Underwriter of the 2005 Ranamok Glass Prize
The Ranamok Glass Prize 2005

An aye for an eye
Is it craft or is it art?
Vitreous Humour
Andy Plummer

Another year, another view
of Australian and New Zealand
contemporary glass.
It is good to see so many new
names presenting their works.
Once again, many thanks to all
artists, sponsors, administrators
and judges whose valued
contribution continues to make
Ranamok the success it is today.
Maureen Cahill
Glass Artists’ Gallery
Co-founder, Ranamok

Catalyst

The Ranamok Glass Prize continues to be a
pivotal initiative recognising the excellence
of Australian and New Zealand glass artists.
Interventionist enterprises such as this can
and have had a marked catalytic effect in
the very short, barely thirty years, history of
contemporary Australian glass practice.

2005 has been a big year for Australian glass,
and the eleventh Ranamok Glass Prize brings
the year’s exciting interactions and events to a
climax. Major glass exhibitions have been staged
in most states in 2005 to coincide with the
35th annual conference of the international
Glass Art Society (GAS) hosted by Ausglass in
South Australia, and the tour of a mobile glass
kiln complex from Corning, USA in partnership
with the Powerhouse Museum, Sydney to
Sydney, Canberra and Adelaide. These events
have drawn many international glass artists,
curators and collectors to Australia.

It is 30 years since the Crafts Board of the
Australia Council’s Crafts Enquiry examined the
emerging practice of contemporary glass, noting
that while there were some outstanding glass
artists, overall the numbers were small, there
were few opportunities for work, or resources
for glass practice. So much has happened in
30 years and the excitement and energy of glass
practitioners in those early years has blossomed
into the breadth of today’s mature and
conceptually investigative practices. One thing
from these early days stands out and that was
the value of the interventionist initiatives, put
in place by the Crafts Board in response to the
Enquiry’s findings, which provided the stimulus
necessary at that time for the expansion
of tertiary glass courses, for studio training
opportunities, for support to public galleries
to purchase contemporary Australian glass for
their collection, and for assistance to individual
practitioners to establish workshops.

Crafts Board funding assisted the visits by
American glass artists Sam Herman, who
established the hot glass studio at the Jam
Factory, SA, Richard Marquis who stimulated
the beginnings of glass practice in Tasmania;
and Bob Boysen who travelled for four months
down the east coast of Australia with the mobile
glass kiln, Blowglass, built with Australia Council
funding by ACI Australia/ Crown Corning USA.
It also brought international exhibitions,
such as American Glass Now to Australia.
This exhibition travelled to all capital cities and
to Alice Springs and the works became the
foundation for the very important collection
of contemporary glass at Wagga Wagga Art
Gallery. In addition, because of the limited
range and number of training opportunities
in Australia, glass artists were assisted to travel
overseas to attend courses such as the Pilchuck
summer school in Seattle, Washington.

It is worth recalling these initiatives and
their effectiveness particularly in 2005 when
there has been such a strong public focus on
contemporary glass and a second tour of a
mobile glass kiln from the USA which in its
sheer technical complexity and potential is
indictive of the technical sophistication now
available to the glass artist.

The Ranamok Glass Prize, or as originally
named, the RFC Glass Prize, brought the private
sector into the role of intervention. Maureen
Cahill and Andy Plummer had great forethought
when they came together eleven years ago,
a leading Australian glass artist and gallery
director and a Director of a leading independent
international merchant and investment bank,
Resource Finance Corporation Pty Ltd, to promote New Zealand and Australian glass on all levels. The Prize, now internationally recognised as an award for excellence and innovation, has greatly enhanced the public profile of glass practice, it has stimulated media coverage, and each year audiences in a number of states have the opportunity to see the very best of glass art from Australasia. In 2005 Ranamok is managed by a board of five, including the two founders, and administered by Deirdre Plummer.

This year there have been 123 entries with an increased number of emerging practitioners. As usual, the range of practices and approaches to glass are testimony to the breadth of potential possible with this expressive material. All work entered in the prize must be new work which means that each practitioner is challenged to extend their practice conceptually and technically. This fundamental tenet insures, not only that the public audience can always look forward to seeing exciting new work, but that glass practitioners can also look toward the exhibition with expectation of seeing fresh approaches to the medium.

It is the particular properties of the material and its processes of manipulation that draw the artist to working with glass. These processes become absorbing and pleasurable and glass artists never fail to surprise as they challenge their medium and capitalise on the expressive and physical properties of glass. A closer look at a small selection of finalists illustrates this versatility.

Nicole Ayliffe’s *Optical Landscape* does just this. Her work, using the well-known properties of an optical lens as a device for illusion and animation, shows an unstable and vulnerable landscape. Christian Arnold’s 2 part work *OPUS #1* harks back to the exuberant virtuosity of 19th century decorative glass objet d’arte to illustrate the inter-relationship of glass, its transformed state as liquid and the transforming agent, fire.

In *The Cross*, Emma Camden uses the interdependence of three monoliths to stimulate the viewer’s fear and understanding of close personal loss. The removal of any one of the three forms would leave the group destabilised and the loss keenly felt. Precarious balance is the essence of *Red ‘Curled Leaf’* by Benjamin Edols and Kathy Elliott. They have been able to achieve the sense of momentary weightlessness of a downward drifting leaf, seeming to defy the very substance of their medium.

Glass Prize entries are judged ‘blind’ which means that each work must stand alone rather than rest on an existing body of work or particular knowledge of the artist by the judges. The first stage of judging selected 37 works and these will tour in 2005-6 beginning in the Craft ACT Gallery in Canberra on August 25, again recognising the national importance of the Prize. This year the tour will include Canberra, Sydney, Brisbane, Wagga Wagga, Bathurst, Gosford and Maitland.

The annual Ranamok Glass Prize is eagerly anticipated each year by glass artists and the continually widening audience who find contemporary glass so enjoyable and thought provoking. It is a unique initiative that should be fostered by all of us who love glass, by government, and by all glass professionals, makers, educators, writers, curators and collectors.

Gillian McCracken
Freelance Curator and Writer
This piece is a wall-mounted collection of seven pendants.

The order they are placed in is to represent the different moods of the week, for example a blues-day (Monday), a hump-day (Wednesday), pay-day (Thursday) and here comes the weekend-day (Friday). The top bar of the frame is hinged and can be lifted up and a pendant removed for each day of the week depending on one's mood.

Otherwise they can be enjoyed as a wall piece.
Through the millennia art has dealt with many ways of representing allegorical ideas, relating concepts and ideals in stories to the human form and its relationships to various elemental entities. Glass comes from fire as a liquid, and the relationship between fire and liquid is like a dance in the glassmaker’s hands. In OPUS #1 fire and liquid engage in a stately Cotillion.
Optical Landscape

Hot blown glass, ground and polished top and gel medium photography

25 H x 25 W x 7 D cm

Using thick glass forms I have been creating an optical lens in which to view an image of the landscape.

The photograph is highlighted by the refraction of light through the glass and the thickness of the form creates an illusion of distortion and movement.

Nicole Ayliffe
Kensington, SA

Photographer: Michael Kluyver
As a recent immigrant to Australia I am fascinated by the richness and vibrancy of my new environment. Using colour and the glass lathe I can explore and interpret the intricate subtleties of random patterns in nature and the tactile landscapes that surround me.

This piece is a continuation of work that is inspired by an ongoing observation of life on the reef. The choice of colour and pattern structure is a fictitious representation of enticing yet venomous combinations of the skins and surfaces of aquatic organisms that inhabit this environment.

**Ominous Fruit**  
Blown and lathe worked glass  
53 H x 15 W x 13 D cm

**Untitled**  
Blown and lathe worked glass  
44 H x 19 W x 15 D cm
Save the Snails – Guadalcanal ’45
Cast Gaffer and plate glass
6 H x 40 W x 40 D cm

This is an interactive piece where the elements can be manipulated. It utilises actual artefacts of war (from the Solomon Islands) and references global consciousness, asking the viewer to think about the industrial-military complex and its control and domination of world events, politics and environmental issues.
A Lappet is an old English term meaning a flap on a skirt or a tent and was created so that I could use the form as a canvas for painting. On a technical aspect, although the form looks quite simple, it has taken many years to achieve the shape of the form. I have just kept on going back to it, refining the various aspects of the slumping process until I achieved my goal.

In this series of works, the imagery that I have used to paint the surface of the work in lustres was derived from watching weather maps and electrical storms and is my interpretation of these natural occurrences.
How do humans come to terms with the act of dying? Some people turn to religion for comfort and understanding. In this work I explore my own experiences with a close relative, and the intimate discussions we had before our time ran out.
Dressing Set
Blown glass
35 H x 45 W x 30 D cm

I am intrigued by the idea of re-creating a dressing set from the early nineteen hundreds, completely out of blown glass. I enjoy the aesthetics of these traditional objects and the beauty of how they can vary from simple to ornate. I am referencing the idea of vanity and performing daily rituals, following a routine to ‘become beautiful’ using these objects on a day-to-day basis.
ABSOLUTION
Painted, fused and ground glass
55 H x 55 W x 4 D cm

With absolution

Or

With ambiguity
SWAY
Blown, sandblasted and engraved glass
14.2 H x 30.3 W x 3.5 D cm

By generating detailed surface textures on these graceful glass forms, I reference both my inspiration – the fibres and colours of weaving – and my personal endeavour to explore their femininity.
Rod Coleman
Banjup, WA

*Between the Lines*
Cage blown glass

38 H x 20 W x 20 D cm

Our world is multi layered, interconnected and becoming more complex all at the same time. All this co-existence can be at one.
Once is an instance, twice may be an accident, but three or more times makes a pattern.

Life more often than not does not draw straight lines.

The world is filled with graceful curves, from the elegant spiral in the heart of the nautilus shell to the ripples left on sand dunes by the prevailing wind. Looking for patterns is part of being human.

– We search for patterns and usually find them.
Red Seam
Overlaid blown glass, incised, engraved, and lathe worked
54 H x 30 W x 9 D cm

In this object the interplay between the form and the incised markings is abstractly representative of geological fractures. The meandering line carved through the surface is exaggerated at the rear of the piece as a device to allow light to permeate these fissures.
My work explores the nuance of relationships.

I draw visual inspiration from nature, in particular vines and their spiralling tendrils.

The resulting work is an exploration of form, texture and positive and negative space, the intent being abstract expression of human interaction.
Evelyn Dunstan

*Ao-Marama (world of life and light)*
Lost wax, kiln cast as one piece
Gaffer crystal glass, cold worked, acid-etched and hand polished
32 H x 25 W x 25 D cm

To capture and share the diverse essence of New Zealand, portrayed through the myriad of our beautiful and varying landscapes.

*Journey for New Horizons*
Lost wax, kiln cast as one piece
Gaffer crystal glass, cold worked, acid-etched and hand polished
33 H x 36 W x 13 D cm

Symbolic, surreal. A personal rendition of a famous beach, from a little known angle. Stripped of the human touch, but partially framed with Maori woven flax. The native bird spreads its feathers to the horizon, and geckos venture out of hiding.

Photographer: Howard Williams

Auckland, New Zealand
Red ‘Curled Leaf’
Hot formed and wheel cut glass
36 H x 32 W x 19 D cm

This particular series of work has been inspired by the large leaves that fall from the palm trees in this area, their elegant curves and proportions. We were interested to make a sculptural form with a beautiful tension and sense of rhythm while at the same time exploiting the wonderful qualities of the glass.
Glacial Flow
Cast glass
50 H x 7.5 W x 7.5 D cm

Being in New Zealand has given me access to a landscape that is forever changing.

Patterns in nature and natural processes are distinct sources of inspiration for my work. They have become a constant reference bank of colour, texture and form that both informs and resonates in my glass work.

This work references inspiration drawn from various glacial landscapes.

The formation processes of ice and the development of stratification is literally a record of the past that can be experienced today; a slice of time revealing a window to the past.
Mandy Eilbeck  Curl Curl, NSW

*Wrapped*

Cast glass

36 H x 11.5 W x 9.5 D cm

This work explores the artificial environment that we have become reliant upon, the cities and consumer culture that we have created to live within. It is an environment disconnected from the ‘real’ or natural world.

The image of a wrapped branch within the glass is just a creation, a reflection of the real, an illusion of a captured and controlled environment.
Phycodurus Equus (male with eggs)
2005 Leafy Seadragon Series
Flame worked borosilicate glass
41 H x 51 W x 17 D cm

Like many of us ‘Modern Dads’
this male needs to be involved
carrying the eggs under its tail
until gestation.

Staring across the border of the art
world to the miracles of science,
I build ‘identikit’ pictures from
the net of this real, mythological
creature I’ve not yet seen.

Mark Elliot
North Bondi, NSW
Judi Elliott

To Buckle on One’s Armour
Kiln formed and etched glass
54 H x 69 W x 19 D cm

My previous wall series, depicted as large protective walls, covering large areas, seem to have taken on a more personal note and have become body walls for a more close body protection.

To Buckle on One’s Armour is large and strong enough to stand alone.
This work is formed from the idea that computers break down images into a simple form of squares. Within this formation of squares there lie mathematical formulas that make up the image.

Pixel
Hand blown, diamond wheel cut sandblasted and hand and fire polished glass
25 H x 29.5 W x 29.5 D cm

Kevin Gordon
Palmyra, WA
mapa
Blown, sandblasted and hand polished glass with twine and wood
21 H x 82 W x 13 D cm

I aim to mimic the rawness of the primitive, the refinement of the contemporary and voice the ‘inbetweeness’ of culture.
Birradah
Blown carved glass
65 H x 17 W x 17 D cm

Drawn to push my understanding of the material as a graphic expression of form, texture and colour, I call on my visual experiences.
*Volcanic Tarn Vessel*

Cast glass (45% lead crystal)

16 H x 35.5 W x 35.5 D cm

*Volcanic Tarn Vessel* is inspired by the lakes high in the volcanic area of the Central Plateau of the North Island, New Zealand.

These lakes shift and change as gases bubble up through the waters, and the colours created by different mineral compositions interact with the changing light.
I trap shadows in glass. I am fascinated by these traceless phenomena that add another dimension, and bear witness to the very physical nature of our environment, as though they are a visual manifestation of the living spirit of the world we live in.
Miki Kubo  Leichhardt, NSW

*Goldfish*
Blown glass with engraving
11.5 H x 21 W x 21 D cm

I enjoy working with engraving because it is very similar to drawing, but requires deeper observation of the subject. Somehow, when I’m engraving, I need to keep a mental picture of the subject and its personality in my head; so I can see it from all angles, aware of its muscle movements, energy, shadow and so on.
Dawn Chorus
Hot joined blown and solid glass, silver leaf, wood, mixed media
42 H x 55 W x 44 D cm

It takes a lot of planning and some powerful good luck for Mother Nature to produce something as off-kilter as this rare species of Plantbird.

Looks can be deceiving, this seasonal vegetable can sing to beat the band.

Here we can hear Goldy Birdhead and a Sprout on back-up vocals.
*Landscape Within*

Painting on glass – grisaille technique

60 H x 88 W x 0.6 D cm

The title of this work alludes to the ever present and changing landscape within us.
**Floe**
Cold worked glass
32 H x 42 W x 24 D cm

This work is carved from one block of soda lime glass made available by the closure of Pilkington Works in Whangarei. It is entirely cold worked and polished. It is unique. The form is freestyle and is suggested by the conchoidal fractures on the surface of the raw material.
For Lust
Blown, kiln cast and cold worked glass
50 H x 19 W x 41 D cm

I have for the last few years been looking at the element of time and how it causes us to section our lives. This piece is a chance to place some of my ideas into a digestible form. The cold worked surface is a reflection of corrosion, i.e. a movement of time. There is also an inside outside thing that is part and parcel of our existence.

Attempting to get a viewer to look into the piece a thought begins, and once a thought starts can it be rescinded?
Step Away From the Shadows
Graal-encalmo blown, slumped
and plated glass

120 H x 45 W x 35 D cm

Real life Fashion and Advertising champion fresh faced sophisticated Youth Culture. Similarly Glass world popularity stakes favour refined ‘cool–school’ objects, overshadowing battle scarred ‘tough–stuff’. This sculpture finally reconfigures its crusty ‘pre-loved’ components. This meandering process parallels life’s journey through ‘thick ‘n’ thin’. ‘Mutton dressed up as lamb’ or ‘Latter-day debutante’ – your choice!
Silk Road: Patterns of Time
Cast glass
53 H x 14.5 W x 9 D cm

Textures, folds and colours of silk translated into glass to evoke the textures and patterns in our environment. To convey the timeless nature of these ever recurring patterns and the sense of inevitability they evoke.
chiaroscuro
Cast glass
32 H x 60 W x 6.5 D cm

‘Wonder occurs at the horizon line of what is potentially knowable, but not yet known.’

I am fascinated by the transparency of glass and the possibility to capture or ‘freeze’ within it three dimensional images inspired by Australian environment, especially the bright colours – the red of the sunset, the blue of the sky and of the ocean.

To make each of these objects I cut thousands of glass elements from transparent glass sheets, according to a complicated three dimensional plan. These are then fused together in stages.
Woven Light
Blown and sand carved glass
26 H x 30 W x 30 D cm

This piece weaves transmitted and reflected light.
Transmission is the warp and reflection is the weft.
Laurie Young  Fitzroy North, VIC

_Estraneri_

Pâte de verre

40 H x 35 W x 10 D cm

Masks have been used across cultures to hide or transform identity, allowing a freedom of action through anonymity.
Revelando Chismes (Installation)
Blown, sandblasted glass
(27 glass forms), wood, metal,
textile and ink

Glass forms: variable sizes.
Textile: 1800 H x 203 W cm

In my work I am concerned with issues of Identity.

I choose the process of printing from different shaped forms to investigate transference, and communication with cultural displacement.
Helen Aitken-Kuhnen
Queanbeyan, New South Wales

Born
5 July 1952 Elmore, Victoria, Australia

Education
1975 Diploma of Art (Gold and Silversmithing)
Royal Melbourne Institute of Technology, Melbourne, VIC
1977 Guest Student, Fachochschule, Dusseldorf Germany
1978 Graduate Diploma, Middlesex Polytechnic, London England
1986 Associate Diploma (Glass) ANU Canberra School of Art ACT

Last Solo Exhibition
2002 Of Sea and Sky Gallery Funaki, Melbourne VIC

Last Group Exhibition
2005 Seeds of Light Canberra School of Art Gallery, Canberra ACT

Public/Private Collections
Victorian State Craft Collection, Melbourne VIC
Hamilton Art Gallery VIC
National Gallery of Victoria, Melbourne VIC
National Gallery of Australia, Canberra ACT
Art Gallery of Western Australia, Perth WA
National Art Glass Collection – Wagga Wagga Art Gallery NSW
Kunstgewerbemuseum, Berlin Germany
Gallery Orfevre, Dusseldorf, Germany
Helen Drutt Collection, Dallas, Texas USA

Awards
1978 Overseas Study Grant, Australia Council for the Arts Crafts Board
1992 Fellowship, Australia Council for the Arts Visual Arts/Crafts Board
1995 Traineeship Grant, Australia Council for the Arts Visual Arts/Crafts Board
1997 ACT Creative Arts Fellowship

Christian Arnold
Diamond Creek, Victoria

Page 6

Born
30 January 1969 Heidelberg, Germany

Education
1989-1990 Archaeology/Linguistics/Art Theory La Trobe University, Melbourne VIC
1990-1991 Photographic Studies, ACPAC, Melbourne VIC
1991-1993 Apprenticeship Scientific Glassblower, ASAG, Melbourne VIC
1997-2000 BA (Fine Art) Monash University, Melbourne VIC
2000-2001 BA (Fine Arts) Royal Melbourne Institute of Technology VIC
2001-2002 MA (Fine Arts) Royal Melbourne Institute of Technology VIC

Last Group Exhibition
2005 Science Fiction @ KICK Kick Gallery, Northcote VIC

Public/Private Collections
Private collections in Australia, Japan, Singapore, Hong Kong, Germany, USA, Argentina and Saudi Arabia

Joanna Bone
Enoggera, Queensland

Page 10

Born
14 January 1970 Portsmouth, United Kingdom

Education
1996 - 1998 BA Honours (Glass Design) Wolverhampton University UK
1998 - 2000 MA (Ceramics and Glass) The Royal College of Art UK

Last Solo Exhibition
2001 Key London, London England

Last Group Exhibition
2005 Victoria and Albert Museum, London England

Public/Private Collections
Various private collections

Nicole Ayliffe
Kensington, South Australia

Page 8

Born
15 February 1977 Adelaide, South Australia, Australia
Awards
1996 RSA Student Design Awards, London England
2000 Royal Overseas League Trophy Competition, London England
2003 Memento Awards, Brisbane QLD
2005 Creative Sparks Grant, Brisbane QLD

Lee Brogan
Kaeo, Northland, New Zealand

Page 12

Born
26 November 1963 Auckland, New Zealand
Education
2005 BA (Applied Art) Candidate Northland Polytechnic NZ

Public/Private Collections
Queensland Art Gallery, Brisbane, QLD
Sklarose Museum, Kamenicky Senov, Czech Republic
Glasatelier Steinschonau, Vienna, Austria

Awards
Honourable Mention, Continuity in Glass 2005
On-Line Exhibition, PostPicasso, Virginia, USA

Emma Camden
Wanganui, New Zealand

Page 16

Born
21 September 1966 Portsmouth, United Kingdom
Education
BA (Honours) University of Sunderland, UK

Last Solo Exhibition
Shifting Balance Quadrivium Gallery, Sydney, NSW

Last Group Exhibition
Norewar Art Award Show, NZ

Public/Private Collections
Te Papa National Museum of New Zealand

Awards
1999 Recipient, RFC Glass Prize, AUST and NZ

Rozlyn de Bussey
Griffith, Australian Capital Territory

Page 14

Born
24 January 1957 Sydney, New South Wales, Australia
Education
1989 BA (Visual Art) ANU Canberra School of Art ACT

Public/Private Collections
Queensland Art Gallery, Brisbane, QLD
Sklarose Museum, Kamenicky Senov, Czech Republic
Glasatelier Steinschonau, Vienna, Austria

Awards
2001 ArtsACT Acquisition Award, Emerging Artists Support Scheme
2005 Scholarship, Pilchuck International Glass School USA
2005 Stephen Proctor Fellowship, ANU ACT

Scott Chaseling
Pialligo, Australian Capital Territory

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Born
19 January 1962 Tamworth, New South Wales, Australia
Education
South Australian College of the Arts and Education (Sculpture)
North Adelaide School of Arts and Crafts (Sculpture)

Public/Private Collections
National Gallery of Australia, Canberra ACT
Canberra Museum and Gallery ACT
Te Papa National Museum of New Zealand

Awards
1987 Grant, Australian Council for the Arts
1988 Queen Elizabeth Silver Jubilee Award
Finalists’ Biographies Continued

1996 Creative Art Glass Center of America Fellowship
Power Bequest, Cite des International des Artes
2001 The Vicki Torr Memorial Prize
2002 Gold Medal, Bavarian State Prize, Munich, Germany
Rosalie Gascoine Award, Canberra Arts Patrons
Grant, ArtsACT
2004 Recipient, Ranamok Glass Prize, AUST and NZ

Cobi Cockburn
Queanbeyan, New South Wales

Page 22
Born
2 December 1979 Sydney, NSW, Australia
Education
2000 BA (Visual Arts) Sydney College of the Arts NSW
2005 Honours Candidate ANU Canberra School of Art ACT
Last Solo Exhibition
2000 Bowral NSW
Last Group Exhibition
2005 Masters of Australian Glass Sabbage Gallery, Surry Hills NSW
Public/Private Collections
Private collections in Australia and America
Awards
2005 Vicki Torr Memorial Prize, Ausglass International Conference, Adelaide SA
2005 Craft-In-Site Grant, Craft ACT, Canberra ACT

Scott Coleman
Blackheath, New South Wales

Page 26
Born
9 December 1979 Wanganui, New Zealand
Education
1998 Foundation Visual Arts Wanganui Polytechnic NZ
2001 Diploma (Glass Design and Production) Universal College of Learning, Wanganui NZ
Last Group Exhibition
2003 Form Gallery, Christchurch NZ
Public/Private Collections
Private collection in QLD

Matthew Curtis
Queanbeyan, New South Wales,

Page 28
Born
17 August 1964 England
Education
1991 - 1995 Apprentice to Robert Wynne
Last Solo Exhibition
2005 Segmented Structures Axia Modern Art, Melbourne VIC

Tali Dalton
Collingwood, Victoria

Page 30
Born
4 January 1969 Weymouth, United Kingdom
Education
1996 WMAF Certificate (Glass Techniques and Technology) International Glass Centre, Dudley College UK
1996 - 1999 BA (Ceramic Design and Glass) Monash University Faculty of Art and Design, Melbourne VIC
2000-2001 BA Honours (Glass) Royal Melbourne Institute of Technology University VIC
Last Group Exhibition
2005 Origins Glass Artists’ Gallery, Glebe NSW
Public/Private Collections
National Art Glass Collection – Wagga Wagga Art Gallery NSW
Private collections in Australia, Canada, Singapore, UK and USA
Evelyn Dunstan  
Auckland New Zealand

Page 32

Born
6 April 1961 Auckland, New Zealand

Education
1979 Graphic Arts, Waikato Polytechnic, Hamilton NZ
1981-2005 Ceramics and Pottery through Auckland and Hamilton institutions
2002 Stained Glass, Edgewater, Auckland NZ
2003 Cast Glass, Slumping and Fusing Glass, Uxbridge, Auckland NZ
2004 Cast Glass, Artstation, Auckland NZ

Last Group Exhibition
2005 Uxbridge and Mairangi Arts, Auckland NZ

Public/Private Collections
New Parliament House Collection, Canberra ACT
National Gallery of Australia, Canberra ACT
Powerhouse Museum, Sydney NSW
National Art Glass Collection – Wagga Wagga Art Gallery NSW
Government House Collection, Sydney NSW
National Gallery of Victoria VIC
Queensland Art Gallery QLD
Art Gallery of South Australia SA
Devonport Art Gallery TAS
Auckland Museum NZ
American Glass Museum, Wheaton Village, New Jersey USA
American Craft Museum, New York USA
Chrysler Museum of Art, Norfolk, VA USA
The Denver Art Museum Denver, C, USA
The Carnegie Museum of Art, PA USA
The Wustum Museum of Fine Arts, Racine, WI USA

Benjamin Edols and Kathy Elliott

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Nicola Edwards

Wanganui New Zealand

Page 36

Born
26 December 1971 Middlesbrough, England

Education
1991-1994 BSc (Archaeological Science) University of Bradford UK
1995-1997 MA (Conservation of Historic Objects) University of Durham UK
2003-2005 Diploma (Glass Design and Production) Universal College of Learning, Wanganui NZ

Last Group Exhibition
2005 Ring of Fire Wanganui NZ

Awards
2005 Scholarship, Pilchuck International Glass School USA

Mandy Eilbeck

Curl Curl, New South Wales

Page 38

Born
19 May 1974 Sydney, NSW, Australia

Education
2004-2005 BA (Visual Arts) Sydney College of the Arts NSW

Last Solo Exhibition
2005 Aarumi Yukatake Workshop

Last Group Exhibition
2005 Orson and Blake, Sydney NSW

Awards
2005 Prometheus Visual Arts Award Exhibition

Glassmuseum Alter Hof Herding, Coesfeld Lette Germany

Victoria and Albert Museum, London England

Toyama Art Museum, Toyama Japan

Awards
1998 Recipient, RFC Glass Prize, AUST and NZ

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Mark Eliott  
Bondi, New South Wales  
Page 40  
Born 9 May 1957 Wellington, New Zealand  
Education  
1976 Glass apprenticeship with Peter Minson  
1990 Associate Diploma (Jazz) Sydney Conservatorium  
2001 James Minson Workshop  
Last Solo Exhibition  
2000 Glass Artists’ Gallery, Glebe NSW  
Last Group Exhibition  
2005 \textit{Element} 1000°C Contemporary Jewellery and Glass Gallery, Avalon NSW  
Public/Private Collections  
Private collections including Elaine Pounder-Smith, Nora Schreiber, Andy and Deirdre Plummer  
Awards  
1991 Jazz Action Society Award for Composition  

Judi Elliott  
Wanniassa, Canberra, Australian Capital Territory  
Page 42  
Born 28 September 1934 Armidale, New South Wales, Australia  
Education  
1981 Post Graduate Diploma (Professional Art Studies) Alexander Mackie CAE NSW  
1985 Associate Diploma (Glass) ANU Canberra School of Art ACT  
1988 Pilchuck International Glass School USA  
Last Solo Exhibition  
2005 ANU Drill Hall Gallery, Canberra ACT  
Last Group Exhibition  
2005 Sabbia Gallery, Surry Hills NSW  
Public/Private Collections  
New Parliament House Collection, Canberra ACT  
University of Canberra Collection, Canberra ACT  
Australian National University, Canberra ACT  
National Gallery of Australia, Canberra ACT  
National Art Glass Collection – Wagga Wagga Art Gallery NSW  
National Gallery of Victoria, Melbourne VIC  
Art Gallery of Western Australia, Perth WA  
Queensland Art Gallery, Brisbane QLD  
Corning Museum of Glass, New York USA  
Kunstmuseum, Dusseldorf Germany  
The Kiddy Collection, London and Bristol England  
Awards  
1998 Grant, Australia Council for the Arts to attend Pilchuck International Glass School, Seattle USA  
2000 Visual Arts Fellowship, ArtsACT Canberra  
2002 Professional Development Grant, ArtsACT, Canberra ACT  
2004 Quick Response Grant, ArtsACT, Canberra ACT  
2005 Quick Response Grant, Australia Council for the Arts through Craft ACT  

Kevin Gordon  
Palmyra, Western Australia  
Page 44  
Born 25 October 1968 Bergen, Norway  
Education  
Initial training with parents, Gordon Studio Glass Engravers  
Last Solo Exhibition  
2004 Axia Modern Art, Melbourne VIC  

Tevita Havea  
Canberra, Australian Capital Territory  
Page 46  
Born 13 September 1969 Nuku’alofa, Tonga  
Education  
2001 BA (Visual Arts) ANU Canberra School of Arts ACT  
Last Group Exhibition  
2004 Ranamok Glass Prize Exhibition Tour  

David Hay  
Mt Claremont, Western Australia  
Page 48  
Born 22 February 1961 England  
Education  
1983 BA (Engineering) University of Western Australia, Perth WA  
1995 International Class Centre, Brierly Hill England  
Last Solo Exhibition  
2001 Gadfly Gallery, Perth WA  
Last Group Exhibition  
2005 \textit{Origins} Glass Artists’ Gallery, Glebe NSW
Robyn Irwin
Freeman’s Bay, Auckland, New Zealand
Page 50

Born 22 July 1953 Wellington, New Zealand

Education
1975 BA Honours (Psychology) Otago University, Dunedin NZ
1983 MA (Clinical and Community Psychology) Victoria University, Wellington NZ
1999 Cast Glass Workshop, Artstation, Auckland NZ
2001 Cast Glass Workshop, Artstation, Auckland NZ

Last Solo Exhibition
2005 Masterworks Gallery, Auckland NZ

Last Group Exhibition
2005 Glass Invitational Exhibition, Auckland Museum NZ

Public/Private Collections
Ebeltoft Glass Museum, Denmark
Private collections in Australia, New Zealand and USA

Awards
1995 Colin Gill Memorial Award

Miki Kubo
Leichhardt, New South Wales

Page 54

Born 5 November 1971 Kyoto, Japan

Education
1989 -1990 BA (Visual Arts) Kyoto College of Art, Kyoto Japan
2003-2005 Private engraving tuition with Anne Dybka
2005 Workshop, The Corning Museum of Glass, New York USA

Last Group Exhibition
2004 Australian and New Zealand Glass: The Next Generation Global Art Venue, Seattle, WA USA

Public/Private Collections
Various private collections in Victoria, New South Wales and Queensland

Awards
2005 Scholarship, The Corning Museum of Glass, New York USA
2005 Skills and Arts Development Grant, Australia Council for the Arts Visual Arts/Crafts Board

Jessica Kelly
O’Conner, Australian Capital Territory

Page 52

Born 28 August 1982 Canberra, Australian Capital Territory, Australia

Education
2002-2005 BA (Visual Arts) Candidate ANU Canberra School of Art ACT

Last Group Exhibition
2005 Kamberra Winery, Canberra ACT

Tom Moore
Stepney, South Australia

Page 56

Born 3 June 1971 Canberra, Australian Capital Territory Australia

Education
1991 - 1994 BA Honours (Glass) ANU Canberra School of Art ACT

Last Solo Exhibition
2005 Foyeurism JamFactory, Adelaide SA

Last Group Exhibition
2005 Sprout Adelaide Botanic Gardens SA

Public/Private Collections
ANU Centre for Resource and Environmental Studies, Canberra ACT
National Art Glass Collection – Wagga Wagga Art Gallery NSW
Powerhouse Museum, Sydney NSW
Museum of American Glass, Wheaton Village, New Jersey USA

Awards
1994 Centre for Resource and Environmental Studies Award, Emerging Artists Support Scheme ACT
1998 Fellowship, Creative Glass Center of America
Juried Invitational of Emerging Talent, Absolut Au Kurant
2001 Mentorship (Japan), Mitsubishi/Tokyo Bank Japan/South Australia Award, Adelaide SA
2004 Established Artists’ Project Grant, Arts SA

Jane Morrisey
Seaforth, New South Wales
Page 58

Born 23 January 1964 Sydney, NSW, Australia

Education
1987 Bachelor Applied Science (Archaeology) University of New South Wales, Sydney NSW
1994 Associate Diploma (Glass) ANU Canberra School of Art, Canberra ACT
Ron Reichs
Auckland, New Zealand
Page 60
 Born
22 August 1938 Auckland, New Zealand
Education
Auckland Grammar School 1952-54
Last Solo Exhibition
2005 Flow The Studio Gallery, Auckland NZ
Last Group Exhibition
2005 900º Plus Guests Tamarillo Gallery NZ
Awards
1994 Mitchell, Grgola and Thorpe Award for Outstanding Work in 3D at ANU
Canberra School of Art ACT
1996 Churchill Fellowship
1999 Emerging Artist Award, Ausglass

Keith Rowe
Blackheath, New South Wales
Page 62
 Born
20 August 1952 Auckland, New Zealand
Education
1977-1979 Australian Centre of Photography, Sydney NSW
1979-1981 BA (Photography and Glass) Sydney College of the Arts NSW
Last Solo Exhibition
2005 Katoomba Fine Arts NSW

Jenny Smith
Herne Bay, Auckland, New Zealand
Page 66
 Born
29 June 1947 Tuatapere, Southland, New Zealand
Education
1968 BA Otago University, Dunedin NZ
1970 MA (Honours) Auckland University NZ
1978 LLB Auckland University NZ
2002-2003 Glass Workshops Artstation, Auckland NZ
2003 David Reekie Workshop
2005 Colin Reid Workshop
Awards
1994 Mitchell, Grgola and Thorpe Award for Outstanding Work in 3D at ANU
Canberra School of Art ACT
1996 Churchill Fellowship
1999 Emerging Artist Award, Ausglass

Daniela Turrin
Hunters Hill, New South Wales
Page 68
 Born
3 May, 1961 Sydney, New South Wales, Australia
Education
1995-1998 BA Honours University Medal (Visual Arts), Sydney College of the Arts NSW
2001-2004 MA (Visual Arts) Sydney College of the Arts NSW
Last Group Exhibition
2005 Perth Institute of Contemporary Arts, Perth WA
Public/Private Collections
Private collections in Australia and Asia
Awards
1998 Zelda Stedman Young Artist Scholarship, Sydney College of the Arts NSW

Finalists’ Biographies Continued
Emma Varga
Collaroy, New South Wales
Page 70

Born
22 March 1952 Ada, Yugoslavia

Education
1975 BA (Honours) University of Applied Arts, Belgrade, Yugoslavia
1976 - 1991 Co-operated with glass factories in Yugoslavia

Last Solo Exhibition
1989 15 Year Retrospective Yugoslavia Museum of Applied Art, Belgrade Yugoslavia
2006 10 years in Oz Retrospective Yugoslavia, Museum of Applied Art, Belgrade Yugoslavia

Last Group Exhibition
2005 Global Local + Export Import Tour, Object Galleries, Sydney, NSW and Victoria and Albert Museum, London England

Public/Private Collections
Over ten public collections including Glassmuseum Ebeltoft Denmark
Interglass Symposium Collection Czech Republic
Museum of Applied Art, Belgrade Yugoslavia
Numerous private collections

Awards
1980 Glass Design Award, 21st October Annual Art Show
1985 Glass Sculpture Award, 17th May Annual Exhibition
1989 The Applied Art Museums Award, 21st May Exhibition
1990 Entire Opus Annual Award, Association of Applied Artists

Robert Wynne and Yuri Yanai
Manly, New South Wales
Page 72

Born
Robert Wynne
14 March 1959 Yarram, Victoria, Australia
Yuri Yanai
28 February 1973 Tokyo, Japan

Education
Robert Wynne
1992 - 1993 MA (Art) California State University, Chico, CA, USA
Yuri Yanai
1994 - 1997 Tokyo Glass Art Institute Japan

Last Solo Exhibition
2005 Framed Gallery, Darwin NT

Last Group Exhibition
2005 Guest Show Global Art Venue, Glass Art Society Conference, Adelaide SA

Public/Private Collections
New Parliament House, Canberra ACT
Powerhouse Museum, Sydney NSW
National Art Glass Collection – Wagga Wagga Art Gallery NSW
Victorian State Craft Collection, Melbourne VIC
Queensland Art Gallery, Brisbane QLD

Laurie Young
Fitzroy North, Victoria
Page 74

Born
16 January 1958 San Jose, California, United States of America

Education
1980 BA (Art) University of Hawaii USA
1995 BA (Social Work) Melbourne University VIC
2004 BA (Fine Art) Monash University, Melbourne VIC
2005 Honours Candidate Monash University, Melbourne VIC

edison Osorio Zapata
Sydney, New South Wales
Page 76

Born
12 October 1970 Caracas, Venezuela

Education
2001-2002 (Visual Arts) Sydney University NSW
2002-2003 BA Honours (Visual Arts) ANU Canberra School of Art ACT
2005 MA Candidate, Tama Art University Japan

Last Group Exhibition
Tam Bijitsu Daigaku Japan

Public/Private Collections
Australian National University, Canberra ACT
KPMG Collection, Canberra ACT

Awards
Golden Key Scholar, Sydney University Chapter NSW
Scholarship, Jerome DeCosta Memorial Award, Sydney University NSW
Aesthetica Gallery Exhibition Award, Tilba NSW
KPMG Acquisition Award, Canberra ACT
Monbukagakusho Scholarship, Japanese Government
2005 Scholarship, Pilchuck International Glass School USA
Annealing  Controlled cooling of a glass article in order to remove any strains that may have otherwise been 'frozen' in the glass by rapid cooling during shaping.

Blown Glass  The technique of forming an object by inflating a gob of molten glass gathered on the end of a blowpipe. The gaffer blows through the tube, slightly inflating the gob which is then manipulated into the required form by swinging it, rolling it on a marver, or shaping it with tools or in a mould; it is then inflated to the desired size.

Blowpipe  A hollow, tapered metal tube, usually 1.3m long. The craftsperson gathers molten glass on the thicker end of the pipe and blows through the narrow end to inflate and shape the glass. The blowpipe comes in different sizes depending on the height of the worker, their strength, and the size of the piece to be blown.

Borosilicate Glass  A glass made from both silica and boric oxide usually manufactured for laboratory ware, domestic cooking ware and for many kinds of technical purposes where a relatively high resistance to both heat and thermal shock is required. It is also used for low expansion-type glasses required to bond to metals and for glasses with high degrees of chemical resistance. Ideal for lampworking.

Bullseye Glass  The brand name of a glass manufactured in the USA for the specific purpose of kiln working. The majority of Bullseye glass is compatible, meaning that it has the same or a similar rate of expansion.

Cane  Rods of glass usually formed by drawing out long lengths of glass from large gathers on a punty iron. Bundles of canes are often fused together and drawn out again to a suitable diameter before being cut into small decorative pieces such as millefiori for picking up into paperweights. They are also cut into lengths and placed against the side of an open mould for picking up onto a gather which is marvered and pulled out to make rods used for opaque twists and filigree work.

Carved  A term commonly used to describe glass which has been cut or abraded into shape from a solid block. It is also one that can be used to refer to blown or cast glass which has been further shaped by cutting, abrading, nibbling and/or grinding.

Casting  A process of shaping molten glass by pouring or melting it into a mould.

Cold Worked  An all-embracing term for the various techniques such as engraving, grinding, carving, cutting etc carried out when the glass is cold.

Cullet  Broken or scrap glass. Adding cullet, with the same composition as the glass to be melted, to the batch mixture, aids melting by acting as a flux.

Electroforming  A method of applying a thin coat of metal (e.g. copper) to a cold glass surface. Cold glass is a non-conductive material so the surface needs to be treated and sandblasted in order for it to be able to conduct an electric current.

Acid Etched  A process of producing matt surfaces by the use of various mixtures of chemicals based on hydrofluoric acid.

Enamel  A vitreous substance made of finely powdered glass coloured with metallic oxide, suspended in an oily medium for ease of application with a brush. The medium burns away during firing. Sometimes several firings are required to fuse different colours onto an elaborately enamelled object.

En Calmo  A glass blowing technique derived from an Italian word meaning ‘to join’ or graft.

Intaglio engraving  This refers to any form of engraving which is cut or incised; it is now also generally accepted as referring to all work which is modelled into the glass as negative form, giving an impression of actually standing out as positive relief. It is usually carried out by using a small lathe equipped with copper wheels which are fed with a mixture of oil and abrasives.

Float Process  An invention by Pilkington in 1959 for continuous casting glass on a bed of molten tin. This process produces a perfectly smooth sheet of uniform thickness in high volume and is used to produce virtually all common window glass today, thus the term ‘float glass’. This became a world wide standard as float glass production.

Furnace  The primary heating unit from where the glass blower gathers molten glass.

Fusing  Heating pieces of glass in a furnace or kiln until they bond.

Gaffer  (English: corruption of 'grandfather') The master craftsperson in charge of a chair or team of hot glass workers.

Glass Blowing  The shaping of molten glass by air pressure and manipulation.

Glory Hole  The furnace used to reheat glass on the blowpipe or punty is a Glory Hole.
**Graal** A technique, reputedly developed at the Orrefors factory, in order to create more precise decoration than previously possible at the glassmaker’s chair. A gather of clear glass is cased with a layer of coloured glass, or vice versa. It is then blown out into a bubble, to be either left as a bubble or opened out into a bow, and annealed before allowing cooling. The layer of colour is cut, and abraded by sandblasting or etched with acid to produce the required decoration. The bubble or bowl is then heated and picked up on either a punty or a blowing iron to be worked to the final form. The name ‘Graal’ refers to the legendary bowl in which the blood of Christ was collected as he hung on the cross.

**Grisaille Technique** A method of decorative painting in monochromatic grey (but not exclusively) on stained glass windows.

**Hot Glass** A generic term for glass working from the furnace.

**Hot worked or sculpted** A technique in which molten glass is gathered directly from the furnace on a punty and manipulated using specialised tools.

**Inclusion** An element of glass or a foreign body enclosed in glass.

**Kiln Forming** The process of fusing or shaping (usually in or over a mould) by heating it in a kiln.

**Laminated** The joining together of layers of glass either by fusing or by the use of adhesives.

**Lampworking** A process of forming glass articles from glass tubing and rod by heating in a flame from a torch. Lampworking is also called flameworking.

**Lead Glass** Glass that contains a high percentage of lead oxide. It is relatively soft and has a high refractive index. Ideal for wheel cutting.

**Lost Wax** A technique adapted from metalworking. The object to be made in glass is modelled in wax and encased in a plaster mix. The wax is melted out of the plaster thus forming the mould into which molten or powdered glass is added. After annealing, the mould is removed from the glass object which is then cold finished either by grinding, fire or acid polishing or sandblasting according to the surface required.

**Marvering** Rotating hot glass on a polished iron or marble slab to cool, control and centre the gather on the blowpipe to bring it to better workability.

**Melt** Molten glass obtained by melting a batch of raw materials at one time.

**Metal Molten Glass** The term can also refer to glass in its solid, cooled state.

**Mould Blown** An open ended cylindrical designed to create effects or grooves in the molten glass by blowing into the blowpipe while in the mould vertically.

**Murrini** The English adjective ‘murrhine’ and the Italian adjective ‘murrino’ are sometimes applied to mosaic glass and similar objects. When used as a noun, murrina refers to a slice of a complex cane, while a murrino is an insert of multicolored glass embedded in a glass object.

**Overlay** A layer of glass gathered over a layer of a different coloured glass.

**Pâte de Verre** (French: glass paste) A material produced by grinding glass into a fine powder and adding a binder to create a paste.

**Polishing** A cold working process where the glass object is smoothed either by holding it against a rotating wheel fed with a fine abrasive, by immersing the glass in acid or by a hot flame.

**Punty** A metal rod for gathering and manipulating the hot glass. It is usually used to remove the partly formed glass object from the blowpipe and for bringing ‘bits’ of hot glass to the glass blower to be applied as handles, prunts or other decoration to a piece.

**Roll-up** A hot glass technique in which a mosaic of glass is fused into a solid tile which is then placed onto a flat metal plate and heated the same way murrini or cane is. As murrine and cane have definitive names, relating to their own process, it is important to recognise this blowing of a fused tile with its own appellation.

**Sandblasting** A surface matting technique to achieve texture and decoration or to re-define a shape by sandcarving. An air compressor is used to propel sand or grit onto the object or surface. Pioneered by Val St Lambert in 1907.

**Slumping** A process, generally worked in a kiln, which uses heat and gravity to change the shape of a three dimensional form.

**Vitreous** Of, relating to, or like glass, obtained from glass, resembling glass in some property, or having a glass-like appearance.

**Wheel Cut** The use of various types of abrasive wheels to produce a wide range of decorating facets and cuts.
The Judges

Robert Bell
Robert Bell is the Senior Curator of Australian and International Decorative Arts and Design at the National Gallery of Australia. He is responsible for developing the Gallery’s policy, collections and exhibitions in the areas of ceramics, glass, textiles, metalwork, jewellery, furniture, industrial design, costume and theatre arts. He was the curator of the National Gallery of Australia’s recent exhibitions: Material Culture: Aspects of contemporary Australian craft and design; Crystal Clear: The architecture of the National Gallery of Australia and Hard Edge: Geometry in Design and is currently developing a major exhibition of contemporary international craft to be held at the Gallery in November 2005.

He has an intensive involvement in contemporary crafts and design, having a background as a designer and as a practitioner in ceramics and textiles since 1967. He was Senior Designer at the Western Australian Museum (1967-1977) and Curator of Craft and Design at the Art Gallery of Western Australia (1978-2000) where he was the Curator of its major recurrent event, the Australian International Crafts Triennial, held in 1989, 1992 and 1998. He served as President of the Crafts Council of Western Australia (1978-1980), President of the Crafts Council of Australia (1980-1983, 1999-2002), Deputy Vice President of the World Crafts Council (1981-1983) and is an elected member of the International Academy of Ceramics.

He has been a member of numerous selection and judging panels for craft exhibitions internationally and in Australia and lectures and writes regularly on the decorative arts, crafts and design. In 2003 he was awarded the Centenary Medal for services to the decorative arts in Australia.

Sue Walker
Sue Walker has been with the Victorian Tapestry Workshop since its inception in 1976 when she was appointed as its inaugural Director. In this position she has played a key role in bringing the art of tapestry into the mainstream of Australia’s cultural life.

She has been responsible for initiating opportunities for nearly 200 Australian and international artists to work with tapestry, and has encouraged collaborative working processes with the Workshop’s trained artist-weavers. Many significant commissions in the field of public art have been negotiated under her leadership, as have numerous private commissions.

Sue has also been a member of many government arts committees: she has served terms as a member of the Australia Council; as Chairman of Artbank; and is currently a Trustee of McClelland Gallery. Sue’s contribution to the arts has been recognised with the award of the Order of Australia and Life Membership of the National Gallery of Victoria.

Jacqueline Clayton
Jacqueline Clayton is Head of the School of Design Studies at the College of Fine Arts, University of NSW. In this role, she is responsible for a range of both undergraduate and postgraduate studio programmes in object, spatial, graphic, ceramic, jewellery and textile design.

Jacqueline has a long-standing interest in contemporary glass, and was centrally involved in the establishment and administration of the glass programme at the University of Western Sydney between 1979 and the mid 1990s.

Andy Plummer
Andy Plummer is an Executive Director of Excel Coal Ltd. He and his wife, Deirdre, collect contemporary glass from Australia and New Zealand.
Ranamok 2005 Tour Dates

25 August – 25 September 2005
Craft ACT: Craft and Design Centre
First Floor North Building
180 London Circuit
Canberra ACT 2600
02 6262 9333

4 October – 23 October 2005
Sydney Opera House Exhibition Hall
Sydney NSW 2000
02 9250 0139
Exhibiting as an Associated Event of ‘Art and About’, presented by the City of Sydney

14 – 18 November 2005
Level 3 Display Area
Queensland Parliament House
Brisbane QLD
0419 493 345

20 January – 19 March 2006
Wagga Wagga Art Gallery
Civic Centre, Baylis Street
Wagga Wagga NSW 2650
02 6926 9660

24 March – 7 May 2006
Bathurst Regional Art Gallery
70-78 Keppel Street
Bathurst NSW 2795
02 6331 6066

27 May – 16 July 2006
Gosford Regional Gallery
36 Webb Street
East Gosford NSW 2250
02 4325 0056

25 August – 15 October 2006
Maitland Regional Art Gallery
230 High Street
Maitland NSW 2320
02 4934 9859

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