CONNECTIONS
CONNECTIONS
A contemporary glass exhibition
connecting 21 outstanding glass artists
4 – 28 May 2016

THE SCOTTISH GALLERY
CONTEMPORARY ART SINCE 1842

Cover: Sylvie Vandenhoucke, Open Cluster IV, 2015,
Pâte de verre glass, H93 x W93 x D6 cms (detail) (p. 41)
Left: Amanda Simmons in her studio in Dumfries and Galloway
INTRODUCTION

The Scottish Gallery has worked collaboratively with the Contemporary Glass Society to present Connections; an exhibition of contemporary glass featuring twenty-one glass artists from Scotland, the UK and internationally. The aim of the exhibition is to showcase emerging and established glass artists and highlight the importance of interconnections, in particular the work of the Contemporary Glass Society, whilst also celebrating and paying homage to twenty years of North Lands Creative Glass in Lybster, Scotland. Many artists within the exhibition have either taught at master classes or been inspired by seminars held at North Lands. (A separate exhibition celebrating North Lands Creative Glass will be held at Dovecot, Edinburgh in September 2016.)

Studio glass has become an increasingly exciting medium in recent years, the impact of technology combined with traditional skills has led to a new generation of artists attracted to working with glass and producing innovative new forms. Connections began as an open competition last year, organised by Pam Reekie, who has worked tirelessly for the Contemporary Glass Society, an organisation which was founded in 1997 to represent the interests of glassmakers within a national and international community. The CGS now has a growing membership of more than 900 and has an increasingly pivotal role to play in promoting and connecting all facets of contemporary glass. There was an overwhelming response to the open competition which made the selection process very difficult when shortlisted in November 2015 at the National Centre for Glass in Sunderland. The Scottish Gallery and the Contemporary Glass Society would like to thank all the artists who submitted applications and we would like to thank all the artists selected for contributing to a stunning exhibition of work for Connections.

CHRISTINA JANSEN
The Scottish Gallery
The Contemporary Glass Society would like to thank The Scottish Gallery for the invitation to exhibit work by our members. For many years The Scottish Gallery has been a bastion for contemporary craft and it is an honour to work with Christina Jansen and her colleagues to deliver this exhibition.

Through this exhibition CGS wish to pay homage to North Lands Creative Glass recognising twenty years of work supporting artists to develop their practice in glass. North Lands Creative Glass is a relatively small and geographically remote organisation, yet it consistently creates international connections and often introduces and leads the highest level of artistic practice in glass.

To celebrate the twentieth anniversary of North Lands Creative Glass, CGS invited its members to submit work based around the theme of Connections. The theme could be taken literally drawing direct connections with North Lands Creative Glass or more generally, perhaps looking at partnerships and relationships from different perspectives. Artists including Carrie Fertig and James Maskrey have a long-term relationship with North Lands and the organisation and its surrounding environment have had an evident impact on their work. Ashraf Hanna has worked in partnership with Heike Brachlow to connect his skills based in ceramics, with her expertise in casting glass. Andrea Walsh connects ceramics and glass in her work and Sylvie Vandenhoucke connects almost countless elements to create a whole, both artists working to sublime and beautiful effect.

Finally thank you to the one hundred and twenty seven members of the Contemporary Glass Society who submitted their work for selection for this exhibition. The standard of work (and as such the quality of our Society) was outstanding.

JULIA STEPHENSON
Chair, Contemporary Glass Society
Juli Bolaños-Durman was born in Costa Rica and studied at Veritas University, San José before undertaking an MFA in glass at Edinburgh College of Art in 2011. During her time at ECA Juli gained experience from renowned glass artists Keiko Mukaide and Heather Gillespie. Since graduating in 2013 she has won numerous awards and was shortlisted for the Jerwood Makers Open in 2013 and 2014. Juli currently works from her studio in Edinburgh.

“The Solace Collection is inspired by vessels of remembrance. When developing this idea, I started to look into lachrymatories; the tiny glass or terracotta vessels found in Roman and Late Greek tombs. It is believed that these vessels were used to collect tears when mourning a loved one. I find this as an idea very symbolic and an endearing concept to honour the deceased.”

SELECTED AWARDS
2016 Finalist for Scotland’s National Craft Award
2015 Exceptional Talent (Promise) Visa endorsed by the Arts Council UK
2014 Nominated for Jerwood open
2013 Nominated for Jerwood open
2013 New Designers Contemporary Glass Society Associate Prize
2013 The Scottish Glass Society Prize for Best Glass Student at Edinburgh College of Art
2013 Chancellor’s Fellowship Award Commission presented by the Chancellor of the University Princess Anne, HRH The Princess Royal.

PUBLIC COLLECTIONS INCLUDE
Musée De Design et D’Arts Appliqués Contemporains (M.U.D.A.C.), Lausanne, France
Solace Collection, 2014
Blown and found glass
H39 x W18, H40 x W18, H41 x W17 cms
Photo: Shannon Tofts
Born and raised in Munich, Germany, Heike Brachlow graduated from the University of Wolverhampton in 2004 and completed her PhD in 2012 from the Royal College of Art in London. She works from her studio at Parndon Mill in Harlow, and is also an educator and lecturer, regularly teaching at the Studio of the Corning Museum of Glass, Pilchuck Glass School, and the Royal College of Art.

“In 2007, I attended a Bullseye forum at North Lands Creative Glass. There I met Karen Davies, which in time led to Karen organising a UK Bullseye lecture tour in 2009. This in turn led to me being invited to Canberra for a residency, where I developed a new body of work.

“My new forms are based on a concept called ‘D-form’, a three-dimensional form created by joining the edges of two flat shapes with the same perimeter length. Results are wildly different depending on at which point the shapes are joined. The forms, when transformed into glass solids, display many characteristics of transparent colour: variations in hue and value depending on the form as well as changes in different types of illumination depending on the composition of the glass.”

**PUBLIC COLLECTIONS INCLUDE**
- Glasmuseum Alter Hof Herding, Coesfeld-Lette, Germany
- Barbara-Achilles Foundation, Hamburg, Germany
- European Museum of Modern Glass, Germany
- National Museums Scotland, Edinburgh
- Glasmuseum Henrich, Düsseldorf, Germany
Orillia, 2016
Cast glass
H36 x W38 x D31 cms
Photo: Ester Segarra
Katharine Coleman studied glass engraving as a mature student at Morley College, London, with Peter Dreiser from 1984-87.

Katharine is a freelance glass engraver and designer currently based in London. Katharine engraves on clear lead crystal forms, overlaid with coloured glass, blown to her design. Once blown and annealed, the top surface of the glass is cut and polished to allow one to see inside the piece, which is then engraved. The engraved decoration reflects and refracts onto the inner surface, creating an illusion of one body floating inside another. The inspiration for her work ranges from natural history to the modern urban landscape.

“For many years I have been interested in the optical properties of glass and how engraving on the glass surface may produce unexpected and fascinating effects on and in the glass itself. I rely heavily on the skills of glassblowers Potter Morgan Glass to realise my designs in colour overlaid crystal and enjoy the challenge of joining hot glass design with cold working. Japanese art and design, the famous engravings of Ernst Haeckel and modern architecture have all informed the subject matter of my work, as has what the American philosopher Thomas Moore so eloquently described as ‘the beautiful ordinary’.”

PUBLIC COLLECTIONS INCLUDE
Broadfield House Glass Museum, Kingswinford
Cheltenham Art Gallery and Museum, Gloucestershire
North Lands Creative Glass Collection, Scotland
Shipley Art Gallery, Gateshead
National Museums Scotland, Edinburgh
Victoria & Albert Museum, London
Kunstsammlungen der Veste Coburg, Germany
The Fitzwilliam Museum, Cambridge
Muzeum Skla Kamenický Senov, Kamenický Senov, Czech Republic
Corning Museum of Glass, New York
Camelia Tea Bowl II, 2016
Emerald green glass overlaid on clear lead crystal.
Cut, polished and wheel engraved
H6.3 x D12.2 cms
Fiaz Elson trained in fashion and design, fine art and silversmithing before graduating in glass design at Staffordshire University in 2001. She worked with the renowned glass artist Colin Reid as his senior assistant for four years before setting up her own studio practice in 2004. Fiaz has taught at several prestigious institutions, including Staffordshire College of Art, Plymouth College of Art and Design and the Royal College of Art, London. Fiaz specialised in kiln formed glass and works from her studio in Stroud.

“Each piece that I make has a relationship with the interior and exterior structure, bending, distorting and refracting light, creating a dynamic energy between colour and form. The space between the pieces is very specific, not too wide as to separate them and not too close to join as one. The fissure creates a tension, pushing and pulling representing the constant contradictions of persona, negative and positive, harmony and discord, clarity and obscurity, whilst the inner space of the lenses and grooves represent our private sides, a place you are not always allowed in; an inner sanctuary.”

SELECTED AWARDS
2010  British Glass Biennale Winner of the Craft and Design Award
2000  British Glass Scholarship
2000  Contemporary Glass Society Scholarship
Inner Ombrae, 2016
Kiln cast Bohemian blue and clear optical glass with veils and cut lens
H30 x W35 x D9 cms
Photo: Ester Segarra

“My first trip to North Lands was as artist-in-residence in 2007, with a proposal to build a time based installation of many flame worked sheep. The use of sheep iconography is connected with Scottish history and science: in particular, the Highland Clearances; the wool industry’s positive effect on Britain’s economy; and Dolly the sheep, famously cloned at the Roslin Institute, who own the sheep I made during my residency at North Lands and another life-size adult. In these contexts, sheep are a short hand for the people they replaced in Caithness, Sutherland, and other areas affected by the Clearances, a symbol of what is valued by humans, and the use of bio-medicine to connect over time.”

PUBLIC COLLECTIONS INCLUDE
European Museum of Modern Glass, Rödental, Germany
Broadfield House Glass Museum, Kingswinford, England
North Lands Creative Glass, Lybster, Scotland
Perth Museum and Art Gallery, Scotland
The Roslin Institute, University of Edinburgh, Scotland
Manga Lamb – All the Rage, 2015
Gold flameworked borosilicate glass blown sheep
H29 x W28 x D16 cms
Photo: Shannon Tofts
Ashraf Hanna studied the expressive arts in his native country of Egypt, before moving to the UK and completing his undergraduate degree at Central Saint Martins College of Art and Design in 1994.

In 2011 Ashraf was awarded an MA in ceramics and glass from the Royal College of Art in London, and since then his work with glass has gained him international recognition, winning first prize at the British Glass Biennale, Stourbridge in 2015.

“My main practice is in ceramics but I discovered kiln cast glass during my MA at the Royal College of Art. As a maker, I felt compelled to respond to the qualities of glass as a material. I was curious to explore how the aesthetics of my ceramic works would translate into a different medium. I have since concentrated on developing vessel forms that explore the physical relationships that develop when juxtaposing soft fluid curves against formal geometric lines.”

PUBLIC COLLECTIONS INCLUDE
Ernsting Stiftung Alter Hof Herding Glasmuseum, Germany
National Museums Wales, Cardiff
Contemporary Art Society for Wales
Rufford Craft Centre, Newark
Cartwright Hall, Bradford
Bullseye Glass Company, USA
Grey Vessel Form, 2016
Kiln-cast bullseye glass
H33 x W48 x D12 cms
Photo: Ester Segarra
Karl Harron is a respected and successful self-taught master glassmaker based in Northern Ireland. He started working with glass in 2004 as a participant on the Teachers Forum with Ted Sawyer (Director of Research and Education Bullseye Glass Company) at North Lands Creative Glass. Two further master classes with Jessica Loughlin in 2005 and with Klaus Moje in 2006 cemented Karl’s passion and commitment to glass. His work is characterised by clean lines and bold, volumetric forms, whilst never losing touch with the materials and processes of its creation. The work draws explicitly on vernacular traditions of making, but is infused with an entirely contemporary sensibility, which refers to the depth of skill needed in order to produce clean, simple forms with such conviction. His work is held in private, corporate and public collections internationally.

“My work is both functional and enveloping. For me, they embody the preservation of materials and the containment of things precious to us, symbolising fragments of history, reflecting the every day, and conversely the revered. They narrate a story, from where they came, and their reason for being.”

PUBLIC COLLECTIONS INCLUDE
North Lands Creative Glass, Scotland
Arts Council of Northern Ireland
National Museums Scotland, Edinburgh
National Museums Ireland, Dublin
Bullseye Glass Company, USA
Ulster Museum, Belfast
Down County Museum Downpatrick, UK
Lapuan Taidmuseo Museum of Art, Finland
Broadfield House Glass Museum, Kingswinford, UK
Opaline Artefact, 2015
Reactive white and opaline striker glass, kiln-formed,
diamond engraved and fire-polished
H15 x W24 cms
Photo: Bryan Rutledge
Josef Marek was born in the Czech Republic. He studied at both the Secondary School of Glass Making in Kamenicky Senov (1978-82) and the Academy of Applied Arts and Architecture in Prague (1990-96), before spending a year at the Alfred University in New York, USA between 1994 and 1995. Josef worked for several years as a Professor at the Toyama Institute of Glass Art in Japan before setting up his current studio in the Czech Republic.

Josef is a master glass artist who specialises in kiln formed glass. His work is characterised by using bold geometric forms which are illusive and enigmatic. The technique of using textured and or chipped surfaces capture and transform the natural light inside the glass mass.

“I am often inspired from the feeling I get from different places: the natural and urban landscape, or different cultures. Connections are vital for any artist; Skyfall was inspired by the Scottish landscape and the spiritual atmosphere beyond the visible world. I have always been fascinated by Scotland and its magnificent scenery.”

PUBLIC COLLECTIONS INCLUDE
Toyama Museum of Glass, Japan
Glasmuseum, Ernsting Stiftung, Coesfeld, Germany
Skyfall, 2016
Moulded and cast glass, polished and chipped
W60 cms
Photo: Jirí Koudelka
James Maskrey started working with glass in 1990. He originally trained as an apprentice and subsequently worked for seven years at a hot glass studio in Dorset. In 1997 he embarked on a three dimensional design degree in glass at the University for the Creative Arts, Farnham, Surrey.

After graduating in 2000 he was appointed as artist-in-residence at Farnham. In 2001 James joined the glass and ceramics department at the University of Sunderland and in 2002 he started his masters in glass, graduating in 2004. James continues to work for the University, specialising in hot glass.

“Last of the Silver Darlings is part of a small body of work recognising the herring fishing industry of the North East coast of Scotland. Once a booming trade, the fish stocks became depleted through a mixture of over-fishing and current change; leaving many abandoned stations and harbours that litter the North East coast. These pieces have been inspired by time spent at North Lands Creative Glass, based in the village of Lybster, Caithness.”

PUBLIC COLLECTIONS INCLUDE
Victoria & Albert Museum, London
Crafts Council, London
National Museums Scotland, Edinburgh
Perth Museum and Art Gallery, Scotland
Captain Cook Memorial Museum, UK
North Lands Creative Glass Collection, Scotland
Crystallex Collection, Czech Republic
University of Sunderland, UK
Manchester Metropolitan University, UK
University for the Creative Arts, Farnham

Photo: Angus Mackay, 2015
The Last of the Silver Darlings, 2014
Free-blown glass jar and lid with reticello and incalmo technique, hot sculpted fish and finial
H44 x D24 cms
Photo: David Williams
Joanne has been a practicing artist and designer since graduating from Manchester Metropolitan University in 2000. In 2002 she completed her MA in Glass Product Design at the University of Wolverhampton (Edinburgh Crystal Scholarship) before gaining her PhD in 2015 at the University of Sunderland. Joanne’s practice ranges from her innovative sculptural work, to design for the glassware industry, and commissions for corporate and domestic interiors. Joanne is currently based in Newcastle.

“The work draws upon connections in what makes us human, exploring themes around identity, anonymity and empathy. The internal transparency of the glass is used to create a three dimensional sense of space and the suspended air figures a reference to time, consciousness and the self. My connections with Edinburgh are resonant in some of the techniques used in the work, such as diamond wheel-cutting, which I learned during my time at the Edinburgh Crystal Scholarship for my Masters Degree, and subsequent time as an in-house designer from 2000-2002.”
Corpus, 2015
Kiln-formed low iron float glass with contained air-entrapment figures
H25 x W50 x D10 cms (per piece)
Photo: David Lawson
Harry Morgan is originally from Manchester but now lives and works in Edinburgh. In 2014, he gained a 1st Class BA (Hons) degree in Glass from Edinburgh College of Art. During his undergraduate course, he took part in the international exchange programme and spent six months studying at the Australian National University, Canberra. Since graduating, Harry has been a resident at Edinburgh’s Process Studios and alongside his own practice, he currently works as a designer and casting technician for Gray Concrete. Last year, he exhibited at the ‘2015 British Glass Biennale’ in Stourbridge, where he was awarded the ‘London Glassblowing Award for Emerging Talent’ and recently worked on the Matt Durran’s Glass Heap Challenge sustainable design project in Boda, Sweden. Recently, Harry took part in a four week residency at North Lands Creative Glass and has just been awarded ‘Graduate Craft Award 2016’ at the Inches Carr Scottish Craft Awards.

Harry is interested in the intrinsic ‘personalities’ of materials and their capacity to represent ideas. His current work explores the conflicting relationship between concrete and glass. Glass, with its unclear borders and internal dimension, conveys the ambiguous or intangible. In sharp contrast, concrete is brutally physical; the word itself used to describe absolutes and certainties. There is a tension between the fragile, transparent glass and the uncompromising, dense concrete. Harry’s process draws inspiration from the long established methods of glassmaking, in particular the traditional Venetian technique, ‘murrini’. Each of the glass threads used in his work are individually pulled by hand from a furnace. They are then arranged into a sequential structure and cast within the concrete, which binds them as one object.
Cube, 2016
Glass and concrete
40 cms$^3$
Photo: Shannon Tofts
O

riginally from Tokyo, Japan, Keiko now lives and works in Fife on the Scottish coast. Keiko graduated in 1991 with an MA in ceramics and glass at the Royal College of Art, London and has also been a research fellow at Edinburgh College of Art. Keiko has worked on many large scale site specific projects which have included The Tate, St Ives. Recurrent themes in Keiko’s work explore personal experience, history and her direct emotional response to places as well as an enduring fascination with the landscape. Keiko’s glass vocabulary combined with an astute understanding of light enables her to produce astonishing works of art. Her work has been exhibited internationally and is in numerous public collections worldwide.

“Light and glass have been inseparable elements in my practice; dancing lights on the sea in Lybster where the light has a distinctive clarity formed the idea for my first installation in 1999. In my work Dawn, I have been influenced by Japanese traditional paintings of mountainous landscapes. This work led me to a new phase in my artistic development.”

PUBLIC COLLECTIONS INCLUDE
Corning Museum of Glass, New York, USA
Kunstmuseum Düsseldorf, Germany
Victoria & Albert Museum, London
Crafts Council, London
Aberdeen Art Gallery and Museum
Shipley Art Gallery and Museum
Museum of Decorative Arts, Montreal, Canada
Glasmuseum Ebeltoft, Denmark
Fitzwilliam Museum, Cambridge
Ulster Museum, Belfast
Brandt Contemporary Glass, Sweden
Dawn, 2015
Wooden panel with glass
H100 x W100 x D12 cms
Yoshiko Okada was born in Tokyo in Japan in 1972. From 1990-92 she studied clothing and kimono design at Seitoku Technical college in Japan, before coming to the UK in 1995. After a prolonged education studying engraving and stained glass, Yoshiko graduated in three-dimensional design and glass from The Surrey Institute of Art and Design in 2004.

Yoshiko works from her studio in London and works primarily with kiln formed glass, using simple forms symbolically related to the piece, often with small jewel like elements. Her inspiration is drawn from her own Japanese background in conjunction with her personal experience of western culture. A personal narrative runs through her work.

“My work explores themes of memory, identity, time and the human condition. Although seemingly complicated this often leads me to simple forms of expression and symbolism. Another concern for me are my childhood memories which are a sort of puzzle; to find and piece together the missing pieces, which do not always fit together precisely. I like exploring the surface image, deliberately veiling or reflecting the image.”

PUBLIC COLLECTIONS INCLUDE
North Lands Creative Glass, Scotland
Come Home, 2014
Kiln-cast glass with sandblasted image
H20 x W11.5 x D3.5 cms
David Reekie was born in Hackney, London and studied Glass and Ceramics at Stourbridge College of Art and Technology 1967-70. David works from his studio in Norfolk. He has exhibited internationally and his work is represented in numerous public collections worldwide.

“My most important connection with Scotland is the Scots name for Edinburgh, Auld Reekie, I am old and I am a Reekie. I have been a member of the Artistic Advisory Board of North Lands since 2004 and have seen it develop into a very important international centre for creative glass and the arts. It has connected people from all around the world for 20 years and has become a cherished part of the contemporary glass scene. The piece I have made for this exhibition is called Negotiators IV. My work is often socio-political in its manner and ‘Beware of Greeks bearing gifts’ is a well known phrase and used when we feel something is not right and we are suspicious of an outcome. So is this a peace offering or are the two figures a double act or are they double-dealing? The figures are connected by their proximity to each other and their attitude. A tilt of the head and the angle of the eyes can emphasise this connection and suggest unknown intentions.”

PUBLIC COLLECTIONS INCLUDE
- Victoria & Albert Museum, London
- Portsmouth Museum and Art Gallery
- Broadfield House Glass Museum
- Norwich Castle Museum
- Glasmuseum Ebletoft, Denmark
- Crafts Council, London
- Manchester City Art Galleries
- Musee-Atelier du Verre de Sars Poteries, France
- Birmingham City Museum and Art Gallery
- Carnegie Museum of Art, Pittsburgh, USA
- Shipley Art Gallery
- Glass Art Fund, Strasbourg, France
- National Museums Scotland, Edinburgh
- Fitzwilliam Museum, Cambridge
- Montreal Museum of Fine Arts
- Shanghai Museum of Glass, China
Negotiators IV, 2015
Lost wax cast glass with enamel colours and applied glass pieces and painted wooden balls
H40 x W32 x D19 cms
Anthony Scala initially trained as an architectural model maker at the Kent Institute of Art and Design before joining London Glassblowing in 1999, founded by the eminent glass artist Peter Layton, where he soon became a competent glass blower in his own right. Over the next 17 years Anthony specialised in mastering cold working, laminating and assemblage techniques which are now synonymous with his work, winning him international recognition as early as 2005, when he became the youngest ever recipient of the prestigious Glass Sellers Award. He currently works from his studio in London.

“My inspiration is drawn from the optical effects glass and light can induce upon one another, and in turn, how these shifting qualities can manipulate the perceived image of an object. Through them it is possible to create objects in which the laws of light, shadow, and reflection combine in ways only nature can dictate, thereby allowing us a tantalising yet transitory glimpse of refractive creations forever beyond our grasp.”
Event Horizon, 2014
Clear and coloured optical glass, cut, polished and reassembled
H18 x W18 x D18 cms
Photo: Ester Segarra
Originally trained in Biomedical Sciences (Pharmacology) and Clinical Sciences, Amanda became interested in glass in 2002 after a stained glass course with Ray Bradley and then pursued a postgraduate in Glass and Architecture from Central St Martins College of Art and Design, London, in 2004. Amanda currently works from her studio in Dumfries and Galloway.

“My connection with North Lands started in 2008 after I relocated to Scotland from London. I have attended Masterclasses, skills classes, conferences, residencies and have taught there on several occasions. I love the land of Caithness and how it is such a polar opposite to Dumfries and Galloway; I feel like it is my second home. My current work all stems from a residency at North Lands, In Place – a study of kiln glass in architecture taken in 2011, where an in-depth study of a few abandoned sites around Lybster filled me with inspiration. I feel very connected to the land, sea and sky whilst there and feel the very nature of the place seeping into me, making me able to abstract what I see and learn into my work. I began experimenting with glass powders at North Lands and found it gave me more expression in the patterns of my glass and was able to work directly into the raw powders bringing light and texture into my vessel forms.

“My glass career is inextricably linked to my experiences at North Lands and I value the confidence it has brought me to progress my work and take the possibilities of kiln formed glass as far as I can.”

PUBLIC COLLECTIONS INCLUDE
National Museums Scotland, Edinburgh
Ernsting-Stiftung Glass Museum, Germany
The Fitzwilliam Museum, Cambridge
Perth Museum and Art Gallery, Scotland
Lybster I, 2016
Kiln-formed, gravity slumped glass platter
H54 x D5 cms
Nancy is a graduate of North Staffordshire Polytechnic, Stoke-on-Trent, where she graduated in Design in 1979 and displayed an exceptional talent for drawing. Working as a medical and technical illustrator after graduating, and later as a freelance illustrator, it wasn’t until 1994 that she began working with glass – initially as a glass painter. In 2004 she attended a short engraving course at West Dean College taught by Tracey Sheppard and Katharine Coleman, which in turn led Nancy to specialise in glass engraving. Engraving, gilding and painting are the key elements in her artistic practice, and she uses these techniques in various combinations to produce her work. Nancy works from her studio in Herefordshire.

“My recent work explores the relationships between people. The technique used in Mirror Mirror allows for a further connection with the audience by literally involving them in the work. Each piece has an area of water gilded gold leaf with a mirror finish which reflects the viewer. This is an invitation to appear inside the work and so participate directly.”

PRIVATE COLLECTIONS INCLUDE
Broadfield House Glass Museum, Kingswinford
Mirror Mirror, 2015
Engraved glass, paint and palladium leaf, framed wall art
D25 cms
Hanne has studied ceramics and glass at both the Glas & Keramikskolen På Bornholm, Denmark Designsksø, Nexø (Bornholm) in 2006, and the Royal College of Art, London, where she gained her MA in 2010.

PUBLIC COLLECTIONS INCLUDE
Ernsting Stiftung Glass Museum, Germany
Museum of Glass, Tacoma, USA
Ebeltoft Glass Museum, Denmark

Louis studied glass design at North Staffordshire Polytechnic 1985-88 before enrolling for his MA in glass and ceramics at the Royal College of Art in 2011.

Since studying together at the Royal College of Art in London, Hanne and Louis have worked together on a number of commissions and personal projects. They have referenced early Venetian glassmaking techniques by using a hard white glass to achieve fine lines of colour used in intricate pattern making. By using this old glass recipe, Hanne and Louis have forged a bond between the historical Venetian glassmaking tradition with their contemporary and playful approach to glass.

“Connections to us means one of two things. Firstly, the connection made between two artists. We have a common interest in the tension between chaos and order, fragility and strength, internal structure and external form. Secondly, the pieces themselves have a direct visual and aesthetic reference to the term Connections. We are intrigued by how intricate, internal fragile glass structures contradict and connect with the calm skin and surface of the glass form, encapsulating a magical and energetic inner world.”

PUBLIC COLLECTIONS INCLUDE
Ernsting Stiftung Glass Museum, Germany
Museum of Glass, Tacoma, USA
Glazenhuis Museum, Belgium
Toyama Glass Art Museum, Japan
Siobhan Davies Dance Studios, London
Panicum in Pale Blue and Indigo, 2016
Blown glass
H 54 cms
Photo: Ester Segarra
Sylvie Vandenhoucke is a practising glass artist based in Roosbeek, Belgium. She graduated from the Royal College of Art, London in 2001. Sylvie has exhibited internationally and her work is represented in numerous public collections worldwide.

Sylvie creates stunning wall panels using Pâte De Verre – a form of kiln casting which literally translated means ‘glass paste’. In this process, finely crushed glass is mixed with a binding material, such as a mixture of gum Arabic and water, and often with colourants and enamels. Each of her individual glass pieces are then attached to a wooden backboard with minute pins.

“I am fascinated and inspired by remote or distant places (such as Lybster). Sublime ‘empty’ landscapes always have a direct physical impact on me. In contrast with (hectic) urban space, the openness, solitude and silence of vast open spaces makes one connect to fundamental questions of life. The innate quietness in my work emerges from these experiences.”

PUBLIC COLLECTIONS INCLUDE
Museum of Arts and Design, New York, USA
Toledo Museum of Art, Ohio, USA
Chrysler Museum of Art, Norfolk, Virginia, USA
Honolulu Museum of Art, Hawaii, USA
Kunstsammlungen der Veste Coburg, Germany
Musée-Atelier Du Verre de Sars-Poteries, Sars-Poteries, France
Design Museum, Ghent, Belgium
Art Collection Province Vlaams-Brabant, Belgium
National Museums Scotland, Edinburgh
Open Cluster IV, 2015
Pâte de verre glass
H93 x W93 x D6 cms
Photo: © Muted ed.
ANDREA WALSH [b. 1974]

Andrea Walsh studied fine art at Staffordshire University before completing an MA in glass design at Edinburgh College of Art in 2001. In 2009 Andrea was awarded a residency with Wedgwood from the British Ceramics Biennial, which led to her first series of faceted boxes. Andrea lives and works in Edinburgh.

“I have focused on glass and ceramics over the past ten years, creating box and vessel forms which celebrate and investigate the qualities that these ancient and alchemic materials share.

Most recently I have worked on a series of contained boxes, where individual ceramic and metal boxes are held, almost cradled, inside a glass container. Each box is polished smooth and rounded in shape, and each container is a finely cast shell of varying translucency and opacity – revealing different qualities and references within each unique piece. The theme of Connections resonates with my work in a variety of ways – through a physical balance of materials, through the interaction between the viewer and the pieces that I create, and also by the evolvement of my practice due to the valuable experiences I have shared with others, notably through time spent at North Lands Creative Glass.”

PUBLIC COLLECTIONS INCLUDE
Victoria & Albert Museum, London
National Museums Scotland, Edinburgh
Contained Box, 2016
Clear frit and fine bone china with 22ct burnished gold
H6.5 x W10.25 x D7.5 cms
Photo: Shannon Tofts
Published by The Scottish Gallery to coincide with the exhibition
CONNECTIONS
4 – 28 May 2016

Exhibition can be viewed online at
www.scottish-gallery.co.uk/connections

The Scottish Gallery would like to thank Alan J. Poole for his help
and encyclopaedic glass knowledge. It should also be noted that
a number of glass works held in the permanent collection of the
NMS, Edinburgh are from the Dan Klein and Alan J. Poole (Private
Collection), National Museums Scotland, Edinburgh.


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Cover: Sylvie Vandenhoucke, Open Cluster IV, 2015, Pâte de verre glass, H93 x W93 x D6 cms (detail) (p. 41)
Right: James Maskrey, The Last of the Silver Darlings, 2014 (detail); Photo: David Williams
Membership opens up a world of information and opportunity within the contemporary glass scene

www.cgs.org.uk