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# Changing Views Galia Amsel & Gaudia Borella

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Gallery Hours: by appointment

# Changing Views 蜕變的觀點

# a joint exhibition by Galia Amsel & Claudia Borella

紀安笑及柯如南雙人展

### Changing Views

#### Galia Amsel & Claudia Borella: at home in New Zealand

Artists Galia Amsel and Claudia Borella have both made New Zealand their home in recent years. The women were initially attracted for different reasons - Borella was appointed a lecturer at Wanganui/UCOL (New Zealand's sole dedicated glass institution) while Amsel made the bold move from England based on the lifestyle decisions. In immigrating, both artists have played a significant part in furthering, strengthening and invigorating the development of art glass in New Zealand.

There has been significant development in studio glass in New Zealand in recent years. The local contemporary glass movement owes its strong foundation to the dedication and innovations of an early few. These artists were pioneers in the truest sense, forging new directions and techniques in a country with little tradition of glass-working. The generosity of these artists has been the key in the love affair that New Zealand has with contemporary glass, supporting both the development of new artists and new audiences. It is time however for the New Zealand studio glass movement to take a broader approach. The international perspectives of artists like Amsel and Borella will help New Zealand glass to continue moving forward and avoid the inertia that has dogged the history of other local craft movements.

A sense of internationalism is a characteristic which both of these artists bring to their New Zealand contemporaries. While their work made since moving to New Zealand engages with their new environment, each artist approaches their new context with a degree of objectivity. Associations with structure, mechanics and industry feature in the work of both artists, contrasting with the more organic, figurative and natural aesthetic that is typical of many local practitioners.

Borella, in particular, directly addresses the notion of the international and of journeys in her work. Her first experience with glass came just prior to visiting Italy as part of her industrial design study, and her experiences prompted her continuation of the medium on return to Australia. Since this point international awards, travel, and residencies have marked the stages of her development as an artist, with travel providing the most significant turning points in her practice.

These experiences contribute directly to Borella's work; her ongoing use of graphic elements is a direct reflection of the artist's interest in visual language and symbolism, and how these devices can be used as a common form of communication. Her experience of living and working in different countries has placed Borella in a position to consider the cultural context of her art, and increasingly her work has developed a unique ability to reflect her position as both an observer and participant.

By travelling, living and experiencing a wide range of countries and cultures, Borella has increasingly become interested in exploring the common elements of culture and communication in her work. Since her early years as an artist, Borella has had an interest in graphic elements and symbols and their role in communication. As she has travelled and experienced a wide range of different cultures, her interest in symbolism has become increasingly focused on the parallels between these different places and traditions. The form, line and graphic elements of Borella's work reflect elements of Australian, Italian, Japanese and Pacific traditions, yet they defy classification as typical of any of these countries.

While Borella's New Zealand work directly reflects an engagement with this country, it resists definition as typically New Zealand art glass. Her most recent series, Waitakere Moon, illustrates this. The first works in this series were produced in the Waitakere Ranges of West Auckland; a dramatic, archetypal New Zealand landscape, invoked by generations of artists as an indicator of place and national identity. Borella addresses this bastion of nationhood objectively, drawing the experience of being within this environment into the context of her practice as an artist. She chooses to look to the moon – arguably the one aspect of the environment which defies classification as 'typically' New Zealand. Her kiln-formed glass panels use line, colour, and mathematics to build a sense of the artist's experience of the passage of the moon over the landscape. While the obvious aesthetic of this series is contemporary and abstract, these works also reflect ideas and experiences of a Pacific nation. Their composition and use of repeating graphic motifs the Waitakere Moon series reflect elements of both Maori and Polynesian decorative and narrative traditions. And in subject they evoke age old traditions of seafarer's lunar navigation, travel, and the passage of time - bringing Borella's experience of New Zealand into the wider considerations of her practice as an international artist.

Galia Amsel has taken a somewhat different path on her journey to New Zealand. Whereas Borella's arrival in New Zealand was a natural progression of the journey of her art career, Amsel's transition had more to do with the opportunities that New Zealand offered to both her career and her family. Having relied on exporting work for much of her career, Amsel was beginning to consider other locations for her practice that would provide a stronger local market. As well as this, she was looking for a location that would suit raising a young family. A meeting with New Zealand artist Ann Robinson in Britain encouraged Amsel to consider New Zealand, and in 2003 she and her family immigrated to Auckland.

Amsel brought to New Zealand a reputation based on significant international exhibitions, residency, and technical innovation. Relatively unknown to local artists and collectors, the scale, formal and technical resolution of Amsel's work, and her ongoing exploration of structural form set her work aside from the more typically natural and organic approach of many local artists. Amsel's explorative approach to glass as a medium has had an immediate impact on local artists. Alternating between raw materials, techniques and

surface treatments, her practice has had a flow-through effect on the tight-knit Auckland glass community, broadening understanding of, and approaches to, the possibilities of glass.

When she came out to New Zealand, Amsel had already established a strong signature style which she had been exploring and exhibiting in Britain, Europe and especially as an artist at the Bullseye Connection gallery in America. Her work at this time was focused on abstract sculptural form, drawing from an interest in mechanics, structure and spatial tensions. New Zealand has brought a significant change in Amsel's work. While maintaining a consistent formal approach, her gaze has increasingly become more outward. Her awareness of the natural world has increased markedly since moving from London, and it is these observations which have been drawn directly into her new works. The patterns and natural rhythms of the local landscape - rain in the dense New Zealand bush, light effects, and the constant movement and colour of the west coast beaches – appear as new colour palettes, surface patterns, and light effects.

This is clearly evident in the West Coast Surf series, which has been in progress since Amsel arrived in New Zealand. The series develop from the dramatic curved form which has been a core element of Amsel's work. The West Coast Surf works draw directly from the colours and textures of this coastline, incorporating the cold blacks, greys and greens that are well known to those familiar with the landscape. In responding so directly to the landscape, Amsel is not intending to develop a trend towards representation in her work. Instead she is adding the visual language of New Zealand as she has experienced it – light, bush, beach, and weather – to the existing vocabulary of her work.

In their work, Amsel and Borella approach the same places, ideas and influences as other New Zealand artists, bringing new perspectives and experiences which will enrich the local discourse. In considering New Zealand glass in 2007, there is a sense that the movement is at a crossroads. The success and commitment of the senior artists has provided a solid foundation for the next generation. However the opportunities for rigorous education within New Zealand are diminishing as available courses of study decline. As this occurs, the importance of taking a close look at international artists like Amsel and Borella becomes one of the keys to sustaining, challenging and stimulating the growth of the New Zealand contemporary glass movement.

#### Lucy Hammonds, July 2007

Lucy Hammonds is the Curator of Design at the Hawke's Bay Museum and Art Gallery, Napier, New Zealand.

# 蜕變的觀點

#### 紀安笑及柯如南:家在紐西蘭

藝術家紀安笑及柯如南近年相偕以紐西蘭為家。 吸引她們來此居住的原因大不相同 一柯如南是因在 Wanganui/UCOL 教授課程 (一個紐西蘭的獨立玻璃創作機構),紀安笑則是嚮往紐西蘭的生活型態,秉持著無畏的精神離開家鄉英國來到紐西蘭。在異鄉生活的期間,兩位藝術家皆在紐西蘭的玻璃藝術創作領域裡,扮演著為玻璃藝術的發展過程注入更深層、更強化、及推廣其創作的推手角色。

近年來,紐西蘭在玻璃藝術創作方面有非常亮眼的成績。當代的玻璃藝術成就其實要歸功於前人立下的紮實根基及創新的致力。這些藝術的先鋒在傳統的玻璃技藝中表現出真實意識和新領域的技術與鍛鍊呈現。他們無私的分享以及對藝術的熱愛成就了紐西蘭當代的玻璃藝術,並贏得後輩藝術家和新的觀眾群的支持。相較於其他傳統工藝的演變,具有國際觀的藝術家如紀安笑及柯如南對玻璃藝術的推陳佈新下使紐西蘭的玻璃藝術倖免於慣性及固化的巢臼之中。

這些藝術家將國際觀感帶入紐西蘭當代藝術。當他們來到此地後,將其創作與周圍新環境做連結,作品的意涵展現出相當程度的客觀性。在兩位的作品中,以其本身勤勉的特質把作品的形體與技術做連結,這與許多當地創作家具組織性、象徵性以及自然美學的傳統藝術特質,形成對照。

柯如南特別述作品的國際性及旅行意象的概念。早先拜訪義大利之旅(工業設計的課程之一)是她第一次與玻璃的第一次接觸,而她豐富的經驗促使她再回到澳洲時繼續延用玻璃素材。因為如此,她的藝術成就在國際的各大獎項裡即在各國多方遊歷間嶄露頭角,而對她創作而言,周遊各地是一大捩點。

我們可以在柯如南的作品裡見到旅居各地帶給她的影響,而這直接反映在她對於形象化的語言及符號的使用中,像不斷的使用生動寫實的元素,讓這些紋圖成為傳遞作者意念的通用型式。她在異鄉的生活及工作的經驗,讓她能站在不同的角度來思考其藝術中的文化意涵。而她的作品也逐漸產生一種能同時反映出旁觀者和參與者兩者視角的獨特能力。

柯如南藉由旅遊,生活及體驗各國的風俗人情,漸漸地,對從作品中探索文化交流之共同要素感到興趣。從跨入藝術界之初,柯如南就對圖像要素,符號和其在溝通交流上所扮演的角色產生興趣。而當她遊歷各國體驗不同文化時,她對符號的熱誠逐漸聚集到各地多元傳統習俗的鄉似處上。而柯如南作品裡的形式,線條和圖形元素反映出澳洲,義大利,日本,太平洋區等地的風俗特色,完全的顛覆這些國家原本的典型分類。

即使柯如南的紐西蘭系列作品直接反映出和此國家的關聯性,但她婉拒其作品被定義為傳統紐西蘭玻璃藝術。她最近期的作品系列—Waitakere Moon 就勾勒出此一意念。系列—的第一批作品產自西奧克蘭的Waitakere Ranges,就高低起伏的紐西蘭風景喚起了世代藝術家對環境及國家的認同。柯如南客觀地呈現國家獨立的堡壘,描繪出身為藝術家在環境下的創作見習的經驗;她選擇月亮為素材,認為這

是一個巔覆典型紐西蘭分類的觀點。她窯型的玻璃作品運用線條、色彩及數學概念來建構出風景中作家所感受到的月亮意象。這系列的顯著藝術呈現當代的抽象意識,同時也反應出太平洋區國家的意念和體悟。其作品的建構和重覆運用Waitakere Moon系列圖象的中心思想反映了毛利人和玻里尼亞人裝飾及故事形成的傳統習俗元素。而且也喚醒了水手船員們依月亮航行、旅行、計時的古老傳統,它們也將柯如南的紐西蘭經歷加入她自己創作考量中。

紀安笑走著有點不同的旅程來到紐西蘭,而柯如南的紐西蘭之行讓她的藝術事業的旅途有了奇妙的發展。紀安笑的過渡期比較多是在找尋紐西蘭所能提供給他事業和家庭的機會,她的事業多半是靠作品出口為主,所以她開始考慮另一個可讓她創作和擁有強而有力的市場的地點。除此之外,她也在找尋一個適合撫養年輕家庭的地點,一次在英國和紐西蘭藝術家Ann Robinson的會面中大大的鼓勵紀安笑考慮紐西蘭這個國家,因此在2003年紀安笑和全家人移民到奧克蘭。

伴隨紀安笑來到紐西蘭的聲望是從一些重要的國際展覽和旅居各地及技術的創新累積而來。對於當地的藝術家和收藏家而言,她像是個謎,她的作品大小、形體和技術的革新及她所探索的結構都讓她與許多當地的藝術家大不相同。紀安笑對玻璃素材的探索方法令當地藝術家印象深刻,她靈活的運用素材和技術,使得她的創作對精密的奧克蘭玻璃藝術工業帶來極大的衝擊,也擴展玻璃創作無窮的可能性。

當紀安笑來到紐西蘭時,她從在英國、歐洲、美國等地的探索及展演中建立自己獨特的風格。這段期間,她的作品都著重在抽象刻劃的形體,也對技術、結構和空間的興趣下著墨。紐西蘭給紀安笑的作品帶來極大的改變。當她維持一致制式的方法,她的眼界逐漸開闊;自從搬離倫敦後,她對自然界的體認有了顯著地增進,這些觀察也直接在她的新作品中表現出來。這些當地風景的自然節奏猶如新的調色盤,表面形態與光影變化,像是落在灌木叢中與雨滴和西海岸沙灘的顏色變化等。

在West Coast Surf系列中明顯看出紀安笑到紐西蘭後的作品發展樣貌。這系列作品是紀安笑作品的核心元素----引人注目的曲線演化而來。West Coast Surf作品描繪出海岸線的色澤及形貌,包括死黑、灰和綠色這些廣為人知的風景色調。雖然作品直接呈現出風景景色,但紀安笑不打算在作品中延伸發展圖象景觀的走向,反觀,她加入了自己親身體驗過的一切景物,像自然光線、灌木、海灘和氣候來豐富她的創作。

在紀安笑和柯如南的作品裡,他們同樣著手於相同的地點、概念和各種作用上,就和紐西蘭的藝術家們一樣,但她們帶來了新觀點、體驗也豐富了當地的創作圈。就2007年的紐西蘭玻璃藝術來説,目前正處於一個轉折點。前輩們的成功和保證為下一代奠定了雄厚的基礎。在紐西蘭,這類的嚴格的培訓課程正逐漸的減少當中,因此隨著紀安笑和柯如南這些享譽國際的藝術家是維持、刺激紐西蘭當代玻璃藝術成長不可或缺的關鍵。

#### 路海媚・二〇〇七・七月

路海媚任"合斯海灣設計及藝術館"館長

# Galia Amsel 紀安笑



My ideas are based around capturing moments in movement and rhythm and exploring tension and balance.

By working the surface textures and manipulating the use of colour, glass becomes the perfect medium for bringing my forms to life by the variety of ways it can capture and transmit light.

I find that my natural environment increasingly inspires me with the resolution of my sculptures.

Galia Amsel 2007

我的創作理念源自於捕捉瞬間的律動以及對張力與平衡的探索。在色彩和作品表面紋理的運用,玻璃這個完美的媒介使我的作品在光線的穿透中呈現出生命與多種的樣貌。因此,我發覺當我身處於自然環境中,更能激發出創作的靈感。

紀安笑 二〇〇七

#### Galia Amsel

For Galia Amsel exhibiting in Hong Kong has special significance as it was the place where she spent her early formative years, only moving back to London at the age of 16. In England she began her professional career as an artist in glass after completing a masters degree in 1991 at the Royal College of Art. Early on it was apparent that she had the kind of talent that would make her noticed, a feeling for three-dimensional form and an eye for theatrical effect. Her life in England was divided between exhibiting, teaching and bringing up a family, but after twelve years spent working as a practising artist in Britain she once again felt the pull of the East and moved to New Zealand with her family. There her career has taken off and she would appear to be enjoying the kind of international success that must give her a sense of achievement and that gives particular pleasure to those like myself who have been acquainted with her work since she began. It is always a good feeling to know you have backed a winner.

Galia is best described as an abstract artist and her chosen medium is glass. Glass sculpture is still in its infancy as an art form and was more or less unheard of until the birth of contemporary glass culture in the 1960s. Even though the challenge of sculpting in glass has attracted large numbers of artists since then, only few have arrived at successful sculptural solutions that allow for growth and development. As a sculptor in glass one has more than form and substance to master. Glass cries out for colour and more importantly is the only sculptural medium where light is the key factor, both inner light and transmitted light. Over the years Galia Amsel has worked more and more with transparency, sometimes flooding her work with light and at other times using it as a slim window of clarity as in the 'View' series. The sliver of light that she uses in some pieces uses the magic of light to great effect, reminiscent of the impact of a ray of sunlight in a dark space. In other pieces areas of light create a different kind of lyricism. She knows how to play with light, how to make it capture a whole variety of different moods.

Over the years the emphasis of her form language has shifted from horizontal to vertical. The shift began just after the year 2000 with a series of pieces which she called 'Experimental Spaces' and 'Apertures'. Glass is a challenging taskmaster and cast glass, the technique Galia Amsel has chosen for her work, requires years of trial and error before one can use it with confidence. With growing assurance Galia has felt free to experiment more boldly with form. The circles and rectangles of her earlier work have opened up and found new spatial rhythms, new points of balance. Large open circular and oval forms balance on 'tip toe' reminiscent of a dancer on point. They are perfectly stable but balletic movement is implied in the way they are constructed. Her technical mastery also allows for gradations of colour and transparency that make the work vibrate with light.

Galia Amsel has referred to her own work as dealing with 'the revelation of unexpected spaces and with the questioning of spaces beyond'. This opens up infinite possibilities for an abstract artist whose aim must be to take concept beyond the frontiers of language. The test of an abstract artist is the ability to communicate through colour and form and of course without words. Abstract ideas require seeing of a very special kind. The abstract artist must visualise colour and form in the mind's eye in order for it to be translated into something meaningful with universal appeal. In Galia's case that ability is beyond doubt.

Dan Klein 2007 Dan Klein, writer, curator, collector and contemporary glass enthusiast

#### 紀安笑

紀安笑於香港的展覽,其作品呈現中最顯著及最特殊的地方可回溯到她16歲時在英國開啟的玻璃創作之門到1991年在英國皇家藝術學院完成學位後以玻璃創作為專業職志的歷程。她早期作品---立體的塑形造成視覺上戲劇性的效果---已完全地展露出她創作的天份也因而使得她備受注目。在英國時,紀安笑需要兼顧展覽、教學與家庭的照護。紀安笑心中不只一次地感受到東方的召喚,因此她舉家來到紐西蘭。在那裡她的玻璃事業不只飛黃騰達更受到國際的肯定。

紀安笑 是為傑出的抽象藝術家,而她選擇玻璃作為創作的素材。在1960年代,當代的玻璃藝術文化誕生前,玻璃雕塑仍處於混沌之中,甚至對大多數人來講都是前所未聞的。自此之後雖然玻璃雕塑藝術吸引許多創作家投身至此領域,但其中只有少部分的人獲取成功。身為一名玻璃雕塑家,掌握形體必然重要,但作品的好壞更取決於光線下呈現出的色彩;在過去幾年裡的View系列中,紀安笑 相當注作品的透光度,而後她更能掌握光線的運用來呈現不同的意象。

從2000年的系列作品 "Experimental Spaces" 與 "Apertures" 開始,她的作品呈現由平面轉為立體。玻璃的創作是一項不容易的挑戰,而紀安笑所選擇的鑄造玻璃法是需要經年累月的磨練和從錯誤中不斷學習所練就的功夫。隨著信心的增加,紀安笑越來越敢多方面的嚐試一些奇特的形體。相較於早期圓形、長方形作品的拘謹,在她的新作品中可看見開放感,同時也試著找尋新的空間與新的平衡點。像較開放的圓形與?圓形的作品就立足在一點像腳尖的平衡點上,令人不禁聯想到如同芭蕾舞者的曼妙姿態,而她熟練的技巧也使得作品擁有豐富的顏色層次和美妙的透光度。

紀安笑把她作品的成功歸功於揭露了預期之外的部份及超越空間感的問題,對一個抽象藝術創作者而言,這開啟了無限的可能與新觀念領域的呈現;毋需經由言語、色彩及抽象藝術創作家在心中對於色彩及形體的形象化,進而使之更加有意義,引起了普遍大眾的興趣,在此方面,紀安笑的能力是無庸置疑的。

丹柯林 2007

丹柯林 身兼作家,評論家及當代玻璃藝術收藏家

Sundowner # 15 by Galia Amsel 2007

Cast orange / red and amber Gaffer glass, polished with sandblasted texture w 600~x~h~540~x~d~130~mm



West Coast Surf # 7 by Galia Amsel 2007

Cast dark aquamarine / clear Bullseye glass, hand smoothed and polished w  $890\ x\ h\ 480\ x\ d\ 150\ mm$ 



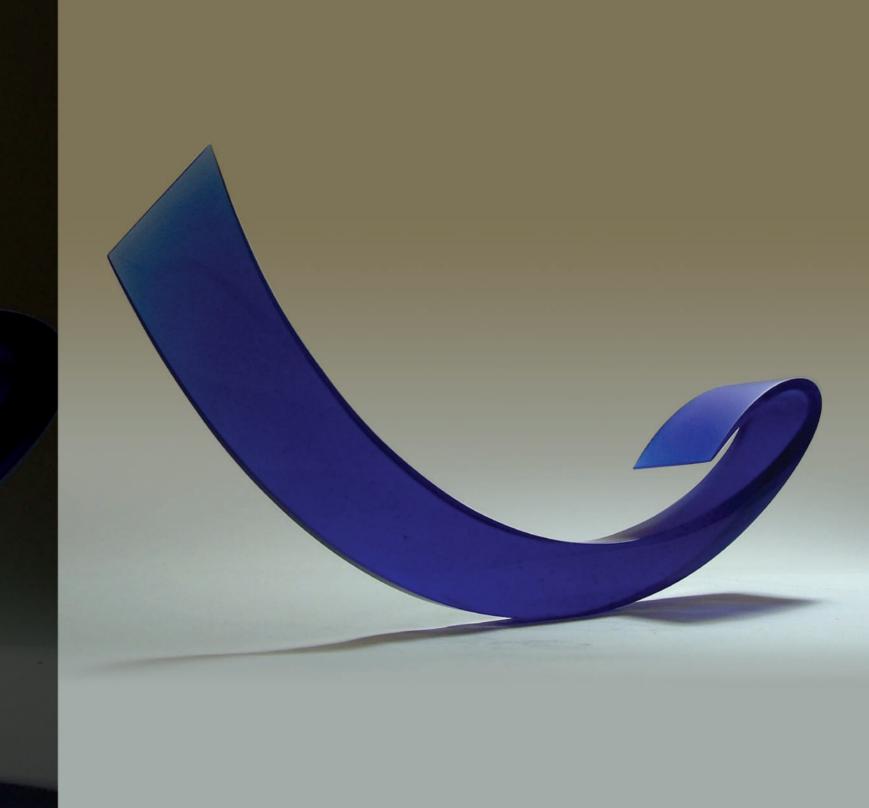
West Coast Surf # 8 by Galia Amsel 2007

Cast, hand smoothed and polished Gaffer jade and pale emerald glass. w  $670 \times h 530 \times d 75 \text{ mm}$ 



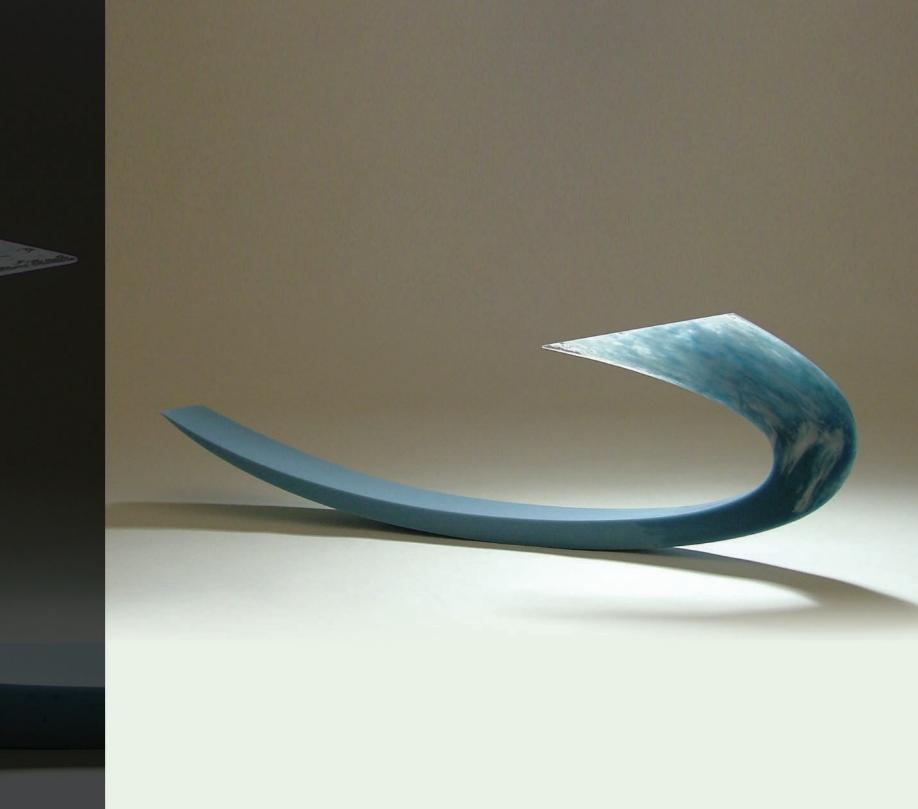
Maestro by Galia Amsel 2006

Cast light sky blue glass, polished and hand smoothed finish w  $878 \times h 450 \times d 107 \text{ mm}$ 



Antarctic Drift by Galia Amsel 2007

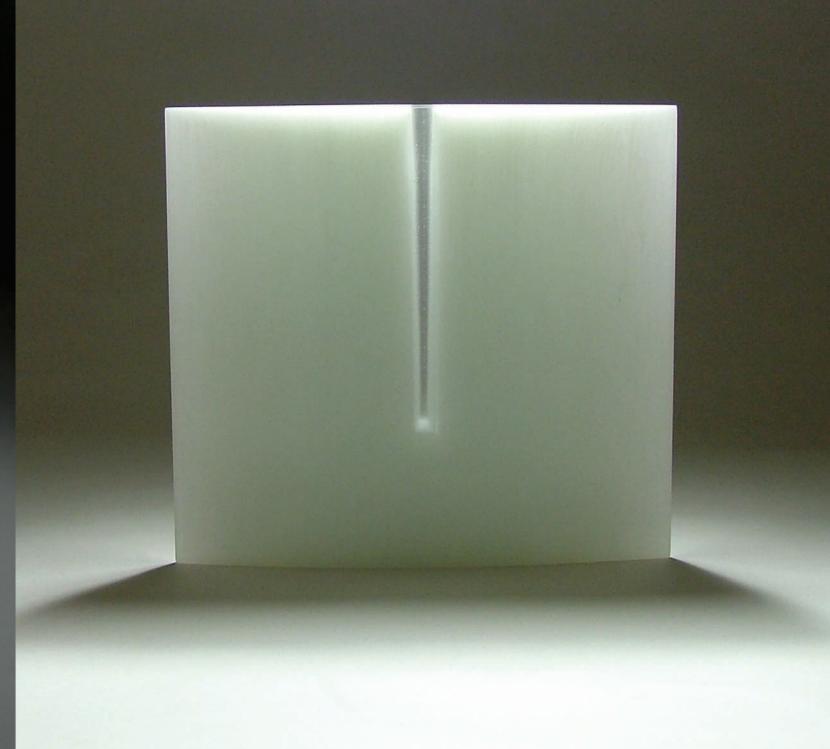
Pale blue and clear cast Bullseye glass, ground, hand smoothed and polished w 910 x h 315 x d 105 mm

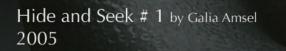


sessonassonamici Man. Passage # 13 by Galia Amsel 2007 Cast Bullseye burnt scarlet, light gray, clear and rhubarb glass, sandblasted texture and polished w 390 x h 390 x d 63 mm

Insight # 1 by Galia Amsel 2005 Cast, sandblasted, ground and polished pale grey Bullseye Glass. w  $300\ x\ h\ 300\ x\ d\ 20\ mm$ 

Insight # 2 by Galia Amsel 2005 Cast translucent white and clear Bullseye glass, ground and polished w 300 x h 300 x d 20 mm





Blown, sandblasted and etched glass with coral orange cast glass insert on a carved stone base w  $300\ x$  h  $200\ x$  d  $300\ mm$ 



Hide and Seek # 2 by Galia Amsel 2005 Blown, sandblasted and etched glass with rhubarb glass insert on a carved stone base w 220 x h 170 x d 220 mm



# Galia Amsel - Biography 紀安笑 個人簡歷

Born 1967 London, England Emigrated to New Zealand 2003 一九六七年出生於英國倫敦 二〇〇三年移民紐西蘭

#### EDUCATION 學歷

1989-91 Middlesex Polytechnic, Royal College of Art, MA Glass,
1986-89 Middlesex Polytechnic, BA(Honours) 3-D Design (ceramics and glass, first class honours)

#### EXHIBITIONS (SELECTED) 展貿(節錄)

	OLD (DELECTED) REST
2007	Changing Views, Galia Amsel & Claudia Borella, Koru Contemporary Art, Hong Kong
2006	Art Singapore, represented by Koru Contemporary Art, Singapore
	Masterworks Gallery, Auckland, New Zealand, Solo exhibition
	Axia Modern Art, Melbourne, Australia
2005	Milford Galleries, Queenstown, New Zealand
	Glass Invitational, New Zealand, Touring (Dundedin, Auckland Museum, Canterbury Museum
	and Pataka Museum Wellington)
2004	Solo Show, Masterworks Gallery, Auckland, NZ
2004	Solo Show, Museo de Arte en Vidrio de Alcorcon, Madrid.
2002	Solo Show, Bullseye Connection Galllery, Portland, Oregon
2002	Solo Show, Bullseye Connection Gallery, Portland, Oregon
2001	Solo Show, Clara Scremini, Paris
2001	Solo Showcase, Crafts Council at the V&A
2000	15th Anniversary Show, Braggiotti Gallery Amstersam
2000	Studio Glass Gallery, London
1999	Solo Show, Clara Scremini, Paris
1998	Jerwood Prize Shortlist Touring Exhibition, Crafts Council
1007	Jennifer Opie curated show, CAA
1997	Solo Show, Clara Scremini, Paris
1996	Venice Aperto Vetro
1995	The Solomon Gallery, Dublin
1993	Showcase, Contemporary Applied Art
1994	Showcase, Victoria & Albert Museum
1993	Galerie L, Hamburg Glass Show, the Scottish Gallery, Edinburgh
1993	The Glass Show, Crafts Council Touring Exhibition
1992	
1332	Galerie Rob Van den Doel, The Hague, Netherlands Le Verre, International Exhibition of Contemporary Glass, Rouen
1990	Museum of Mankind Showcase
1990	Museum of Manking Showcase

#### STUDIO & TEACHING EXPERIENCE 專業經驗

2001 1993-99	Invited to do workshop at Danish Glass Conference Visiting Lecturer, at different times, University of Sunderland, Edinburgh College of Art, Glasgow School of Art, Staffordshire University and National College of Art and Design, Dublin.
1993	Set up own studio, London
1991-93	Studio Demonstrator, University of Sunderland
1988	Assistant, Isle of Wight Glass

#### GRANTS AND AWARDS 得獎記錄

2002	Nelson Woo Scholarship
2001	British Council Exhibiting Grant
2001	London Arts Travel Award
2001	London Arts Development Award
1999	Invited to Crafts Council Selected Makers Index
1998	Shortlisted for Jerwood Prize
1993	Awarded Crafts Council Setting Up Grant
1991	Winner of Borax Prize
1989	Dudley Crystal Festival, Broadfield House Museum, 2nd prize

#### PUBLIC COLLECTIONS 收藏

Carnegie Museum of Art, Pittsburg, USA Chrysler Museum of Art, Norfolk, USA Corning Museum of Glass, NY, USA Crafts Council Collection, London Ebeltoft Museum, Denmark Fitzwilliam Museum, Cambridge Glassammlung Ersting, Coefeld-Lette, Germany Mobile Museum of Art, Alabama, USA Montreal Museum of Decorative Arts, Canada Musee du Verre, Sars Poteries, France Museo de Arte en Vidrio de Alcorcon, Madrid, Spain National Museum of Scotland, Edinburgh Palm Springs Museum of Art Shipley Art Gallery, Gateshead Te Papa, Museum of New Zealand, Wellington Turner Museum, Sheffield Ulster Museum, Belfast Victoria & Albert Museum, London, X2

#### PUBLIC COMMISSION 公眾委售

Lee Valley Regional Parks Authority Tottenham Marshes Lee Valley Regional Parks Authority Three Mill Island

#### COMMISSION 委售

Design Portfolio, Carat Globe Coopers and Lybrand/PricewaterhouseCoopers PLC Awards Alternative Investment Market (AIM) Awards Association of Business Sponsorship of the Arts (ABSA) Awards, British Museum 1995 Community Hospitals PLC Royal Caribbean Cruise Lines

Charity Awards P&O Cruises

#### BIBLIOGRAPHY (SELECTED) 參考書目(節錄)

.....

25 years of the New Glass Review, Tina Oldnow/Corning Museum of Glass

Metro Magazine, July 2005

New Zealand Listener, May 28-June 3 2005

New Zealand Herald, 16-2-05

Corning New Glass Review 26, 2005

21st Century British Glass, Dan Klein, 2005

Catalogue, Museo de Arte en Vidrio de Alcorcon, Madrid 2004

Object Magazine, October 2002

Neues Glass Corning Glass Review No. 23, 2002

Crafts Magazine, July/August 2000

Crafts Magazine, July/August 1998

Crafts Magazine, March/April 1997

International New Glass, Venezia Aperto Vetro, 1996

Interiors Magazine, September 1996

Crafts Magazine, September/October 1996

The Saturday Times Magazine, 9/11/96

Contemporary British Glass, Crafts Council, January 1993

Conseil Regional de Haute Normandie, December 1991

Neues Glass Corning Review No. 13, February 1992

Le Verre, International Exhibition of Contemporary Glass

Glasswork Magazine, Spring 1990

Neues Glass Corning Review No. 11, February 1990

# Claudia Borella 柯如南



From a broad perspective, my work operates on a metaphorical level, exploring the universal boundaries of language and semantics - sign and symbolism that can transcend cultural barriers to create a common dialogue or language. From this perspective, the work remains unable to be stylistically classified as typically Australian, Italian, Japanese or Pacific, although with certainty the independent philosophies of these cultures continue to influence the personal development of my work. Working in this way with glass, I aim to emphasize the concept of art without boundaries.

Claudia Borella 2007

從廣闊的觀點來看,我的作品以隱喻的方式探究語言和語義的隔閡,用圖象及符號來跨越文化間的障礙並創造出一種共通的對談或語言。縱使作品本身仍無法在文體上明確歸類為典型澳大利亞的、義大利的、日本的、或泛太平洋的,這些各自獨立的文化哲理仍持續影響我的創作發展。強調藝術無界線的玻璃創作方式將是我致力達成的目標。

柯如南 二〇〇七

#### Claudia Borella

Claudia Borella is a glass artist whose work combines varying interests in the language of design, architecture and semantics through the method of kiln-formed glass. Her clear and purposeful use of line and colour, the subtlety in her material handling and her powerful sense of design restraint all cause the phrase 'less is more' to echo through my mind as Claudia Borella's work continues investigate the borders between glass making, design and the 'universal boundaries of language.'

That Borella is committed to the material of glass is evinced through the strength of the body of work coupled with the awards and recognition she has garnered in the 12 years since graduating from the Australian National University School of Art Glass Workshop. Since completing her degree with First Class Honours, Borella has been the recipient of numerous prizes and awards and has had many important working experiences, including, the 1997 Kyhoei Fujita Prize at the Young Glass '97 exhibition in Ebeltoft, Denmark; the first exchange at the Bullseye Glass Resource Centre in Portland, USA; the Bavarian State Prize/Gold Medal in Talente in Munich; and a residency in Milan working at the European Institute of Design. These successes and experiences have helped Borella generate an approach to her work that is unique and sustaining.

Borella's work is minimal and graphic in nature reflecting her background in industrial design and her abiding interest in the design field. While clear links to design methodology are evident in the construction of the works, the resultant pieces cannot simply be classified as a fusion of design and glass making discourse. This is an important point, as the realisation of Borella's work is not through directing questions of design; its method is of crafts and that of the hand made. There is no doubt that Borella creates a compelling tension between the boundaries she sets up between design and craft, but more importantly the work shows a deeper understanding of these principals and ultimately defines new ground where she articulates her own territory as a maker. That space that she has defined has produced work that is diverse in form. Her constructions are inspired by the form of the vessel and also include wall mounted works and explorations into function, such as the sushi sets. The range of working platforms and the success of the individual bodies of work underly the intelligence and understanding of Borella's practice.

I have watched closely the development of Borella's work since she graduated under the late Stephen Proctor and Jane Bruce from the Glass Workshop at the School of Art in Canberra. From her graduation body of work she displayed a unique approach and Borella has noted that the teaching culture within the Glass Workshop had a strong influence of this sensitivity to materials and form. The emphasis within the Workshop was, and still is, on developing the individual voice of the student. Borella has continued to develop these themes and her work: her most recent works underlines this unique mix of ideas and processes that has directed her to be one of the more unique voices in the medium of international contemporary glass.

Richard Whiteley Current head of the Glass Workshop, School of Art, Australian National University

#### 柯如南

柯如南這位玻璃藝術家,其以窯燒所創作成的玻璃藝品,呈現出多樣的如語言、建築、及符號等意境。 那透徹的色澤與果斷的線條、細膩的手法以及受約束下呈現的力道,成就了"精益是精"這句話,且在 我腦海裡迴盪不已。柯如南的創作持續不斷地探究玻璃的製作和設計之間的一種全然無界限的對話。

柯如南自澳大利亞大學坎培拉藝術學院藝術學士一等榮譽學位畢業,其後的十二年期間在玻璃藝術創作上獲得無數的獎項和創作的肯定,包括了1997年 Kyhoei Fujita Prize 的青年創作獎及1997年在丹麥 Ebeltofe的展覽;首批的美國波特蘭Bullseye Glass Resource Centre的交換學生;德國慕尼黑Bavarian State Prize的金牌獎以及在意大利米蘭的歐洲設計學院常駐教學;這些成功的經驗使柯如南的創作邁向獨一無二的境界。

柯如南的極簡式與圖表式的作品風格充分反映出她的工業設計以及設計嗜好的背景。從其作品的結構中不難觀察到這些學習技法的軌跡,但她的作品並不僅只是設計與玻璃的融合,更重要的是從她作品中除了對設計的領悟以外,還有對工藝製程和手法的體認。無疑地,介於設計與工藝之間柯如南開創了一種新的局面,透過她的作品清楚表達了這個自我領域的定義。這樣的一個自我領域的作品以一種迴異的外形呈現,如船形的結構和鑲嵌式的牆面,還有對功能性的探究,如壽司盤等。這一系列的創作平台成功地展現柯如南的潛在智慧與對她的創作實踐的瞭解。

柯如南在Stephen Proctor和Jane Bruce的教導下從澳大利亞大學坎培拉藝術學院畢業,柯如南的畢業作品 展現出幾乎達到無以倫比的境界,藝術教育的傳承影響著作品表現的感受與形式,雖是如此,但柯如南 仍強調自我的表達。柯如南持續地在創作中訴求這樣的主題:最新的作品是以玻璃為媒介,融合了獨特 的概念與過程,這個獨特的混合使她在國際當代玻璃藝術家中獨樹一格。

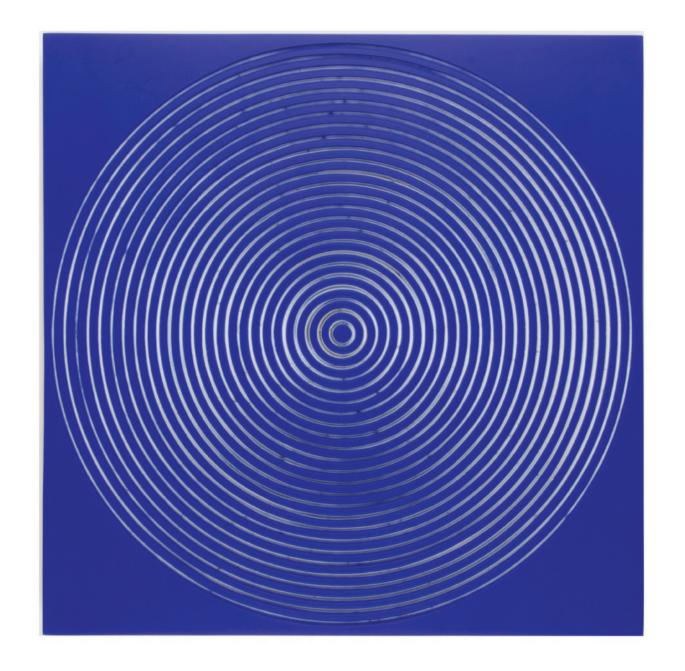
#### 李懷利

現任職於澳大利亞大學坎培拉玻璃藝術學院



Waitakere Moon 1 by Claudia Borella 2005

Cobolt Blue with White detail Fused, sandblasted and hand ground Bullseye glass w 465 x h 465 x d 20 mm





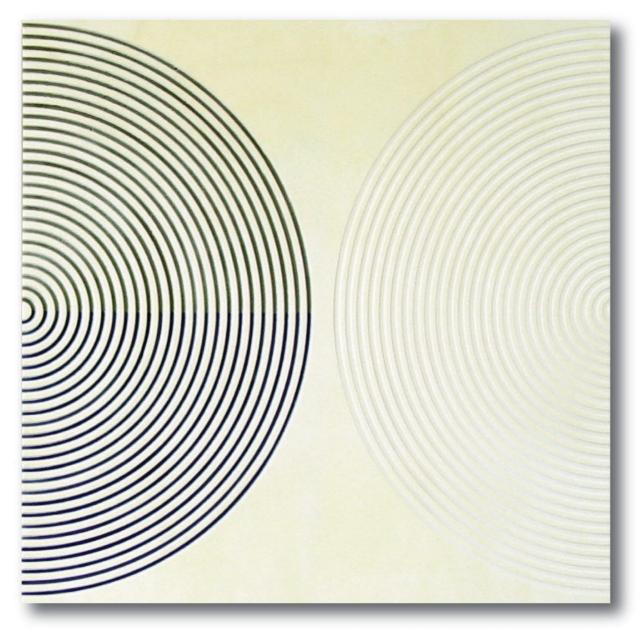
Waitakere Moon 2, 2005 by Claudia Borella Vanilla and Cobolt Blue wall panels (2 panels)



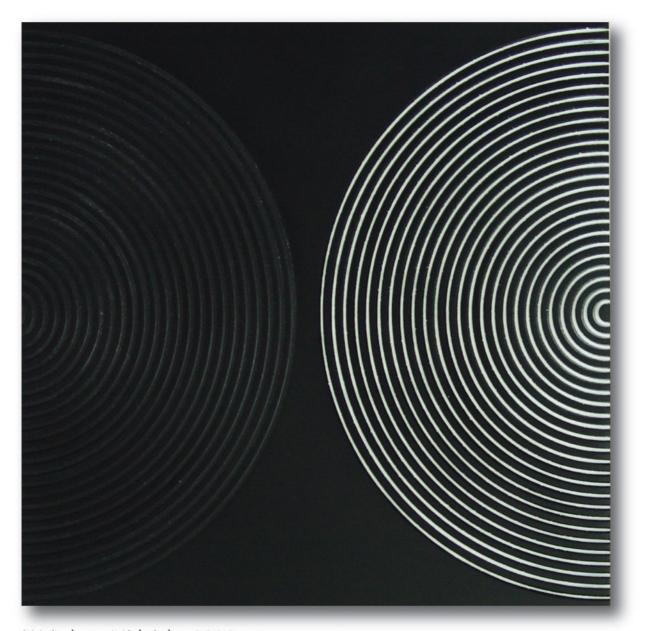
Fused, sandblasted and hand ground Bullseye glass w 920 x h 465 x d 20 mm



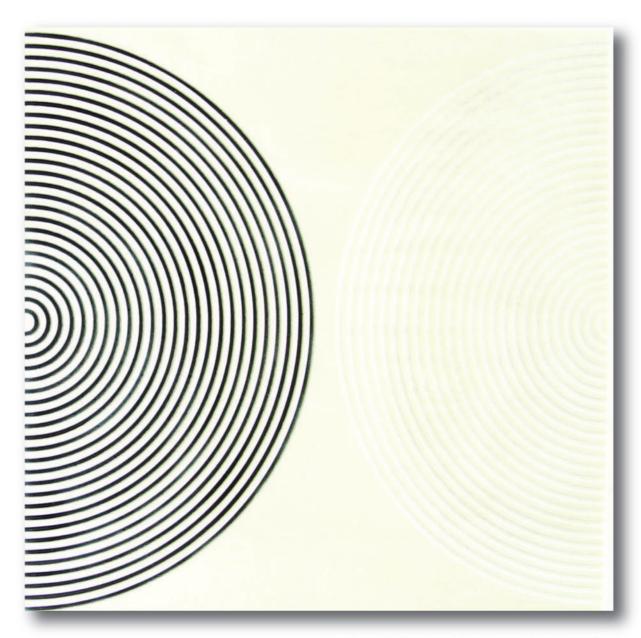
Waitakere Moon 4, 2006 by Claudia Borella Vanilla with Cobolt Blue and Grey detail wall panels (2 panels)



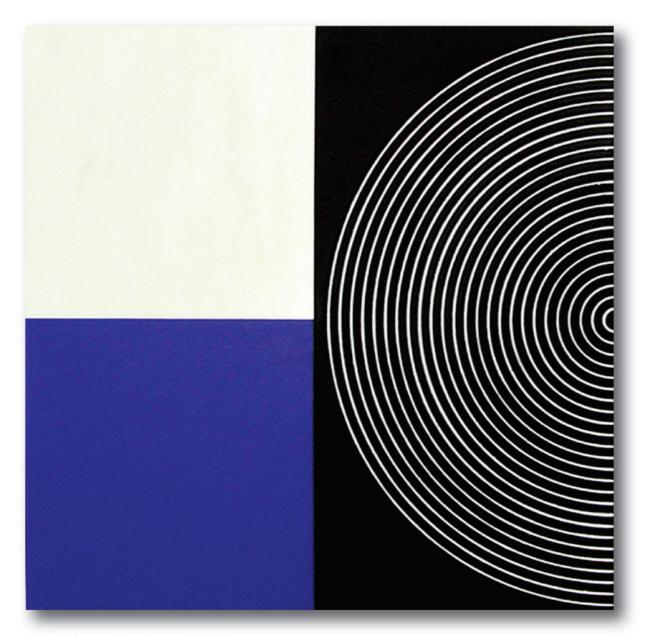
Fused, sandblasted and hand ground Bullseye glass  $$w\ 920\ x\ h\ 465\ x\ d\ 20\ mm$ 



Waitakere Midnight, 2006 by Claudia Borella Black Panel with White detail, White panel with Black detail

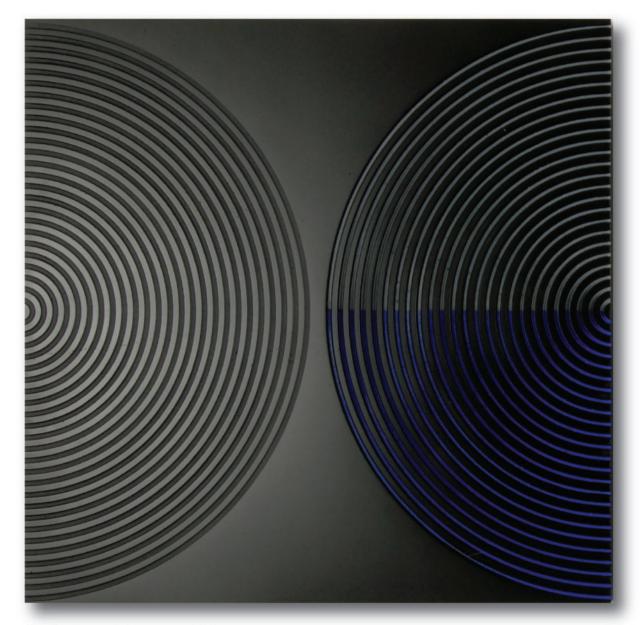


Fused, sandblasted and hand ground Bullseye glass \$ w 920 x h 465 x d 20 mm



Waitakere Horizon, 2007 by Claudia Borella Black with Blue and White quadrants (2 Panels)

Fused, sandblasted and hand ground Bullseye glass w 920 x h 465 x d 20 mm



Waitakere Moon 7, 2007 by Claudia Borella Black with Grey and Blue detail wall panels (2 panels)



Fused, sandblasted and hand ground Bullseye glass w 920 x h 465 x d 20 mm



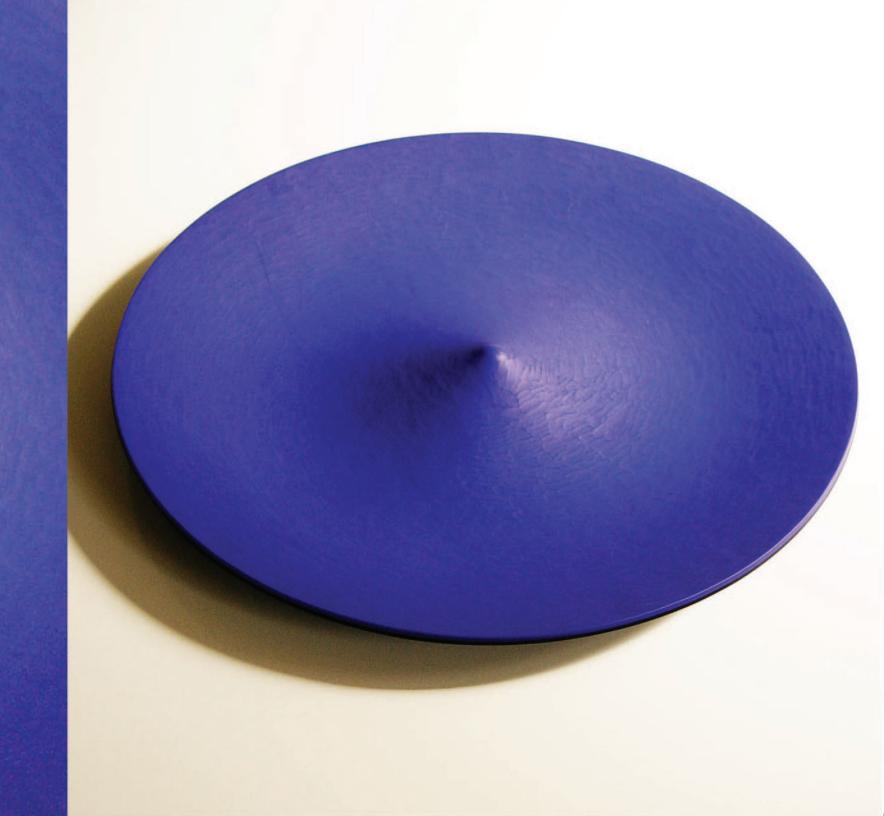
Waitakere Moon 8 by Claudia Borella 2007

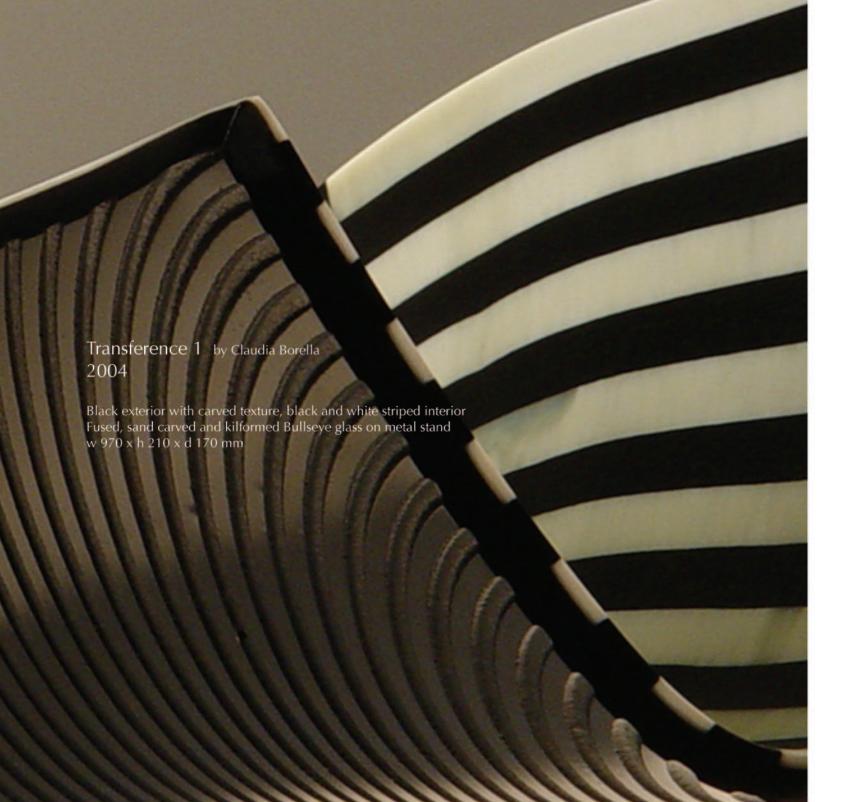
Black with Blue and white detail – (Single Panel) Fused, sandblasted and hand ground Bullseye glass w 465 x h 465 x d 20 mm



Blue Moon by Claudia Borella 2005

Blue and Black circular form Fused, wheel ground and kiln formed Bullseye glass 4.5mm x 490mm diameter







#### Transference 5 by Claudia Borella 2006

Black exterior with carved texture, red interior Fused, sand carved and kilformed Bullseye glass on metal stand w 890 x h 215 x d 170 mm



# Claudia Borella - Biography 柯如南 個人簡歷

#### EDUCATION 學歷

1995 Bachelor of Fine Arts (Visual, Honours 1), Glass Major, Canberra School of Art, Australian National University, Australia 1993 Bachelor of Industrial Design, University of Canberra, Australia Final year exchange student at the European Institute of Design, Milan, Italy

#### EXHIBITIONS (SELECTED) 展貿(節錄)

2007	Changing Views, Galia Amsel & Claudia Borella, Koru Contemporary Art, Hong Kong Third Anniversary Invitational, Prism Contemporary Glass, Chicago, USA
	GLASSWeekend '07 at Wheaton Arts - Represented by Prism Gallery Chicago, Millville, NJ,
	USA Collect – International Art Fair 2007, British Craft Council, Victoria & Albert Museum,
	represented by Bullseye Connection Gallery, London
	Annual Masters of Glass, Sabbia Gallery, Sydney, Australia
2006	Solo – A Passage From New Zealand, Bullseye Connection Gallery, Portland, USA
	Art Singapore, represented by Koru Contemporary Art, Singapore
	Glass Week, Air New Zealand Shopfront, Wanganui, New Zealand
	Masterworks, Milford Galleries, Queenstown, New Zealand
	Art & About, represented by Koru Gallery & Austrade, Hong Kong
	Collect - International Art Fair, British Craft Council, Victoria & Albert Museum, represented by
	Bullseye Connection Gallery, London.
2005	20/20: Twenty Artists/Twenty Years, Kiln Glass from the New Glass Review, Corning Museum of Glass,
	Bullseye Connection Gallery, Portland, Oregon, USA
	New Zealand Glass Invitational Travelling Exhibition, Milford Galleries, Dunedin, Auckland Museum, Canterbury Museum, Pataka Museum, New Zealand
	Canberra Glass 2005, Beaver Galleries, Canberra, Australian Art Resources, Sydney, Australia
	Contemporary Kiln Glass, Survey of Works from the Bullseye Collection, Illinois Wesleyan
	University, USA
2004	Quartet, Axia Modern Art, Melbourne, Australia
	On the Edge – Glass from the Pacific Rim, Chappell Gallery, New York, USA
	New Zealand Glass in Taipei, Page One, Koru Gallery, Taipei, Taiwan

2002	A Creative Life, Dowse Museum, Lower Hutt, NZ New Works by Gallery Artists, Bullseye Glass Connection, Portland, USA Red, Black, White, Anna Bibby Gallery, Auckland, NZ SOFA Chicago 2002, Represented by Chappell Galleries Boston, USA Dialogue – Stephen Procter & Friends, Quadrivium, Sydney, Australia
2001	Facets of Australian Glass, Leo Kaplan Modern, New York, USA Crossroads: Australia/New Zealand, Chappell Galleries, Boston, USA Transparent Things, Wagga Wagga Regional Art Gallery, NSW, Broken Hill City Gallery, NSW, Geelong Art Gallery, VIC, Geraldton Regional Art Gallery, WA, Bunbury Art Galleries, WA Transitions, Pataka Blue Pacific Gallery, Poriura City, New Zealand Glass Art in Australia - A Survey Exhibition, Quadrivium, Queen Victoria Building, Sydney,
	Australia Strong Works by Strong Women, The Hope Collection, Santa Fe, USA On Line, Bullseye Connections Glass Gallery, Portland Oregon, USA Lust, Quadrivium, Queen Victoria Building, Sydney, Australia Australian Glass - The Cutting Edge, Axia Modern Art, Melbourne, Australia
2000	Canberra Glass, Beaver Galleries, Canberra, Australia Australian Glass 2000, Masterworks Gallery, New Zealand Domestic Design, Craft Act, Canberra, Australia
	Strength to Strength, Craft ACT, Canberra, Australia Fusion: Contemporary Glass, Axia Modern Art, Melbourne, Australia At The Edge - Australian Glass Art, Brisbane City Gallery, Object Galleries, Sydney,
1999	Galarie Handwerk, Munich, Germany Giles Bettison, Jessica Loughlin and Claudia Borella, Sanske Gallery, Zurich, Switzerland Australian's in Glass, Noufoux, Switzerland SOFA Chicago '99, The Bullseye Connection, Chicago, USA Canberra Glass 1999, Beaver Galleries, Canberra, Australia
	Essentially Canberra, Customs House, Sydney, Australia and Taiwan 1999 RFC Glass Prize, touring exhibition, Volvo Gallery, Glass Artists' Gallery, Sydney, Perth, Queensland Gallery, QLD, Craft ACT Gallery, ACT, Wagga Regional Art Gallery, NSW, Australia Giles Bettison, Claudia Borella & Jessica Loughlin, Sanske Gallery, Zurich, Switzerland SOFA New York '99, The Bullseye Connection, New York, USA
1998	Glass Art Society International Éxpo 2, Tampa, Florida, USA Vitreous II, Craft Queensland, QLD, Australia SOFA Chicago '98, The Bullseye Connection, Chicago, USA Aperto Vetro '98, Canberra School of Art Glass Workshop, Academia delle Belle Arte, Venice,
	Italy International Young Artists in Glass: Australia, The Bullseye Connection, Portland, Oregon, USA Talente '98, International Competition in Crafts, Design and Technology, Munich, Germany Past Tense/Future Perfect, National Touring Exhibition of Emerging Contemporary Craft, South Australia,, Perth, Canberra, Queensland
1997	Young Glass '97 Exhibition, Ebeltoft, Denmark

1996 Objects of Desire, Sydney, Australia SOFA '96: Canberra Glass, Beaver Galleries, Chicago, USA Venezia Aperto Vetro, Museo de Vetro, Murano, Italy

#### PROFESSIONAL EXPERIENCE 專業經驗

Director, Claudia Borella Glass Design Ltd. incorporating NZ distributorship for Bullseye Glass, Guest Instructor, Toyama Institute of Glass Art, Toyama, Japan 2006 Guest Instructor, Summer School Programme, Canberra Institute of the Arts, ANU, Australia Curator, Form and Surface - Emerging Australian Glass, Anna Bibby Gallery, Auckland, New 2003 Zealand Appointed Secretary for New Zealand Society of Glass Artists (NZSAG) 2002-04 Appointed Lecturer, Glass & Design Production, Wanganui Polytechnic/UCOL, New Zealand 2001-04 Guest Instructor and Speaker, Wanganui Summer School Workshop & Conference, New Zealand 1999 Exhibition Consultant, Chihulv: Masterworks in Glass, National Gallery of Australia Exhibition Project Manager, Ausglass Conference 1999, Wagga Art Gallery, Australia Artist Exchange, Bullseye Glass Company, Portland, Oregon, USA 1998 Technical Assistant for: Latitudes II Workshop, Canberra School of Art, ANU, Australia Working Methods - Susan Cohn, Canberra School of Art, ANU, Australia Canberra School of Art (Art Handling & Installation) Canberra, Australia Canberra School of Art Glass Workshop, Australia Yumiko Noda, visiting Japanese Glass Artist, Australia

#### GRANTS AND AWARDS 得獎記錄

Finalist in Ranamok Glass Award, Australia Finalist City of Whyalla Art Prize, South Australia, Australia 2005 Recipient of the David Thomas Award, The Dowse Museum, Wellington, New Zealand 2003 Finalist in RFC Glass Prize (Resource Finance Corporation), Sydney, Australia 2000 Finalist in RFC Glass Prize (Resource Finance Corporation), Sydney, Australia 1999 Gold Medal and State Prize, Talente 98, Munich, Germany 1998 1997 Recipient of Kyohei Fujita Prize, Young Glass 97 Competition, Denmark Australia Council Project Development Grant Finalist in RFC Glass Prize (Resource Finance Corporation), Sydney, Australia 1996 Institute of the Arts Acquisition Award, Canberra, Australia 1995 1992 Fondi Travelling Scholarship Canberra School of Art (Art Handling & Installation) Canberra, Australia Canberra School of Art Glass Workshop, Australia Yumiko Noda, visiting Japanese Glass Artist, Australia

#### COLLECTIONS (SELECTED) 收藏(節錄)

Sir Elton John New York, USA
Toyama Institute of Glass Art, Japan
Dowse Museum, New Zealand
Merrill Lynch Corporate Collection, Australia
National Gallery of Australia Collection, Australia
Art Bank Collection, Australia
Wagga Wagga Regional Gallery, Australia
Glasmuseum, Denmark
A & D Plummer Collection, Australia
The Australian National University, Institute of the Arts Collection, Australia
Private Collection of Mehoudar Raphael, Israel
Bullseye Glass Collection, USA

#### BIBLIOGRAPHY (SELECTED) 參考書目(節錄)

2005	LINO Magazine (front cover), Good Intentions Make for Good Inventions, Claudia Borella, Dec 2005
	Australian Glass Today, Margot Osborne, Wakefield Press, Adelaide, Australia
2003	The Graphic Glass of Claudia Borella, Josie Mc Naught, Object Magazine, Australia Issue #43, pp.49-55
	Fused Together: Education & Industry, Jo Litson, Canberra School of Art Glass Workshop and the Bullseye Connection, Object Magazine, Australia Issue #42
2002	National Gallery of Australia Art Collection, Anne Grey, ANG, Canberra, Australia.
2001	Artists in Glass: Late Twentieth Century Masters in Glass, Dan Klein,
	Mitchell Beazley and the Octopus Publishing Group London, p.32-33
2000	'At the Edge, Australian Glaskunst, catalogue, Brisbane City Council, Brisbane City Gallery
1999	RFC Glass Prize, Exhibition Catalogue, Glass Artist's Gallery, Sydney
1998	Essentially Canberra, catalogue to accompany touring exhibition for Venezia Aperto Vetro '98, Canberra School of Art Glass Workshop, Canberra, Australia
	International Young Artists in Glass: Australia, The Bullseye Connection, Portland, USA
1997	Masters of their Craft, Noris Ioannou, Craftman House, Australia

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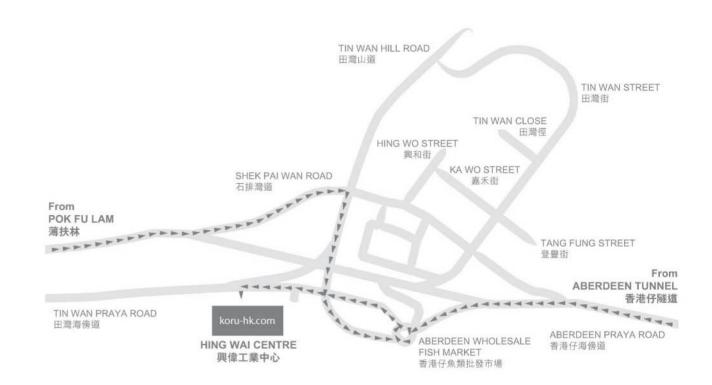












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