

# VESSEL GALLERY

LONDON



**Peter Bowles (Birmingham, UK 1968 - )**

## **Murrine Quadrants Stopped Bottle in Pale Blue & Salmon**

'Murrine Quadrants Stopped Bottle in Pale Blue & Salmon' is a unique glass artwork by the British artist, Peter Bowles.

Bowles was recently awarded the Premiers' Award for Excellence in Contemporary Craft and has been a finalist in all the major Australian glass prizes including the Tom Malone Prize, Ranamok Glass Prize, Juta Cuny Franz Award and the City of Hobart Art Prize for glass. He has served on numerous boards and peer review panels including the Dept of Cultural affairs, (WA), Ausglass, Arts Tasmania and has been a member of the Australia Council Visual Arts Board.

His international engagement with contemporary studio glass has seen him exhibit and lecture at numerous institutions throughout the world including the Alberta College of Art and Design, Canada, The China Academy of Art, Hangzhou, China and BGC Glass Studio, Bangkok, Thailand, as well as in the US, Korea and Australia.

### **Artist description:**

Initially studying glass at Stourbridge College of Art and Design, Peter Bowles went on to work with some of the most established studio glass artists in the UK before spending a further 10 years travelling as a journeying glassmaker throughout Denmark, Sweden, France and Italy.

Settling in Australia, Bowles set up his own studio 'Glass Manifesto' with his partner Anne Clifton in Northern Tasmania. A quiet maker and passionate teacher, Bowles work spans studio production, exhibition work, public art and what he calls 'a somewhat more private sculptural practice'. He has

garnered an international reputation for his technical mastery and inventive approach to the art of glassmaking.

In the artist's own words;

“My work as a glassmaker is guided by a deep regard for materials, process and a history of glassmaking that has shaped our understanding of this most complex material. I'm intrigued by the relationship between available technology, human dexterity and practical ingenuity. I'm interested in how these factors interplay as critical aspects of the evolution of contemporary craft and object making.”

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