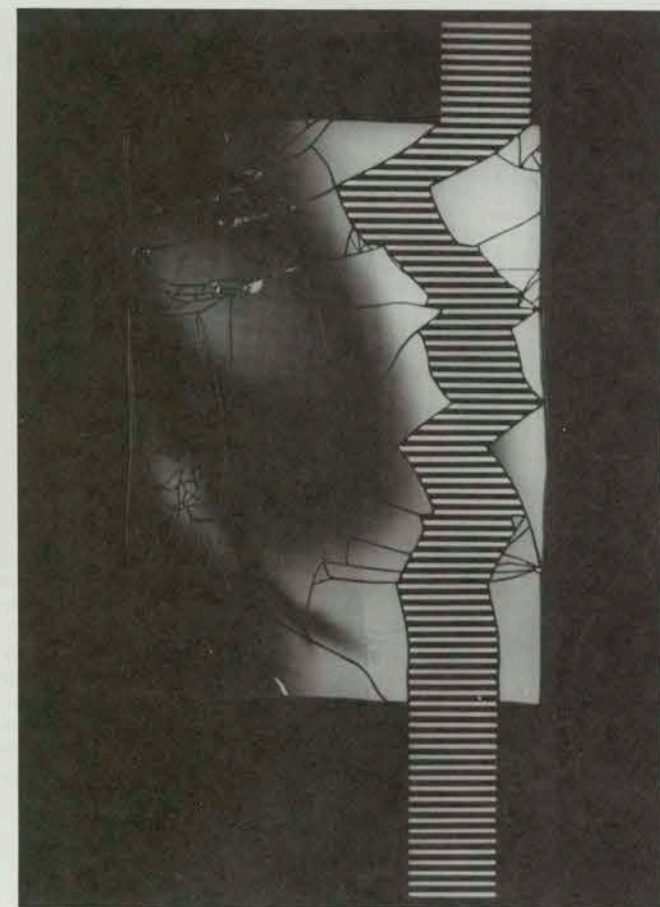
1982 "Craft and Architecture," Auckland
Museum.
1981 "Hot Glass & Some Cold," Denis
Cohn Gallery, Auckland.

COMMISSIONS

BP Oil New Zealand Ltd., Auckland.
University of Auckland's Arts and Commerce
Building.
First Christian Church Scientist, Wellington.

PUBLICATIONS

1980 "Profile," *Glassworks Magazine*,
October.



56 "Pussycat 159" 1981-82
Leaded glass
1336 x 1005 x 10
NFS
Collection of the artist

DAVID WRIGHT Australia

ADDRESS
35 Cummins Grove
Malvern Victoria 3144
Australia

POSITION
Studio Glass Artist

EDUCATION
1972 Bachelor of Architecture, University
of Melbourne.

AWARDS
1979 & Australia Council, Crafts
1975 Board Grants.

EXHIBITIONS
1981 National Museum of Modern Art,
Tokyo and Kyoto, Japan.
"Contemporary German Glass in
Australia," Meat Market Craft
Centre, Melbourne, Vic.
"First National Contemporary
Australian Glass Exhibition," Wagga
Wagga City Art Gallery, N.S.W.
1979 "Ausglas," Jam Factory, Adelaide,
S.A.
1978 "Australian Crafts Travelling
Exhibition," Australia and New
Zealand.

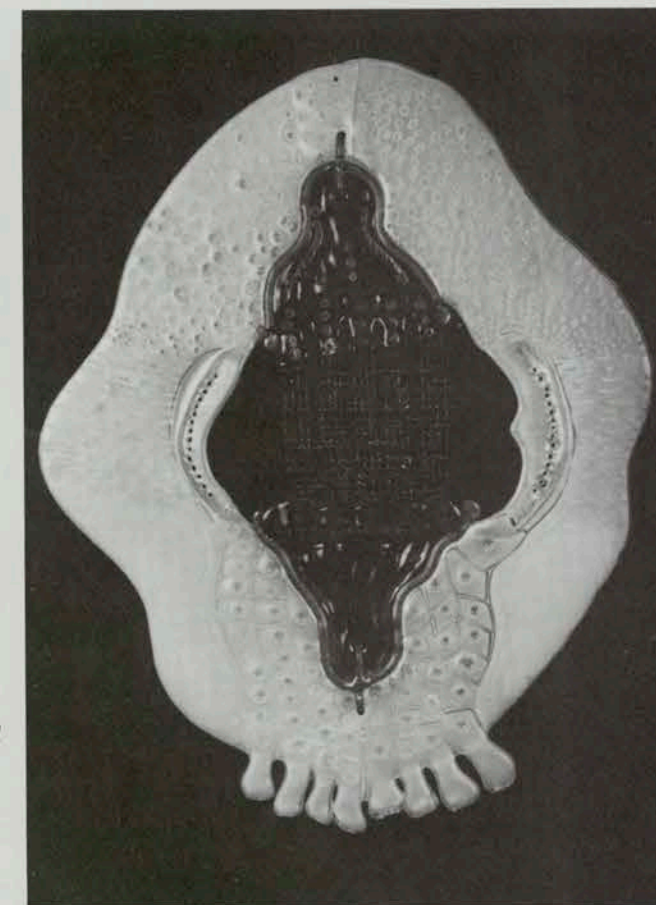
COMMISSIONS
1980 State Government Offices, Ballarat,
Vic.
St. Eanswythe Anglican Church,
Altona, Vic.
St. John's Anglican Church,
Croydon, Vic.
1976 Royal Melbourne Zoo Hospitality
Centre, Melbourne, Vic.

COLLECTIONS (selected)
Australian National Gallery, Canberra.
Pilkington A.C.I. Collection.
Queen Victoria Museum and Art Gallery,
Yencken Sandy Glass Industries Collection,
Victorian State Craft Collection, Meat Market
Craft Centre, Melbourne.

PUBLICATIONS
1981 "Glass in the Modern World,"
published by Tankosha.
1980 *Architecture Australia*, Nov.
1979 "Stained Glass" by Lee, Seddon &
Stephens, Mitchell Beazley,
London.



"Silver Plants" 1982
Fused and bonded glass
455 x 300 x 27
AUST. \$350



58 "Cross Pollination" 1982
Fused and slumped glass
515 x 395 x 18
AUST. \$380

KLAUS ZIMMER Australia

ADDRESS
19 Begonia Street, Box Hill
Victoria 3128
Australia

POSITION
Senior Lecturer in charge of Stained Glass,
Chisholm Institute of Technology, Melbourne.

EDUCATION
1970 Diploma, Fine Art Printing, R.M.I.T.,
T.T.T.C., F.R.S.A., A.B.S.M.G.P.
1966 Diploma, Fine Art Painting, R.M.I.T.
1952 Diploma, Graphic Design, Master
School of Arts and Crafts, Berlin.

EXHIBITIONS (selected)
1982 "Australian Glass," Distelfink
Gallery, Hawthorn, Victoria;
"Directions," Victoria House,
London.
1981 "National Contemporary Australian
Glass," Wagga Wagga City Art
Gallery, N.S.W.; "Australian Crafts,"
Meat Market Craft Centre,
Melbourne, Victoria.

1979 Hessisches Landesmuseum
Darmstadt, West Germany;
"Ausglas," Jam Factory, Adelaide,
Victoria.
1978 "Arts Victoria '78," Glass Crafts,
Meat Market Centre, Melbourne,
Victoria.

COLLECTIONS (selected)
Collection of S.C.V. Coburg, Victoria.
Wagga Wagga City Art Gallery.
Caulfield Institute of Technology Collection.
Hessisches Landesmuseum, Darmstadt,
West Germany.
Museum for Kunst and Gewerbe, Hamburg,
West Germany.

PUBLICATIONS (selected)
1982 *Craft Australia*, Winter; "The
Australian Exhibit-Contemporary
Australian Glass," *Neues Glas Verre
Nouveau*, Spring.
1981 "Design Section: Glass Panels,"
Craft Australia, Spring.
1980 *Lead Line*, vol. 5, no. 1, Winter,
Toronto, Ontario.
1978 *Glas Studio*, no. 5.

60 "Aquarius" 1980-83
Painted, stained, laminated,
etched, slumped, fused and
leaded glass
510 x 403 x 20
AUST. \$1,500

"Variations on a Theme" 1978-81
Painted, stained, laminated,
etched, fused and leaded glass
490 x 485
AUST. \$1,200



61 "I Saw Him" 1982
Painted, stained, laminated,
etched, slumped, fused and
leaded glass
928 x 328
AUST. \$1,800

