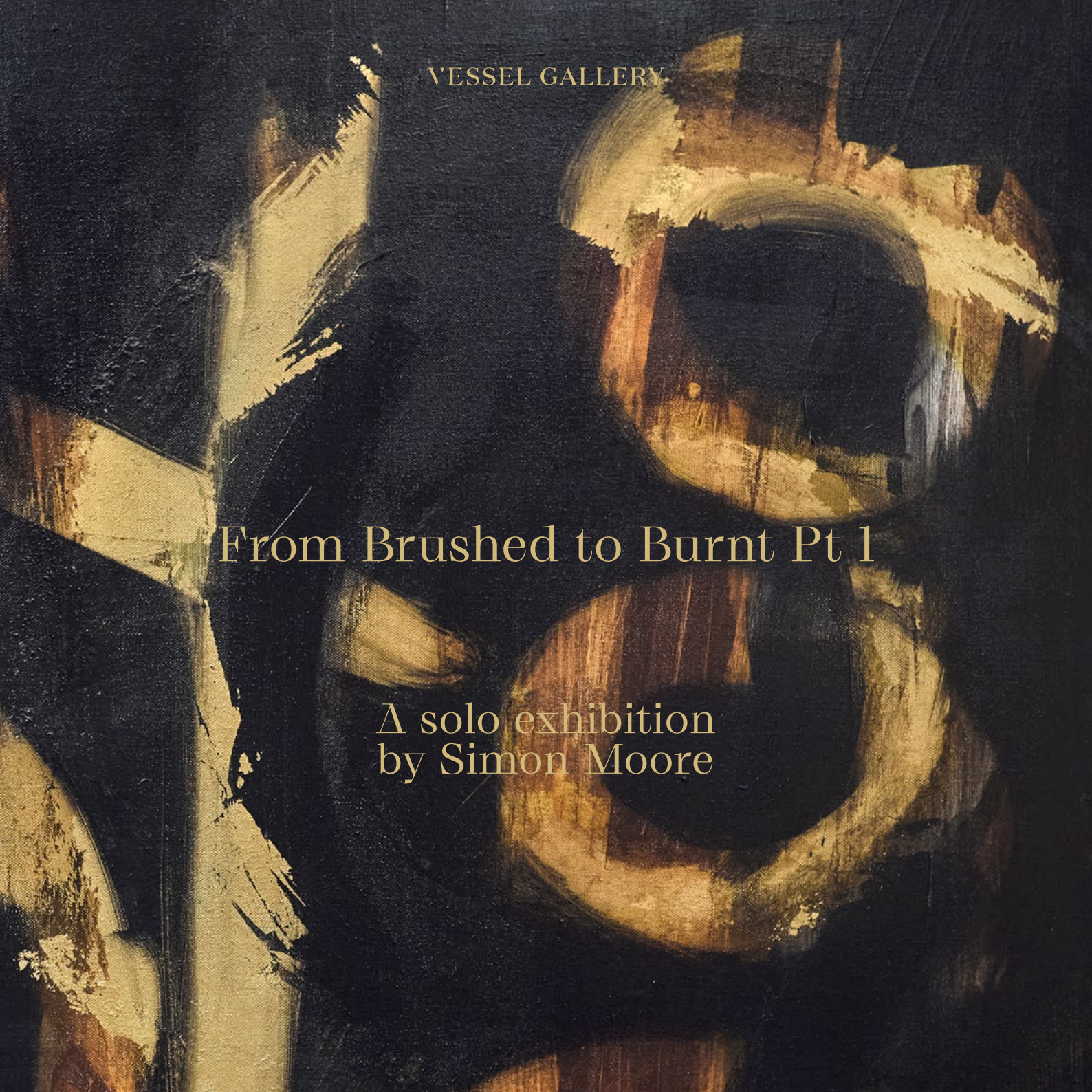




VESSEL GALLERY

From Brushed to Burnt Pt 1

A solo exhibition
by Simon Moore

From Brushed to Burnt Pt 1

11 November - 23 December 2025

A solo exhibition by Simon Moore

Vessel Gallery presents *From Brushed to Burnt Pt 1*, a solo exhibition by the renowned British glass maker & artist, Simon Moore.

During his nearly 50 year career within the world of glass, Simon Moore has built up a reputation for both technical and artistic mastery. His own workshop practice - first begun in 1982 when he joined the highly influential Glasshouse in Covent Garden - remains determined in its marriage of embedded skills and aesthetic subtleties, born of his love of making and expert knowledge of material.

Moore first set up his own workshop in 1989, having previously co-founded 'Glassworks' as a means to further develop a range of domestic ware building on his apprenticeship with the authoritative Ronnie Wilkinson, of Whitefriars fame; an ever-expanding catalogue of functional glass was then to follow, with global reach.

Now a consummate authority himself, with a respected passion for hard-won craft and dedicated workmanship, Moore has continued to explore and influence a range of glass-related fields: from his design directorships of both Salviati in Murano and Dartington Crystal in Devon, his art direction of 'Salviati Meets London' for Vessel Gallery, to his consultation (and making) roles for companies such as Bombay Sapphire and Nicole Farhi; from shop-floor to boardroom, his hunger for glass and thirst for knowledge have rightly earned him a significant international reputation.

Moore has also tutored at the Royal College of Art since 1988 and has work on display in the Victoria and Albert Museum. Strongly influenced by English and Venetian manufacturing techniques his appointment in 1999 as the creative director at Salviati, made him the only person outside of Italy to hold this position.

With a new workshop in Hertford, just north of London, Moore continues his own traditions. From the functions of a stemmed wineglass or a boldly-marked vase, to the sculptural abstractions of considered form, what remains core to his practice is the experience of skill and the beauty of workmanship.

Vessel Gallery 114 Kensington Park Road London W11 2PW // +44 (0) 207 727 8001 // info@vesselgallery.com // [@vessellondon](https://www.vesselgallery.com)



Vignette I



Burnt Routes

Unique | 2025 | H 123 cm W 123 cm D 5.5 cm

Acrylic on board with silver & copper leaf and scorched hot glass trails, black wooden frame



Bight Silhouette

Unique | 2025 | H 102 cm W 20 cm D 20 cm

Handblown & sculpted glass with battuto surface cutting, patinated steel and 4 LED lights



Black Silhouette (right)

Black Silhouette II | H 102 cm W 24 cm D 20 cm

Black Silhouette I | H 102 cm W 27 cm D 20 cm

Each unique | 2025 | Handblown & sculpted glass with battuto surface cutting, patinated steel and 4 LED lights

Three Component Balustrade Vase (next page, left)

Balustrade Alabaster | H 64.5 cm W 12 cm D 12 cm

Balustrade Brown | H 71cm W 11 cm D 11 cm

Balustrade Amber | H 58cm W 21cm D 21 cm

Each unique | 2025 | Handblown & sculpted glass with battuto surface cutting

Four Component Balustrade Vase (next page, right)

Balustrade Steel | H 72.5 cm W 13 cm D 13 cm

Balustrade Olive | H 75.5 cm W 12.5 cm D 12.5 cm

Balustrade Brown | H 65 cm W 21 cm D 21 cm

Each unique | 2025 | Handblown & sculpted glass with battuto surface cutting





Vignette II





Burnt Silver II

Unique | 2025 | H 73 cm W 63 cm D 5.5 cm
Silver leaf on reclaimed oak veneer and scorched hot glass trails, black wooden frame



Burnt Silver I

Unique | 2025 | H 73 cm W 63 cm D 5.5 cm
Silver leaf on reclaimed oak veneer and scorched hot glass trails, black wooden frame

Façon de Venise

Façon de Venise in Bronze | H 43 cm W 27 cm D 27 cm

Façon de Venise in Amber | H 48.5 cm W 17.5 cm D 17.5 cm

Each unique | 2014 & 2025 | Handblown glass with a velato surface finish



Vignette III



Balance

Unique | 2025 | H 103 cm W 103 cm D 5.5 cm
Acrylic on canvas and liquid leaf gold paint, black wooden frame



Chattering Classes

Chattering Classes V | H 58.5 cm W 15 cm D 13 cm

Chattering Classes IV | H 63 cm W 16 cm D 12.5 cm

Chattering Classes II | H 55.5 cm W 16 cm D 12 cm

Chattering Classes III | H 66.5 cm W 12.5 cm D 12.5 cm

Chattering Classes VII | H 53.5 cm W 17 cm D 12.5 cm

Each unique | 2025 | Handblown & sculpted glass with battuto surface cutting



Vignette IV



Golden Treads

Unique | 2025 | H 123 cm W 123 cm D 5.5 cm
Acrylic on canvas and liquid leaf gold paint, black wooden frame



Proud Totem

Proud Totem III | H 92.5 cm W 31 cm D 11 cm

Proud Totem I | H 96.5 cm W 35 cm D 10.5 cm

Proud Totem II | H 85 cm W 33 cm D 9.5 cm

Each unique | 2025 | Handblown & sculpted glass with battuto surface cutting and metal armature



Vignette V



Divisions

Unique | 2025 | H 103 cm W 103 cm D 5.5 cm
Acrylic on canvas, black wooden frame



Façon de Venise in Red

Unique | 2025 | H 58.5 cm W 18 cm D 18 cm
Handblown glass with a velato surface finish



Three Component Balustrade Vase

Balustrade Steel Grey | H 71.5 cm W 10 cm D 10 cm

Balustrade Alabaster | H 77.5 cm W 9 cm D 9 cm

Balustrade Brown | H 74 cm W 9.5 cm D 9.5 cm

Each unique | 2025 | Handblown & sculpted glass with battuto surface cutting



Vignette VI



Yellow Quadrant

Unique | 2025 | H 103 cm W 103 cm D 5.5 cm
Acrylic on canvas, black wooden frame



Three Component Balustrade Vase

Balustrade Sienna | H 62.5 cm W 20 cm D 20 cm

Balustrade Steel Grey | H 73 cm W 11 cm D 11 cm

Balustrade Aubergine | H 67.5 cm W 10.5 cm D 10.5 cm

Each unique | 2025 | Handblown & sculpted glass with battuto surface cutting



Pendant Lights



Soft Bean Pendant in Grey & Alabaster (right)

Unique | 2025 | H 41 cm W 34 cm D 34 cm
Handblown & cut glass with battuto surface cutting, patinated steel and E27 fitting

Soft Bean Pendant in Sienna & Brown (next page, left)

Unique | 2025 | H 34.5 cm W 26 cm D 26 cm
Handblown & cut glass glass with battuto surface cutting, patinated steel and E27 fitting

Soft Bean Pendant in Gold, Brown & Black (next page, right)

Unique | 2025 | H 39 cm W 30 cm D 30 cm
Handblown & cut glass glass with battuto surface cutting, patinated steel and E27 fitting





From Brushed to Burnt Pt 1

The work of Simon Moore by Dr Emma Park

Simon Moore's studio, where he moved in 2022, is a converted warehouse on the edge of an industrial estate in Hertford. In the small patches of garden around the back of the corrugated iron building, he grows vegetables: potatoes, carrots, cavolo nero. This is where he relaxes, and also does a lot of his thinking, before he goes back into the workshop to design. On the other side of the high fence, a towpath runs along a canal towards the River Lea, where he enjoys going for walks. 'I'm quite a solitary person,' he says.

The idea of 'a workshop, a living space and a garden' all together, which Moore says he has 'always wanted', was inspired by Shoji Hamada, a Japanese potter whose style of working was also one of his earliest and most important influences. Hamada used a ladle to pour glazes onto his pots and make coloured marks and 'dribbles'. Moore has used a ladle, and a similar technique, in his recent paintings: 'it creates this wonderful texture'. Some of these paintings, along with his latest work in glass, are on display in *From Brushed to Burnt Pt 1*, at Vessel Gallery, with whom he has worked since they first opened. The exhibition is conceived as the first of two parts, the second of which will take place next year, that will showcase his freer, more sculptural, artistic pieces.

Although in an unusual medium for Moore, the paintings involve many of the same principles found in his glass work. In particular, their use of lines carefully and intentionally made reveals the 'material tension' of mark-making that is at the heart of his practice as a craftsman. Both the intention and the execution of his work, he says, must be 'perfect': if he intends and fails to make a straight line on an object, he will throw away the whole piece. The paintings also reveal his interest in texture and the layering of one colour over another. He uses tools from a sponge to a credit card to apply and scratch through these different layers. While the colours – black, gold, orange – are

The artist creating *Burnt Routes* which features scorched hot glass trails



also ones that he has long worked with in glass, the motif of four parts in the paintings reflects, for the first time and in a more freely expressive way, on elements in his personal life.

Moore's development as a craftsman and designer has been grounded in his nearly fifty-year career in production glass and in the restoration of antique glass, in particular chandeliers. It is by this practice of constant repetition and the building up of muscle memory that he has been able to achieve mastery of the glassblowing and cold-working techniques that now form the basis of his personal creative language.

The *Proud Totems* in the present exhibition distil the austere, disciplined aesthetic that Moore has taken so many years to develop. These works are assembled from individually blown and cut pieces of black glass which he arranges and balances one on top of the other, like beads on a string or stones in a cairn, on an internal metal pole, which in turn is poised on the top of a cylindrical base in a single dark colour – dusky orange, amethyst, grey-blue. A mixture of symmetrical and asymmetric, angular and curved, but in all cases highly tactile, these haunting objects seem to suggest an ancient, alien civilisation. Drawing inspiration from Isamu Noguchi, Moore's other main influence, they explore the 'dynamics of shape', and the opposition and balance between the fluidity and tension of the glass and the relationship between the individual pieces. As with much of his glass, the individual pieces are intensively cold-worked to produce heavy textures which, in his view, 'enrich' the surface of the glass. The *Silhouettes* continue this idea, but with the insertion of lights, concealed within the hollow glass pieces, that enables them, paradoxically, to radiate light, with the glass left in stark profile.

Simon Moore was born in Hull in 1959. His mother was a secretary and housewife, and his father was a mechanical engineer. 'He gave me so much permission to use tools,' his son remembers. 'He was really encouraging.' Growing up, Moore always enjoyed art; at the age of twelve, he built a room divider out of wood for his bedroom and 'curated' his first collection of objects. Some of his happiest memories are of times spent in the technical college where his father lectured, in the company of machines: 'I used to

Simon Moore in his studio



love watching lathes work. I still love visiting factories.’ With his father’s help, he even built a kiln in his back garden and an oil burner to fire it. His self-reliance as a craftsman continues today: he still makes his own tools, and completely refurbished the warehouse that is now his studio. For him, ‘finding a way of doing something yourself is terribly important.’

At the age of 17, having obtained an A-level in art, he embarked on an art foundation course in Hull Art College. As a keen actor, he had initially hoped to go into theatre design. It was on this course, however, that he discovered pottery, including the work of Hamada, and then glass, when a visiting lecturer from Farnham College of Art came to give a demonstration. When Moore was given the opportunity to have a try glassblowing, he discovered a ‘natural aptitude’ for it. He therefore enrolled on the BA in Glass and Ceramics at Farnham.

After his first year at Farnham, he took a year out to work as an assistant at the Glasshouse in Covent Garden, a co-operative workshop set up in the early days of the studio glass movement in Britain. Returning to the Glasshouse again after he had finished the BA, Moore got to know Ronnie Wilkinson, the former gaffer and head glassmaker, at Whitefriars glass factory, which had just closed down. Finding a common interest in the technical aspects of glassmaking and a common approach to their practice, they began working together on the restoration of antique glassware. From Wilkinson, Moore learnt the specific skill of ‘how to make chandelier arms’, as well as the three foundational skills of glassblowing: how to gather, how to maintain the glass on the centre of the iron, and how to position the glass so as to ensure that its weight is in the right place for the object being made. He was ‘thrilled’ by the practice of repetitive making, ‘being able to do something over and over again’ – even more than by the studio glass movement. ‘I wanted to see the exactness,’ he recalls, ‘as my father would with his engineering. I would get a huge buzz out of seeing thirty jugs all lined up.’

In due course, Moore set up his own company in London. While he initially focused on restoration work, he also gradually built up his own production line of goblets,



vases and other glassware, and his reputation grew. In 1999, he was invited to work as creative director at Salviati in Murano, and then, the following year, as design director at Dartington Crystal in north Devon. In the 2010s, he worked as a designer for Crystallite Bohemia in the Czech Republic, while continuing with his own production work in the UK. With his appreciation of machines, he was fascinated by the experience in Bohemia of working at a large industrial factory: 'I loved the chemistry of it, the fact that you could see these huge furnaces.' He also enjoyed the 'challenge' posed by the technical constraints on the design for industrial production, such as in the types of moulds that could be used.

Within his own practice, he particularly enjoys commissions for private clients. He recently worked with Bombay Sapphire, making a collection of 410 clear and blue crystal glasses that were designed by Thomas Heatherwick and required their own custom-built mould. He regularly makes the glass components of chandeliers for Ochre and Curiosa Lighting.

Since the pandemic, Moore has begun to experiment with the use of glass for self-expression; in other words, to 'wrestle' with the idea of being an artist as well as a craftsman. Glassmaking, he says, is 'quite a deliberate act of craftsmanship to start with,' but can also move beyond that, once the techniques have been mastered. Characteristically, his approach to creative expression involves no technical compromises, no sacrifice of the discipline and fineness of touch of a craftsman who knows his material. Indeed, for him, the idea and the execution go hand in hand: 'The intent has to be perfect. The execution has to be able to handle the narrative of that piece. If it's just badly made, it's like somebody mumbling.' It is testimony to this fusion of theory and practise, form and content, that many of his assistants have gone on to establish their own successful practices.

This rigorous approach is particularly well illustrated by the *Façon de Venise* series in this exhibition. The series is made up of a tall stemmed centrepiece in sepia-tinted clear glass and two vases in ruby red and dark yellow. The mouth and base of all three pieces open



out into wider trumpet shapes, but at the base these are drawn into a tightly finished node, like the end of a Christmas cracker, providing both balance and asymmetry with the similar but wider cone at the top. Their elongated, perfectly controlled and finished forms recall the mastery of Venetian glassblowers; the colour scheme perhaps evokes the rich colours of Venetian oil paintings and interior decorations.

The most conceptually elaborated works in the exhibition, and those with the greatest range of colours, are those in the *Chattering Classes* series. These draw on Moore's earlier vase forms, but the central bubble of glass, instead of being disciplined into a funnel or sphere, flows out into an irregular, bulbous shape that suggests an individual human form, standing or leaning, perhaps with its head tilted, tall and thin or short and rounded, opaque or translucent. Each figure is balanced on top of a narrow pedestal consisting of one intermediary bead in a contrasting colour and a black base. The variety of their colours and shapes, as well as the individuality of their surface texturing, reflects the variety among people, both in terms of appearance and personality. He also enjoys putting them into groups and watching relationships and narratives emerge. 'They're cheeky, they bend in towards each other,' says Moore. 'I imagine them whispering at night to themselves in the studio.'

Perhaps that is what makes the difference between craft and art. From a functional or decorative object designed for the background, the imagination of Moore, as artist, has breathed life into his work, and imbued it with a voice of its own.

Chattering Classes

Chattering Classes VIII | H 58.5 cm W 15 cm D 13 cm

Chattering Classes IX | H 64 cm W 18 cm D 12.5 cm

Chattering Classes VI | H 66 cm W 15 cm D 13 cm

Chattering Classes I | H 54 cm W 20 cm D 12 cm

All unique | 2025 | Handblown & sculpted glass with battuto surface cutting



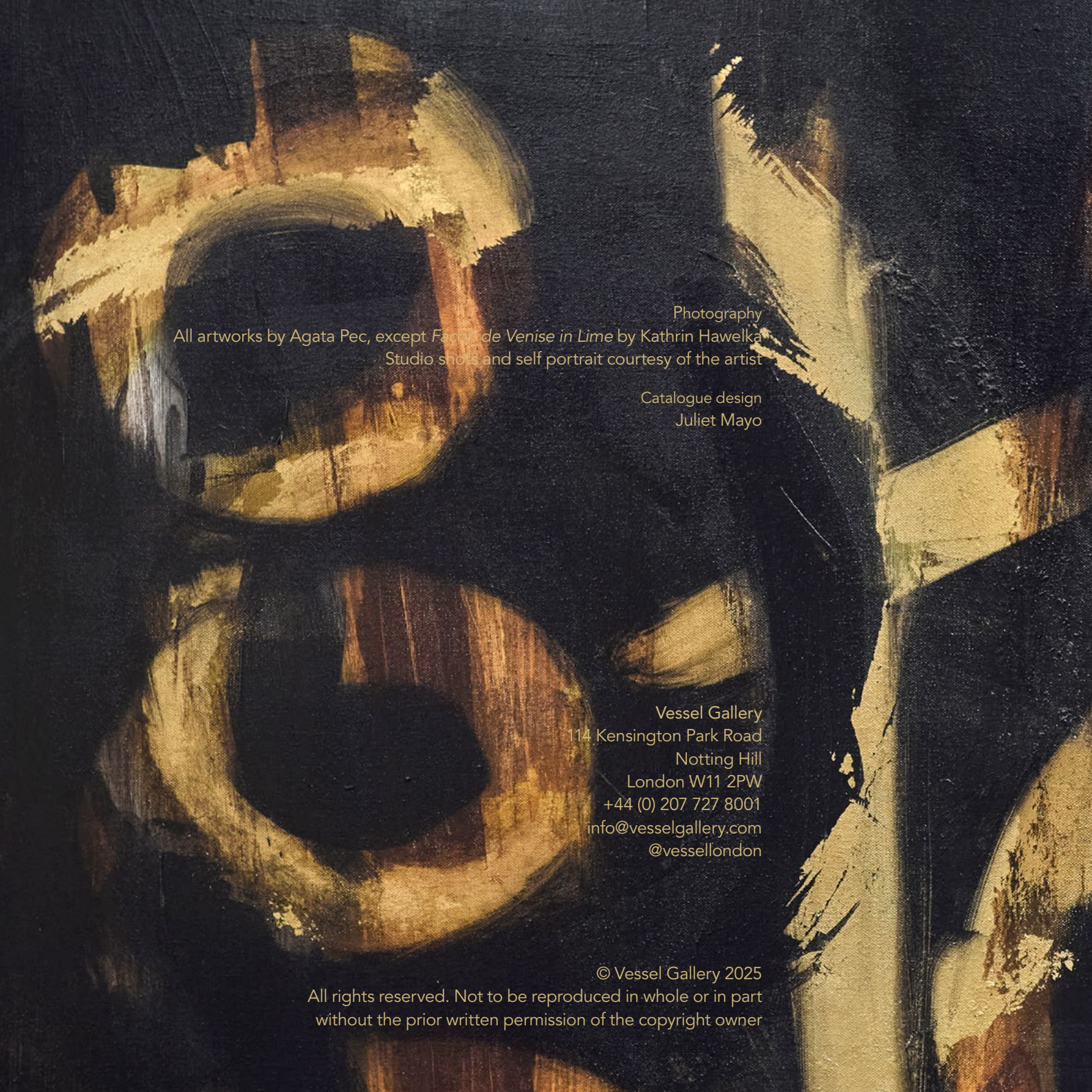
With pride and pleasure, I would like to extend my appreciation and gratitude to both Viil Coward, for her commitment to the finishing of the works for this exhibition, and to Theo Brooks, for his help and support with all the making involved.

Having worked with Viil for nine years and Theo for almost as many, its credit to their commitment we have achieved what we have. They somehow manage to keep calm and carry on, even when I change my mind!

With my warmest thanks,

Simon.





Photography
All artworks by Agata Pec, except *Facade de Venise in Lime* by Kathrin Hawelka
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Juliet Mayo

Vessel Gallery
114 Kensington Park Road
Notting Hill
London W11 2PW
+44 (0) 207 727 8001
info@vesselgallery.com
[@vessellondon](https://www.vesselgallery.com)

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