

# Habatat Galleries

## “New Zealand / Australia Glass Art Adventure”

### “Working” Tour Itinerary

October 3<sup>rd</sup> - 19<sup>th</sup>, 2020

*\*Because of crossing the International Dateline, it is best to book your flights from the US on or before October 1<sup>st</sup>. This will assure your arrival in Auckland by October 3<sup>rd</sup> for the beginning of the program.*

**Saturday, October 3<sup>rd</sup>**

**Auckland**

**Welcome to Auckland, New Zealand!**

After clearing arrival formalities, our tour representatives will meet you outside of the Arrivals Hall. They will be holding a sign with your name on it or **Habatat Galleries**. You will then be transferred into the heart of *Auckland*.

**The Sofitel Auckland Viaduct Hotel** is where our group has reserved Luxury Rooms that are confirmed by our pre-registration for immediate occupancy.

You will have some time to check-in, relax and unpack at the hotel. Or time for your own leisure pursuits before the group will assemble in the mid-afternoon.

*\*You will be advised as to time and location.*

The group participants will gather this afternoon, for a brief rundown of the program. You will meet your Tour Hosts **Habatat Galleries** Director **Corey Hampson**, Glass Experts Director Emeritus **Ferdinand Hampson** with **Kathy Hampson**, plus your Tour Escorts **Susan** and **Allan Weiner** of **Professional Travel / Avoya Travel**.

There will be a Group “Welcome” Dinner tonight at the fine **Harbourside Restaurant**. (B,D)

**Sunday, October 4<sup>th</sup>**

**Auckland**

*\*A Full Breakfast Buffet is included each morning during the New Zealand /Australia Glass Art Adventure 2020.*

This morning we begin with meeting our local guide and board our private coach to first view the City Sites and hear the history of *Auckland*. To further our interests of the area, we are scheduled to visit the **Auckland Museum** to see the **Maori Culture Performance**. Besides the show, we will view the last great war canoe used in battle and over 1000 pieces of art and artifacts.

By singing, dancing and storytelling we will experience much about the ancient native Maori people and their place in the Pacific.

Following will be a Group Lunch in a great local restaurant in *Parnell*.

We will be traveling southwest into the suburbs and countryside to visit the private studio of artist **Christine Cathi** and her guest artist **Sue Hawker**.

Ms. Cathi has been exhibiting for 20 years in New Zealand and Internationally. Her art-forms speak of movement, color and light. Christine works in cast glass, making abstract sculptural forms, that are like lines drawn through space. Twisting, turning the glass refracts the light as it sweeps and curves to her creative rhythm.

*\*Ms. Hawker’s studio is in the Bay of Islands, about 3 hours north of Auckland. We decided it was best to meet her at Ms. Cathi’s studio.*

Sue Hawker had begun her art career by casting, using plate glass and now works in pate de verre. This technique requires much patients, as she hand applies tiny pieces of glass frit into negative molds while building her sculptures.

Sue served as a co-President of the **New Zealand Glass Arts Society** and was the winner of the prestigious “**Ranamok Prize**” in 2010.

Traveling deeper into the countryside we find the home/studio of **Galia Amsel**. Her sculptures

have a major curve that shows the ebb and flow of her artistry. Working in casting moulds with a wide color palette, she tells us that it takes four to six weeks to polish her finished pieces.

Circling back toward town, we will stop at the studio of **Luke Jacomb** in *Waterview*.

Born in Auckland, Luke is a second-generation glassmaker. He learned his craft from his father John Croucher, a pioneer in photosensitive techniques applications for glass art.

Now using the skills he learned at **Corning Museum of Glass** and other studios in the US, Luke has integrated his Pacific Island aesthetic to his work. Mr. Jacomb blows glass sculptures into paddles and canoes in the style reminiscent once used by South Sea natives.

He is also known for large scale discs, panels and the collaborative work with **Katherine Rutecki** of a series of cast glass birds.

Our coach driver will deliver us back to the hotel.

Dinner is on your own tonight. (B, L)

### **Monday, October 5<sup>th</sup> Auckland**

Today we travel North of the city, along the eastern coast to *Matakana*. Here we will meet artist **Vicki Fanning** in her private studio.

Ms. Fanning will give a brief talk about her art background and art influences, which have lead her to her current work in ceramic and glass.

Currently Vicki uses human and animal forms to combines clay, borosilicate and silicon into her “Vingnette” series. The infrastructure of her pieces are made of ceramics. She then utilizes thousands of small glass fibers onto the items to bring in light to the part of the form.

Many of her sculptures show the relationships between technology and the human body.

We have heard about a wonderful outdoors sculpture trail and wine-lunch place and have decided to make this a stop. Over 50 large-scale sculptures are on a 2 km trail. We’ve been told this is a great spot to observe native plants, trees and to bird watch. You will be able to wander on your own before lunch.

**Brick Bay Wines** is where we are booked for a lovely luncheon and a chance to taste *New Zealand* wines.

From here we travel back down to *Auckland* and a late afternoon visit with **Evelyn Dunston** in the *Pakuranga* part of the city.

Evelyn was an artist of note before discovering the lost wax–kiln casting method of glass making. She has modifying the usual frit materials by using **Gaffer Coloured Glass** made in *New Zealand*. The glass is finer and is 45% crystal. This gives her the colorful delicate look she is known for in her sculptures.

Every piece is original and unique. Mostly her voice is flora and fauna. Ms. Dunston works by hand cutting away the wax that remains after kiln-firing. Every leaf, every butterfly and every part of the sculptures has her input on it. The result is pate de verre with a very sophisticated delicate look.

We return to the hotel. This evening is on your own to discover. You may want to ride one of the ferries or just relax at the hotel. (B, L)

### **Tuesday, October 6<sup>th</sup> Auckland/Wellington**

*\*This morning it will be time to check-out of the hotel and settle any personal accounts.*

*\*You will be notified about baggage collection. Once our baggage has been stored on the coach, we will transfer to the Auckland Airport for our morning flight to Wellington.*

After we disembark the plane in *Wellington*, gather all our baggage and climb aboard our coach, we will meet our local guide.

As we make our way into the city, the guide will point out important sites and give us some insight to the history of the area.

*\*If time permits, we will stop at one of the important Maori Arts Galleries, to learn a bit more about the native crafts.*

There will be a Group Lunch by the waterside, followed by checking into the **Sofitel Wellington Hotel**, where luxury rooms are reserved for us.

Tonight Dinner will be on own. (B, L)

### **Wednesday, October 7<sup>th</sup> Whanganui**

As we have a full day, there will be an early morning departure to **Whanganui**.

The “hot bed” of the contemporary glass culture in New Zealand seems to center around this small “glass” town. There have been glass-making hot shops since the 1850’s, when the

English signed a treaty, and many settled in the area.

Guest artists have come for many countries to teach students, in all things glass art related.

Two of the most active teachers, **Emma Camden** and partner **David Murray**, have their home and full time casting studio in town.

Originally from *Portsmouth, England* Emma Camden came to reside in New Zealand in the early 1990's. Known for her technical innovations and sculptural art, Emma's many awards include having work appear on a series of New Zealand postage stamps.

Ms. Camden casts small and large solid forms using many architectural shapes. Emma hand grinds and sandblasts her angular pieces to release its character. The use of Gaffer Glass's stunning palette of colors, plus the deep cuts that reflect shafts of light, shows off the luminous quality of her designs.

We have to ask Emma about the "*Roller Derby*"?

David Murray is a minimalist in his creations. One could see his early art as a slip-ceramicist in his glass landscapes. Concept pushes ahead of form. A Ranamok Prize winner in 2003, David's art has been acquired for the National Collection and in many New Zealand embassies world-wide.

Our group will move on to the Government sponsored **New Zealand Glassworks** (Te Whare Tuhua o Te Ao).

This community hub for hot-glass education is a place of high energy and involvement. Artists and individuals of all ages can hone their skills or watch demonstrations of glassmaking.

Here we will meet facility Director **Scott Redding**. He has arranged a special exhibition bringing in a list of guest artists from all over NZ. Many of the artists represented will be in the studio to give brief talks about their glass sculptures. **Kathryn Wightman, Ben Young, Phillip Stokes, Graeme Hitchcock** are among those invited to attend.

A light lunch will be provided for all.

Before we leave **Whanganui**, we will search out **Claudia Borrella's** studio. Graduating with honors in 1995 from **Canberra & European Institute of Design** as an Industrial Design student has set her path.

Claudia has been influenced by the Maori, Polynesian and Japanese cultures surrounding her.

Using kiln-formed **Bullseye Glass**, she creates elegantly clean designs, with repeated graphics as components. Interrelationships between color and line-patterns are the key in Claudia's artworks.

Known Internationally, Ms. Borella has earned accolades from having exhibitions in *Denmark, Germany, Japan, New Zealand* and *Australia*.

One of the few female glass artists with her own hot shop and company, our program finishes today with glass artist **Katie Brown. Brown and Company & Gallery** makes chandeliers and line products, but Ms. Brown also works in the Italian classic vessel form of *Incalmo*. This is a unique technique that takes great precision. It is grafting two or more glass elements together after heating. The diameters must be accurate, and the hands very steady.

Katie's workspace will be the scene of a demonstration of this hot glass technique, if time permits.

On the back to *Wellington*, our coach will take us to *Palmerston North* for our Group Dinner stop at **Café Nero**.

Our tour will continue on back to the city and our hotel for the rest of the evening. (B, L,D)

#### **Thursday, October 8<sup>th</sup> Wellington/Sydney**

***\*Please settle any personal charges as you check out of the hotel after breakfast.***

***\*You will be instructed about baggage pick up in advance of leaving the hotel.***

This morning you can languish in bed, exercise, have a leisurely breakfast or go out to explore this seaside city. Time to shop for gifts made in *New Zealand*.

We will leave for the airport around mid-day for our flight to *Sydney, Australia*. (\*Time TBA)

Upon arrival we need to grab our bags and head for International check-in for our 3½ hour flight to *Sydney*. Once checked in you will have time to grab a lunch on your own, plus shop for goodies, reading materials and any duty-free items you would like.

**Welcome to Australia!** We will transfer from the airport to the **Four Seasons Hotel**, where Deluxe Full Harbor View Rooms are reserved. This luxury hotel is located at the foot of the historic Rocks district, overlooking *Sydney Harbor, the Sydney Opera House* and the *Circular Quay*. (B)

### Friday, October 9<sup>th</sup>

### **Sydney**

*\*Full Breakfast is included each morning of the tour.*

Our group will gather in the upper lobby on level three this morning for a full day touring, beginning with a Historic Sites Tour of *Sydney*.

We will stop for photo-ops at the park at **Mrs. Macquarie's "Chair"**, enjoy the view of the **Sydney Opera House** and the **Sydney Harbour Bridge**, plus hear the stories about the Aboriginal beginnings and history of this area as a British penal colony.

Then we will take in the magnificent icon of *Sydney Harbor*, the **Sydney Opera House**. Here we will be guided on a private architectural and theatre facilities tour, of this World Heritage complex.

We move on to the *Redfern section of the city*, to **Sabbia Gallery**. **Anna Grigson** the Director has prepared a special exhibition of Australian glass art. There will be work by International artist **Nick Mount** in the main gallery and showing glass in the ground floor Reception Gallery will be by Aboriginal artist **Jenni Kemarre Martiniello**.

**Nick Mount** is considered the Australian "Maestro", as he has been an advocate and teacher of contemporary glass art from the early days. His work echoes the Venetian aesthetic. We will be meeting him in person when we travel to Adelaide.

This will be the first time we will be viewing Ms. Martiniello's totems. These are kiln-formed twisted rods of glass that are stacked, painted and embellished with mixed medium elements. Jenni has always been inspired by the woven textiles made by the Indigenous peoples.

A light Lunch will be provided.

Next, we will view the ghostly, printed images on layers of plate glass, that are made by **Kate Baker**. Educated at the **Australian National University School of Art** in *Canberra*, Kate studied, glassmaking, photography, printmaking and sculpture. These visual arts have applied to

her artwork. Photo screening figurative designs on glass, she then manipulates with enamels and finishes by grinding in textures into the sculptures.

Kate hopes the viewer of the work will consider the human relationship between self and one's experiences.

While in *Redfern* we stop at the studio of flame-worker **Mark Eliott**. He is a "master" in his field of sculptural abstraction, biological organisms and animal representation.

Mark's art themes center on creating realistic florals, birds, insects, and also cartoon people which come off his torch. It is so interesting to see him push and pull the glass rods and out pops a leg or petals. As he works more and more of the item appears.

Interest in environmental issues such as global warming has brought Mr. Eliott to co-produce a company with videographer **Jack McGrath**. They are using Animation and Flamework to tell video stories. This "*Flamation*" idea would bring glass to life as a fluid and elastic substance. This uses glass in an elevated and very different way. Their films were done to include many other flameworkers in the project. So far, they have created "*Dr. Mermaid and the Abovemarine*", "*Experiments in Living Glass #2*" and "*The Flame Glass Animation Project*". Mark will explain how these videos have come about and the results.

In *Annandale*, an inner western suburb, **Brian Hirst** has his modern studio. Brian started using glass in the late 1970's. He references the history of the studio movement, organic objects anthropology, Japanese aesthetic and a nod to the Greek Bronze age in his forms.

Mr. Hirst's work is a combination of casting and blowing techniques. This is done before he heavily works the surfaces with the use of platinum metal paints and deep-set engravings.

Brian is also an accomplished printmaker and he sometimes pairs his sculptures with a duplicate printed image.

We send "Congratulations" to Brian for the exciting news, that the **Musee des Arts Decoratifs du Louvre** has recently received his "*Vermillion Votive Bowl*" to add to their collection.

Then we return to the hotel with some "down" time.

Dinner will be on your own this evening, at one of the many exciting notable restaurants around the city. (B, L)

### Saturday, October 10<sup>th</sup>

### **Manly**

This morning you will see the view of the harbor as we travel over the **Sydney Harbour Bridge** on our way to the North Shore. This massive span offers the public a pedestrian walkway, lanes of vehicle traffic, a cycleway and railway tracks. It is also a cool photo-op from all angles. Built between 1928 and completed in 1933, it is the 6<sup>th</sup> longest spanning arch bridge and the tallest steel arch bridge measuring 440feet from the top to the water line. This massive structure is the 2<sup>nd</sup> widest span bridge today. Anyone want to do the bridge climb?

The first stop will be in *North Manly* at the home/studio of long-time partners in both "glass" and life, **Ben Edols** and **Kathy Elliott**. Collaborating since 1993 these designers have had great success with their series of elegant glass objects in classic and innovative shapes. Perfect forms, a colorful palette, long lines and plays of light bouncing off etched glass are displayed in their studio.

The glass is first hot-worked into beautiful forms and then cold-worked on the surfaces by polishing, acid etching and cutting to finish the pieces.

Ben and Kathy both have taught at **Pilchuck Glass School** and the **Studio of the Corning Museum of Glass** and the **Toyama Institute of Glass** in *Japan* among other facilities. Their main art influences come from the works of **Paolo Venini** (Italy), **Isamu Noguchi** (Japan), **Ingeborg Lundin** (Sweden) and **Lino Tagliapietra** (Italy).

We next visit with a woman bursting with energy!

**Emma Varga** will welcome us into her creative space. Ms. Varga will demonstrate the way she makes 3-D imagery, within cast slabs of 284 thin layers of glass.

This freelance artist who is celebrating 40 years of working in glass, is highly experienced and skilled in her multi-layered artwork. Each contains a complex mosaic image, in order to create a 33-inch-tall obelisk. Emma hand-places thousands of tiny tiles or rods, as decorative elements embedded between three layers of glass. It is a very complex and time-consuming way to make a strategic pattern. Patience and nerves of steel!

Emma will also show us how she casts without making molds, and how she produces pate de verre and fused cut elements, for constructed objects in an efficient way.

A lunch will be provided in a local restaurant.

In an industrial area in *Manly* we will connect with **Robert Wynne**, one of the pioneers of the studio glass movement in Australia.

Born outside of *Melbourne*, Robert completed his master's degree at *California State University* and then returned home to establish a career as an independent artist. Mr. Wynne has been featured in galleries around the world, and pieces are included in many private collections including that of *Bill Clinton* and *Sir Elton John*.

Robert's work is distinguished by elegant contemporary shapes with surface treatments and precise patterning. He has also created a popular production line of glassware and sculptural works called **Denizen Glass**.

Once again, we cross over the *Sydney Harbor Bridge* with sweeping views of the city before us, as we return to the hotel.

Enjoy the remainder of the day exploring this magnificent city. Perhaps visit the *Art Gallery NSW* or *SEA LIFE Sydney Aquarium*, or *Museum of Contemporary Art Australia* near-by, one of the many fine museums.

***\*We have heard that it happens to be Sydney Craft Week. There are many events going to happen while we are in town centered around the Australian Design Centre. We are getting more information about the FUSE Glass Prize.***

*The Rocks Market* will be on today, showing local fun art and crafts items. Maybe shop the many boutiques in the area or ride the ferry over to *Darling Harbor*. Are you up to climbing the *Sydney Harbor Bridge*? Perhaps buy tickets to performances at the Sydney Opera House!

A Group Dinner is being planned in a fine local restaurant for us all. (B, L,D)

### Sunday, October 11<sup>th</sup>

### **Sydney**

Have a leisurely morning, until the group proceeds on foot to the #6 *Jetty at Circular Quay*, to board a *Captain Cook Cruises* ship, for a *Sydney Harbor Cruise with Lunch*. (Time TBA) As we travel on the harbor, we will slide under the **Sydney Harbour Bridge**, past **Luna Park**,

and out among the ferries and pleasure craft that is always running across the water.

We will continue our site-seeing with a local guide to the west of the business district out to the land's end and the entrance to *Sydney Harbour* at the high rocky cliffs of **Sydney Heads**. Then we will go on to the **Macquarie Lighthouse** at Dunbar, and the *Bondi Beach* area.

We are invited to view a Private Art Collection this afternoon. Details will follow.

Dinner is on your own this evening. (B, L)

### **Monday, October 12<sup>st</sup> Sydney/Adelaide**

***\*It is time to check out of the hotel and transfer to the airport for our quick flight to Adelaide, South Australia.***

Upon our arrival in *Adelaide*, we enter the city and are scheduled to stop to see **Jessica Loughlin** at her **Gate8** studio. Here we will see a selection of her detailed carved glass sculptures and contemporary jewelry, along with her recent art-forms.

While working with **Bullseye Glass**, she has developed glass panels with a look of quiet horizons. These are done by layering on multi-color glass powders and then casting in layers. It gives the pieces a gossamer dreamy look, showing vast space and a sense of distance.

Jessica has received many prestigious awards in Australia and was awarded the **Urban Glass "Outstanding New Artist"** of 2001 and the FUSE Glass Prize in 2018. Her work is included in the permanent collection of **Glasmuseet Ebeltoft** in Denmark.

We will have a Group Lunch at a fine local Café.

After lunch we will make our way to the **Jam Factory**. Here we will meet with **Brian Parkes**, Chief Executive Officer and **Kristel Britcher**, the Creative Director of Glass and staff members of the Glass Studio.

The *Jam Factory's* history started in 1973 and remains a venue to support and promote outstanding designers and craftspeople. It includes 10 independent studios, galleries, shops and many art events annually. The facility produces a two-year Associates Degree in ceramics, glass, furniture making and metal design.

They have set up an exhibition of works by staff members **Kristel Britcher, Tom Moore, Madeline Prowd, Dale Roberts**, plus others.

There will be some time to shop in the **Jam Factory Crafts Gallery**.

***\*Time permitting we would make a stop at fine art gallery that shows wonderful Aboriginal Paintings and Craft. It would be fun to see the colorful images and patterns they use.***

Late-afternoon we will check into the **Intercontinental Adelaide Hotel**, where our Superior Rooms are reserved.

You will have some free time until our Group Dinner at **The Jolley's Boathouse** on the *Karrawirra Parri River*. (B, L, D)

### **Tuesday, October 13<sup>rd</sup> Adelaide**

First thing this morning we will have a brief city sites and historic tour of *Adelaide*.

**Giles Bettison** has moved back to *Australia* about a year ago, from working and teaching in the *United States*.

He has always been inspired by textiles and micro-organisms. He adapts the time-honored Italian traditions of using murrini glass canes, he has "pulled" and then cuts cross-sections to form intricate patterned sheets and blocks. These are used to build his luminous vessels and panels.

Then we travel southeast of the city center to *Crafers* and the home/studio of Professor **Gerry King**.

Gerry received his Doctorate of Creative Arts at the *University of Woolongong*. He has taught glassmaking to a long list of practicing artists.

His sculptures, shields and wall landscapes show the appreciation of the culture and nature surrounding him.

***\*There is a very amusing story about one of the past group's visit to Gerry's studio, and that will be reserved to tell after a glass of wine and a light lunch!***

Traveling up to the north on route 19B we enter the rolling hills of the *Barossa Valley*. This is the region which grows world-class wine production. The small towns maintain their early German and English backgrounds from their settling in the mid-1800's. We will stop along the way for some time to check out the shops or grab a coffee.

Our group is in for a real treat as we stop in at several small boutique and family-run producers of hand-crafted wines. We are organizing a series of "wine tastings" at the highest quality, at recently award-winning vintners. These wineries are known for their special Chardonnays, Rieslings, Cabernet Sauvignons, Shiraz, Zinfandels and Tawny Ports.

**\*Names of these wineries TBA**

Many of these operations go back in time to the award-winning older wineries and grape blends. You will have time to purchase to send wine back home, if you state permits that.

As we make our way around the valley, we will stop in other selected award-winning boutique wineries, time permitting, and the group wishes.

We've planned a relaxing Group Dinner in *Tanunda* at the **1918 Bistro & Grill**.

Following dinner we will return to the city.  
(B, L, D)

**Wednesday, October 14<sup>th</sup> Adelaide/Canberra**

Today we visit with artists residing in the eastern part of *Adelaide*.

The former Creative Director of the **Canberra Glassworks** 2009-2013, **Clare Belfrage** is an outstanding artist achieving great success over 30 years of her art practice.

A founding member of **Blue Pony**, an early co-op glass hot shop we visited in the 1990's, she also has supported the **Jam Factory** Glass Department.

Clare's elegantly textured hand-blown glass objects are done in subtle blended colors and is inspired by the movement of light. She will explain her thoughts on creativity and the process uses to bring her work to life.

Born in *Adelaide*, **Nick Mount** is a Master glassmaker, making a significant contribution to the development of the glass movement in *Australia*. A teacher, practitioner and demonstrator, Nick is sought after to lecture in contemporary glass centers world-wide.

His sophisticated work is drawn from the Venetian traditions. He cuts and polishes clean lines onto his blown fantasy forms. The glass is then laminated together into seemingly random fabrications.

Nick's wife **Pauline Donaldson Mount**, who he credits as a full partner in design and fabrication, will also be present in the studio.

The Mounts have invited us to have a catered luncheon in their garden, before we go off to the Airport for our short flight to *Canberra*.

Upon arrival in *Canberra* we will transfer to the **Hotel Realm** for check-in, where our Superior Realm Rooms have been confirmed.

This evening is free to dine on your own. We suggest that you try one of the five dining options in the hotel or one of the many cafes in town.  
(B, L)

**Thursday, October 15<sup>th</sup> Canberra**

Our time starts in this capital city with a visit to **Australia National University**, where we will meet Glass Art Jewelry designer, **Blanche Tilden**.

An artist from *Melbourne*, Blanche is taking courses at ANU because of a Post-Graduate Award to further her education for a PHD. She is studying hand-making, digital technology and new industrial glass.

With 25 years of metallurgy and flame-working knowledge, Blanche's designs have been called "Industrial Modern". She skillfully flame-works glass pieces, then waterjet cuts the borosilicate glass into interesting shapes. Each is clear and gleams with the light refractions. Ms. Tilden uses titanium metal fixings that sometimes are oxidized. All her neckpieces and earrings are very wearable and unusually most interesting.

We will break for a Group Lunch at **Saffron Mezza House** - East Mediterranean Cuisine.

**Canberra Glassworks** is a government sponsored arts center opened in 2007. The building was once the *Kingston Powerhouse*, listed on the ACT Heritage Places Register.

As we enter we will be met by **Amiee Frodsham**, Creative Director and CEO **Julie Skate**.

On view will be an exhibition showcasing five product designers. These artists have made ambitious design pieces in glass, using the facility and their community of skill makers.  
(Names TBA)

We will have a VIP tour of the facility including the kiln room, hot-shop, cold-shop, project spaces plus meeting with the artists in their studios.

Also within the space in the glassworks, are many exciting artists-in-residents, all working glass in totally different ways. Some hot glass demonstrations are planned for us to attend.

I have been told there will be a small exhibition of works by these artists and some of others connected with this hot shop.

While at the Glassworks we will meet a young emerging talent, **Yusuke Takemura** who has won many awards, including the *Ranamok Prize* for his work.

Mr. Takemura was born in *Japan* and trained by internationally known glass artist **Toshio Iezumi**. Yusuke concentrates on the fine-cutting of organic-styled clear glass sculptures. The glass is finely ground and polished to delineate the many curvy edges of the glass and the body form.

**Brendan Scott French** is here as a Creative Fellow. Mr. French is known for his abstract views of everyday recognizable scenes and landscapes on glass panels of the *Barossa Valley*, and organic shapes covered with varied textures and patches of color.

Brendon has been awarded the Bachelor of Visual Arts from **Sydney College of the Arts**, Associate of Design at the **Jam Factory Contemporary Craft and Design**, Bachelor of Art with Honors at **Canberra School of Art**, **Australian National University** and Inaugural FUSE Glass Prize in 2016.

Our coach driver will return us to the hotel for the rest of the evening.

Dinner this evening will be on your own. (B, L,)

**Friday, October 16<sup>th</sup>**

**Canberra**

We begin our day by visiting with a Canberra native, **Ruth Oliphant**. She is an artist who is concerned with inter-relationships between place, visual memory and perception. Removing human activity, she pays homage to the profound influence of architecture and environment.

Ruth tells her vignettes by constructing many layers of flat glass sheets, and adding scenes of

urban interest, creating a three-dimensional space

Later this morning we'll enjoy the company of a glass duo, **Matthew Curtis** and **Harriet Swartzrock** in their home and studio.

Modern architecture influences Matthew's designs of glass. Currently he is making hybrid blown, cast and tinted individual pieces. These are then assembled into larger works and are carved and polished. Pockets of air in the smaller separate components, give the structural walls depth with a fading color intensity.

Matthew's wife **Harriet Swartzrock** strives for a harmonious interconnectivity and fluidity, in her organic-styled blown objects. They seem to jump off the walls and "bloom" in groups all around the studio.

Matthew and Harriet have graciously offered to host a lovely lunch for our group in their home. It will be a good time to get to know them better.

Our last stop today in the "Capitol City" will be at **Parliament House**. Here we have secured passage to view their world class *Australian Contemporary Art Collection*.

There is much to see in all art mediums. The collection has been gathered from artists in all areas of the nation and displayed in the public spaces both inside and outside the building.

We will view the mammoth sized *Great Hall Tapestry*, important ceramics, paintings and portraits, glass installations, architectural commissions, artworks from the many Indigenous People and there is also a copy of the important 1297 Magna Carta on display.

Parliament will not be in planned session. This will allow us to be escorted behind closed doors into the private areas of the law maker's offices, for a "behind-the-scenes" look at the private art.

**\*Note: If Parliament convenes and is in session, we may be restricted to certain parts of the building.**

**\*Note: Due to security issues, please bring your picture ID and either your driver's license or passport.**

Our coach driver will transfer us to the hotel for some free time.

Tonight there will be a Group Dinner at **Chairmen Yip Restaurant** in our hotel.

Since 1992 their take on contemporary Oriental and Occidental culinary flavors, has wowed visitors and residents of Canberra. (B, L,D)

### Saturday, October 17<sup>th</sup>

### Canberra

We are off on another Canberra glass adventure as we visit more local artists!

**Jeremy Lepisto** has operated *Studio Ramp* LLC with partner at the time, **Mel George** in *Portland, Oregon* while completing a residency at *Bullseye Glass* there and in *Canberra*.

Jeremy has now stepped down now from many years on the Board of Directors of the *Glass Art Society*.

Mr. Lepisto inserts moments in time in urban landscapes and rural life, into blocks of glass by hand-painting in rich detail with glass fret.

Next we visit the new studio of **Lisa Cahill**. She reaches into her Danish heritage to use glass and aluminum in her minimal-styled wall hangings. These are cold-worked and etched to manipulate and control light. Her aim is to evoke an ephemeral landscape.

Our lunch stop location will be announced closer to travel time.

Moving on we enter the studio of **Kirstie Rea**, where she feels "*less is more*".

Her individual works are subtle in approach. Kirstie's art interprets the relationship between the flow of water or the folds of silk fabric and the way the light shows off the "skin" of the object. Her minimalist sculptures show movement of light and shadow.

Ms. Rea is a significant figure in glass art. She was one of the pioneers of the new "roll-up" application and a valued teacher.

In this studio we also find guest artist **Scott Chaseling**, a technically brilliant artist. Scott has achieved success in the development of the "roll-up" process. Because of this, he is in high demand for demonstrations and lectures globally. Notably he has exhibited in *Scotland, Italy, Germany, Turkey, the US and Australia*.

*\*The globe-trotter that he is, Scott was in the Maldives when we asked him to participate in this tour!*

Scott's work varies from castings with pictorial drawings and graphic murrinis to larger installations of draped clear glass chains.

His artworks are constructed of overlaying different colors of glass, which are blown and then etched away. His work shows a narrative of space. Scott likes to convey the unsuspecting, the abstract and innocence in his stories.

Tonight you could make arrangements on your own at an interesting local restaurant. (B, L)

### Sunday, October 18<sup>th</sup>

### Canberra

As we travel north in the city, we view some of the lovely parks laid out in this beautiful town.

A young artist, **Elizabeth Kelly** is interested in the architectural potential of glass. She builds tall large-scale sculptural environments that are engineered with multiple casting components. Inside and outside her studio, we will view how color and natural light are considered key elements in her glass pyramids.

For over 40 years **Martin** and **Susie Beaver** have selected and shown unusual and beautifully crafted contemporary arts of *Australia* in their **Beaver Gallery**. It is the largest privately owned gallery in *Canberra*, and has an excellent reputation extending internationally.

Martin is organizing a special glass exhibition for our tour. Besides glass we will find fine examples of ceramics, paintings, printmaking and jewelry about the gallery.

A light lunch will be provided by the gallery's **Palette Café**.

For those who are interested, we have an option to stop at the **National Gallery of Australia**. It is a wonderful art museum with a very large Indigenous People arts section, plus floors of American and European paintings, sculpture and prints, drawings, photography, time-based & digital media arts.

We will have a limited private guided highlights tour and some time to search out the rest of the areas in the museum on our own.

The remainder of the day is free for your personal pursuits. You might wish to pack for your international trip home or your next destination.

As we have done in the past, we have worked with the artists of Canberra to hold a special

event for our "Farewell Dinner". Some of the artists/VIP glass people we will have visited in Canberra, will join us in a relaxed evening of good food and fun! More info to come! (B, L, D)

**Monday, October 19<sup>th</sup>**

**Canberra /Sydney or Melbourne / Home**

*\*Please settle any personal bills with the hotel as you check out before transferring to the airport.*

Our amazing tour of New Zealand and Australia is now at an end. We will take with us many memories of the artists we have met, the stories we have laughed at and the new friendships in "glass" we have all made.

We hope you have enjoyed this comprehensive look at the glass aesthetic of the Pacific Rim artists currently working in New Zealand and Australian. (B)

*\*Individual flights will be departing for Sydney and Melbourne today, for international flights to the United States or other destinations in the South Pacific.*

*\*We wish you a safe and easy departure! "G'Day Mates" and Thank you!*

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*\*Please note this is the "Working" Itinerary of the Habatat Galleries "New Zealand and Australia Glass Art Adventure 2020". There may be changes, additions or subtractions due to reconfirmations by artists, glass facilities and logistical timing adjustments. However, be assured that any changes made will be done to enhance the total program and to accommodate the artists, studios and smooth operation of the tour.*

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**Art Tour Includes:**

*Exclusive Glass Art Tour Package Itinerary & Site-Seeing, Custom-Designed by Professional Travel/Avoya Travel expressly for Habatat Galleries.*

**Accommodations at these deluxe Hotels:**

*The Sofitel Auckland Viaduct Hotel -  
Auckland, New Zealand  
The Sofitel Wellington Hotel -  
Wellington, New Zealand  
The Four Seasons Hotel - Sydney, Australia  
The Intercontinental Hotel - Adelaide, Australia  
The Realm - Canberra, Australia*

*\* Suite Up-Grade available upon request.*

*\*Pre-Tour nights in Auckland are available.*

*\*17 Daily Breakfasts, 14 Lunches & 7 Dinners plus Selected wine-tastings. Receptions*

*\*Special Exhibitions, Demonstrations, & Events developed expressly for this tour.*

*\*Private Coaches, Taxis & local Guides  
All Art & Institutional Entrance Fees, luggage handling & tips to hotel porters, coach drivers & guides. Transfers from Auckland to the hotel. Transfer from Canberra hotel to the airport.*

*\*4 Included flights: Auckland to Wellington, Wellington to Sydney, Sydney to Adelaide, Adelaide to Canberra*

*\*Visa fees for entry to New Zealand & Australia are included.*

*\*Post-tour extensions to other regions in Australia or New Zealand or on the Pacific Rim are available on request.*

*\*Not included: Airfare from your home city to Auckland and return from Canberra to your home city or next destination.*

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**Tour Price:**

**\$ 8895.00 per person double occupancy**

**Single Supplement is available upon request.**

**Travel Insurance is highly recommended and payable with deposit.**

**\*This tour will operate with a minimum of 20 paying passengers. Additional Charges may be levied if this minimum is not met.**

**SPACE IS LIMITED!**

**DEPOSITS are now being taken.**

**Susan and Allan Weiner**

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