



## About Koru-hk.com Contemporary Art

Koru-hk.com is a Hong Kong based gallery promoting unique and high quality art work mainly from New Zealand.

"Koru", a Maori word from New Zealand, captures the essence of design and nature. The Koru shape is characterised by the young uncurling fern reaching towards light, striving for perfection, encouraging new positive beginnings and beauty.

"Koru" not only is distinctly New Zealand, but also represents the vitality and unfolding of new life, showing renewal, hope and pleasure.

It is our pleasure to share with you a touch of contemporary New Zealand.

## 關於Koru-hk.com 現代藝廊

Koru-hk.com 是一間以香港為基地的現代藝廊。它收藏的主要是來自紐西蘭的獨特藝術品。

Koru"〈音“古儒”〉一字源自紐西蘭毛里族語，這個字形容了形態與自然美的本質。“Koru”之形狀就是一棵正在成長中的羊齒植物，它由開始萌芽時的“漩渦”形捲曲狀，至它成長時漸漸向天空伸展枝葉，象徵著好的開始與自強不息的美態。

Koru”不僅是代表著紐西蘭，並且也象徵朝氣朝勃勃的生命力，展現出新希望。

我們十分榮幸與大家共享紐西蘭之現代藝術。

**natural light**

琉光璃影



**glass from the pacific**

來自太平洋的玻璃

# a glass exhibition by emma camden and david murray

## 玻璃雙人展 艾瑪·坎登與大衛·默里

Autumn / Winter 2005  
2005 年 秋 / 冬

Taipei, Hong Kong, Singapore  
臺北 · 香港 · 新加坡

### *introduction / TIME*

Emma Camden and David Murray have quietly but confidently been pushing the envelope of cast glass, living away from the major cities in a town called Wanganui on the west coast of New Zealand has allowed both artists to flourish. The freedom of having a generous studio space with living quarters on site has allowed them to fast track their prospective and collective affair with cast glass – a process that has rooted in New Zealand thanks to the efforts of those involved with Gaffer Glass in the late 80s and early 90s. Camden and Murray have not only made an impression nationally but internationally with both artists scooping international awards and accolades. In person Camden and Murray are down to earth, hard working art makers passionate about what they are doing as well as balancing domestic life and parenting two young children.

Being such a demanding medium glass can quite often be bound by its technical attributes rather than its artistic intent. Process often becomes a significant part of the finished product to a degree where the concept or an ability to convey an idea is eclipsed by technical trickery. Emma Camden and David Murray successfully span the bridge between practical expertise and artistic concept which pulls their work in a direction which is far beyond the vessels and bowls that have previously been associated with glass.

Large scale cast glass is a relatively new field, one which has been fast forwarded in New Zealand, therefore our ways of viewing and talking about cast glass are betwixt and between a fascination of the technical and physical aspects of the medium and the inner meaning of these works. Although their works have perhaps been informed by elements of art history, these are simply touchstones, not hard and fast narratives to understanding. More often the works require a little time and quiet and light to activate and engage the viewer; these quiet pieces of glass often require little leaps of faith.

### *LEAPS OF FAITH*

Murray says that with his new work he wants to push the medium of cast glass to its boundaries, to a point of nothingness or obliteration. Murray has become known for his signature 'tool' like pieces; bearing names like 'Hunter', 'Gatherer', 'Cradle' and 'Territory' they all evoke a sense of presence or action.

Murray's new suite of works carry the names concede, waiver and yield and signal a physical and conceptual shift in his work. By stripping away any narrative pointers as previous work has both in title and form, the new work – gently leaning slabs with their corners bent like dog eared books are closed and evoke a sense of ambivalence. The elusive nature of these works could almost be seen to precede works from the 'hunter' and 'gatherer' series. For hunting and gathering to take place there has to be a certain amount of verbs thrown into the mix, materials have to give, elements have to waiver and the maker of a tool has to concede to the material they are working with.

The pieces signal a quiet argument between Murray and glass. Although still labour intensive, these deceptively simple pieces are not as active in their symbolism. Murray doesn't provoke the medium into action through recognisable form and therefore leaves us contemplating the question of what if? This shift in concept has required a leap of faith on Murray's behalf where the idea is far more elusive than 'hunting' or 'gathering'. Murray wants to capture moments of chance and change in this work, the inevitability of fate, rather than the product of fate. The moment in between knowing and not knowing where a leap of faith is required to see you through to the other side whether that be change, life or death.

This is not to say that Murray has all but abandoned a straight forward narrative as in works titled territory that sport a jagged edge and literally reference landscape, it still lingers at the edge of one new work and disappears in another, as Murray says it takes a certain amount of courage to let go of clues to access. The beginning of this suite of work can be traced to a work that bore the word 'liberty' in tablet format with a turned-up edge. As much about human liberty and freedom, it could be said that by abandoning recognisable form or incorporating text in his work Murray has allowed himself a certain liberty to let concept push ahead of form. Glass has a tendency to be read too quickly or be read as 'craft' – but as Murray forges on he encourages people to linger and for the viewer to work harder to receive meaning.

## PASSAGES

Architecture has been a continual strand in Emma Camden's work since her time at art school. Her dissertation was on the metaphysical paintings of Giorgio de Chirico the style of which has been a constant reference point – perspective askew pushing the viewer to see her work at an unsettling angle. Other historical touchstones include the

paintings in the ruins of Pompeii, images of gatehouses or towers on the walls of bedrooms that were believed to be access points to the spirit world whilst people were sleeping.

Camden has always been an avid absorber of history- growing up in England she was surrounded by ancient ruins which continue to inform her work and provide passages back to her own history. The tower form has been a recurring motif that can be read on many levels – watchtower, sentry post as well as featuring in religious and fairy tales like Rapunzel or Babel's Tower.

A trademark of Camden's style has been the inclusion of text or pattern imbedded inside works. These submerged messages are activated by light, and like bottled thoughts they remain private so that the message almost gets through but remains slightly askew. Camden referred to a quote from de Chirico "what shall I love if not the enigma" and was once referred to herself in a school report as something of an 'enigma'.

Camden's previous works featured tipping viaducts, gatehouses and towers and explore a 'sense of place', family ties and genealogy. Recent large life leaps – motherhood, loss of a parent and a new sense of place have pushed Camden into new territory. Rather than architectural motifs being points of reference to another place Camden has utilised the pyramid form to engage in a poignant conversation with grief and the memory of her mother. Claustrophobic and open at the same time, these weighty pieces are fractured by shafts of light, access to the outer is through a very small passage in a very heavy dense structure. Camden is exploring the in-between places, the access points to the past, present and future and the unknown.

The sheer size of some of Camden's pieces has sometimes created a necessary break, to cast on the scale that some pieces comprise is technically difficult therefore components sometimes make the whole. The passage works are sliced down the middle placed slightly apart almost as though to give breathing space between the long shafts that slice through.



## IMMIGRATION / conclusion

Although both David Murray and Emma Camden are very much influenced by the country in which they live, their work holds its own within an international context. Both artists are dealing in the broad currency of immigration – from one country to another, from raw material to highly worked piece, in concept – a thought process to a physical manifestation of that idea. Both are telling stories of journeys - whether they be evolutionary or personal, actual places or head spaces, both artists continue to travel through their chosen medium in new and engaging ways.

Greg Donson  
August 2005

### ABOUT THE AUTHOR:

*Since 2001 Greg Donson has been employed in the curatorial team at the Sarjeant Gallery, Wanganui and has been involved in a wide variety of projects. Prior to this he was employed at City Gallery, Wellington and completed a Bachelor of Arts degree majoring in Anthropology and Art History (Honours) at Victoria University, Wellington. Like Camden and Murray, Greg was attracted to Wanganui for it's central location and it's affordable property and vibrant art scene.*

## 序

### 時光歲月

艾瑪·坎登和大衛·默里一直在默默耕耘但又努力不懈地推動著玻璃藝術。自他們移居至紐西蘭西部小城鎮的Wanganui之後，這兩位玻璃藝術工作者更加迅速的成長起來。他們更因為擁有一間巨型的工作室，令他們不但能自由發揮，更因為這間工作室與他們的住宅只是一板之隔——樓上居住樓下工作，令許多玻璃創作過程變得事半功倍。這當然也要多虧那些早期在八十年代和九十年代對玻璃脫蠟鑄造玻璃作出努力研究的前輩們，前人種樹後人涼。艾瑪和大衛不但在自己紐西蘭國土獲獎無數，更在國際玻璃藝術界得到認同及奪得獎項。但他們並未因此而被這些讚美與獎項沖暈頭腦。私底下，艾瑪和 大衛是一對腳踏實地的默默耕耘者。 他們雖然努力工作，但絕不放棄享受家庭生活，並負起要照顧他們兩位小孩的責任。

脫蠟鑄造玻璃是一個相當著重技術的創作方式，因此它的藝術概念往往被其技術特質所限。在一定程度上，一件藝術品由起點到終點的創作過程之中，其原本想溝通的概念與藝術概念經常因為技術性的困難而被迫更改。但艾瑪·坎登和大衛·默里則能克服這重重困難，十分技巧地將他們的藝術概念呈現於完成的作品之中——這當然也令他們遠遠的超越了同行中那些只能運用玻璃來製作容器狀和碗狀的作品。

巨形脫蠟鑄造玻璃在紐西蘭相對上是一個相當新的領域。因此當我們面對著一件巨形的脫蠟鑄造玻璃藝術品時，根本就不知到底是在欣賞這件作品的作者所想表達的內心世界，仰是在讚嘆這件作品在技術上的成就與它本身因為是玻璃質地的美觀。我們或者可以從藝術歷史上一知半解的地欣賞他們的作品，但這有別於閱讀書本上的文字，可以「讀」的明白，對於這件作品的認識也止於觀看者本身的背景。一般上要欣賞玻璃作品，需要在不受騷擾的安靜環境下將作品擺放在一個有光源地方，觀看者除了必須排除雜念之外，還要對這件作品有著某種程度的信心和想像力，才能感受到它想表達的意境。

### 信心

大衛希望能將脫蠟鑄造玻璃這個媒介的本質，在他的新作品中，推到極限，以致其藝術品還原到原點時的空白一片。大衛的成名作品都以“工具”命名：例如「獵人」，「採集者」，「搖籃」和「領土」。這些作品都能夠啟動觀看者的心弦，令人不其而然的想用其工具似的作品去做出某一個相關的動作。

然而大衛最近的作品在物體形式上與作品概念上都有了巨大的改變。單由其新作品的命名上可想而知——「讓步」，「捨」和「取」。其中一件新作品是一大块長形肅立的厚玻璃，然其一角則溫柔地彎曲下來。這一組概念上模稜兩可的作品簡直就似延續著他以前的作品

：例如在從事守獵與收集的行動之前，獵人必須「取」其工具，不同的工具也限制了（「讓步」）獵物的大小，在守獵的行動中獵人也往往需要有所「取」「捨」。這一組新作品表達了大衛與玻璃之間的一個無聲的爭論。這些看起來簡單而事實上需要十分功力的新作品，概念上比起過往的作品更加難以捉摸。過往的作品如「獵人」在形態上就像一把斧頭而「採集者」形態上則像一個大碗。十分簡單易明。大衛在他的新作品中捕捉那「一剎那」的機會，命運的必然性，在「知」與「未知」之間，往往是信心帶領我們渡過彼岸。

這當然並不代表大衛能夠完完全全的放棄了他以前那種比較直接而易明的作品方式，例如「領土」就形似一座鋸齒狀的半形山脊。在某一程度上，「領土」還在新作品與舊作品的風格之間徘徊。就如大衛所說：「人通常需要極大的勇氣去放棄曾經令你成功的風格形象」。大衛這一組新作品的產生，主要是受到一件命名為「自由」的雕刻品所影響。「自由」是一件長方形的雕刻其一角則向上揚起。如今他的新作品就讓其天馬行空逍遙隨意的概念蓋過了以往那些較為有直接「形式」的作品。玻璃作品往往被人當作一件「手工藝品」，而不是一件「藝術品」，觀看者通常只是去欣賞玻璃本身的美質。而大衛透過其新作品鼓勵觀看者停留，慢慢觀摩，細細玩味，再加上豐富的想像力，才能領悟個中意思。

### 通道

自藝術學院時期以來，建築學就深深的影響着艾瑪的作品，她的畢業論文是有關Georgio de Chirico 的超自然畫畫風，這風格也是一直深深的影響着她一路以來的作品 — 其作品往往都是以刁鑽的角度，令觀看者產生一種視覺上的錯覺。其他影響她的作品的包括歷史畫冊裏羅馬帝國時期的Pompeii城，和在古代睡房內牆上畫着的門與塔的圖畫。這些圖畫在當時被認為是可以讓沉睡者與靈異世界溝通的門檻。

艾瑪是一位歷史迷。在英國長大的她其作品往往被一些歷史古蹟所影響。「塔」這形狀是她作品中不斷重複的主題，並以不同的形式呈現出來：可以是瞭望塔，可以是崗哨塔，又可以是神話故事裏頭的Rapunzel 或 Babel 的塔。艾瑪的個人風格往往是將文字或者花紋隱藏在其作品之中。透過光源，這些隱藏着的訊息便被呈現出來。

艾瑪過往的作品在形式上主要是傾斜的塔狀，在概念上則探索離鄉別井的異地生活，家庭成員的連繫和家族的系譜。近期因為經過初為人母之喜與喪母之痛，令她的作品踏入了新的領域。艾瑪運用了金字塔的形狀將她的作品作為她對慈母的記憶。看似封閉着的金字塔其實有着一條狹窄的通道由塔的一邊穿到塔的另外一邊。艾瑪失去母親的經歷令她探索她自己與她母親的命運，並令她深深質疑到底有朝一日自己會否與母親再見面。艾瑪的新作品探索着夾縫中的空間與通道之間的關係，從過去，到現在，以至將來，更觸及那些未知的事物的路徑。

艾瑪的新作品都是相當巨形的，在技術上要鑄造出來是有着相當困難。因此她的近作都是

由一組幾件的小作品來組成一件大的作品。而那些小作品與小作品之間的缺口，則為那一條在作品中穿過的通道提供了一個個透氣的空間。

### 總結、異鄉

儘管在某些程度上大衛・默里和艾瑪·坎登被他們居住地周圍的人文地理所影響，但他們的作品則有著國際性的語言。廣義上他們兩人的作品環繞着「遷徙」這個主題：由一個國家遷往另一個國家，由原材料變為藝術品；在概念上，則是將一個思想過程具體地演繹為實物的物質。他們兩人都在敘述旅途的故事 — 這兩個藝術家努力不懈地以玻璃這媒介將人類的進化，個人的成長，或腦中的概念具體化的演繹出來。

格列・唐生  
二零零五年八月

### 關於作者：

### 關於作品：

### 關於展覽：

### 關於書籍：

### 關於影片：

### 關於音樂：

### 關於書籍：

### 關於影片：

### 關於音樂：

自二零零一年起，格列・唐生便是紐西蘭Wanganui Sarjeant 美術館的成員。之前格列・唐生畢業於紐西蘭威靈頓維多利亞大學的文學科榮譽學士，專修人類學與藝術史。格列・唐生現居於Wanganui。

“How do humans come to terms with profound loss? Some people turn to religion for comfort and understanding. In this work I explore my own experiences with a close relative, and the intimate and precious discussions we were able to have.”

- Emma Camden

「人類如何面對霜露之悲？有些人轉向宗教去尋求答案。在這組新作品之中，我嘗試表達我與一位至親在面對這問題時的深切討論。」

- 艾瑪·坎登







綠色通道  
Passage (Green) 2005  
Cast Glass  
375 h x 190 d x 1,000 w

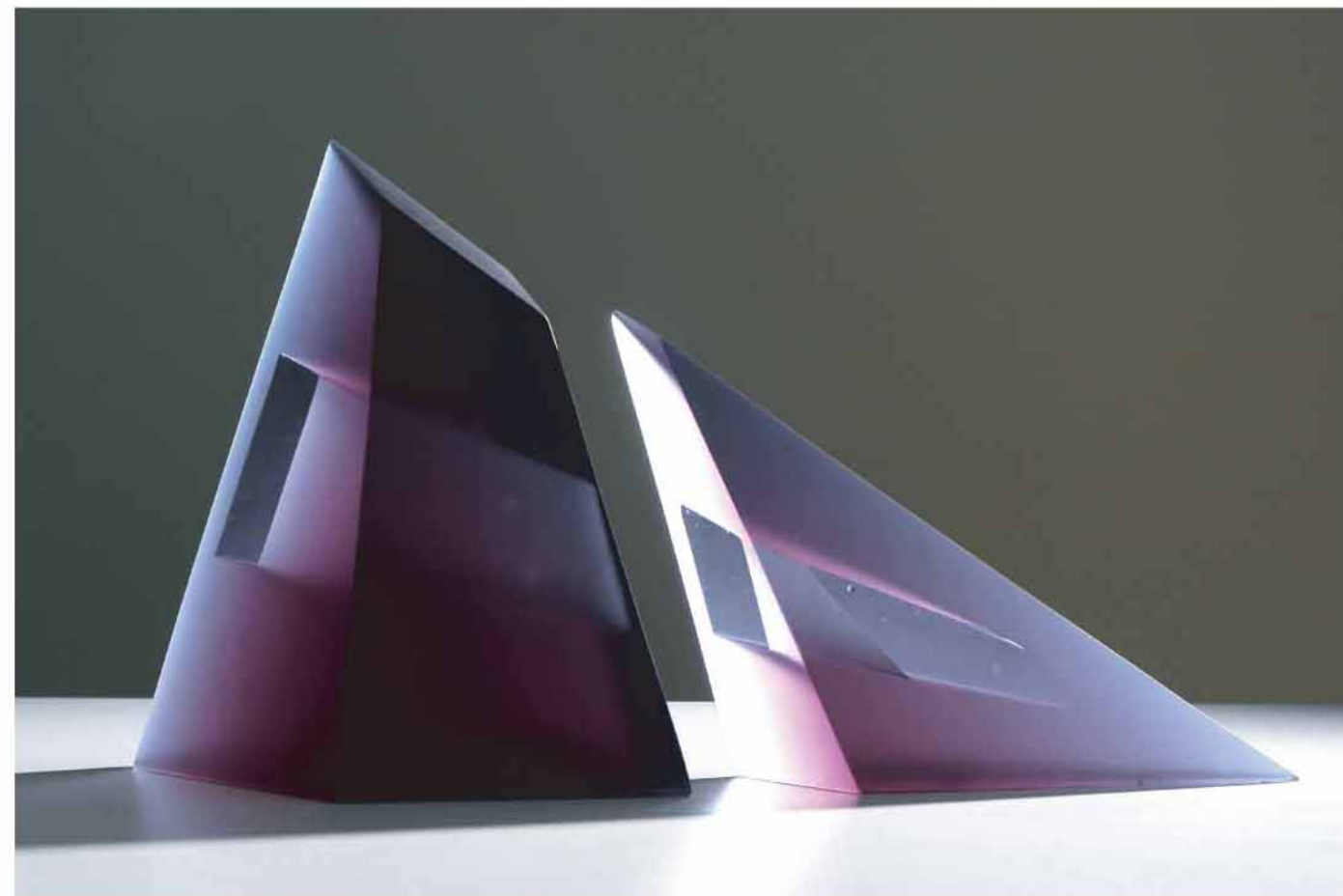
Emma Camden





紫色通道  
Passage (Purple) 2005  
Cast Glass  
355 h x 220 d x 650 w

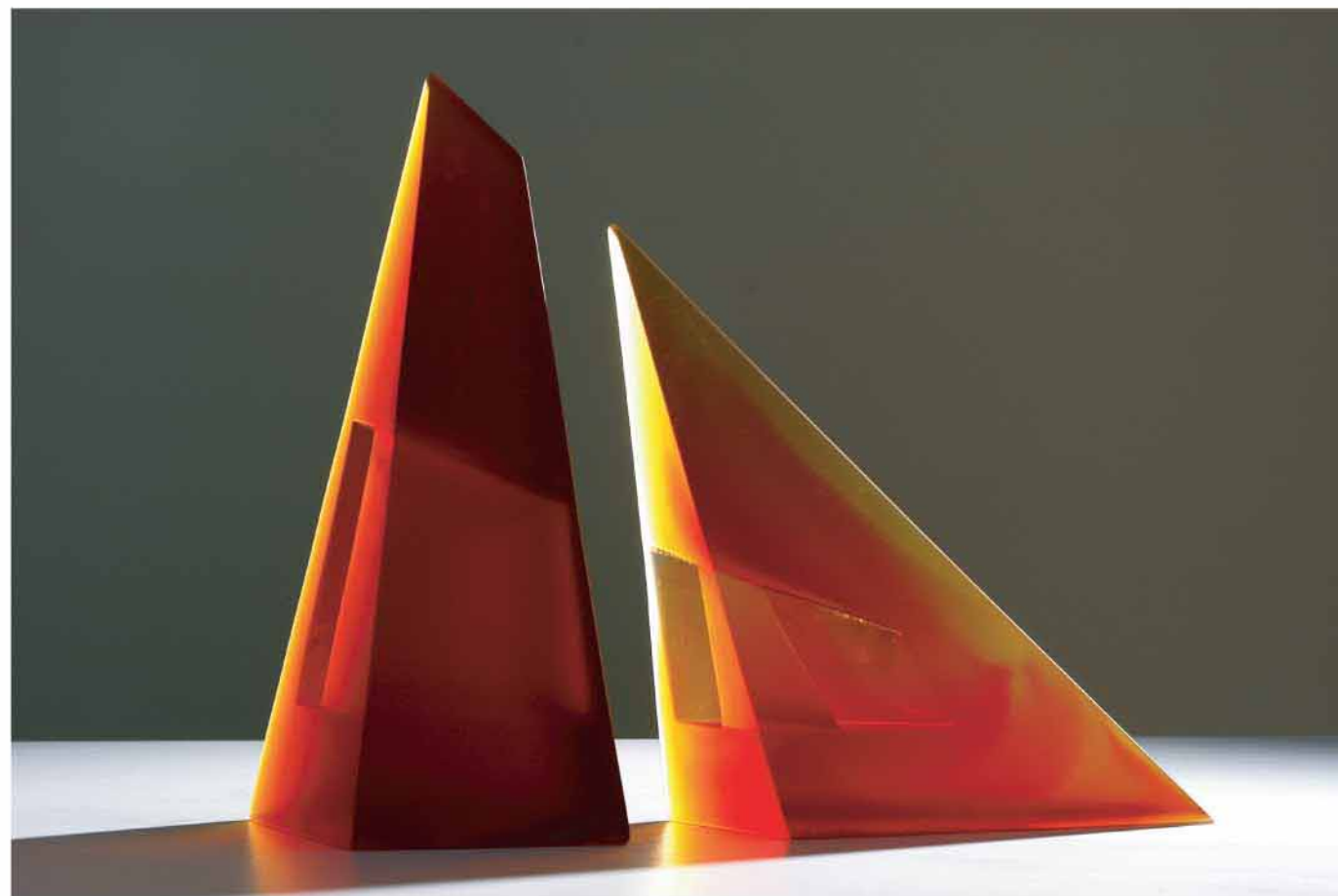
Emma Camden

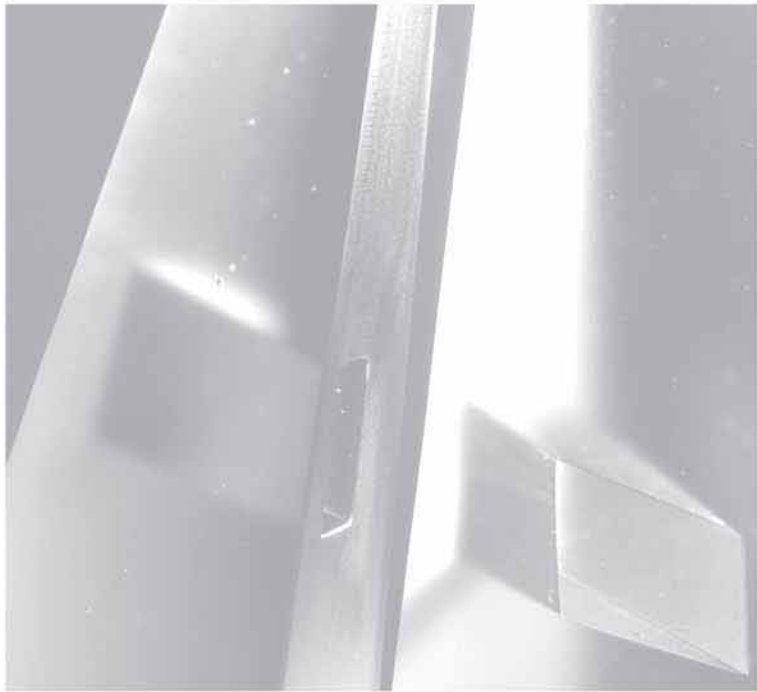




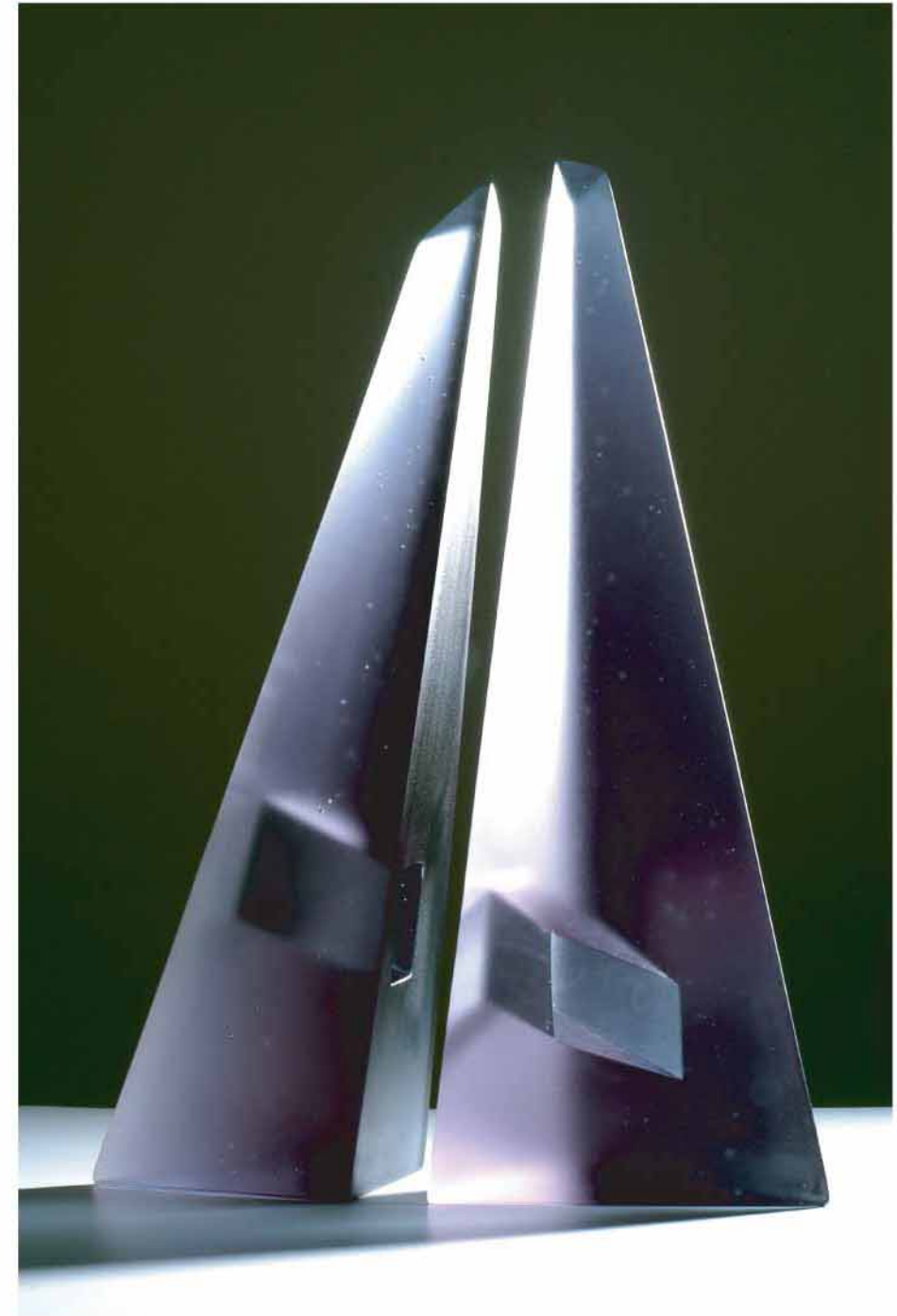
紅色通道  
Passage (Red) 2005  
Cast Glass  
430 h x 160 d x 550 w

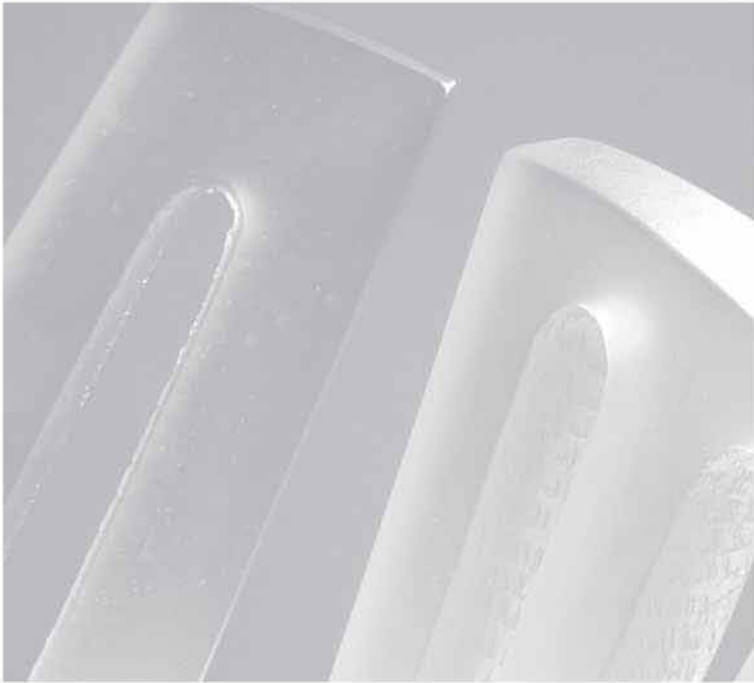
Emma Camden





通道  
Passage 2004  
Cast Glass  
570 h x 200 d x 330 w  
Emma Camden





拱橋  
Viaduct 2003  
Cast Glass  
400 h x 90 d x 800 w

Emma Camden





“We all will or have faced adversity in our lives. This work is an attempt to visually witness that moment of acceptance.”

- David Murray

「每一個人在一生中都會曾經或將會面對困境與不幸。這一組新作品嘗試在視覺上捕捉我們接受事實時無可奈何的那一剎那。」

- 大衛・默里





讓步  
Concede 2005  
edition 1 of 6  
Cast Glass  
440 h x 105 d x 270 w

David Murray





捨  
Wavier 2005  
edition 1 of 6  
Cast Glass  
420 h x 105 d x 210 w  
David Murray





取  
Yield 2005  
edition 1 of 6  
Cast Glass  
435 h x 80 d x 285 w

David Murray





領土  
Territory 2004  
edition 1 of 6  
Cast Glass  
290 h x 155 d x 605 w

David Murray







搖籃  
Cradle 2004  
edition 1 of 6  
Cast Glass  
300 h x 135 d x 605 w

David Murray



Emma Camden - Biography

Born 1966 Southsea, England  
Emigrated to New Zealand 1991

EDUCATION

1987-1990 B.A. (Hon's), University of Sunderland, Tyne and Wear, England  
1985-1986 Southampton Institute of Higher Education, Southampton, England

PUBLIC AND GALLERY EXHIBITIONS (SELECTED)

2005	“Transformations”, World Glass Today, Aptos Cruz Gallery, Adelaide, Australia “GlassWeekend ‘05”, Wheaton Village, USA. represented by Chappel Gallery, New York “Sabbia: the next chapter”, Sabbia Gallery, Sydney, Australia “New Zealand Glass”, Masterworks, Auckland, New Zealand “Norewear Art Award”, Hawke’s Bay Exhibition Centre,Hastings, New Zealand
2004	“Reflections”, The Ranamok Winners Collection (1995-2003). Object Gallery,Australian Centre for Design and Craft, Sydney, Australia. “Shifting Balance”, solo, Quadrivium, Sydney, Australia “Southern Exposure”, a survey of New Zealand Glass, Sarjeant Gallery, Wanganui New Zealand. (travelling to Denmark Ebeltoft Glasmuseet) “New Zealand Glass”, Masterworks, Auckland, New Zealand “Glass & Ceramics”, Form Gallery, Christchurch, New Zealand “Norewear Art Award”, Hawke’s Bay Exhibition Centre, Hastings, New Zealand “New Zealand Glass in Taipei”, Taiwan, represented by Koru-hk.com Contemporary Art Gallery, Hong Kong
2003	“Glassworks”, Form Gallery, Christchurch Art Gallery,Christchurch, New Zealand “Norewear Art Award”, Hawke’s Bay Exhibition Centre, Hastings, New Zealand “Sculptures from the land of the long white cloud, Aotearoa, New Zealand”, Koru-hk.com Contemporary Art Gallery and Bark Modern Art, Hong Kong 'New Zealand in New York" Chappell Gallery, New York, U.S.A.
2002	“Vanilla’s Essence”, solo, Masterworks, Auckland, New Zealand 'Group Glass Exhibition”, Anna Bibby Gallery, Auckland, New Zealand "Glass Invitational" Milford Gallery, Dunedin, New Zealand. “Out of the Temple” Masterworks Gallery, Auckland, New Zealand

Emma Camden - Biography

	“Southern Lights”, Avid Gallery, Wellington, New Zealand "SOFA" Chicago, represented by Chappell Gallery, New York, U.S.A.
2001	“Sergeant Review”, The Sergeant Gallery, Wanganui, New Zealand “Ranamok Glass Prize for Contemporary Glass”, Sydney, Australia ( touring ) “The Cast” , Lopdell House Gallery, Auckland, New Zealand “5583 Glass” , Avid Gallery, Wellington, New Zealand Norsewear Art Award, Waipukarua, New Zealand “Bridge of Dreams”, solo, Friesen Gallery, Seattle, Washington, U.S.A. “Glass Lovers Weekend “ Wheaton Village USA, represented by Chappell Gallery, New York, USA "SOFA" New York, represented by Chappell Gallery, New York, U.S.A. “Festival Glass Show “, Form Gallery, Christchurch, New Zealand “Survey N.Z Glass”, Masterworks, Auckland, New Zealand
2000	“Home Sweet Home”, solo, Masterworks, Auckland, New Zealand “Door to Door”, Fisher Gallery, Auckland, New Zealand “FNSWR Sculpture 2000 and Garden Art”,Auckland, New Zealand. "SOFA" Chicago, represented by Chappell Gallery, New York, U.S.A. “Buy/by Women”, Morgan Glass Gallery, Pittsburgh, U.S.A “Sergeant Review”, The Sergeant Gallery, Wanganui, New Zealand “The Glass Show”, Te Wa Gallery, Wanganui, New Zealand "Risk. Transformative Practices", Suter and Dunedin Public Art Gallery, Nelson and Dunedin, New Zealand “7th International Shoebox Sculpture Exhibition”, University of Hawaii Art Gallery, Honolulu, U.S.A. “Millennium Medallions”, City Gallery, Wellington, New Zealand “Kiln Glass”, Avid Gallery, Wellington, New Zealand “Glass 2000”, Masterworks, Auckland, New Zealand
1999	“New Zealand Glass",Axia Modern Art, Melbourne, Australia “FNSWR NZ Contemporary Studio Glass Exhibition”, Auckland, New Zealand “RFC Glass Prize” , Sydney, Australia “Solo Show”, Form Gallery, Christchurch, New Zealand “Insider/Outsider”, solo, Avid Gallery, Wellington, New Zealand “Affordable Houses”, Morgan Glass Gallery, Pittsburgh, U.S.A. “Maritime Show”, Masterworks, Auckland, New Zealand
1998	“Body of Glass”, solo, Masterworks, Auckland, New Zealand “SOFA Chicago”, Portia Gallery, Chicago, U.S.A. “Intention and Object”, Friesen Gallery, Seattle, U.S.A.

Emma Camden - Biography

	<div>“From the mould: The dimensions of cast glass”, Portia Gallery, Chicago, U.S.A</div> <div>“NZ Glass”, Axia Modern Art, Melbourne, Australia</div> <div>“Looking Glass”, The Red Gallery, Portsmouth, England</div> <div>“NZ Glass ‘98”, Masterworks, Auckland, New Zealand</div>
1997	<div>“Art Glass’97”, Editions Galleries, Melbourne, Australia</div> <div>“Cleveland Art Award”, Dunedin, New Zealand</div> <div>“Coast to Coast”, Uxbridge Arts Centre, New Zealand</div> <div>“The Glass House”, solo, Avid Gallery, Wellington, New Zealand</div> <div>“Invercargill Licensing Trust Awards”, Invercargill, New Zealand</div> <div>“Young Glass 97”, Ebelst, Denmark</div> <div>“Tresors”, International fine art and antiques fair Singapore</div> <div>“Royal Easter Show”, Auckland, New Zealand</div> <div>“Norsewear Art Award”, Waipukarua, New Zealand</div> <div>“Tucson G.S.A Conference”, Tucson, U.S.A.</div> <div>“Whakatane Arts 97 Exhibition”, Whakatane, New Zealand</div> <div>“Ausglass Members Show”, Sydney, Australia</div> <div>“Port of Seattle Pilchuck Glass Exhibition”, SeaTac International Airport, SeaTac, Washington U.S.A.</div>
1996	<div>“Clear Thought”, solo, Masterworks, Auckland, New Zealand</div> <div>“SOFA Chicago”, Glass Artist Gallery, Chicago, U.S.A.</div> <div>“RFC Glass Prize”, Sydney, Australia</div> <div>“Artex”, Auckland, New Zealand</div> <div>“Winter Glass ‘96”, Celia Kennedy Gallery, Queenstown, New Zealand</div> <div>“Master Cast - Invited Artist “, Glass Artists Gallery, Sydney, Australia</div> <div>“Bowling Along”, Savode Gallery, Brisbane, Australia</div> <div>“Tresors”, International fine art and antiques show, Singapore</div> <div>“Belvetro Glass Show”, Belvetro Gallery, Miami Beach, Florida, U.S.A.</div>
1995	<div>“Norsewear Art Award”, Waipukarua, New Zealand</div> <div>“Royal Easter Show”, Auckland, New Zealand</div> <div>“SOFA Miami”, Miami, Florida, U.S.A.</div> <div>“NZ kiln Glass”, Avid Gallery, Wellington, New Zealand</div> <div>“The Summer Show”, Academy Show, Wellington, New Zealand</div> <div>“SOFA Chicago”, Chicago, U.S.A</div> <div>“Emphasis on Small”, Academy Show, Wellington, New Zealand</div> <div>“Other Fish to Fry”, Masterworks, Auckland, New Zealand</div> <div>“Craft in the 90’s”, Academy Show, Wellington, New Zealand</div>

Emma Camden - Biography

	<div>“H2O”, Dowse Art Museum, Lower Hutt, New Zealand</div> <div>“Auckland Glass ‘95”, Masterworks, Auckland, New Zealand</div>
1994	<div>“Craft Event”, Mornington Peninsula, Australia</div> <div>“Ausglass Members Exhibition”, Adelaide, Australia</div> <div>“The Gift Line”, New Work Studio, Wellington, New Zealand</div> <div>“Emphasis on Small”, Academy Show, Wellington, New Zealand</div> <div>“The ICTV Gala Art Auction &amp; Exhibition”, Wallace Arts Trust, Auckland, New Zealand</div> <div>“The Glass Show”, Cave Rock, Christchurch, New Zealand</div> <div>“The Cutting Edge 1994”, Wagga Wagga, Australia</div> <div>“Glass Tri-annual National Invitational Glass Exhibition”, Compendium Gallery, Auckland, New Zealand</div> <div>“Kiln Glass 1994”, Masterworks, Auckland, New Zealand</div> <div>“Glass Awards”, Royal Easter Show, Auckland, New Zealand</div> <div>“Little Jewels”, AMBA (Art Marketing board of Aotearoa), Wellington, New Zealand</div>
1993	<div>“Recent Studio Glass”, Fisher Gallery, Auckland, New Zealand</div> <div>“National Invitational Glass Exhibition”, Compendium Gallery, Auckland, New Zealand</div> <div>“Kiln Formed Glass”, Masterworks, Auckland, New Zealand</div>
1992	<div>“Glass Show “, Pumphouse, Auckland, New Zealand</div> <div>“Summer Show”, Auckland Women’s Art Society, New Zealand</div> <div>“Art in Craft Show”, Academy Show, Wellington, New Zealand</div> <div>“Craft Show”, Pumphouse, Auckland, New Zealand</div>
1990	<div>“Sunderland Degree Show”, Royal College of Art, London, England</div> <div>“Sunderland BA Show”, Backhouse Park, Sunderland, England</div>

TEACHING EXPERIENCE

2003	Tutor, Ausglass, Casting Workshop,Perth, Australia.
2001	Tutor, Winter Arts School, Casting Workshop, Nelson, New Zealand
1998	Teaching Assistant: Patrick Martin, Casting Workshop, Pilchuck Glass School,Stanwood, WA, U.S.A.
1997	Teaching Assistant: Irene Frolic, Casting Workshop, Pilchuck Glass School, Stanwood, WA, U.S.A.
1996	Teaching Assistant: Ann Robinson, Casting Workshop, Pilchuck Glass School, Stanwood, WA, U.S.A.
1995	Part-time lecturer for Diploma glass course, Unitec, Auckland, New Zealand
1995-97	Tutor,Summer School, Casting Workshop, Hamilton, New Zealand
1995	Teaching Assistant: Irene Frolic, Casting Workshop, Pilchuck Glass School, Stanwood, WA, U.S.A.

Emma Camden - Biography

1994	Assistant to Ann Robinson, Auckland, New Zealand
1994	Part-time lecturer in glass, Waikato Polytechnic, Hamilton, New Zealand
1993-94	Co-ordinator, The Glass Gallery, Auckland, New Zealand
	Sub-contractor, Clare Stained Glass, Auckland, New Zealand
1992-93	Part-time lecturer for First Year Programme and Diploma Course, Unitec, Auckland, New Zealand
1990	Assistant to Maurice Owen, Portsmouth, England

GRANTS AND AWARDS

2002	New Zealand Post Stamp " Arts Meets Craft " \$1.30 Image of Towers
1999	RFC Glass Prize (renamed Ranamok) (Premier Winner) Sydney, Australia
1998	Professional Development Grant, Creative NZ, Wellington, New Zealand
1997	Major Glass Award, Royal Easter Show, Auckland, New Zealand
	Pilchuck Glass School Scholarship, Stanwood, WA, U.S.A.
1996	Norsewear Art Award (Premier Winner) New Zealand
	Merit Glass Award, Royal Easter Show, Auckland, New Zealand
1995	Major Glass Award, Royal Easter Show, Auckland, New Zealand
1993	QEII Arts Council Grant, Wellington, New Zealand
1981	Young Sculptor of Hampshire Award, Hampshire, England

PUBLIC COLLECTIONS

APEC Gift presented to President of the United States of America, Bill Clinton.  
Auckland City Museum, Applied Arts Collection, Auckland, New Zealand.  
Dowse Art Museum, Lower Hutt, New Zealand  
Ebeltost Museum, Ebeltost, Denmark  
National Art Glass Collection, Wagga Wagga, Australia.  
Queensland Art Gallery, Brisbane, Australia.  
Ta Papa, National Museum, Wellington, New Zealand  
Wallace Arts Trust, Auckland, New Zealand

Emma Camden - Biography

BIBLIOGRAPHY (SELECTED)

Anon. (1994) National Art Glass Collection, Wagga Wagga. p 77  
Anon. (1994) The Cutting Edge . Glass Triennial. p 5-7, 15.  
Anon. (1994) Aussglass Magazine. Summer 1994/95, p 4  
Anon. (1995) New Glass Review 15. Neues Glas. Issue 2, p 79  
Anon. (1996) New Glass Review 16. Neues Glas. Issue 2, p 79  
Anon. (1996) What's Happening. Your Home and Garden. July, p 113  
Anon. (1997) Young Glas 1997. The Glasmuseum Edelftoft. Denmark. October, p 58-59  
Daly-Peoples, J. (1996) Arts. The National Business Review, June, p 34  
Daly-Peoples, J. (1998) Arts. The National Business Review, January 30, p 31  
Daly-Peoples, J. (1998) Craft. The National Business Review, June 28, p 34  
Daly-Peoples, J. (1999) Arts. The National Business Review, April 23, p 32  
Frost, A (1996) Copuscating Pleasure. Country Style, September, p 95-98  
Johnson. S. (1996) Bowling Along. Pottery in Australia. Volume 35, p 47  
Klenert, Dr S. (1994) Reframing' The Cutting Edge'. Object. Issue 4, p 16-17  
Lloyd-Jenkins. (2002) Must-See see-through by the Sea. Viva, New Zealand Herald. February 20, p 3  
Lyndon-Brown, D. (1999) Sculpture. Grace magazine. p 14-17  
Sahl-Madsen, C. (1997) Young Glass Prize. Neues Glas. 2/97, p 30  
Schamroth, H (1996) Glass with Attitude. Craft Arts International. Issue 38, p 24 -26  
Schamroth, H (1998) New Zealand Craft Artists. p 32  
Shopland, A. (1996) Light Fantastic. The Listener. January 6-12, p 40-41  
Traub, D. (1999) New Glass - New Zealand. Glass Reflections p 8 -9  
Warnock, A (2002) As One Door Closes. New Zealand House & Garden. January p 171-176  
Hammonds, L (2003) Geometry and Structure. Craft Arts International. Issue 57, p 37-39

David Murray - Biography

Born Auckland New Zealand 1964

EDUCATION

1986-1987 School of Art, Otago Polytechnic

EXHIBITION

2005	“David Murray - Hunter Gatherer Territory Cradle”. Sarjeant Gallery, Whanganui, New Zealand “Sabbia: the next chapter”, Sydney, Australia “GlassWeekend ‘05, Wheaton Village, USA. Represented by Chapple Gallery, New York “New Zealand Glass”, Masterworks Gallery, Auckland, New Zealand “Remaking The Elements”, CoCA, Centre of Contemporary Art , Christchurch,New Zealand. “Transformations” , World Glass Today. Represented by, Aptos Cruz Galleries, Adiealde, Australia “ARTform”, Palm Beach, Florida, represented by Chapple Gallery, New York
2004	“Reflections, The Ranamok Winners Collection (1995-2003)”. Object Gallery, Australian Centre for Design and Craft, Sydney, Australia “Fluid Stillness”, Glassworks by David Murray, solo. Waikato Museum of Art and History, Hamilton “Southern Exposure”, a survey of New Zealand Glass, Glasmuseet, Ebeltoft, Denmark “SOFA Chicago”, represented by Chapple Gallery, New York “On the Edge”, A Group Show of Artists from the Pacific Rim, Chapple Gallery New York. “SOFA New York”, represented by Chapple Gallery New York “Capturing Stillness” solo, Chapple Gallery, New York, USA “New Zealand Glass in Taipei” Taipei, represented by Koru-hk.com Contemporary Art Gallery, Hong Kong “Norsewear Art Award”,Hawks Bay exhibition Centre, Hastings, Selected “Southern Exposure”, a survey of New Zealand Glass, Sarjeant Gallery, Wanganui New Zealand. ( travelling to Denmark) “ARTform”, Palm Beach, Florida, represented by Chapple Gallery, New York, USA
2003	“Narrow Channel”, solo, Masterworks Gallery, Auckland New Zealand “Cast / Kilnformed GLASS 2003”, Axia Modern Art, Melbourne, Australia. “Ranamok Prize for Contemporary Glass Art” Australia and New Zealand, Canberra Museum and Gallery, Australia. Winner Sarjeant Gallery, Fund Raising Art Auction, Wanganui, New Zealand “Eight Pieces of Quiet Blue Glass”, solo, Avid Gallery, Wellington New Zealand

David Murray - Biography

	“The 2003 Cary Smith and Co Ltd Wanganui Arts Review”, selected Merit Award “New Zealand Glass”, Masterworks Gallery, Auckland New Zealand “Glass Lovers Weekend “ Wheaton Village USA, represented by Chappell Gallery, New York, USA “Sculptures from the land of the long white cloud, Aotearoa, New Zealand”, Koru-hk.com Contemporary Art Gallery and Bark Modern Art, Hong Kong Norsewear Art Award, Hawke’s Bay Exhibition Centre, Hastings, selected ARTform, Palm Beach, Florida, represented by Chapple Gallery, New York, USA “An Evening in the Vineyard”, Waiheke Island Art Gallery, New Zealand “New Zealand in New York” Chappell Gallery, New York, U,S.A. "Showing Off", Masterworks Gallery, Auckland, New Zealand.
2002	"SOFA" Chicago, represented by Chappell Gallery, New York, U.S.A. "Glass Invitational" Mliford Gallery, Dunedin, New Zealand. "Glass", Anna Bibby Gallery, Auckland, New Zealand. "FNSWR Sculpture 2002 and Garden Art" Auckland, New Zealand. "2002 Art Review" Sarjeant Gallery, Wanganui, New Zealand. "New Zealand Glass 2002", Masterworks. Auckland, New Zealand "Winter Exhibition", Form Gallery. Christchurch, New Zealand "National Glass Exhibition", Compendium,Auckland, New Zealand. "Norsewear Art Award", Hawkes Bay Exhibit Centre, Hastings, New Zealand. "An Evening in the Vineyard", Waiheke Community Art Gallery, Waiheke Island, New Zealand. "Out of the Temple" Masterworks Gallery, Auckland, New Zealand "Members Show" New Zealand Society of Glass Artists Conference 2002 Wanganui, New Zealand
2001	“The Cast” , Lopdell House Gallery, Auckland, New Zealand. “Ladies Night”, Te Wa Gallery, Wanganui, New Zealand. “5583” , Avid Gallery, Wellington, New Zealand. “Translucence”, New works in glass, Waiheke Community Art Gallery, Auckland, New Zealand. “2001 Levene Wanganui Arts Review” Sarjeant Gallery, Wanganui, New Zealand. Ranamok Glass Prize for Contemporary Glass Art, selected finalist, Sydney, Australia. “National Glass Exhibition”, Compendium Gallery, Auckland, New Zealand. “First Light Exhibition”,Mairangi Arts Centre, Auckland, New Zealand.
2000	“FNSWR Sculpture 2000 and Garden Art”,Auckland, New Zealand. “2000 Levene Wanganui Arts Review”, The Sarjeant Gallery, Wanganui, New Zealand. “National Glass Exhibition”, Compendium Gallery, Auckland, New Zealand. “Royal Easter Show”, Auckland, Selected, New Zealand. “Molly Morpeth 3D Awards”, Whakatane, Selected,New Zealand.



David Murray - Biography

1999 “ Whakatane Museum Craft Review” Whakatane, New Zealand.

STUDY

2005 Attended Wanganui Summer School Casting Workshop with Colin Reid  
2001 Attended Wanganui New Zealand Summer School Casting Workshop with Anne Robinson.  
1997 Attended Waikato Summer School Casting Workshop with Emma Camden.

WORK EXPERIENCE

2000-2001 Part-time assistant to Glass Caster Emma Camden.  
1998-1999 Self employed - designing and producing large garden ceramics.  
1996-1997 Studio Manager, Stiener Studios, managing Slip Casting Ceramics business.  
1990-1995 Partner in a Slip Cast Ceramic business. Management,Design,Production, Mould Making.

AWARDS

"The 2004 Cary Smith and Co Ltd Wanguni Arts Review" Merit Award  
"Ranamok Prize for Contemporary Glass Art, Australia and New Zealand", 2003 Winner  
"The 2003 Carey Smith and Co Ltd Wanganui Arts Review", Merit Award  
Sarjeant Gallery 2001, Wanganui Arts Review - Joint Winner Open Award.  
"Members Show" New Zealand Society of Glass Artists Conference 2002 Wanganui, New Zealand - Joint Winner Peoples Choice.

PUBLIC COLLECTIONS

2003, Museum of New Zealand Te Papa Tongarewa

PUBLICATIONS

2004 Iona McNaughton - Going Places, On Arts ( creative New Zealand) issue 29, page 6  
Margot Osborne - Ranamok 2003, Beauty, Poetry and the Everyday, Craft Arts International no 61, page 75 - 78

David Murray - Biography

Anon - David Murray at Chapple Gallery, New York Gallery Guide, April 2004, page 16  
Lucy Hammonds - Sharp Edge of Casting, Craft Arts International no 60, page 24 – 27

2003 Anon - Arts and Minds, New Zealand Herald, August 27th 2003, page B5  
Anon - Exhibitions, Craft Arts International no 58, July 2003, page119  
Alice Shopland - Essential Viewing, NZ House and Garden, June 2003.  
Peter Ireland - The Things David Murray Makes, Frisky, issue 4 Winter 2003.  
John Daly-Peoples - Hunters and Gatherers look back in time, The National Business Review, June 20, 2003  
Mary Bryan - Weighty work bound for Britomart, Wanganui Chronicle June 4, 2003 page 1  
Anon - New Glass Review 24.  
Neues Glas. Summer 2003, page 16 no 65  
Alice Shopland - Essential Viewing, NZ House and Garden, June 2003  
Meredith Hinchliffe - The Ranamok Glass Prize 2001,Crafts Arts International, Issue 54, Page 85.

2002 Douglas Lloyd-Jenkins - Must See See-through by the Sea, New Zealand Herald, Viva, February 20, 2002 Page 63.  
Ann Warnock - As One Door Closes, New Zealand House & Garden, January 2002, Page 171.

2001 Anon - "The Cast"-New Zealand Contemporary Cast Glass 2001, Catalogue, November 2001.  
Anon - Postcards, Art News, New Zealand Summer 2001 issue, page 26.  
Zoe Cronwell, The mysterious Masonic craft of glass work, Dominion, Arts on Thursday, New Zealand, Nov. 2001 page 24.  
Anon - "Three Artists Share Award", Wanganui Chronicle, New Zealand, August 2001.page 2.  
Anon - Ranamok Glass Prize for Contemporary Glass Art catalogue, Australia, 2001 page 48.  
Mary Bryan - Wanganui artists work selected for major exhibition in Australia, New Zealand, August 2001 Page 8.  
Anon, Exhibitions, Craft Arts International, Australia issue 51 2001, page 119.

2000 Anon, Sculpture and Garden Art 2000, Art News New Zealand, Summer 2000, page 27.

1999 Anon - Eight of the Best, Next Magazine, April 1999, page 44.

## 艾瑪·坎登 - 個人履歷（簡化篇）

1966年出生於英國的南海  
1991年移居紐西蘭

### 學歷

1987-1990年 畢業於英國Sunderland大學獲藝術榮譽學士  
1985-1986年 畢業於英國南安普頓高等學院

### 歷年獲獎紀錄

2002年其作品「琉璃塔」的圖像被紐西蘭郵政局在「美術與工藝節」列印作為全國\$1.30 紐元之郵票  
1999年獲得澳洲悉尼的RFC玻璃藝術獎（之後新命名為 Ranamok）優 勝獎第一名  
1998年獲得創意紐西蘭協會頒專業發展獎學金，威靈頓，紐西蘭  
1997年獲得皇家復活節聯展頒主要玻璃藝術獎，奧克蘭，紐西蘭  
同年獲美國Pilchuck 玻璃學院獎學金  
1996年獲得紐西蘭Norsewear 藝術獎（優勝獎第一名）  
同年獲皇家復活節聯展頒優異玻璃藝術獎，奧克蘭，紐西蘭  
1995年獲得皇家復活節聯展頒主要玻璃藝術獎，奧克蘭，紐西蘭  
1993年獲QEII 藝術理事會獎學金，威靈頓，紐西蘭  
1981年獲英國漢普郡頒年輕雕刻家獎

### 作品珍藏

作品在亞太經濟會議被紐西蘭政府當作國禮致贈美國總統克林頓  
紐西蘭奧克蘭城市博物館之應用藝術館收藏  
紐西蘭Lower Hutt省之Dowse藝術博物館收藏  
丹麥Ebeltoft 玻璃藝術館收藏  
澳洲Wagga Wagga國家藝術玻璃收藏  
澳洲 布里斯本 Queensland 藝術美術館收藏  
紐西蘭 威靈頓Ta Papa國家博物館收藏  
紐西蘭 奧克蘭 華萊士藝術信託基金收藏

## 大衛·默里 - 個人履歷（簡化篇）

1964年出生於紐西蘭奧克蘭

### 學歷

1986-1987 Otago 藝術學院，紐西蘭

### 歷年獲獎紀錄

「2004 年卡里史密斯公司 Wanganui 藝術評論展」，入選優勝 獎  
「Ranamok當代玻璃藝術獎」，澳洲和紐西蘭，堪培拉博物美術館，澳洲。優勝獎第一名  
「2003 年卡里史密斯公司 Wanganui 藝術評論展」，入選優勝獎  
「2002 年藝術評論展」，Sarjeant美術館，Whanganui ，紐西蘭  
「成員展」，2002 年紐西蘭玻璃藝術家會議，Wanganui ，紐西蘭

### 作品珍藏

2003年，紐西蘭威靈頓Ta Papa國家博物館收藏

Catalogue designed and printed by:

Koru-hk.com Contemporary Art Gallery



Exhibition supported by:

New Zealand Consulate-General in Hong Kong  
New Zealand Trade and Enterprise  
Tourism New Zealand  
Page One Taipei  
The Touch Singapore



Photography:

Leigh Mitchell-Anyon



目錄設計和印刷

Koru.hk.com現代 藝廊



展覽支持:

新西蘭駐香港總領事館  
新西蘭貿易企業局  
新西蘭觀光局  
台北Pageone國際書店  
新加坡The Touch現代 藝廊



攝影:

利安能

ISBN: 988-98744-1-5



香港香港仔田灣海傍道七號  
興偉中心十樓十二室  
10th Floor, Unit 12,  
Hing Wai Centre  
7, Tin Wan Praya Road  
Aberdeen  
Hong Kong

Tel: (852) 2987 5546  
Fax: (852) 2987 8422  
Email: [info@koru-hk.com](mailto:info@koru-hk.com)

[www.koru-hk.com](http://www.koru-hk.com)