

NGC GLASS PRIZE





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A EUROPEAN GLASS PRIZE PRESENTED
BY NATIONAL GLASS CENTRE,
SUNDERLAND, ENGLAND

16 OCTOBER 2021 – 13 MARCH 2022
NATIONAL GLASS CENTRE

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NGC GLASS PRIZE

The NGC Glass Prize is a European project delivered by the National Glass Centre. Based in Sunderland, in the North-East of England, National Glass Centre is home to a wealth of activity relating to the teaching, production, display and promotion of glass. Much of the building is open to the public and includes a number of gallery spaces for temporary exhibitions, the display of our collection of international Studio Glass and a permanent exhibition explaining why Britain's National Glass Centre is in Sunderland (our neighbouring building, St Peter's church, had the first known stained-glass window in Britain made in 674AD and we have a rich history relating to both industrial and artist led glass production). The building also houses the Northern Gallery for Contemporary Art which allows us to generate a fascinating dialogue between contemporary art and glass.

Our visitors are able to watch artists working in the hot glass and lamp-work studios and engage in glass related activities through informal and formal programmes. The latter are delivered by the University of Sunderland in the form of BA (Hons), MA and PhD programmes. At any one time, artists who specialise in glass are developing their work across a range of glass making techniques including hot glass, cast glass, lamp-work, kiln forming and waterjet cutting. Students are starting their career journey with the support of amazing facilities, staff and visiting artists, and artists working across wider media, are exploring what glass can bring to their practice.

As the 'National' Glass Centre it is essential that our artistic programme operates on an international level, creating dialogue with global organisations by presenting the best of British glass to the world and bringing the best of international glass to Britain. A European Glass Prize exhibition allows us to achieve this aim in one show and it creates an opportunity to bring together artists from a number of countries to share approaches and to inspire new practice. It also seems like an important time to celebrate the diverse approach that artists are taking in working with glass across a number of nations. Britain has a brilliant community of artists working in glass but maintaining international dialogue is essential for future growth.

The idea of holding a European Glass Prize at National Glass Centre was first discussed in the Spring of 2020, at a point when we believed that the pandemic

would be over within a few months. It was agreed by the National Glass Centre team that curating a strong group show would provide an important step in coming out of lockdown by creating opportunities for as many artists as possible. The longer the pandemic lasted the more this seemed to be the case.

We were extremely fortunate in securing funding from the Garfield Weston Foundation's Weston Culture Fund which has allowed us to realise this exhibition and an associated public engagement programme. As with everyone's plans across the world, timings have had to repeatedly change. In an ideal world we would have had more time at every stage of planning and development, however, with a relatively short time period in which to submit, we received two hundred and seventy-three applications and the standard was incredible. I am very grateful to Sandra Blach, Head of Exhibitions at Glasmuseet Ebeltoft and Reino Liefkes, Senior Curator and Head of Ceramics and Glass at the Victoria and Albert Museum for spending a full day working with me to select forty-two artists for the exhibition.

While sparing a thought for many of the amazing artists whose work was not selected (we could easily have increased the size of the exhibition if gallery space had been available), the final list of artists is extremely exciting! The exhibition will include work by artists from England, Scotland, Wales, France, Sweden, Germany, Norway, Denmark, Poland, Italy, Romania, The Netherlands, The Czech Republic, Estonia and Belgium. Techniques and approaches include using found and mixed media, casting, hot glass, kiln forming, engraving, neon, pâte de verre, and video. The exhibition includes artists working at all career stages from internationally acknowledged masters to relative newcomers.

To mention a few of the artists, Emma Woffenden's piece shows mastery of composition, Andrea Walsh's work is sublime, Maria Bang Espersen's submission combines freshness with mastery of technique and Zac Weinberg encapsulates a joy associated with Heath Robinson. I could go on, but I hope that you are able to visit the exhibition yourself or enjoy the content of this catalogue.

Julia Stephenson
Head of Arts, National Glass Centre



EMMA BAKER

Based in England



Carragh VI is the embodiment of challenging, positive and solitary experiences, of accomplishments outweighing uncertainty, whilst conveying an essence of fragility with a core of stability & permanence. This work was originally made in Scotland and a second version was made in Bergen, Norway during the pandemic. Both locations have strong visual similarities. My experience in both places made me push my limits and endure and overcome obstacles that I thought were beyond me; this work is a cathartic reflection of my experience.

Carragh VI, 2020.
16 cm x 23 cm x 5 cm



BRUNO ROMANELLI

Based in England



My work investigates the relationships between glass and form, colour and light. Within these themes, geometry, symmetry and harmony are explored to create technically complex pieces that belie their simplicity.

Inspired by the sublime to the mundane, light and its transmission inform each and every piece. Glass is the perfect material to explore this idea with the myriad of ways in which it interferes with the light that is reflected, refracted and transmitted through it.

Titania, 2020
30 cm x 30 cm



EDMOND BYRNE & ADI TOCH



Based in England

Edmond Byrne and Adi Toch are two makers with distinct practices and material languages who have collaborated to combine glass and metal. Byrne is a glassblower and Toch a metalsmith.

The work is a result of the meeting point between metal and glass through a unique process and joint working method that they have developed. They design and make together, turning molten glass and metal forms into engaging objects. At the core of this is the dialogue between materials as well as the confluence between them as makers. They have found similarities in their approach to making and moreover, they both share a deep interest in science and in the research of colour.

Untitled, 2020

30 cm x 25 cm x 25 cm



SYLVIE VANDENHOUCKE



Based in Belgium

This wall piece is built from small elements of *pâte de verre*. At the beginning of the work, I decide on a strategy to organise these elements in a particular constellation. I shape hundreds of glass components, the size of my fingertips. Once fired with great precision, I start to assemble all the parts: the work develops virtually as a drawing, the elements find their place in the whole through the internal logic of the set-up system. The work is very sensitive to changing light conditions, looking different each time. In this new work I wanted to revisit the very basics of what my work is about, in particular drawing attention to the smallest of differences occurring. I search in the firing processes where these subtleties become visible for the attentive eye. A change of time of 1 minute, a change of place of 1 cm, a change of temperature of 1 degree. That a tough material as glass can be so sensitive makes me think how immensely more fragile and receptive the world around us is to the smallest of changes when on the brim of balance.

one by one by one°, 2021
47 cm x 47 cm x 3.5 cm





TUVA GONSHOLT



Based in Norway

Insects and other strange creatures inspire my work. I transform a specimen's decoration, shape or colour into something of my own artistic expression.

Antennae fascinate me. They differ in structure, and yet have something in common – many joints and rhythmic repetitions. All insects have antennae, an important sensory organ affected by impressions from the outside world. My objects become like feelers, imprinted by the time and environment we live in and wondering. Wondering both at life and at death. Fluid glass becomes an emotion – a movement – something that stretches, grows and emerges.

Creature #pink, 2021
12 cm x 6 cm x 15 cm



JOANNA MANOUSIS

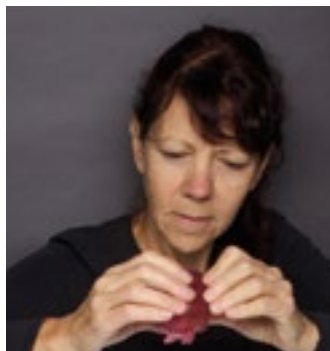


Based in England

The term, 'Golden Thread' refers to an idea or feature that is present in all parts of something, holding it together and giving it value. Individuals have coined the term to metaphorically suggest that all of nature is bound and interconnected, and that our actions can have a 'ripple effect' throughout time and space. The continuous thread of knotted rope seen in *The Golden Thread* can only be seen when the cast glass decanters are placed in a linear sequence, acting as a landscape to the mirrored details within them. The work gives tangibility to the invisible threads that link us, the golden rope floating within decanters that were once used as vessels for spirits. In the words of Valentine Worth, "the physical and the immaterial are all connected - each exerting influence on the next - bound, as it were, by chains of analogy – magnetic chains. Every decision, every action mirrors, ripples, reflects and echoes throughout the whole of creation. The world is indeed bound with secret knots".

The Golden Thread, 2019
41 cm x 25 cm x 8 cm





*"...never was there garden of such prys
But if it were the very paradise"*
Chaucer, Franklin's Tale

This work joins medieval imagery of 'Flowery Meads', simple, popular gardens for pleasure and play, to contemporary outdoor spaces re-connecting people with the natural world and a creative place to be, *Hortoculus* is a little garden from my mind's eye filled with colour, light and playful exuberance.

From items found/made/grown during walks and working times, I have cast 24 objects, one for each hour of the day. Framed by a ring, like the perimeter of a garden, each object has a particular memory and meaning, linking them to the time and place from which they come.

Hortoculus reflects pre-perspectival maps and drawings where plan and elevation views are depicted simultaneously. Objects are orientated around the inside of the ring according to hue and form, each relating to its neighbours; translucency and colour allude to plants and living things.

A shallow round box with organic/3D print relief and a tiny oval beetle/boat will be suspended centrally on a fine filament from a branch on the outside of the ring. This pendulum will move gently, adding a sense of life and time.

Hortoculus leans against a neutral wall or background with a small retainer at its toe, like a plate on a dresser. Light from the front and above will cast colour shadows on the surface behind, giving a soft sense of hazy, summer days.

Hortulus = little garden
Oculus = eye

Hortoculus, 2021
60 cm x 10 cm



CHRIS BIRD-JONES

Based in Wales



This mouth-blown, hollow-form in lead-free crystal glass, is polished, silvered, oxidised and bonded. *Silver Spoon* is number 5 in a series of 7. The deliberate weight and size of this piece demands handling with skill and care. The nurturing, non-aggressive spoon form has been inspirational in my work for many years. Human in character, with bowl head and handle body, made in numerous variations from many materials, the spoon resonates across cultures with playful idioms in many languages.

In Wales the traditional love-spoon with symbolic carving tells the recipient that the carver wishes to provide her with everything she needs. The 7 pieces in the *Silver Spoon* series are my love-spoons for our planet.

Silver Spoon (v), 2019/20
12 cm x 74 cm x 19 cm





Sometimes we have to break what connects us in order to find together. The work embraces the difficulties of not being able to see one another when entangled in an intimate relationship. Only when breaking the strings that tie us together are we able to re-meet, re-engage and re-define our relationship to have the chance to build a stronger but free connection.

Twenty-minute performance by Lilia Ossiek and Alba Maria Thomas Alvarez. Camera, Sebastian Knorr and Bernhard Kübel. Recorded at Villa Wiegman e.V. Dresden. Choreography, Editing and Objects: Anna Mlasowsky.

4 Feet Apart, 2020
Video





Who will have the power to do what to whom?, is made from flameworked glass and reinforced styrofoam. It is made from ten parts, five are carved forms used as models to enable the glass maker to accurately replicate them, and then I construct the sculpture from all ten.

The title is a question which considers a new societal order in a post pandemic world. Having power and being powerlessness is central to human interaction it is reflected in our hierarchal societies, worldwide inequalities and sensations within personal experience. Defeat and victory in historical heroic statuary surrounds us and examining our acceptance of historical public art became topical again in 2020.

I have been using figures on one knee since 2012 (*Lunge*) unaware of the historical racial protest connotations and how ubiquitous the pose 'taking the knee' would become from 2016 onwards. The potential fatal image of one figure penetrating the other started with a piece called *Victory* 2016, in 2020 the gesture can't escape its new context and I question how I relate to the new cultural meaning of the pose, I also accept synchronicity and the artists position in reflecting and interpreting current issues.

I see these reduced figurative works as both mechanical, drained of emotion and highly expressive. Equally important the solid and transparent forms make a composition in space, and these materials have a coolness and detachment. The kneeling figure needs the reclining figure as support, in a literal and symbolic sense.

Who Will Have The Power To Do What To Whom?, 2020
70 cm x 140 cm x 45 cm





Knots can be described in various ways. There may be more than one description that represents the same knot. Binding endorsement or connection. I am inspired by topology and the study of mathematical knots with ends that are joined together and cannot be undone unless broken. Similarly, the Gordian knot, a complex and seemingly unsolvable situation or problem and knots which appear in daily life, such as those in shoelaces and ropes.

Knot, 2020
21 cm x 23 cm x 26 cm





Five Frames challenges the properties of glass, and stresses the significance of parts played during a process. In a classic portrait format, the glass is framed, yet reaching out of the frame, creating a reflection and double image on the wall. The work reveals and accentuates traces from the making process, as the copper wire remains and reaches out as a natural extension of the glass, yet with a distinct curious quality to it in an expressive and a communicative manner.

Five Frames, 2019
48 cm x 30 cm x 17 cm



EFFIE BURNS



Based in England

During the pandemic my practice has been fuelled by curiosity and chance encounters. As I have watched the seasons unfold I have tried to capture the transient beauty of nature. This library of foraged finds is the culmination of a year's work. My experience of the landscape is tied to the objects collected in it.

I have been completely entranced by what is immediately in front of me, scouring the ground for pine cones and conkers, living life up close and seeing things with the clarity of a Medieval painting.

I have enjoyed working with the alchemic and ancient properties of glass to distil nature into something else. These exquisite earthly treasures have been made to beguile and intrigue.

The Box of Delights, 2020/21
38 cm x 36 cm x 28 cm



MARIA BANG ESPERSEN



Based in Sweden

Ten years ago, I tested out what would happen if I stretched and folded hot glass transforming it into hundreds of fine threads. Over the years, I have further developed this soft and silky outcome as a result of dedicated teamwork and the development of unconventional tools (custom-made blowpipe, the use of a metal tube as well as extra-large garden sheers). By using kevlar gloves in the final stage, I am able to shape the glass by hand, free from the pipe, and as a result, I am able to forever capture the intangible softness of heat.

To me, *Lines on a wall 2*, perfectly encapsulates the hidden wonders within glass as it shows us the ability of glass to be simultaneously clear and opaque, as well as to appear soft, while in fact hard. Presented on the wall, the work becomes scattered lines – each one line made up of multiple lines itself.

Lines on a wall 2, 2020
250 cm x 250 cm x 7 cm
(approximate size when installed)



STIG PERSSON



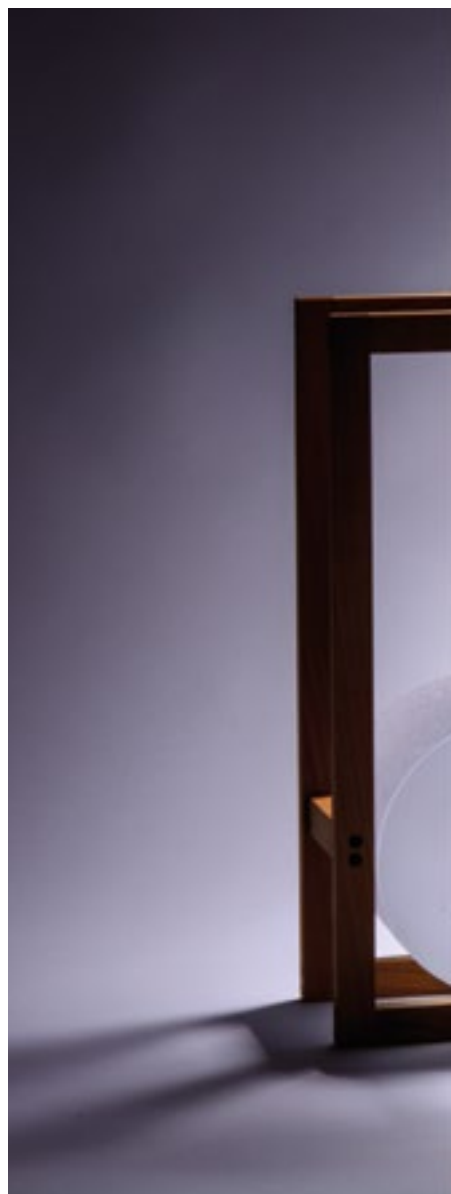
Based in Denmark

"Stig Persson works with a strictly abstract constructivist and minimalist expression in his glass work, which occasionally contains reminiscences of identifiable surroundings. The experience of the individual work rests on repetition of circles, squares, rectangles, or cylinders. Whether the shapes are made flat or plastically cast, they are always defined within a strictly geometric framework of constellations of these basic shapes, often placed inside one another.

In the series, *Stacked*, cylinders in various sizes made of solid glass are placed on metal rails. The number, colour and size of the cylinders vary, creating a sense of movement from block to block. A sense of tension builds on the assumption that the removal of one cylinder would cause the rest to roll on, at once making control highly uncontrollable. In this way, the expectation of movements is captured in an otherwise utterly static construction, and these works come close to a kind of kinetic art."

Ulla Houkjær, Curator, Design Museum Denmark

Stacked H44 9KL, 2021
45 cm x 75 cm x 14 cm





MORTEN KLITGAARD



Based in Denmark

Last year I started to map the ongoing study of my surroundings, as I incorporate local sand and rocks into my work to create a narrative that conveys a unique sense of a place.

In this new series I am taking colour inspired from lichen growing on the rocks here on Bornholm.

Bornholm is the only place in Denmark where there is exposed bedrock. Granite is transformed by geological processes such as mountain chain folding which requires enormous pressure under very high temperatures from magma. Granite consist of three mineral families; often red feldspar minerals, the white quartz minerals, and then the dark minerals, which are the softest, and therefore those that are compressed the most when great force is applied and can look like folded lines in the granite.

In my work I mix granite and quartz from the town we live in with ash and apply it to the glass during the final heating to create a dark and speckled surface, reminiscent of this dramatic landscape.

Origin II, 2021
45 cm x 18 cm



TRACY NICHOLLS

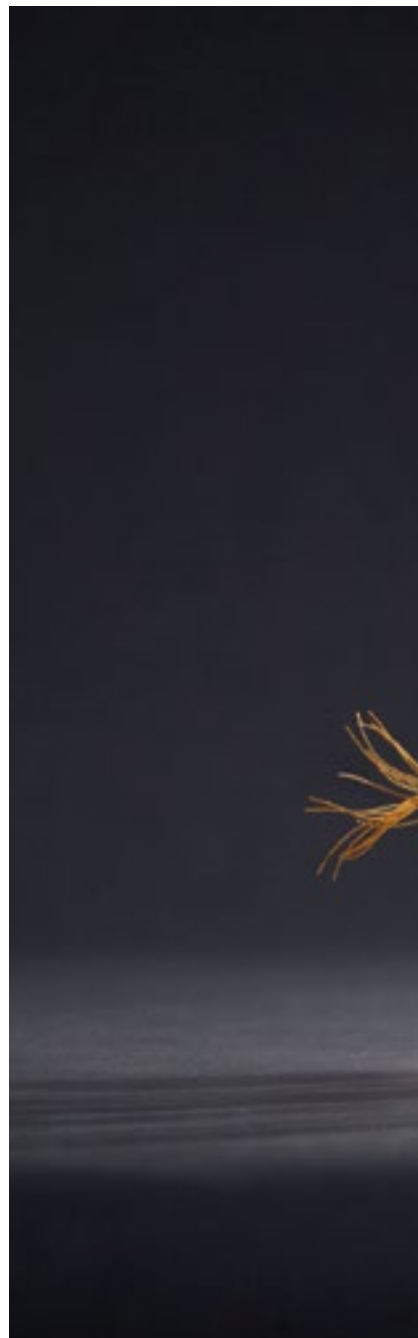


Based in England

Aulisca is a series of decorative glass pieces that take their origin from the study of diatoms, a large group of single cell algae. These are often referred to as 'algae in glass houses' due to their walls being made from silicon dioxide, silica being the main component of glass. Consisting of two halves, they capture solar energy and produce one quarter of our planet's oxygen. To achieve this, diatoms have evolved beautiful patterns of perforations on their exterior shell which creates a striking visual image when seen under the microscope.

The *Aulisca* pieces are made by fusing delicate lines of glass multiple times, with extensive cold work taking place between each firing. The two fused halves are finally slumped to create the desired shape and form. Once sandblasted the intricate pieces are sewn together using thin lengths of thread, this contrast of colour and material joins each of the fifteen points where the glass halves meet and forms a striking web through the centre of the sculpture, enhancing the inherent beauty of the glass.

Aulisca, 2020
8 cm x 16 cm





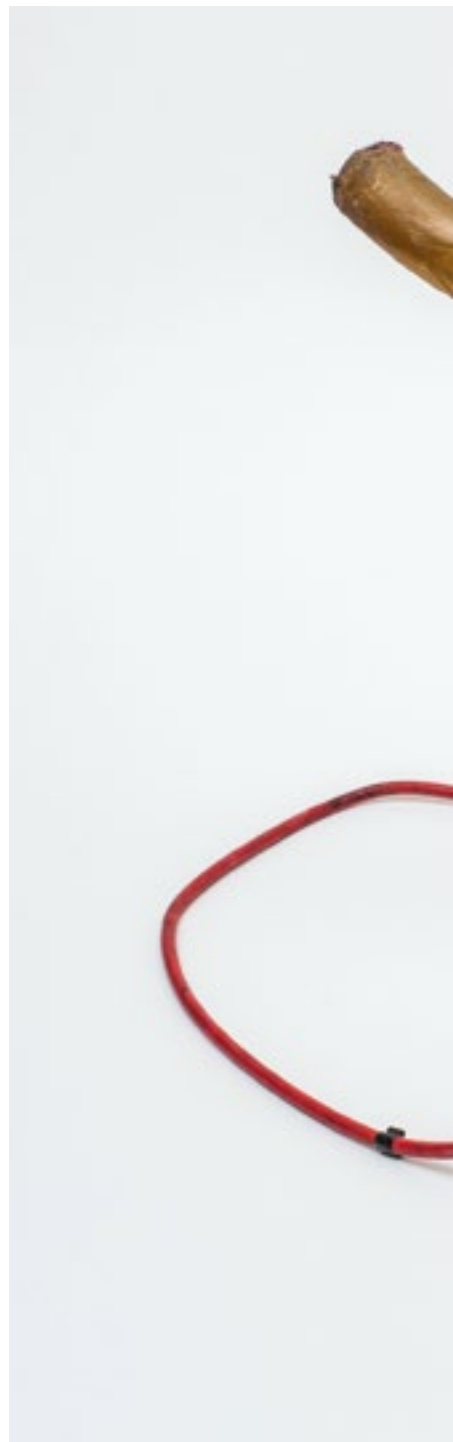
GAYLE MATTHIAS



Based in England

Sink and Plug, a sheet glass lined ceramic sink made in 2007, was deliberately broken and repurposed to produce *Clean Up Workers (Deluxe Series)*, a series of anatomical domestic appliances.

Clean Up Workers (Delux Series), 2021
63 cm x 61 cm x 30 cm







These pieces are part of an ongoing research on surface textures and light refraction. Partly covered by a network of thin glass threads, the *Luminous Fruits* scatter light while enriching the hues of green and yellow colours. Delicate and visually luminous, the pieces have a layer of diaphanous glass threads, which the artist calls 'spun' glass. It is created through meters of evenly rotated glass.

Back when Smit was living in Scotland, she photographed the landscape and discovered connections with nature. The marks left held many stories, and she found wool balls caught by the wire fences, as the sheep would rub their back into the wire. These wool shapes become the inspiration behind the 'spun' glass. Like the spinning of wool, the threads are achieved in a similar way, in the precise laws of motion, creating a layer around the piece.

The audience is invited to come near and look through the object, drawing the eyes inwards and discovering the centre. As inspiration for this glass series, Bibi Smit shares the connection with a fruit, where the seeds lay at the core, asking the viewer to look closer. The core is thus suspended at the centre, closing the sculpture with a delicate element.

Luminous Fruits, 2018
22 cm x 26 cm



MARZENA KRZEMINSKA BALUCH



Based in Poland

"...We have an innate capacity for remembering and imagining places. Perception, memory and imagination are in constant interaction; the domain of presence fuses into images of memory and fantasy. We keep constructing an immense city of evocation and remembrance, and all the cities we have visited are precincts in this metropolis of the mind..."

Juhani Pallasmaa

The *Emotions* series are the result of innumerable tests performed by observing the process of transforming small glass models into molten glass in an electric furnace. I have learned a process, using a gravitational technique to bend glass in an unexpected way. A minimalistic accent is to evoke a mood, an abstract vision of a sense of calm, which the eye experiences at the moment of direct contact with the work. The visible gravitational method of bending glass fills the emptiness of the box, attempting to transcend it, to move outside its boundaries and to become phenomena in itself.

Emotions, 2021

150 cm x 47 cm x 42 cm



UDO ZEMBOK



Based in France

My work revolves around research on light, as the 'material' of colour, and how it is viewed through various filters, with coloured glass, and other associated materials. I create sculptures for public interaction to be shown in perceptive situations, devoid of any specific narrative or symbolic content.

rounded Rodin, 2019
57 cm x 57 cm x 5 cm



ANNE VIBEKE MOU

Based in England



Glass composed with Scottish kelp ash and stone from the vicinity of Drumossie Moor, contained in a bespoke box of Scots Pine (*Pinus Sylvestris*), combines the loss of an ancient forest with contemporary debates on land management.

The sculpture draws on the talismanic 'Amen Glasses' of Jacobite resistance, which beautifully enjoin the cypher of a tear with the intimate nature of diamond point engraving, to fuse place and ideas in highly politicised objects.

The socio-economic relationship between the Scottish kelp industry and the Highland Clearances, following the failed Jacobite uprising on Drumossie Moor at the Battle of Culloden in 1746, ties the raw material of glass making to historically charged debates.

This sculpture embodies the enduring complexities of landscape and belonging.

Drumossie Moor, 2019/20
Various sizes





NINA CASSON MCGARVA



Based in England

This piece is inspired by the trees on my grandparent's craft workshop farm. When my grandparents, Mick and Sheila, bought Wobage farm, there were no trees and now I have the privilege of sitting under the ones they planted. I tried to capture the feeling of looking up and observing the light and shadows through the leaves, combined with the swaying movement of the foliage in the wind.

Foliage, 2021

42 cm x 57 cm x 22 cm





ANDREA WALSH

Based in Scotland



A composition of three pieces, exploring the inherent qualities of the materials used, both individually and also when juxtaposed with one another. The glass vitrines each cradle a small ceramic box within, presenting unique studies of physical containment, yet are also imbued with feelings of care, emotion, and value.

Created using a series of slow, almost meditative techniques, the pieces are continuously refined at every stage. A purity of form is achieved in making by hand, with meticulous attention to detail, taking several months to complete from beginning to end.

Collection of Contained Boxes, 2018
10 cm x 100 cm x 15 cm



KARLYN SUTHERLAND

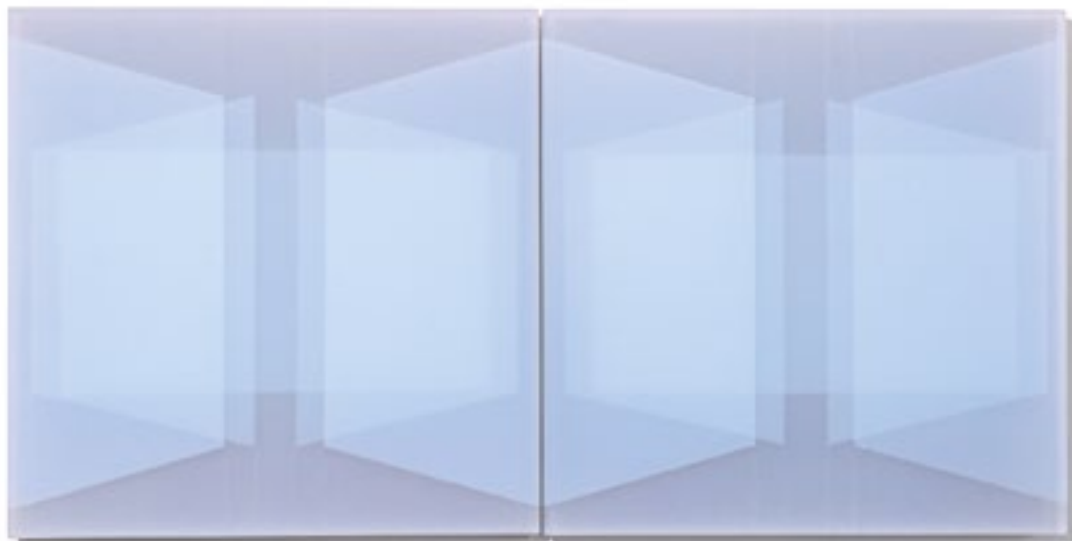
Based in Scotland



My current body of work uses perspective and technical drawing as tools to contemplate and communicate a personal sense of detachment from place. It creates optical illusions, each pulling the viewer in by offering an abstracted spatial experience that is unreachable, both physically and temporally.

Suggesting depth and three-dimensional volume through overlaid planes of semi-translucent glass, this piece is a response to memories of early mornings at Pilchuck Glass School, pre-pandemic; folding shutters on windows revealing muted skies through misty air and changing light, and the promise of a new day.

Pilchuck, Autumn 2019 (5), 2021
37 cm x 74 cm x 2 cm



ZAC WEINBERG



Based in England

Kitsch Alchemy comes from a series of work based on an expanded interpretation of the glass vessel. Modular components inspired by plumbing fixtures, HVAC and scientific lab ware were created in blown glass to create a custom fit for the objects they contain. A response to our society's obsession with multi-functional devices that satisfy both utilitarian and psychological needs, *Kitsch Alchemy* is a device designed to purify one's living environment through metaphor. An electric motor rotates a broom on its axis, its bristles suspended just above the floor. Connected to the side, a second-hand lamp provides light for the task at hand; the dove-contained-in-glass-vessel referencing the alchemical symbol of a distillate freed from its base material.

Kitsch Alchemy, 2018
205 cm x 91 cm x 61 cm



COLIN REID

Based in England



From *Colour Saturation*, an ongoing series of works in kilncast glass. This piece explores the movement and intensity of colour strata as it flows into the form, and the way colours combine in the firing to create a new colour. Cast from low iron float glass, which is one of the most readily available types of glass, but not ideal for casting as it devitrifies so heavily. One of my aims has been to find a way to successfully cast float glass by the addition of colour rather than relying on bespoke casting glass or optical glass.

Wave R1951, 2019
47 cm x 68 cm x 12.5 cm



HEIKE BRACHLOW

Based in England



Halycon is 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. I have been exploring these shapes since 2015; they have been changing slowly, elongating, thinning. I aim at a colour fade to almost nothing along the edges; polished surfaces let the light in and matt surfaces capture and diffuse it.

Halycon, 2020
29 cm x 44.5 cm x 33.5 cm



KATHARINE COLEMAN MBE



Based in England

A thick-walled cylindrical bowl, blown to my design by Potter Morgan Glass with smoke grey glass overlay on clear lead crystal, "Mushroom Bowls" combines two themes that have long interested me – the illusion of a smaller vessel suspended within a larger one (the effect of both reflection and refraction of an engraved outer surface onto the inside of a thick-walled clear glass vessel) and the sculptural beauty of simple natural objects. This heavy bowl was cut, polished and wheel engraved in 2018. It is a simple contemplation and celebration of cut field mushrooms.

In a market in Frauenau, Bavaria, I had recently bought two kilos of field mushrooms for next to nothing. A quarter of a block of butter went into the hot frying pan with the roughly chopped mushrooms. Once browning, with the juices coming away, they were joined by several pieces of chopped garlic, a couple of shallots and a large handful of chopped homegrown flat parsley. By this time, half of Bild-Werk Frauenau had left their studios and were crowding into the kitchen. "What is this delicious smell?" Omelettes all round.

Mushroom Bowls, 2018

14 cm x 14.5 cm



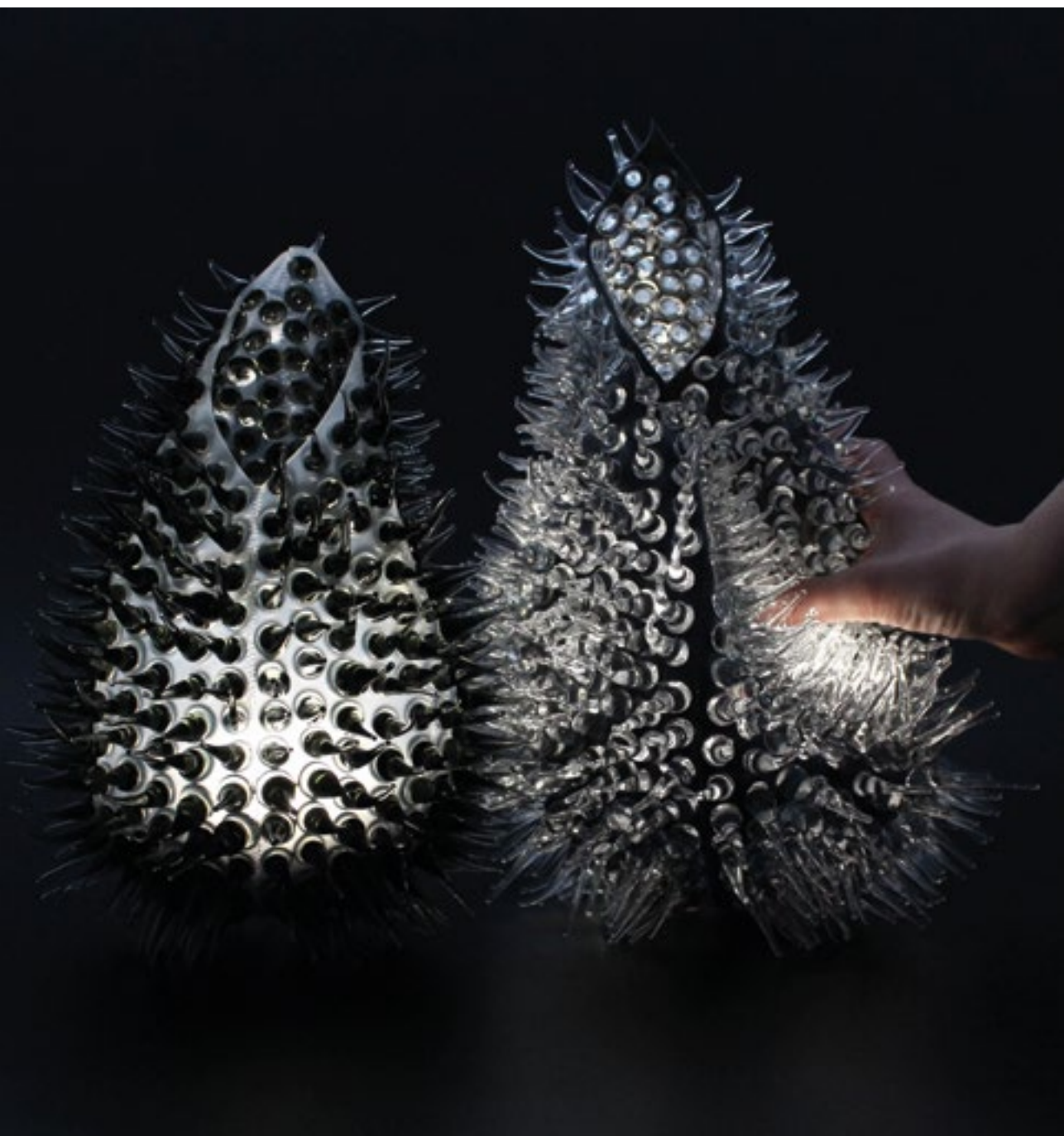


Flop Lights II & III are two illuminated glass sculptures that play on the fragility of glass by making it flexible and highly tactile. The forms are soft, flexible and durable. Allowing the audience to touch, squeeze and squish, challenging their perceived constraints of glass. The pieces comprise of 1,300 individually lampworked glass components that fit, interchangeably into the waterjet cut silicone framework. The combination of materials plays with the light from its central body, creating refractive, reflective and fibre optic effects.

Like a lot of my work these pieces employ some of my sustainable design tactics. The glass components pop in and out of the silicon framework, like a button into a button hole. This modular, interchangeable design makes them easily repairable, and re-designable over time, meaning that the work can evolve and be given new life using the same components. I designed the silicone framework on a computer aided design programme, the design was then water jet cut and hand sewn together, fitting in the glass along the way.

The modular forms in this work are inspired by Albert Camus's philosophical writings on the myth of Sisyphus. Sisyphus was doomed for eternity to roll a boulder up a mountain only for it to roll back down again. Camus theorises that as humans we hope that Sisyphus is happy, because we hope that we too will find fulfilment in daily, menial activities. This body of work explores this by creating seemingly unsubstantial glass components that come together to create greater and beautiful pieces of work.

Flop Light II & III, 2021
28 cm x 21 cm, 32 cm x 25 cm





The use of these seemingly arbitrary materials was a reaction to my experience during lockdown and the realisation of the importance of my support systems, of which these materials are a symbol. By connecting bits of hand-cut glass pieces collected during lockdown, with ordinary found objects, I aim to elevate the status of the components creating precious compositions that showcase a very particular moment in time. The disparate objects are, quite literally, connected; thrashed together using rubber bands and copper wire in a making process that is intuitive and impulsive and joyful. The connections represent a visceral bond between the maker, material and locality and together they become symbols of hope that are, in a way, eccentric archaeological finds of these times.

Powerful Ordinary Bonds, 2020
Various sizes



FREDRIK NIELSEN

Based in Sweden



Blown and cast glass over and over again, and metallization with cooked aluminum and clear car paint. Part of an installation called *Wanna make a record in the month of May*, this one is one of five pieces.

Month Of May it's a violent thing, 2021
40 cm x 90 cm x 60 cm



EVY COHEN



Based in France

My current work is a dialogue of light between photography and glass. I capture fragments of life, timeless snapshots, a detail in nature which, once isolated, loses reality. I interrogate the perception we have of matter and existence which surrounds us.

For me glass is an enhancer of emotions, a sensuous material inviting touch, a space of liberty for the images that take a new dimension, the light attracting the eye into the depth of the piece, leading it in an interval of reverie.

The Swallow, 2020/21
29 cm x 19.5 cm

Night Vue, 2020/21
(opposite page)
29 cm x 19.5 cm

Morning Mist, 2020/21
29 cm x 15.5 cm





ὄρχις orchis: Ancient Greek, meaning 'Testicle' due to the pairs of bulbous subterranean tuberous roots.

Dating as far back as 100 million years, fossil records show that orchids were the first flowering plants. Some 28,000, and counting, wild species of orchid populate six continents in every habitat but the coldest and hottest environments. Representing a quarter of the world's flowering plants, there are four times as many orchid species as there are mammals and twice as many birds.

The astonishing mimicry orchids employ to attract specific pollinators provided essential evidence for Charles Darwin's, 'adapt and survive', theory of evolution. Manacled by religious dogma of his time, he risked a charge of heresy had he cited another organism equally successful in achieving global population through adaptability. Though there is very little anecdotal record of his personal resolve that humans were the *ultimate example* of his revelatory theory, there can be no doubt he believed it to be so.

My *Orchis Exotica* sculptures pay homage to Darwin's silent conviction. The bi-coloured neon centres illuminate the uncanny resemblance between orchid and human reproductive organs; a parallel unlikely missed by the great man himself.

Violet, 2020
48.5 cm x 51 cm x 18 cm





The installation called *Tipping Point* was shown at the Glass-Museum, Frauenau and was the set for the filming of the performance *Assimilate!*. A film about interdependence, independence, and dependence. About being part and (not) wanting to be, about helplessness and destruction, an ambivalent and abstract reflection on acceptance and resistance. This is about internal and external structures, a narrative about necessary stability and constriction, shelter, and confinement.

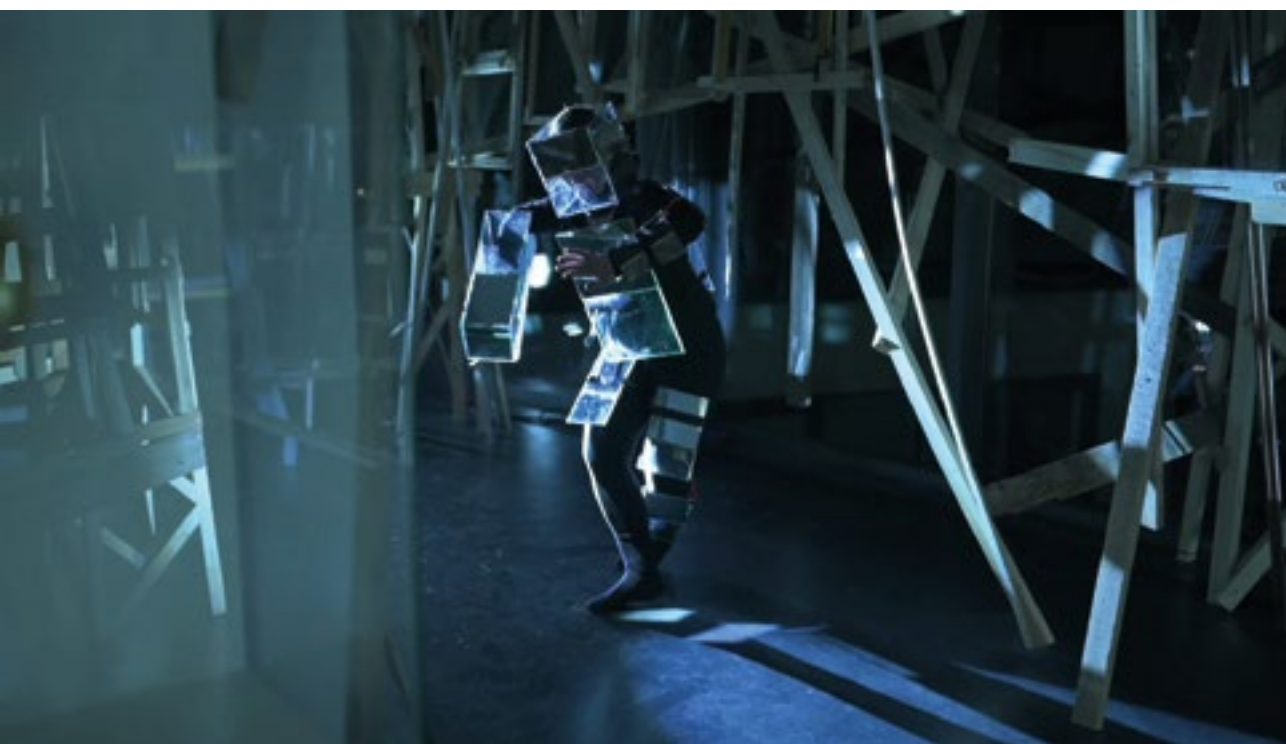
Filmed in an 8-meter high, haphazardly constructed crystal-palace the artist is clothed in wearable structures and moves within and about the larger construct. Structures within structures, this is an active, and in parts aggressive interaction, relocating and destroying some of the constructions by breaking through the reflective barrier.

Filmed at night, stage-lighting and an especially composed soundtrack create an atmosphere focusing on restriction, adaptation, reflection, perspectives, and the complex layering of reality as well as the, possibly aggressive, aim at its deconstruction.

The movie/performance has an almost abstract, black-and-white-quality. The elements the artist is wearing on her body are like armour made of sheet glass and mirrors, turning herself into a moving structure, almost indiscernible from the surrounding installation, partially assimilating to the point of near-dissolution, then again breaking free, scaling, tearing, breaking, all in dancelike motions, the performance adding its own sound-elements to the sound composed.

The movie was filmed by Ele Runge who is also responsible for the powerful and disturbing soundtrack.

Assimilate!, 2021
Video





Aquatopia takes a critical view of our fresh water supplies, its increasing demand and pollution. In the UK, we may not recognise the urgency to rethink water consumption, yet our choices in food, materials and lifestyle tie into a global issue of increasing water scarcity. According to the United Nations, two-thirds of the world's population will face water shortages by 2025.

In the dystopian narrative of *Aquatopia*, pure water is on the verge of depletion and the precious resource is venerated by keeping consumption and waste to the bare minimum.

Inspired by traditional water systems, the *Aquatopia* objects were created as futuristic and reimagined drinking vessels, scooping bowls, storages, shower funnels, a bath and a water fountain that engage original plumbing parts and laboratory found objects. Made of copper and glass, materials traditionally used for transporting and storing water, the craft objects straddle the line between function, imagined function and aesthetic quality. All pieces were produced using an electroforming technique, a process in which a layer of copper is deposited on a conductive surface. Decorative, plant-like growth formations on each vessel symbolise the fact that life is completely depended on water.

Aquatopia Water Object, 2020
74 cm x 55 cm x 50 cm



SILVIA LEVENSON

Based in Italy



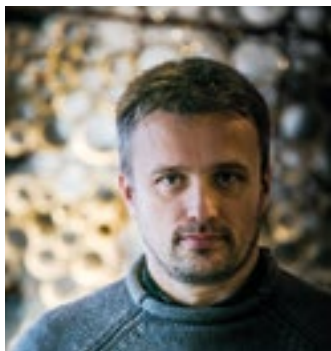
In this work I am showing how uncomfortable daily life can be sometimes. When even a cup of tea can be an act of heroism. Tensions and violence in the family can produce this situation.

Tea time is back II, 2018
16 cm x 50 cm x 32 cm



PETR STANICKÝ

Based in The Czech Republic

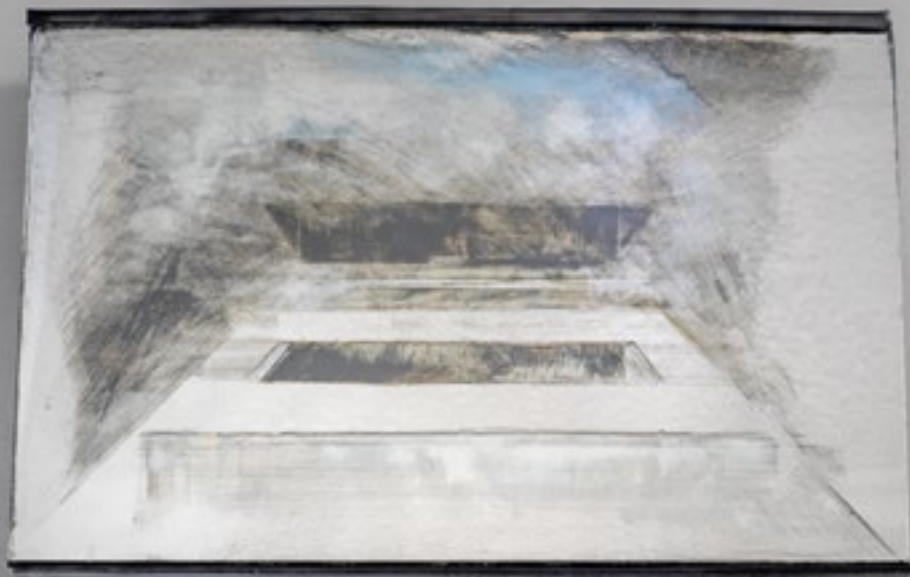


This triptych is built on strong images of architectural compositions expressing fragments of architecture as a form with which we are intrinsically connected and which relate to us in the time we live and in the space we pass through.

The selected works are created using an old mirror surface, which is scratched and layered to form an illusory relief space, which is reflected both onto itself and onto the world around us.

The triptych is part of a larger series of works.

Desert Storm, 2020



KAREN LISE KRABBE



Based in Denmark

A vase in flower.

I have built this object, *Together*, in glass and sand and silicates in a steel box. Every single sand and glass grain is nothing in itself, but together they form a compact matter. Grain is added to grain, I build in layers millimeter by millimeter from a point to a two and then three-dimensional form: a time-consuming process. Finally, the box as a whole goes in the kiln at 790 °C, the glass melts and forms a compact mass, while the sand with its higher melting point serves as a supporting material until the glass has melted and annealed.

In this little power station of a building I have chased the vase but discovered a flower.

Together, 2021
18 cm x 15 cm x 13 cm





Encyclopaedia records the artist's daily experience of life as a perpetual foreigner. It takes its form from the repository for knowledge and a visual nod to the volumes traditionally found on library shelves. Pages have been replaced by sheets of glass, upon which photos, text and patterns are layered, remixed, and fused together. Imagery embedded in glass is achieved through complex multi-coloured screen printing and firing. *Encyclopaedia* uses transparency to express the idea of seeing all the layers of information at once. At the heart of the latest development in this ongoing body of work is the dilemma that many of us face as we seek to master a difficult medium; an insistence on control may improve quality, but also serve as a barrier to experimentation and progress. New visual qualities were exposed through a mishap, which was turned into an aesthetic choice. The graphics are warped through the melting process, succumbing to gravity and convection, producing a swimming effect within the glass. This work opens new narratives about the clarity and obscurity of information, the unreliability of memory, and the instability of truth in the contemporary context.

Encyclopaedia (Swim), 2018
21 cm x 12 cm x 82 cm





JOSEPH HARRINGTON



Based in England

I interpret landscapes through exploration of material. I focus on rugged coastlines, looking at erosion as a spectacle of discovery and generation of form, revealing a sense of the history and movement of a place. The work is produced using my 'Lost Ice Process.' I use salt to sculpt ice as a one-off ephemeral model to take a direct cast from. The textures this provides and the transient nature of the creative process reflects the erosion and sense of time I want to represent in the landscape. There is a roughness from the initial cast that is ground polished and refined to its final finish, revealing the internal structures of the glass and creating facets and flat planes to redefine the essence of the made against the organic surface. *Void* is inspired by a residency to New Mexico desert USA where there are huge copper coloured canyons and coves carved out by water showing the power of nature.

Void, 2018
44 cm x 33 cm x 10 cm



ALEXANDRA MUREȘAN



Based in Romania

Inspired by the Greek word τέλος, signifying 'end purpose', the work aims to embody, in a metaphorical glass skin, that invisible force that guides all our actions: intention. When intention is clear, then everything flows, just like glass, into place.

Telos, 2019
40 cm x 40 cm x 42 cm





PHOTOGRAPHY

EMMA BAKER

Portrait: Laura Quinn
Object: David Williams

BRUNO ROMANELLI

Portrait: Bruno Romanelli
Object: Andy Smart, AC
Cooper

EDMOND BYRNE & ADI TOCH

Portrait: Sophie Miller
Object: Agata Pec

SYLVIE VANDENHOUCKE

Photographs: © MUTED ed.

TUVA GONSHOLT

Photographs: Tom Riis

JOANNA MANOUSIS

Portrait: Zac Weinberg
Object: Joanna Manousis

ANGELA THWAITES

Photographs: Robert Taylor

CHRIS BIRD-JONES

Photographs: Dewi
Tannatt Lloyd

ANNA MLASOWSKY

Portrait: Käthe Raeder
Object: Sebastian Knorr
and Bernhard Kübel

EMMA WOFFENDEN

Photographs: Emma
Woffenden

KRISTIINA USLAR

Portrait: Mark Raidpere
Object: Jaan Heinmaa

IDA WIETH

Portrait: Kaare Viemose
Object: Benita Marcussen

EFFIE BURNS

Portrait: Julian Calder
Object: David Williams

MARIA BANG ESPERSEN

Photographs: Maria
Bang Espersen

STIG PERSSON

Object: Stig Persson

MORTEN KLITGAARD

Photographs: Dorte Krogh

TRACY NICHOLLS

Portrait: Simon Bruntnell
Object: Amanda Rose

GAYLE MATTHIAS

Portrait: Sarah Packer
Object: Rod Gonzalez

BIBI SMIT

Portrait: Annemarie Sabelis
Object: Raymond de Vries

MARZENA KRZEMINSKA BALUCH

Photographs: Alicja Kielan

UDO ZEMBOK

Portrait: Yohan Marion

ANNE VIBEKE MOU

Portrait: John Kippin,
Locus+ Archive
Object: John McKenzie

NINA CASSON MCGARVA

Photographs: Nina Casson
McGarva

ANDREA WALSH

Photographs: Shannon Tofts

KARLYN SUTHERLAND

Portrait: National Museums
Scotland
Object: Angus Mackay

ZAC WEINBERG

Photographs: Jacob Koestler

COLIN REID

Portrait: Mikala Ritzau
Object: Colin Reid

HEIKE BRACHLOW

Portrait: Chris Blade
Object: Jon Applegate

KATHARINE COLEMAN MBE

Portrait: D Coleman
Object: Courtesy of
Adrian Sassoon

LAURA QUINN

Portrait: Lucy James
Object: Laura Quinn

JULI BOLAÑOS-DURMAN

Photographs: Jaro Mikos

FREDRIK NIELSEN

Portrait: Dunkers Kulturhus
Object: Daniel Larsson

EVY COHEN

Photographs: Evy Cohen

LAURA HART

Portrait: Sarah Rand
Object: Ester Segarra

SIMONE FEZER

Photographs: Ele Runge

KATRIN SPRANGER

Portrait: Alun Callender
Object: Ester Segarra, Courtesy
of Vessel Gallery, London

SILVIA LEVENSON

Photographs: Marco Del
Comune

PETR STANICKÝ

Portrait: Tomáš Rubín
Object: Libor Stavjanik

KAREN LISE KRABBE

Portrait: Ole Akhoej
Object: Ole Hein Pedersen

JEFFREY SARMIENTO

Portrait: Michael McGuire
Object: David Williams

JOSEPH HARRINGTON

Portrait: Courtesy of
the artist
Object: Sylvain Deleu

ALEXANDRA MUREȘAN

Portrait: Marius Șumlea
& Craft Magazine
Object: Angus Mackay
& North Lands Creative

SELECTION PANEL

SANDRA BLACH, *Head of Exhibitions at Glasmuseet Ebeltoft, Denmark*

Sandra joined the museum in the early days of its existence and has taken a large part in the development of the museum. She has worked with many of the pioneers of the studio glass movement and has delivered a large number of international solo and group exhibitions. She has organized three of the international Young Glass competitions and has edited and produced the majority of the museum's publications and catalogues.

REINO LIEFKES, *Senior Curator and Head of Ceramics & Glass at the V&A Museum, London*

Reino specialises in European glass and earthenware and was Lead Curator of the new V&A Ceramics Galleries which opened in 2009-10. He is also the curator in charge of the Glass Gallery and the Märta Rausing Gallery at the V&A. Reino is the author/editor of *Glass* (V&A 1997) and *Masterpieces of World Ceramics* (V&A 2008) and contributed to many V&A exhibitions and catalogues including *At Home in Renaissance Italy* (V&A 2006) and *Italian Renaissance Maiolica* (V&A 2012).

JULIA STEPHENSON, *Head of Arts at National Glass Centre in Sunderland, England*

Julia joined National Glass Centre in early 2012 to deliver the exhibition programme which has included solo shows by Erwin Eisch, Silvia Levenson and Jeffrey Sarmiento as well as group shows and exhibitions and projects featuring the work of notable artists exploring the potential of glass for the first time. Julia established National Glass Centre's rapidly growing permanent collection in 2016 creating a resource that presents examples of work by some of the finest artists working in international studio glass.

ACKNOWLEDGEMENTS

Sunderland Culture would like to thank Garfield Weston Foundation for its support through the Weston Culture Fund. The funding has allowed National Glass Centre to realise the NGC Glass Prize and an associated public engagement programme bringing the benefits of art, creativity and culture to the communities of Sunderland and beyond.

We would like to thank all 273 artists who applied to have their work included in this exhibition. The standard of work was incredibly high!

Thank you to Reino Liefkes and Sandra Blach for your time and expertise in selecting the forty-two artists to be included in the exhibition.

Last, but not least, thank you to Alan J. Poole for your help in publicising the NGC Glass Prize to artists. We are very grateful.



NGC GLASS PRIZE

A European Glass Prize Presented By National Glass Centre, Sunderland, England

National Glass Centre, Liberty Way, Sunderland SR6 0GL
+44 (0) 191 515 5555 / www.nationalglasscentre.com

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British Library Cataloguing-in-Publication Data / A British Library CIP record is available.

ISBN 978-1-906832-45-2

Editor: Julia Stephenson
Design: Joanna Deans
Print: Graphius, Ghent

Cover images: Edmond Byrne and Adi Toch, *Untitled*, 2020

First published in 2020 by Art Editions North
Art Editions North is an imprint of the University of Sunderland

Distributed by Corner House Publications
70 Oxford Street, Manchester M1 5NH, England
tel: +44 (0) 161 200 1503 / fax: +44 (0) 161 200 1504
email: Publications@cornerhouse.org
www.cornerhouse.org/publications

As part of Sunderland Culture, National Glass Centre is supported by Arts Council England, the University of Sunderland, Sunderland City Council and the Sunderland Music Arts and Culture Trust.



