

# New British Glass

Vessel Gallery

CONTEMPORARY ART, CRAFT & LIGHTING









# New British Glass

7th November - 24th December 2019

This year's British Glass Biennale saw an exceptional standard of artworks on show. Having had the privilege of being on the judging panel, Vessel's creative director Angel Monzon, has carefully curated his 'best of the best' for our New British Glass exhibition.

Vessel also consults for interior & corporate projects and private commissions, providing the opportunity to have a truly bespoke service with unique works conceived through dialogue with the client. The gallery is a valuable resource for artists, museums and collectors. Numerous artworks have entered prestigious public collections as a direct result of the Gallery's exhibitions and advocacy.

Presenting

Allister Malcolm • Amanda Simmons  
Bruno Romanelli • Calum Dawes • Cathryn Shilling  
Choi Keeryong • Crispian Heath • Fiaz Elson  
Georgia Redpath • Hannah Facey • Hanne Enemark  
Heike Brachlow • Ian Chadwick • James Devereux  
James Lethbridge • Ji Huang • Jon Lewis  
Julie Johnson • Katrin Spranger • Laura Birdsall  
Louis Thompson & Sophie Thomas • Max Jacquard  
Monette Larsen • Nina Casson McGarva  
Paul Stopler • Sarah Wiberley • Wood & Walker

Laura Birdsall  
Shell II  
31cm H, 22cm ø  
Unique



# Twenty Years Celebrating British Studio Glass

An interview with Angel Monzon  
by Tracy Lynn Chemaly for  
TLmagazine

Since founding London's Vessel Gallery in Notting Hill 20 years ago, Angel Monzon has become an expert on the contemporary glass-art scene, exhibiting, retailing and developing the work of a myriad glass artists. As a mentor to many and proud proponent of glass as a hand-worked skill, we spoke to him about the developments he's seen and the future he envisions for the craft.

**TLmag:** What changes have you seen happening in the glass industry since founding Vessel Gallery in 1999?

**Angel Monzon:** There has been a shift towards using glass in a more conceptual way to express ideas and emotions rather than purely decorative artworks – functionality is not always a must. When we started, we were just coming out of a minimalist design period, and ornaments and decorations started to make an entry. This led to exploring old craft techniques and the discovery of 'forgotten' workshops and furnaces. Some of these discoveries developed into what is today's studio crafts movement. But we also had the dismantling of glass education and the introduction of university fees, so if you want to learn the trade of glass-making you are much more limited than you were 40 years ago.

The biggest challenge has been to counteract the cheaper production capabilities that lower-wage countries offer, a pricing structure that European production could never cope with. Numerous brands have come onto the market, locating production outside Europe, neglecting our own manufacturing base. An interesting follow-on development has been the rise in local crafts, a sector that has had tremendous growth lately & is a backlash to mass-produced items.

**TLmag:** What do you see as the future of glass as an art form?

**AM:** New typologies need to be explored with the material, like installations, furniture, etc. The future is not in mass manufacturing but in art, sculpture and installations. There will always be collectors of glass, and artists who wish to express themselves in glass. We need to create a new dialogue and collaboration between craftsmen, artists and designers.

**TLmag:** Who are the three glass artists currently on your radar?

**AM:** London-based conceptual glass sculptor Elliot Walker is one of a handful of glass-blowers in the world who focuses solely on a complex technique called 'massello'. It takes extreme dexterity, speed and precise temperature control to sculpt and master the molten glass.

Also from London, Cathryn Shilling has a background in graphics. She experiments with colour and technique to produce beautiful one-off sculptures. Her innovative pieces push glass beyond our usual comfort zones with some sculptures using glass rods that are woven together like fabric.

Devereux and Huskie is a collaborative glass hub by artist duo James Devereaux and Katie Huskie, based in rural Wiltshire. They produce some of the most challenging works possible, rivalling anything being made in Venice or Seattle, and have built a reputation for taking on the most demanding ideas with a focus on large glass-blowing. All three are a part of the new generation of the British Studio Glass movement and artists we have nurtured at Vessel.

Extract taken from TLmag #32 [www.tlmagazine.com](http://www.tlmagazine.com)

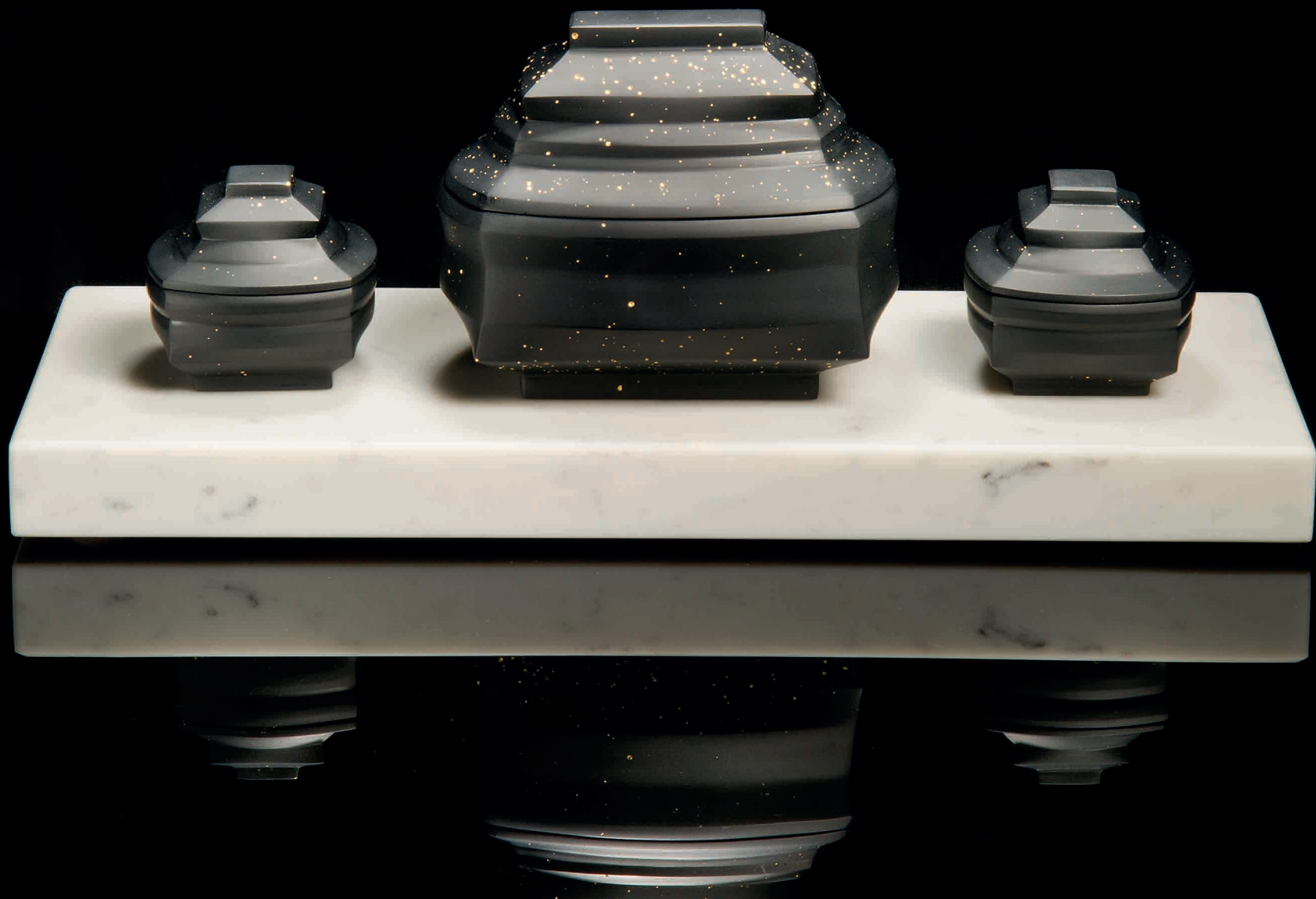




Wood & Walker  
Delusione with Flake in Gold & Raspberry  
27cm H, 25cm ø  
Unique



Choi Keeryong  
Daam Dah Triptych  
15cm H, 38cm W, 15cm D  
Unique





Crispian Heath

Left to right

Cliff Edge II

33cm H, 14cm W, 13cm D

Cliff Edge I

39cm H, 17cm W, 11cm D

Cliff Edge III

33.5cm H, 15cm W, 8.5cm D

Each unique



Paul Stöpler  
Corymb  
21.5cm H, 29cm ø  
Unique

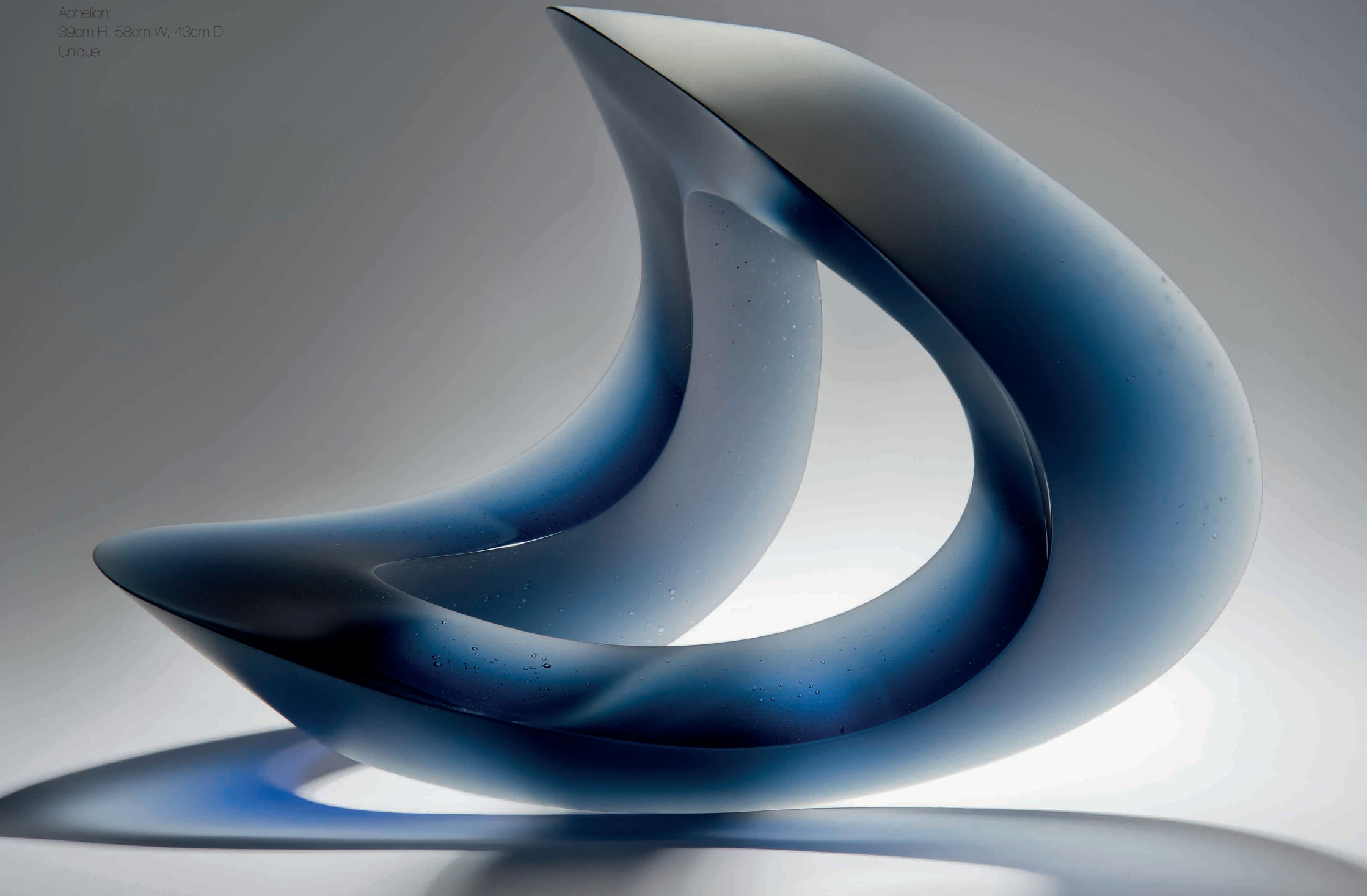




Katrin Spranger  
Aquatopia Water Storage  
35cm H, 31cm W, 22cm D  
Unique



Helke Brachlow  
Aphelion  
39cm H, 58cm W, 43cm D  
Unique





Hannah Facey  
Wonderland?  
19.5cm H, 25cm ø  
Unique installation



Amanda J Simmons

Left

Dahlia Universe in Black

6cm H, 53cm ø

Unique

Right

Dahlia Universe in White

6cm H, 53cm ø

Unique





Hanne Enemark  
Repose  
17cm H, 27cm W, 25cm D  
Unique



Fiaz Elson

Left

Hidden Light

36cm H, 19cm W, 8cm D

Unique



Right

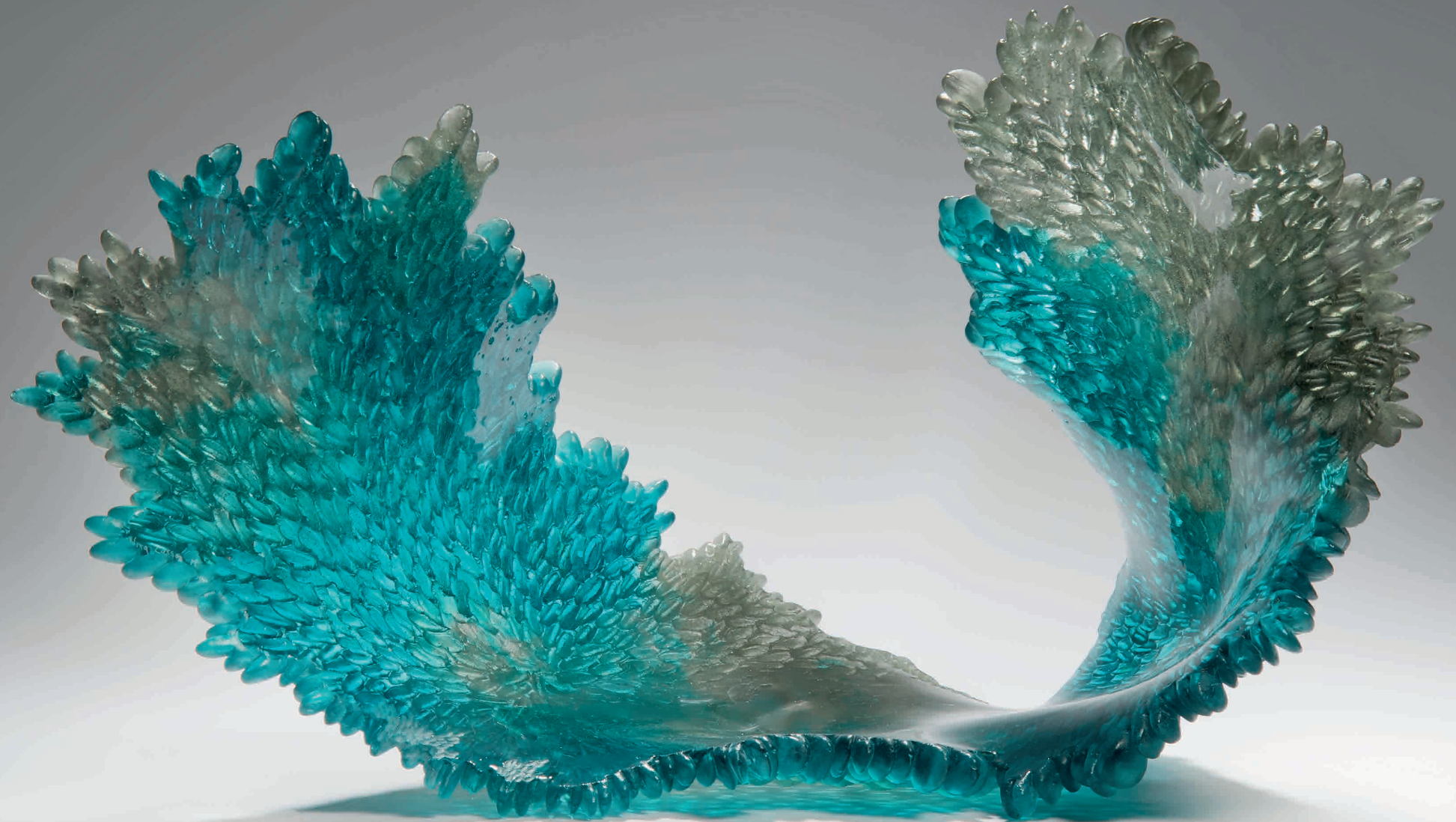
Bridging Light

50cm H, 39.5cm W, 6cm D

Unique

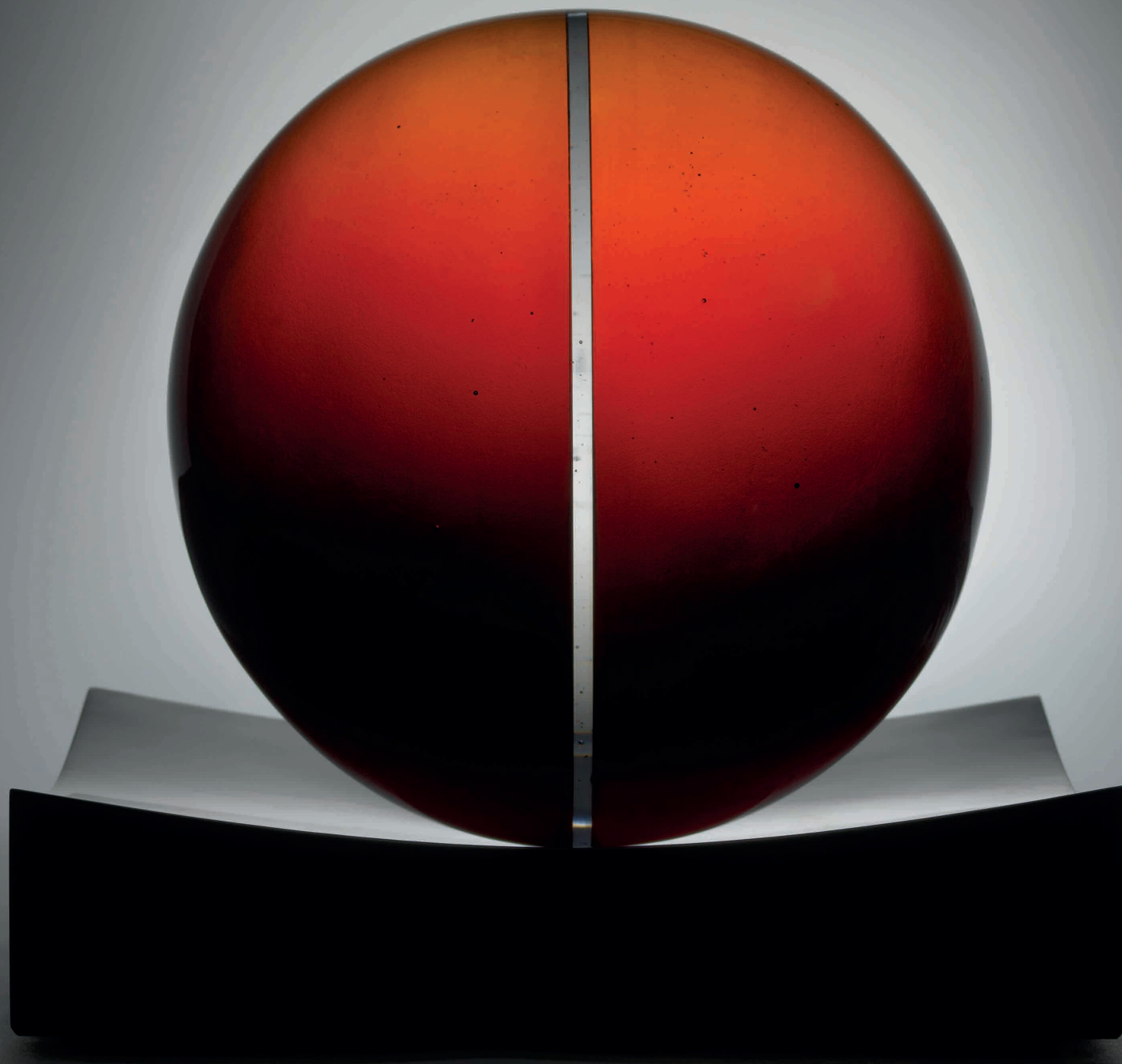


Nina Casson McGarva  
Aliform  
32cm H, 55cm W, 25cm D  
Unique





Bruno Romanelli  
Misam  
29cm H, 31cm W, 31cm D  
Unique





Monette Larsen  
 Left  
 Zephyr  
 140cm H, 100cm W, 13cm D  
 Unique wall installation



Below  
 Dynamic Breath  
 18cm H, 37cm W, 28cm D  
 Unique





Jon Lewis  
Left  
Apertura 06  
41cm H, 21cm W, 10cm D  
Unique

Right  
Apertura 04  
42.5cm H, 17cm W, 8cm D  
Unique





Ji Huang  
Turquoise Xipi glass Jar  
27cm H, 18cm ø  
Unique



Louis Thompson & Sophie Thomas  
Seven Stages of Degradation  
32cm H, 80cm W, 11cm D  
Unique installation





Ian Chadwick  
Singularity  
4cm H, 40.5cm W, 40.5cm D  
Unique





Max Jacquard  
Semazen Lights  
43cm H, 12cm ø  
Each unique





James Devereux

Left

Kopis in Gold I

82cm H, 16cm ø

Right

Kopis in Silver I

84cm H, 16cm ø

Ed of 10 per  
precious metal



Georgia Redpath  
The Combinatorics of Colour  
19cm H, 45cm W, 8cm D  
Unique





Cathryn Shilling

Left to right

Consonance III

44cm H, 40cm W, 18cm D

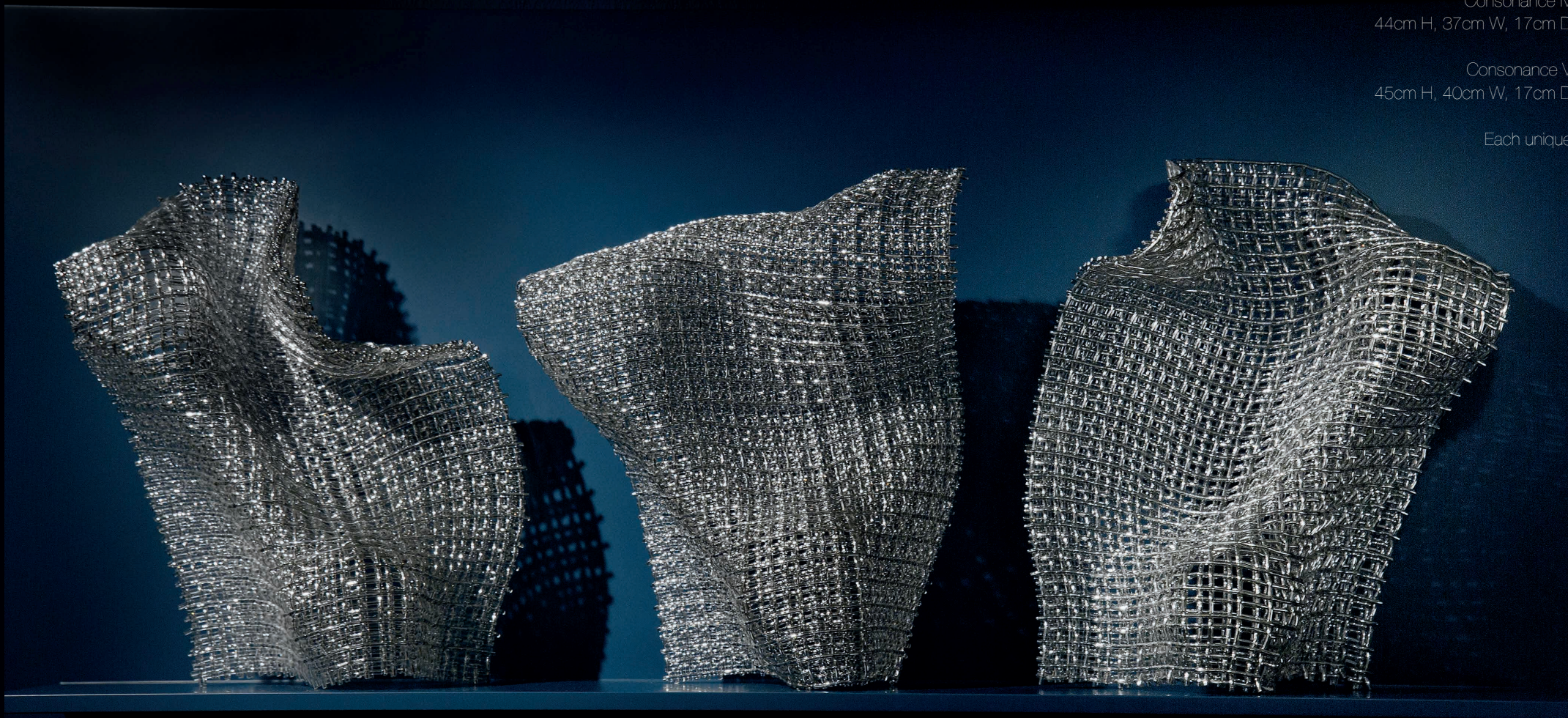
Consonance IV

44cm H, 37cm W, 17cm D

Consonance V

45cm H, 40cm W, 17cm D

Each unique





Allister Malcolm

Left  
Bubblewrap in Clear  
33cm H, 30cm W, 17cm D  
Unique



Right  
Bubblewrap in Gold  
46cm H, 14cm ø  
Unique



Julie Johnson  
Wee Blind Mouse  
20cm H, 28cm W, 10cm D  
Unique





Calum Dawes

Left

Witness, Gap

33.5cm H, 9.5cm ø

Unique

Right

Witness, Stand

30.5cm H, 9cm ø

Unique



James Lethbridge  
Haworthia  
39cm H, 14cm ø  
Unique



Sarah Wiberley

Left to right

Going Round in Circles III

11.5cm H, 21cm ø

Going Round in Circles I

27.5cm H, 13cm ø

Going Round in Circles II

13cm H, 15cm ø

Each unique





# Vessel Gallery

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