

JAMFACTORY ICON 2020  
**TOM MOORE:  
ABUNDANT WONDER**

EDUCATION RESOURCE





# CONTENTS

<b>INTRODUCTION</b>	<b>1</b>
<b>SECTION 1</b> <b>MEET THE ARTIST:</b> BIOGRAPHY, CREATIVE DEVELOPMENT AND CAREER	<b>3</b>
<b>SECTION 2</b> <b>EXPLORING THE EXHIBITION:</b> TOM MOORE'S WORK VIEWED THROUGH FOUR FRAMING THEMES:	<b>7</b>
<b>THEME 1 - CURIOSITY, CREATIVITY AND <i>AMBUNDANT WONDER</i></b>	<b>8</b>
<b>THEME 2 - ENVIRONMENTAL DOOM:</b> A PLAYFUL LOOK AT A SERIOUS ISSUE	<b>11</b>
<b>THEME 3 - METAMORPHOSIS IN FORM AND MEDIUM</b>	<b>14</b>
<b>THEME 4 - TECHNICAL INNOVATION:</b> PUSHING THE BOUNDARIES	<b>18</b>
<b>SECTION 3</b> <b>AN OUTLINE FOR TEACHERS:</b> PREPARING YOUR EXHIBITION EXPERIENCE	<b>21</b>
<b>SECTION 4</b> <b>ACTIVITIES FOR STUDENTS:</b> INTERPRETING AND RESPONDING TO THE EXHIBITION	<b>23</b>
<b>SECTION 5</b> <b>FURTHER RESEARCH:</b> FOR TEACHERS AND STUDENTS	<b>29</b>
<b>SECTION 6</b> <b>GLOSSARY:</b> EXPLANATIONS OF <b>BOLD</b> TERMS	<b>33</b>

## INTRODUCTION

### The Resource

This resource provides information and activities designed to assist teachers in developing student engagement with the **JamFactory Icon 2020 Tom Moore: Abundant Wonder** exhibition. Activities are tailored toward secondary students in the middle years age bracket (Years 7-10), however, teachers are encouraged to adapt all content to suit the age and needs of their specific student group. Some suggestions for modification and extension have been provided.

### Curriculum Connections

This resource aligns with the general aims for 'The Arts' learning area of **The Australian Curriculum** (Australian Curriculum, Assessment and Reporting Authority (ACARA) 2010-2020) and all activities have been developed to address specific content descriptions outlined in *The Australian Curriculum: Visual Arts* document.

\*Although the specific content descriptions referenced in this resource have been selected from the Years 7-8 and Years 9-10 bands, common concepts and themes, such as interpretation and personal response, concept development and experimentation with materials, techniques and styles, are repeated across all bands and are relevant to all age groups.

This resource also addresses the **General Capabilities** and **Cross-curriculum Priorities** outlined by ACARA:

- Opportunities for students to demonstrate and develop *all* **General Capabilities** are embedded throughout this document.
- **Curriculum Priorities** are primarily addressed through the theme of **Sustainability** explored in Tom Moore's work:
  - a) Glass as a resource-depleting and polluting medium.
  - b) Achieving carbon neutral certification.
  - c) The representation of a possible future where nature has reclaimed the urban environment.
  - d) The use of 'incongruous elements' to create hybrid objects, life-forms and environments that challenge viewer preconceptions and encourage new and innovative ways of thinking about the future of our world.

#### GOVERNMENT PARTNERS



Government of South Australia  
Department for Innovation and Skills



Australian Government  
Visual Arts and Craft Strategy  
South Australia



Australia Council  
for the Arts

## This Exhibition

*JamFactory ICON 2020 Tom Moore: Abundant Wonder* is the most recent in the ICON series, a solo exhibition launched each year during the South Australian Living Artists (SALA) festival, to celebrate South Australia's most accomplished visual artists working in craft-based media. Tom Moore is one of Australia's leading glass artists. Highly skilled in a range of glass working techniques, Moore uses traditional processes in innovative ways to create fantastical creatures, objects and worlds that can be both amusing and alarming. Using his playful and inventive imagination, Moore comments on the uncertainty of human existence in the face of environmental disaster and encourages us all to be more creative in our thinking and open to the experiences of wonder all around us. Playing with the **paradoxical** properties of glass, this exhibition presents **hybrid** life forms that challenge our perceptions of the world and our possible future – at once light-hearted and confronting, enchanting and grotesque, playful and insightful.

## Coding System used to indicate Curriculum Connections

Content Descriptors:

Years 7/8 band (e.g. **ACAVAM118**)

Years 9/10 band (e.g. **ACAVAM125**)

General Capabilities:

LIT: Literacy      PSC: Personal & Social Capability

NUM: Numeracy    EU: Ethical Understanding

ICT: Information & Communication Technology capability      IU: Intercultural Understanding

CCT: Critical & Creative Thinking

Curriculum Priorities:

SUS: Sustainability

Cross-disciplinary Connections:

e.g. History – brief description of thematic links.



**SECTION 1**  
**MEET THE ARTIST**



TOM MOORE was born in Canberra (Australian Capital Territory) in 1971. A childhood surrounded by animals and books has inspired a lifelong interest in the natural world and all things peculiar and wonder-inducing. He particularly loved the nonsense poetry and humorous drawings by English artist and writer, Edward Lear (1812-1888). These illogical tales, often depicting unusual relationships between people and animals, captured Moore's imagination and fuelled his fascination for **hybrid** lifeforms. Monsters and mythical creatures challenged the accepted view of what it means to be human and opened up a world of possibilities. This fascination informs his artistic practice to this day.

Moore's first encounter with **glassblowing** was at an open day for the Australian National University (ANU) School of Art and Design in 1989. For Moore, walking through the glassblowing studio was like stepping into an Aladdin's cave filled with exotic tools and materials that all held such potential. While observing the skilled glassblowing team creating a Venetian-style goblet, he had the overwhelming realisation that this would be his life's vocation.

In 1991, Moore was accepted into the Bachelor of Visual Arts programme at the ANU School of Art and Design. He spent the next four years immersed in the studio glass world – modelling clay and wax, making moulds, casting and engraving – but always drawn toward the untapped possibilities of glassblowing. Fortunately for Moore, the international glassblowing community embraced an open approach to the exchange of techniques and ideas during the early 1990s. Each year, the glass studio at ANU would host demonstrations by international artists and students returning from intensive classes at Pilchuck Glass School in Stanwood, Washington, USA. This allowed Moore to begin learning the traditional Venetian techniques that would become a **signature** feature in his later works. He began exploring his interest in creating narrative decorations and representational forms from hot glass and experimenting with the patterns made possible by Venetian **cane** techniques – all concepts that he continues to develop today.

Graduating in 1994, Moore moved to Adelaide to take on a two-year apprenticeship in the hot glass training programme at the JamFactory (1995-1996). This position offered the chance to train through production (systematically creating functional tableware to be sold in the JamFactory store as well as commissioned work) under the guidance of prominent Australian glass artist, Nick Mount, who was the studio head at the time. This gave Moore the opportunity to hone his production techniques, develop his strong work ethic and experience the satisfaction of working in a team. Employing processes and techniques that have been used throughout history to create functional glass objects also inspired his first feelings of connection to the industrial heritage of glass-makers. Little did he know that his artistic practice would carve out its own unique place in this ongoing history. Apprentices were given part of the week to work on their own designs and it was during this time that Moore created his first **zoomorphic** vessels including, *Very Useful Fish* (1994) and *Little Birds Perfume Bottles* (1995).

After completing his JamFactory apprenticeship, Moore began travelling between opportunities including a residency at the South Australian School of Art (SASA) and a fellowship at the Creative Glass Center of America (CGCA). During this time, he began to work on a series of textured, hollow glass heads created using a lengthy and complicated process involving **lost-wax casting** and **mould-blowing** techniques. Although he experienced limited success with this method, this was the first step towards the realisation of his vision of glass headwear that transforms the wearer into a **theriocephalic** marvel like the mythical creatures he had read about in his childhood. He ultimately achieved this goal in his works *Ambiguous Animal Helmet* (2016) and *Bird Helmet* (2017) which feature in the *Abundant Wonder* exhibition.

In 1999, Moore travelled to the United States to study advanced hot glass sculpting techniques at The Studio of the Corning Museum of Glass. Under the tutelage of Venetian maestro Pino Signoretto, Moore realised that he preferred working directly with glass material (rather than working with moulds) and, as a result, started developing his **lampworking** techniques as an alternative method of adding detail to his work.

From 1999 to 2015, Moore held the Production Manager position at the JamFactory glass workshop. This afforded him fifteen years of working full-time with hot glass. This period allowed Moore to “...

gain strong technical foundation through thousands of hours of disciplined repetitive practice...” and to develop his own “...distinctive experimental exhibition practice” (Slade, Thomson & Franklin 2020, p. 143). During this time, Moore continued to make zoomorphic bottles (animal- and bird-like characters based on the bottle form) in order to maintain a connection with the historical form and history of this functional object. With further experimentation, he discovered that he could indeed make ‘monstrous hybrids’ like those imagined in his youth, leading to works such as *Banana Bird Bottle Paperweight* (2000) and the *Bananacat Bottlebird* (2000).

As Moore’s practice flourished, he needed additional space to accommodate his growing menagerie of characters. From 2001 to 2011 he worked between the JamFactory and the Blue Pony studio (a collaborative studio space for glass artists). The Blue Pony provided fertile ground for experimentation and idea development as the collaboration and exchange of ideas between artists propelled Moore’s artistic practice further. Deb Jones, one of the founding Blue Pony members, would pass on little pictures of what she thought Moore should be making, including a picture of a potato with “...spookily human-looking eyes...”and, thus, one of Moore’s most beloved **motifs**, the **anthropomorphic** potato, was born (Slade, Thomson & Franklin 2020, p. 147).

In 2001, Moore received the Bank of Tokyo – Mitsubishi Japan/South Australia Award, a grant from Arts South Australia (ArtsSA) allowing him to live and work in Japan for three months. During this time, he undertook a mentorship with prominent Japanese glass artist, Yoshihiko Takahashi. Moore was excited to pursue his childhood fascination with hybrid lifeforms and learn about the mythical creatures, monsters and animal spirits that permeate Japanese culture. This trip was not only rewarding to his technical development, but produced a pivotal moment in his conceptual development as well:

“One afternoon on a hillside I happened to pass a truck that was totally overgrown with plants. I viewed this scene as a hopeful demonstration of the Triumph of Nature Over Industry. I was delighted by the apparent merging of plant and machine and began to think more about hybrid possibilities of animal, vegetable, technological, mineral, and personal attributes in a state of flux” (Slade, Thomson & Franklin 2020, p. 145).

This random encounter led to the development of Moore’s first *Plantbird*, and the gradual evolution of further hybrid characters, such as the *PotatoFishCars*.

Another fortuitous encounter was with the collection of, Australian art collector, Peter Fay, in the *Home Sweet Home* exhibition (2003) at the National Gallery of Australia (NGA). This surprising collection energised and inspired Moore to begin working with glass “...in a less precious way...” (Slade, Thomson & Franklin 2020, p. 152). He began reheating lumps of scrap glass to produce the rough form of a car and adding wheels. These automobiles would later go on to tow and transport an array of interesting passengers – including, robot birds, giant marine life and potato creatures – before morphing into plant, animal and birdlife themselves, such as *Kookoo Barrow* (2011).

During the early 2000s, Moore began to address the looming environmental issues facing our **epoch** – global warming, pollution, ocean acidification, overexploitation of resources and loss of biodiversity. His characters assumed the role of messengers from the (not-too-distant) future, displayed in elaborate dioramas where nature has reclaimed the urban landscape and humans are ominously absent. However, at the same time, Moore experienced a growing concern about the resource depleting and polluting nature of working with hot glass, and the contribution his art practice was making to the environmental destruction he was commenting on.

The conflict between his concept and medium became a main area of enquiry for the PhD he undertook at the University of South Australia between 2015 and 2019. Moore worked with an environmental scientist to address the environmental impact of his work by calculating and offsetting the greenhouse gas emissions generated by his art practice. His research programme received carbon neutral certification by the National Carbon Offset Standard and he has gone on to talk publicly about responsible practice in an effort to encourage the hot glass community to tackle these important issues.



During this research Moore also delved into the history of glass and explored a range of influences including **Medieval** manuscript illustrations, **Renaissance grottesche** and carnival costume. His research was further enhanced by receiving a travel scholarship from the friends of SASA (2017) allowing Moore to travel to Europe to view artefacts and “...unimaginable wonders...” that could be used as source material for his PhD (Slade, Thomson & Franklin 2020, p. 161). This trip inspired new work and helped Moore discover unexplored connections between his artistic practice and antiquity. He returned to Australia with a “...profoundly enriched... understanding of glass techniques and visual culture” (Slade, Thomson & Franklin 2020, p. 161).

As part of his contribution to the 2016 *Adelaide Biennial of Australian Art: Magic Object*, Moore was invited to work with The Electric Canvas to have his artworks animated and projected on the exterior of the Art Gallery of South Australia (AGSA). Seeing his glass characters come to life was a career highlight for Moore and expanded on the work he had been doing with photographer, Grant Hancock - a partnership that has produced the incredible images that fill the pages of the *Abundant Wonder* monograph.

More recently, Moore became an Adjunct Research Fellow at the University of South Australia and accepted a residency at Canberra Glassworks which has enabled him to continue working during the terrible bushfires and COVID-19 lockdown measures that have punctuated our experience of 2020. While flames have always featured in Moore’s work as reminder of his glass characters’ fiery origins, they have acquired new meaning since the bushfires and have influenced new work, such as *Rescue Party* (2020).

Throughout his career, Moore has featured in many solo and group exhibitions, received numerous awards, had work acquired by public collections and undertaken various residencies, teaching and speaking roles, in Australia and internationally, all contributing toward his recognition as one of Australia’s leading glass artists. For a detailed outline of all Moore’s achievements, see the link to his full curriculum vitae in SECTION 5 or pages 170-172 of the *Abundant Wonder* monograph.



Above: *Rescue Party*, 2020. Hot joined blown and solid glass with steel and silicon. 350 x 710 x 150 mm.

**SECTION 2**  
**EXPLORING THE EXHIBITION**  
THROUGH FOUR THEMES



## THEME 1 - CURIOSITY, CREATIVITY AND ABUNDANT WONDER

Tom Moore's childhood was full of fun, fantasy, monsters and myths. From an early age he was drawn to the preposterous and **incongruous**. Moore's mother was a librarian and he benefited from a home full of books to fuel his (fertile) imagination. Lewis Carroll (1832-1898), Dr. Seuss (1904-1991) and Edward Lear (1812-1888) were among his favourites, however, it is Lear who has had an enduring influence on Moore's work. Lear's nonsense limericks portrayed friendly, somewhat **unorthodox**, relationships between animals and people that challenged dominant views of human supremacy and appeared, to a young Moore, like a far more civilised option for cohabitation. The strange proportions and sketchy illustrations appealed to Moore's growing sense of **aesthetic**. Their influence can be seen in Moore's own drawing style and innovative use of the glass medium, which disregard traditional focus on precision and balance to create his slightly askew, somewhat wobbly characters.

However, this is more than just a childlike appreciation for the absurd. Moore's appetite for art that defies logic and challenges perceptions is indicative of the deep curiosity, creativity and scholarship that permeate his work. We are sometimes warned that 'curiosity killed the cat'. In Moore's work, curiosity has the opposite effect – it is the fuel that brings his world to life and fosters the extensive research that gives it its depth. (Moore's work is, incidentally, filled with felines who seem to be living their nine lives to the full, see *Chimera and Friend*, 2000; *Bananacat bottlebird*, 2000; *Cat Bottle*, 2013; *Primal Chaos*, 2013; *Kitty Kong*, 2013; *New Kitty Bottle*, 2016; and *Sphinxy*, 2019).

Moore's work is imbued with references from across time and place. Most obvious are the influence of **hybrid** creatures from mythology and folklore. Centaurs, nymphs, mermaids, jackal headed gods and cave-dwelling, half-snake, half-human monsters all seem at home among Moore's menagerie of characters. In fact, *Sphinxy* (2019) and *Daphne* (2017) are direct descendants of ancient Egyptian and Greek mythology. Glass helmets, such as *Bird Helmet* (2017), are the product of research into Bestiary books from the **Middle Ages** that applied human characteristics to animals in much the same



Left: *Circus Fledging*, 2019. Hot joined blown and solid glass, 340 x 270 x 160 mm.  
Above: *Bird Helmet*, 2017. Hot joined blown and solid glass, 390 x 580 x 340 mm.



way we would describe a 'sly and cunning fox'. These **allegorical** descriptions were used to deter immoral behaviour. Moore's helmets play with these associations by blurring the boundaries between what is animal and what is human, evoking ideas of carnival costumery which allow festival goers to temporarily inhabit the (usually undesirable) characters of **pagan folklore** – an image not that different from the outlandish costumes and behaviour displayed by contemporary music festival attendees.

Moore also highlights the enduring relationship between glass and the sciences. Through technical trickery he conjures up pieces that look like complicated laboratory equipment that have been fused with flora and fauna, such as an *Alchemy at Play* (2018). In a series of works involving clear glass domes placed over a variety of hybrid creatures, Moore displays his characters like the specimens collected by the early explorers of our colonial past. Biologists (or **Naturalists**) aboard exploratory voyages were puzzled by the discovery of native Australian flora and fauna. The unusual appearance of our marsupials led some to believe that they were the result of cross-species breeding – the same assumption could be made of Moore's hybrids. The Art Gallery of South Australia (AGSA) holds an etching by Charles-Alexandre Lesueur, circa 1800, of the *Nouvelle Hollande Kangaroo a bandes* (or Striped kangaroo, New Holland). This rodent-like creature is in fact, one would imagine, a numbat. The European lens through which early explorers and colonisers observed the Australian environment produced many such confused depictions. Accustomed to seeing European animals, they were only able to interpret these new species as adaptations of what they already knew, when they were, in fact, something completely different. Works such as *Bottle Marsupial* (2017) and *Kangaroo Palindrome* (2015) play on this history and remind us of Australia's unique natural wonders.

From the very beginning, Moore has been interested in the history of glass, its forms, uses and connotations, in order to find ways to both continue and **subvert** this legacy. For example, he became "...fascinated with making intricate marbles and documenting the social history of marble games" after first learning traditional Venetian **cane** techniques at art school (Slade, Thomson & Franklin 2020, p.140). During his PhD research (2015-2019), Moore discovered ancient glass vessels that adopt **zoomorphic** forms, much like his own bottle-based characters, dating back to the 1st



Above: *Alchemy at Play*, 2018. Hot joined blown and solid glass, 260 x 160 x 120 mm.  
Right: *Primordial Celery Volcano*, 2011. Hot joined blown and solid glass, 670 x 430 x 120 mm.





century AD. Moore's travels through Europe unearthed many links between his artistic practice and historical glassmaking practices. The **Renaissance** was a time of great abundance, innovation and a hunger for the new, beautiful and extraordinary. Venetian glassworkers on the island of Murano created highly intricate and decorative objects, including cane work that was at times believed to have magical properties that would protect the drinker from being poisoned, while the **Medici** workshops in Florence produced increasingly more complicated novelties. While researching in Europe, Moore discovered frog-shaped thermometers and trick drinking glasses that bore striking resemblance to his own works dating right back to his first *Very Useful Fish* (1994). Moore's award-winning *Pyrotechnic Pufferfish* (2016) are prime examples of this style of glassmaking, termed *capriccio* glass, that fuse decoration, skill and humour to produce some very ornate, very witty and very impractical objects. Pufferfish, coral and narwhal tusks are all references to the *Kunst und Wunderkammer*, or art and wonder cabinets, that have been accumulated by wealthy Europeans since the sixteenth century. Combining both natural and man-made wonders, these collections were illustrations of the owner's wealth and power. However, they are also a fine metaphor for Moore's work. A Tom Moore exhibition is like a contemporary cabinet (or room) of curiosities, expressing the depth and breadth of his interests, imagination and technical skill. Moore opens up a world of the unknown and unexpected, encouraging us all to appreciate the wonder this world has to offer.

## THEME 2 - ENVIRONMENTAL DOOM: A PLAYFUL LOOK AT A SERIOUS ISSUE

Stepping into a Tom Moore exhibition we are a little like Charlie entering the chocolate factory for the first time and discovering a fantastical world full of colour, whimsy and wonder, in Roald Dahl's classic novel, *Charlie and the Chocolate Factory* (1964). However, much the same as Willy Wonka's Chocolate Factory, Moore's world is not just a place of fun and fantasy. It is full of trickery and illusion, where the artworks have glass eyes that watch us as we move through the gallery space. These are not just delightful inanimate objects, passive recipients of our **objectification**. They are designed to look back at us and challenge our beliefs about the world around us. Like the boastful Violet Beauregarde's transformation into a blueberry, Moore's creations use absurdity and whimsy to highlight one of our greatest flaws: human contribution to the impending environmental destruction.

Moore's characters act as messengers from the future, showing us the possible outcomes of our actions. They come from a world where '*nature has triumphed over industry*' and reclaimed the urban landscape. Plant, animal and mineral have continued down the evolutionary path to morph into strange and wonderful **hybrids**: *Bug Birds* (2011), *Pufferfish Kangaroos* (2019) and *Metamorphic*



Above: *Jackknife*, 2020. Hot joined blown and solid glass with steel and silicon, 510 x 180 x 130 mm.  
Right: *Skullcart*, 2020, Hot joined blown and solid glass, 420 x 240 x 130 mm.



*Quadrupeds* (2016). The discrete scientific, social, cultural and political categories created by humans have disappeared. There is no hierarchy, just 'abundant wonder'.

Cars and other vehicles remain as relics of human existence, however, there is a notable (and ominous) absence of any human life except in the **anthropomorphic** qualities of characters like *Hammergirl*, *Duckface and Spudboy* (2007-2009). Humans appear to have been consumed by the evolutionary process. Much like the human coccyx (tailbone) was a sign of our evolutionary past, the ability to walk upright on two legs seems to be the only surviving human trait in this new world. From our illustrious (and ultimately devastating) role as ingenious rulers of civilisation, we have been reduced to remnant DNA. Even our technology has been appropriated by this strange new world. While many characters seem content hitching a ride atop glass sedans, others have come together to produce **autogenic** characters such as *Bumpy Ride* (2011) and *King Flame Fish* (2015). This mutant world is one of hope for survival of the natural world, but alarm at our own, human, demise.

Unfortunately, Moore's world is not one of pure fiction. It comments on the real-world environmental crisis before us: pollution, ocean acidification, global warming, overexploitation of resources and loss of biodiversity. Moore's work is concerned with the **Anthropocene** – the age of increased human activity that has had significant environmental impact. We have been aware of the negative consequences of human industrialisation for some time now. The effects of human produced carbon dioxide have been researched as far back as the 1800s. However, need, greed and (wilful) ignorance has led us to a place of immanent disaster. The unprecedented intensity of Australia's bushfires during the 2019-2020 summer are a sign of the times.

These fanciful characters draw us in with their smooth, gleaming glass surfaces, technical prowess, vibrant patterns and colours, playful forms and humorous **tableaus**, only to look us in the eye and whisper: *this could be your future*. Suddenly, the alarming nature of their mismatched hybridity becomes apparent and we are shocked back to reality. This is Moore's goal, to use nonsense and humour to stimulate new ways of thinking and seeing. In his thesis, Moore discusses the work of contemporary philosopher of humour, John Morreall, who "...argues that humour develops the mental flexibility to think about complex situations in new ways" (2019, p.49). Given the enormously complex environmental situation before us, perhaps humour is the way forward? When scientific evidence, alarmist activism and real-life experience cannot pull people's heads out of the sand, perhaps a good-humoured pun with **subversive** undertones will do the trick. Moore seduces us with humour and then send us on our way thinking with a more open-mind.

However, Moore's fantastical tableaux can no longer be considered a complete fantasy. In the unusual times we have recently found ourselves in, there have been reports all over the news of animals reclaiming the deserted urban environment during global COVID-19 shutdown measures. Schools of fish cruising the canals of Venice, cows sunbathing on a deserted Corsican beach and sheep enjoying a children's playground in Wales – and we thought Moore's joyriding *Hooligans* were just a figment of his imagination! It seems that nature is far more prepared to move back in than we ever thought. The materiality of glass is an apt metaphor for the fragility of human existence: beautiful and easily shattered. This is not a new analogy, but one that has been used throughout history. However, when we consider the **socio-historical** context of glass, we discover a far more pertinent metaphor – that of technological and cultural ingenuity and environmental demise. Glassblowing was first invented in the 1st century BC and since then, has been used to make many magnificent objects, both functional and decorative, throughout history. Innovation during the **Renaissance** turned decorative glassware into a highly desirable commodity and people have been coveting and consuming it ever since. However, the production of blown glass is a highly resource deleting and polluting process; copious amounts of fossil fuels (originally wood) are burned to keep the furnaces continuously running. Hence, the rise and fall of human civilisation can be represented within one glass vase. This creates an inherent contradiction in Moore's works. To use an unsustainable medium to create art that comments on human environmental offences may seem hypocritical. This is something that Moore has had to confront and almost brought his artistic practice to a halt – an ethical dilemma reflected in the piece, *Burning Desire* (2016).

While researching for his PhD, Moore examined the environmental impact of glassmaking in further detail and was alarmed by the potential damage caused by his artmaking practices. In an attempt to counteract these negative consequences, Moore worked with an environmental scientist to calculate and offset the greenhouse gas emissions generated by his art practice and achieved carbon neutral certification by the National Carbon Offset Standard. He has also begun to speak publicly about his actions and the need for responsible practice in an effort to encourage the hot glass community to tackle this serious problem. While he expresses uncertainty about the future of hot glass-based art practices, he is hopeful that they can find a way forward. Just as we confront the conflicts between our human desires through his work, Moore is confronting his own through his practice.



Above: *Pure Gold Trifecta*, 2008. Hot joined blown and solid glass with steel and silicon, 230 x 950 x 160 mm.  
Right: *Larry*, 2020. Hot joined blown and solid glass, 350 x 235 x 130 mm.





## THEME 3 - METAMORPHOSIS IN FORM AND MEDIUM

### Metamorphosis

*Noun*

1. A striking alteration in appearance, character or circumstance.
2. A complete change of form, structure or substance, as transformation by magic.

This theme explores how Tom Moore uses the ideas of change and transformation to influence and inspire his delightful glasswork creatures. It also examines the chemical and physical changes that occur when working with glass at extreme temperatures.

#### Glass Transformed

Glass is a versatile material. It is a material that can be transformed and shaped into many forms for different purposes. We experience and engage with glass everywhere, drinking glasses, windows, phone screens, medical equipment, mirrors. Before the glass can be a butterfly, it must journey through a metamorphosis.

#### Stage One: Sand

Glass undergoes its first stage of metamorphosis when sand is heated to incredible molten heat (1700°C). This causes the sand to become a liquid. When the sand cools it does not revert to its original form and instead becomes an **amorphous solid**, a state between liquid and solid. It displays some of the structure of a solid but also the randomness of a liquid.

#### Stage Two: Gather

Unformed glass, when heated in a **furnace** at temperatures around 1000°C transforms from the once stiff and rigid material into a honey-like consistency, almost a liquid. It is at this stage that Moore uses a **blowpipe** to **gather** the molten glass and centre it on the long pole.

#### Stage Three: Form

While still very hot, the gathered glass starts to transform using blowing, fusing and shaping techniques. Air is blown into the glass at the other end of the blowpipe forming a sort of bubble (**parison**). Various metal and wooden paddles and formers are used to shape and mould the glass. The working glass must be kept in constant motion by rolling the blowpipe along a work bench



(**chair**). The distinctive additions that adorn Moore's **hybrid** animals are added with more molten glass that is draped onto the surface, then cut and formed with **jacks**. A blowtorch is used to heat precise sections of the work.

#### Stage Four: Cool

This prevents misshaping and sagging. As the glass begins to cool and harden, Moore returns the piece to the **glory hole** where it is reheated and becomes **malleable** and flexible again. There is a fine balance when working with glass and concentration is paramount to its success. To prevent cracking and breaking the hot glass is placed inside an **annealer** that slowly cools the finished product to room temperature. This process hardens the glass and is the final stage in the glass working production.

Reflective of the ideas and themes Tom Moore puts forward regarding sustainability and environmental impact, glass is also fragile and will break with minimal force so must be handled with the upmost care.

### Hybrid Creatures

Tom Moore's glass creatures are often hybrids of two or more objects or animals. His artworks are innocent, endearing and whimsical but are unexpectedly representative of social and environmental concerns regarding human impact and ignorance.

Potatoes, birds and fish are just some of the ordinary objects Moore transforms to inhabit his fantastical worlds. Moore reimagines the forgotten dusty potato that lives in the dark on the bottom shelf, with ugly eyes growing all over, and turns it into a quirky hero of a magical world. In Moore's world, potato eyes are human eyes and palm trees grow out of cars. A green leafy kangaroo with a glass bottle for a head and a stegosaurus with spines made from fire further exemplify how his contrary ideas and objects seem to work so effortlessly. His hybridised **autogonic** creatures are exciting to look at and encourage the viewer to imagine what adventures a potato car or turnip bus must go on, all while wearing fabulous shiny black boots.

*Abundant Wonder* also sees Moore create hybrids between his glass artworks and the displays they reside in. Like **dioramas** or habitats for animals, they provide a glimpse into another world, where crocodile semitrailers and turnip buses are stuck in traffic commuting to the city. His worlds seem impossible but are an all too real critique of human impact and carelessness.

### Material and Concept

Tom Moore's *Abundant Wonder* brings the ordinary into the extraordinary. Transforming sand into fantastic creatures is unexpected and a complete metamorphosis of the properties of the material. His work begins with a simple drawing at 1:1 scale that acts as a guide for his work. These drawings are uncomplicated and put the viewer at ease by not asking complicated questions or convoluted social themes and instead are lively and inviting.

Much of Moore's work comes from his ideas to "...see and share things that have not been seen before..." (*SA Life* 2020). His childlike imagination allows him to create these fantastical worlds that are full of life and energy. *Abundant Wonder* is a wacky, wonderful world that excites and invites viewers into its colourful land.

"...[W]hen you walk into the show, it's as if you are a miniature version of yourself walking through a kid's kind of messy room with blocks scattered around - that's the idea" (*SA Life* 2020).

There is a controlled chaos to the exhibition that parallels the hybrid worlds of structured mechanics and roaming nature. The unmistakable **naïve** and childish **aesthetics** of Moore's hybridised creatures lends itself to his aim as an artist to not only present depictions of nature that are simply beautiful.

**Glassblowing** is an ancient technique that Moore brings into the contemporary world to respond to current and pressing issues. The foundation of Moore's work is a passionate concern for the environment and the impact and devastation it has faced from humans. Moore's works often portray a fantastical world where flora and fauna have taken over the man-made as demonstrated by his hybridised





creations. While the aim of Moore's work is to delight the viewer through humour and naivety, the powerful concept of nature triumphing over manufacturing is prevalent throughout all his works. Although glass itself can be recycled and reused indefinitely, making it a sustainable material, the practice of glassblowing is not. Moore acknowledges this discrepancy stating, "I seek to address the contradiction of utilising a particularly resource-depleting and polluting traditional craft to address troubling ecological issues with hope and humour" (*Green Magazine* 2020). The adaptability and resilience of flora and fauna when faced with adversities is paralleled with the malleability and versatility of glass. This theme is exemplified in all of Tom Moore's works with a sprinkle of humour to ease and invite.

#### THEME 4 - TECHNICAL INNOVATION: PUSHING THE BOUNDARIES OF GLASS

This theme explores how Moore uses traditional Venetian techniques in innovative ways to create contemporary glass art. Moore's techniques and application of ancient technologies push the boundaries of what is possible with glass.

Tom Moore's glassworks utilise traditional Venetian techniques developed during the **Renaissance**, a time of exciting new technological advancement in glass working techniques. Moore's unique works bring these ancient techniques into the contemporary world. Techniques such as **zanfirico** and **reticello** are used to create the swirling, spiralling and colourful patterns within the bodies, limbs and adornments of his quirky creatures.



Left: *Striped Prank*, 2015. Hot joined blown and solid glass, 490 x 160 x 110 mm.

Above: *Leafy Potato Fish Car*, 2020. Hot joined blown and solid glass, 150 x 400 x 110 mm.

While completing his PhD, which linked Renaissance glassmaking and alchemy to the historic use of **zoomorphic** forms, Moore discovered a connection between glassmaking and humour:

“In the late 1500s glassblowers were employed to make trick glasses which are either intentionally difficult to use or they were just in a funny shape like a boot or a musical instrument or an animal” (SA Life 2020).

There is an excitement and innovation that comes from using traditional skills and technologies in contemporary ways that Moore has explored and demonstrated in his works. While Renaissance glassblowers were not making potato people like Moore, they were still making fun and joyful creations for people to engage with. Moore’s work reflects this ideology but pushes the limits of materials to unexpected and inconceivable limits. Through playfulness and joviality, Moore’s glass creatures invite viewers to engage with and think about human impact of the environment.

Renaissance glasswork was often elaborate and somewhat over-the-top, with intricate details and complex patterns. Moore’s works often contain his signature spiralling patterns that seem impossibly fluid and **homogeneous** with the rest of the work. Traditionally, these patterns are formed by twisting different coloured **canes** of glass while hot until the desired effect is achieved. The glass is then blown into shape and moulded with a variety of tools.

There appears to be a divergence between the precision and elegance of Venetian glass work and Tom Moore’s **naive**, innocent creatures. Traditional glassworks, although embellished, were often designed for utility, they had function and purpose, but little meaning or symbolisation. Whereas, Moore’s work is predominantly sculptural and is abundant with intention and purpose. The complex spiralling structures and woven bands of colour are used befittingly to create and imitate scales, feathers, teeth, wheels and other **autogenic** elements.

Moore’s iconic glass helmets remove the traditional Renaissance behaviours of observing art from a distance and invites the viewer to step inside his imaginary world to experience the life of his creatures. Previously his glass helmets were suspended from the ceiling allowing people to stand underneath and “wear” the helmet, however due to COVID-19 restrictions, the helmet will be worn by Moore during an artist talk at the JamFactory. Allowing people to physically connect and participate with the work further ignites his message about the relationship between humans and nature. In his thesis Moore notes, “...wearing the helmet is disorienting, distorting vision and muffling sound. There is a palpable sense of danger to the object and the wearer in the thought of its breaking while being worn” (Moore, 2019). The perceived fragility and danger of the glass, even though securely and safely suspended is parallel to ignorance and selfishness humans have demonstrated in regards to their care for the Earth.

Moore pushes the boundaries of both traditional and contemporary glassblowing in the way he displays and presents his works. Instead of on display shelves in lavish cabinets, his creatures live in the exhibition in bespoke habitats that are full of life and energy. They often mimic familiar environments like busy inner cities or resting upon children’s building blocks, furthering the theme of nature over industry. Moore is a conjurer of sorts, animating glass and bringing his creatures to life.





**SECTION 3**  
**AN OUTLINE FOR TEACHERS**  
PREPARING YOUR EXHIBITION EXPERIENCE





## ADMINISTRATIVE TASKS

If you are planning to bring a school group to this exhibition, please book now. Bookings are required to guarantee scheduled entry to the exhibition.

Please contact the venue for all bookings and enquiries.

## CONTEXT BUILDING

See **SECTION 4: A BEFORE THE EXHIBITION** for a range of activities designed to provide the context needed to enhance students' experience of the exhibition.

## ON ARRIVAL

On arrival, your group will be met and welcomed by a member of the exhibition venue staff.

Before entering the venue:

- We recommend organising students into smaller groups, or pairs, to facilitate a more manageable viewing experience.
  - Distribute any materials students will require to complete on-site activities (see **SECTION 4: B AT THE EXHIBITION**).
  - Focus students and review gallery viewing protocols:
    - Quiet talking.
    - Calm and careful movement through the gallery space (walking not running).
    - Do not touch the artworks, unless otherwise informed.
    - Be aware and respectful of other visitors in the space.
- \*There are many fragile glass elements in this exhibition, so we encourage teachers to emphasise the need for students to be aware and careful of their movements in the gallery space.
- Emphasise the importance of spending quality time viewing and reflecting on the artworks. Encourage students to invest time viewing a couple of their favourite pieces so that they can develop a deeper personal connection with the artwork.

## IN THE EXHIBITION

Spend time moving between groups of students to ensure they are on task and successfully engaging with the artworks

## AFTER THE EXHIBITION

See **SECTION 4: C AFTER THE EXHIBITION** for a series of activities that promote deeper thinking about the exhibition (i.e. themes, materials, techniques and curatorial properties) and provide students with the opportunity to draw on their experience to create a personal response.

**SECTION 4**  
**ACTIVITIES FOR STUDENTS**

INTERPRETING AND RESPONDING TO THE  
EXHIBITION



The following series of activities are designed to support students' engagement with the exhibition in three stages: before, during and after experiencing the exhibition. You may draw on the thematic information provided in **SECTION 2: EXPLORING THE EXHIBITION** to support the implementation of these activities.

Teachers or students may select any number and combination of the activities to complete.

*All activities can be undertaken as individual, pair, small group or whole class activities, depending on the context (i.e. student age and needs and any time, space or resource limitations).*

#### A. BEFORE THE EXHIBITION

- We suggest watching the *Abundant Wonder* video (see SECTION 5 for the link) in preparation for viewing the exhibition and use information from SECTION 1 to introduce students to the artist.

[ACAVAR124](#)

[ACAVAR130](#)

ICT, IU

History - cultural and historical use of materials

- Brainstorm as many words as possible that relate to Moore's chosen material - glass. *Think about the different qualities and uses that glass can have.*  
Create a mind-map and organise the different words into categories, e.g. appearance, texture, qualities/characteristics, function/uses.

[ACAVAM118](#); [ACAVAM120](#)

[ACAVAR130](#)

LIT, NUM, CCT

Science - understanding properties of materials

History - cultural and historical use of materials and technologies

- Investigate some of the following hot glass working techniques and what they are traditionally used to make:
  - **Glassblowing**
  - **Lampworking** (also torchworking or flameworking)
  - **Glass canes** (also rods)
  - **Murrine**
  - **Filigrana** (also Vetro a Fili)
  - **Reticello** (also Vetro a Reticello)
  - **Zanfirico** (also Vetro a Retorti)

Collate images, diagrams and descriptions into a glass working mood board.

(See SECTION 5 for links to helpful YouTube videos demonstrating these techniques)

\*Possible alternative: use available materials (e.g. plastic bags, ribbons, streamers, balloons, pipe-cleaners, paper and paint) to try and replicate the effects of these techniques.

[ACAVAM120](#)

[ACAVAM127](#)

LIT, NUM, ICT

Science - understanding properties of materials

History - cultural and historical use of materials and technologies

- Have a look at some ordinary vegetables like potatoes, carrots and broccoli.  
*What do you see? Is it really just a vegetable? Or is it something extraordinary?*  
Discuss what you think the meaning of the following terms may be:

- **Autogenic**
- **Zoomorphic**

*Think about the familiar words you can see inside each term – what do they mean individually?  
What do they mean if we put them together?*

Draw your living vegetable creature.

*How can you make these vegetables come to life and delight the viewer?*

*What if it had wheels? Arms? A bowtie?*

ACAVAR124

ACAVAR130

LIT, CCT

English – defining and interpreting meaning

## B. AT THE EXHIBITION

- Write down your first impressions of the exhibition as you enter the gallery space.  
*Is it interesting, overwhelming, boring, fun, funny, strange, exciting...?*  
Before you leave, revisit your first impressions and see if they have changed now that you have had time to engage with the artworks. Why do you think your opinions have changed/not changed?

ACAVAR124

ACAVAR130

LIT, CCT, PSC

English: reflective writing

- Moore's works are unpredictable – he transforms ordinary objects into the extraordinary.  
Play the 'This is a... This is not a...' game: form a circle as a class or in small groups. Take an ordinary object like a pen, book or shoe. Hold the object in front of you and say, "*This is not a (object), this is a ...*" then perform an action to accompany the object. For example: "*This is not a shoe, this is my red, sour apple*", then pretend to take a bite and make a sour face. Continue going around the circle.

ACAVAR119

ACAVAM125

LIT, CCT

Drama: improvising and performing

- Choose your favourite artwork from the exhibition and pretend you are a biologist seeing this plant or creature for the first time:
  - Sketch what you see, trying to record as much detail as possible.
  - Name your plant/creature.
  - Label your sketch.
  - Classify your plant/creature: what category does your subject fit into – plant, animal or mineral; natural or man-made; botanical, zoological, mechanical or personal; or is it a hybrid?
  - Annotate your sketch describing how you think your subject might move, what it might eat, what sound it might make and where it might live?



- Think about how your subject might have evolved out of the environment?

ACAVAM121; ACAVARI23

ACAVAM125; ACAVAM129; ACAVAR130

LIT, CCT

SUS

Science – taxonomy, botany, biology, ecology

History – colonial perceptions of the Australian environment

- Think about the imaginary world the artist has created.  
*What do you think it tells us about our own world? Does it make you see or think about our environment differently? Why do you think it has this effect?*  
Write or discuss your answers.

ACAVARI23

ACAVAM125

ACAVAR130

LIT, CCT

SUS

Science: environmental impact of human activities

History: human impact on environments

- Spend two minutes observing one artwork. Pay attention to the fine details of the work (i.e. **design elements, design principles** and **visual conventions**).  
*What do you think the artwork is about? What message do you think the artist is trying to communicate through this artwork?*  
Write a few sentences explaining your interpretation.

ACAVAM119; ACAVAM120

ACAVAM127; ACAVAM128

LIT, CCT

SUS

History: cultural and historical impact on environments

## C. AFTER THE EXHIBITION

### MAKING

- Create your own hybrid creature using available materials (including art materials, found objects or materials and natural materials), thinking about the ideas of **juxtaposition** and **metamorphosis**.  
*What are the differences and similarities between your chosen materials or the forms you are making? How do they interact with one another? What new ideas, meanings or messages can be created through their interaction?*  
\*Possible alternative: use old magazines and newspapers to create a collage hybrid creature.

ACAVAM118; ACAVAM119; ACAVAM120

ACAVAM126; ACAVAM128; ACAVAM129

LIT, CCT

History: ancient mythology

- Tom Moore uses very traditional glass working techniques in highly inventive ways to create his contemporary sculptures.

Think about the following statement:

*“The material of glass is something of a **paradox**, as it is extremely durable yet brittle. The transparency of clear glass allows it to be simultaneously “there” and “not there”. It is an **amorphous** solid that still appears liquid” (Moore is More website).*

Choose a commonly found material used in art class (e.g. paper), in the environment (e.g. fallen bark) or at home (e.g. a cotton wool).

*Think about the properties of the material. How could you use this material in a new and inventive way?*

Experiment with your material to try to develop a new way of manipulating it or a new way of using a known technique.

\*Possible alternative: consider the exhibition’s inventive use of display and sketch or model ideas for a creative display to enhance your own work or a famous artwork.

[ACAVAM118](#); [ACAVAM119](#); [ACAVAM120](#)

[ACAVAM126](#); [ACAVAM128](#); [ACAVAM129](#)

LIT, CCT

- Try making your own animation or imaginary world by placing an object (or artwork) in a new context, using one of the following techniques:

- Flip book
- Animation or video editing software
- **Installation** or **diorama**
- Story board
- Film
- Puppet show

*How would your object move, what would it sound like, what would it do, where would it go, who would it interact with, how would it interact with the environment?*

Create a short story that explores on an issue of importance to you.

\*Possible alternative: write a story or poem about one of the artworks from the exhibition or draw one of the artworks in its (imagined) natural habitat.

(Read examples of Moore’s own stories about his creations on the ‘Stories’ page of the *Moore is More* website, see SECTION 5 for the link)

[ACAVAM118](#); [ACAVAM119](#); [ACAVAM120](#)

[ACAVAM126](#); [ACAVAM128](#); [ACAVAM129](#)

LIT, CCT, ICT, EU

Drama: characterisation and storytelling

English: story writing and poetry

## RESPONDING

- Moore offsets the CO2 emissions generated by his practice in an attempt to neutralise the harmful environmental impact of his artistic practice.

Consider the materials and processes used by your school art facilities.

*What impact do they have on the environment? What actions could be taken to reduce or neutralise this impact?*

Prepare a short action plan outlining current problems and possible solutions.

ACAVAM121

ACAVAM129

LIT, NUM, CCT, ICT, PSC, EU

SUS

Science: responding to environmental issues

Humanities: environmental impact and sustainability

English: report writing

- Moore has expressed conflicted feelings about his use of highly polluting and resource depleting artistic processes (i.e. working with hot glass) to comment on environmental issues. He refers to the decision to offset CO2 emissions produced by his practice as an “...imperfect solution” (Hancock Davis 2020), but feels that this tension between materials/processes and concept adds to the complex dialogue about human versus environmental needs.

*If you were the artist, how would you resolve this issue in your practice? As young artists, is sustainability an important consideration for your art practice?*

Write a short artist statement outlining your thoughts.

ACAVAM121

ACAVAM129

LIT, NUM, CCT, ICT, EU

SUS

Humanities: environmental impact and sustainability

Mathematics: calculus and data

English: informative writing

- Look at work of some of the following artists:
  - Salvador Dali (Surrealism)
  - Claes Oldenburg
  - Lewis Carroll
  - Edward Lear
  - Francisco Goya - specifically the ‘Los Caprichos’ series (see ‘Other Resources’ in SECTION 5 for a link to the Royal Academy of Arts)
  - Luttrell Psalter manuscript (see ‘Other Resources’ in SECTION 5 for a link to the British Library)
  - Hieronymus Bosch - specifically ‘The Garden of Earthly Delights’ triptych (see ‘Other Resources’ in SECTION 5 for a link to the Prado Museum)

(**DISCLAIMER:** Bosch’s work contains adult themes and may be more suitable for older students).

*How have they used ideas of nonsense, absurdity, the **grotesque**, **juxtaposition** or **metamorphosis** to express their ideas?*

Compare and contrast the work of one of these artists with that of Tom Moore.

ACAVAR123; ACAVAR124

ACAVAR131; ACAVAR130

LIT, CCT, ICT, IU

English: comparative writing

History: cultural perspectives

**SECTION 5**  
**FURTHER RESEARCH**  
FOR TEACHERS AND STUDENTS





## BOOKS and MAGAZINES

Bowers, S 2005, 'Recent glass works by Tom Moore', Craft Arts International, vol. 63, pg. 93.

Coleman, D 2011, 'Tom Moore's glass-roots vision', Art Monthly Australia, vol. 237, pp. 41-43.

Halper, V (ed.) & Museum of Glass 2013, Links: Australian glass and the Pacific Northwest, University of Washington Press, Tacoma, Washington (pg. 33).

Ioannou, N 1997, Masters of their craft: Tradition and innovation in the Australian contemporary decorative arts, Craftsman House & G+B Arts International, Sydney.

King, G 2000, 'Crystal ball glazing', Craft Arts International, vol. 50, pp. 106-109.

Moore, T 2019, 'Agents of incongruity: Glass making embraces nonsense to navigate monsters, wonders and dread', PhD thesis, University of South Australia, South Australia. (available from the UniSA Library Collection)

Osborne, M 2005, Australian Glass Today, Wakefield Press, Kent Town (pg. 112).

Slade, L 2016, Magic object: 2016 Adelaide biennial of Australian art, Art Gallery of South Australia, Adelaide (pg. 74).

Slade, L, Thomson, M & Franklin, A 2020, Tom Moore: Abundant wonder, Wakefield Press, Mile End, South Australia & JamFactory, Adelaide.

## ONLINE LINKS

<https://www.mooreismore.com/>  
Tom Moore's Moore is More website.

<https://mk0tommooreglasxbci7.kinstacdn.com/wp-content/uploads/2019/03/2018-CV-2-page-Tom-Moore-002.pdf>  
Tom Moore's CV

<https://www.instagram.com/tommmmmoore/>  
Tom Moore's tommmmmoore Instagram.

<https://www.jamfactory.com.au/marmalade/2020/9/30/feature-abundant-wonder>  
Abundant Wonder essay, by Margaret Hancock Davis (2020).

<https://salife.com.au/arts-and-culture/welcome-to-tom-moores-world-of-abundant-wonder/>  
SA Life interview with Moore about Abundant Wonder, by Suzie Keen (October 8, 2020).

<https://greenmagazine.com.au/jamfactory-icon-tom-moore-abundant-wonder/>  
Green Magazine article on the Abundant Wonder exhibition (July 17, 2020).

<https://glasscentralcanberra.com/tag/tom-moore/>  
Glass Central Canberra blog tracking Moore's achievements.

<https://www.theguardian.com/culture/2016/mar/01/2016-adelaide-biennial-of-australian-art-colour-wonder-materialism-and-magic>  
The Guardian article about the 2016 Adelaide Biennial of Australian Art: Magic Object, featuring Moore's work and discussion of the Wunderkammer, by Steph Harmon (March 1, 2016).

<https://www.abc.net.au/news/2018-04-16/glass-artist-modern-art-puffer-fish-prize/9653130>  
ABC News coverage of Moore being awarded the Tom Malone Prize and discussion of his influences, by Emma Wynne (April 16, 2018).

## VIDEOS

<https://www.youtube.com/watch?v=o9DFnLnHzWg>  
Video to accompany the JamFactory Icon 2020 Tom Moore: Abundant Wonder exhibition.

<https://www.youtube.com/channel/UCoq5QAfIHA4vKQwuJbnvTNg>  
Tom Moore's YouTube channel.

<https://www.agsa.sa.gov.au/whats-on/exhibitions/tom-moore-selects/>  
Video to accompany the Art Gallery of South Australia's (AGSA) Tom Moore: Selects exhibition.

<http://glass-exhibition.jamfactory.com.au/watch.php?q=tom-moore>  
Interview with Tom Moore for the JamFactory's GLASS: art design architecture exhibition (2015).

<https://vimeo.com/159739806>  
National Association for the Visual arts (NAVA) Artist Files: Tom Moore

Left: *Desert-Island POTato Car, 2008. Hot joined blown and solid glass, 340 x 240 x 160 mm.*

<https://www.youtube.com/watch?v=Bf7bRU94gal>  
Tom Moore interview on the WELL MADE YouTube channel.

<https://www.youtube.com/watch?v=BEtUqsPzRJk>  
Tom Moore guest artist demonstration at the Corning Museum of Glass.

Australian Broadcasting Corporation (ABC) 2019, Tom Moore: Glassorama, television programme, ABC, 26-minute documentary.

#### VIDEOS of GLASS WORKING TECHNIQUES

<https://www.youtube.com/watch?v=h81cmT6UKFI>  
Simple demonstration of glassblowing.

<https://www.youtube.com/playlist?list=PLA21297245E7F48AD>  
Playlist of glassblowing tips, tools, techniques and safety.

<https://www.youtube.com/watch?v=2Hi9Mfe6Neo>  
Demonstration of how to make glass canes.

<https://www.youtube.com/watch?v=noNMZTypIv0>  
Simple demonstration of flameworking.

<https://www.youtube.com/watch?v=yGO8BzpLETc>  
Use of flameworking and glassblowing techniques to make a decorative goblet.

<https://www.youtube.com/watch?v=iG1LnlccCmM>  
Simple demonstration of how to make murrine.

[https://www.youtube.com/watch?v=beEAsBf7d\\_o](https://www.youtube.com/watch?v=beEAsBf7d_o)  
Simple demonstration of how to use murrine.

<https://www.youtube.com/watch?v=ROZHp78LahQ>  
Murrine used to make a vase.

<https://www.youtube.com/watch?v=SQonkNE5BMY>  
Demonstration of the filigrana technique.

<https://www.youtube.com/watch?v=xCr dewFgObc>  
Demonstration of the reticello technique.

<https://www.youtube.com/watch?v=owNP8FFuCfl>  
Demonstration of the zanfirico technique.

<https://www.youtube.com/user/muranoglassdotcom/videos>  
Murano Glass video library.

<https://www.youtube.com/user/corningmuseumofglass/videos>  
Corning Museum of Glass video library.

<https://visit.cmog.org/visiting-with-kids/school-tours/pre-and-post-visit>  
ALSO SEE the Corning Museum of Glass - Resources for Educators.

#### TERMINOLOGY SOURCES

<https://www.cmog.org/research/glass-dictionary>  
The Corning Museum of Glass - Glass Dictionary.

<https://www.tate.org.uk/art/art-terms>  
Tate - Art Terms.

[https://www.moma.org/learn/moma\\_learning/glossary/#m](https://www.moma.org/learn/moma_learning/glossary/#m)  
MoMA Learning - Glossary of Art Terms.

<https://www.macquariedictionary.com.au>  
Macquarie Dictionary.

<file:///C:/Users/61497/AppData/Local/Temp/MicrosoftEdgeDownloads/ef0aea6e-7304-4243-8fb0-e787bb56b34d/AustralianCurriculum.pdf>  
The Australian Curriculum - The Arts: Glossary (pp. 11-22).

#### OTHER RESOURCES

<https://www.australiancurriculum.edu.au/f-10-curriculum/the-arts/visual-arts/>  
Australian Curriculum, Assessment and Reporting Authority (ACARA) 2010-2020, The Australian curriculum: Visual arts (F-10).

<https://www.bl.uk/collection-items/the-luttrell-psalter>  
British Library - Luttrell Psalter manuscript.

<https://www.royalacademy.org.uk/art-artists/book/los-caprichos>  
Royal Academy of Arts - Francisco Goya, Los Caprichos (1799).

<https://www.museodelprado.es/en/the-collection/art-work/the-garden-of-earthly-delights-triptych/02388242-6d6a-4e9e-a992-e1311eab3609?searchid=2f1148b2-838b-9f64-0968-df2f2cf2b0c0>  
Prado Museum - Hieronymus Bosch, The Garden of Earthly Delights Triptych (1490 - 1500).

#### GLASS ARTISTS and AFFILIATED ORGANISATIONS

**Arts South Australia (ArtsSA):** The body responsible for managing the South Australian Government's funding for the arts and culture from approximately 1996 until 2018. ArtsSA was gradually dismantled and the majority of its work assumed by the by the Department of the Premier and Cabinet under Premier Steven Marshall.  
<https://www.dpc.sa.gov.au/responsibilities/arts-and-culture>

**Australian National University (ANU) School of art and Design:** the art and design faculty within the ANU College of Arts and Social Sciences. Provides studio-based teaching across visual arts, contemporary craft and design as well as The Centre for Art History and Art Theory devoted to theoretical and curatorial skill development.  
<https://cass.anu.edu.au/>

**Blue Pony:** collaborative glass art studio in Adelaide, established in 1997 and closed in 2011. Members (or 'ponies') included Gabriella Bisetto, Clare Belfrage, Matthew Larwood, Deb Jones, B. Jane Cowie, Jess Loughlin, Tom Moore, Tim Edwards, Amanda King, Christine Cholewa, Karen Cunningham and Penny Fuller.  
Blue Pony Studio 2012, Blue Pony, Members of the Blue Pony studio, Adelaide.

**Canberra Glassworks:** gallery and glass art studios housed in the historic Kingston Power House, Canberra (opened in 2007). Aims to promote and enhance the careers of glass artists while also providing the general public with opportunities to engage with and learn about the history of glass.  
<https://canberraglassworks.com/>

**Corning Museum of Glass:** a non-for-profit organisation (established in 1951) in the Finger Lakes Wine Country region of New York State (USA) dedicated to the exploration of glass. The centre houses a comprehensive glass collection and library and an internationally renowned glass working school.  
<https://home.cmog.org/>

**Creative Glass Center of America:** (now the Creative Glass Fellowship Program) part of the Wheaton Arts and Cultural Center, a non-for-profit organisation in Millville, New Jersey. It houses the Museum of American Glass, and offers a range of educational experiences for the general public and residencies and other opportunities for artists.  
<https://www.wheatonarts.org/>

**Grant Hancock:** Adelaide photographer specialising in visual arts and design photography.  
<https://www.granthancock.com/index>

**JamFactory:** an Adelaide-based not-for-profit organisation that supports and promotes the work of innovative and outstanding artists working the fields of craft and design. The centre houses four studios (Ceramics, Glass, Furniture, and Jewellery and Metal) and a gallery and a retail space designed to champion the value of craft and design in our everyday lives.  
<https://www.jamfactory.com.au/>

**Nick MOUNT:** one of Australia's leading glass artists. Mount has made a significant contribution to the development of glass as an artistic medium in Australia, as both an artist and teacher and continues to work from his Adelaide-based workshop.  
<http://nickmountglass.com.au/>

**Pilchuck Glass School:** International centre for glass art education, established in 1971 in Stanwood, Washington, USA. The centre also has offices and a gallery space in Seattle, Washington. Pilchuck offers a range of glass working courses varied in subject and length and residencies for both emerging and established artists.  
<https://www.pilchuck.org/>

**Pino SIGNORETTO:** Italian glass artist trained in traditional Murano glassblowing techniques. Considered a glass maestro for his superb skill in sculpting hot glass.  
<https://www.pinosignoretto.it/>

**South Australian School of Art (SASA):** The art faculty within the University of South Australia, Adelaide. SASA offers studio-based teaching across ceramics, drawing, glass, jewellery and metal, painting, photography, sculpture, textiles, as well as developing art history and career development knowledge and skills.  
<https://study.unisa.edu.au/contemporary-art/>

**The Electric Canvas:** Specialists in projecting imagery onto buildings. Established in 1997, they are the only specialists in this field in the Southern Hemisphere.  
<https://www.theelectriccanvas.com.au/>

**Yoshihiko TAKAHASHI:** Japanese glass artists and leading figure in studio glass work.  
<https://theihako.com/yoshihiko-takahashi/>

**SECTION 6**  
**GLOSSARY**

EXPLANATION OF BOLD TERMS





*These definitions are taken from several sources listed under 'Terminology Sources' in SECTION 5. Some have been modified to aid student comprehension.*

**Aesthetic:** (noun) A particular taste or approach to the visual qualities of an object; (adjective) Relating to, or characterized by, a concern with beauty or good taste.

**Allegory:** Figurative treatment of one subject under the guise of another; a presentation of an abstract or spiritual meaning under concrete or material forms.

*Allegorical:* consisting of, or relating to, allegory; figurative.

**Amorphous:** Lacking definite form; having no specific shape.

*Amorphous solid:* A solid with no definite form. Exhibits both the fluidity of a liquid and structure of a solid.

**Annealer:** An oven or kiln which slowly cools and hardens glass after it has been worked.

**Annealing:** The process of slowly cooling a completed glass object in an annealer. This is an integral part of glassmaking because if a hot glass object is allowed to cool too quickly, it will be highly strained by the time it reaches room temperature and may break, either as it cools or at some later date. Highly strained glasses break easily if subjected to mechanical or thermal shock.

**Annotate:** To make annotations or notes.

**Anthropocene:** Relating to a proposed **epoch** comprising the most recent period of the Earth's history, characterised by the impact of the activities of human beings on the Earth's climate and ecosystems.

**Anthropomorphic:** Ascribing human form or attributes to beings or things not human.

**Autogenic:** This is a term coined by Tom Moore to describe his artworks. It refers to the combination of machine (*auto*) and natural (*organic*) elements.

**Blowpipe:** An iron or steel tube, usually four to five feet long, for blowing glass. Blowpipes have a mouthpiece at one end and are usually fitted at the other end with a metal ring that helps to retain the gather.

**Cane or rod:** Thin rods of glass. They can be single coloured, multi-coloured or a composite consisting of several rods that, when bundled together and fused, form a decorative design that is visible when seen in cross section.

**Chair:** The bench used by the gaffer (head glassblower in a team) while forming a glass object. Traditionally, this is a wide bench with arms, on which the gaffer rests the blowpipe with its **parison** of molten glass and rolls it backward and forward so that the parison retains its symmetrical shape during the forming process.

**Design elements:** Include line, colour, shape, texture, space and form found in artworks.

**Design principles:** Accepted conventions associated with organising design elements and can include unity, balance, hierarchy, scale, proportion, emphasis, similarity and contrast.

**Diorama:** A miniature scene reproduced in three dimensions.

**Epoch:** A particular period of time as marked by distinctive character, events, etc.

**Filigrana or Vetro a Fili:** A decorative type of blown glass made with canes that form a pattern of parallel lines.

**Folklore:** The traditional beliefs, legends, customs, etc., of a people.

**Furnace:** An enclosed structure for the production and application of heat. In glassmaking, furnaces are used for melting the raw materials used to make glass (the batch), maintaining pots of glass in a molten state, and reheating partly formed objects at the **glory hole**.

**Gather or gob:** (noun) A mass of molten glass collected on the end of a **blowpipe**.  
(verb) To collect molten glass on the end of a tool.

**Glassblowing:** The technique of forming an object by inflating a **gather** of molten glass on the end of a **blowpipe**. Air is blown through the blowpipe tube, slightly inflating the **gather**, which is then manipulated into the required form by swinging it, rolling it on a **marver**, or shaping it with tools or in a mould. It is then inflated to the desired size.

**Glory hole:** A hole in the side of a glass furnace, used to reheat glass that is being fashioned or decorated.

**Grottesche or Grottesque:** Style of art characterized by ludicrous, repulsive, or incongruous distortion originating in the **Renaissance**.

**Hierarchy:** Any system of persons or things in a graded (categorised) order; a series of successive terms of different rank.

**Homogeneous:** Composed of parts all of the same kind; not heterogeneous (different); of the same kind or nature; essentially alike.

**Hybrid:** (noun) The offspring of two animals or plants of different breeds, varieties, species, or genera; anything derived from heterogeneous (different) sources, or composed of elements of different or incongruous kinds.

(adjective) Bred from two distinct breeds, varieties, species, or genera; composed of elements of different or incongruous kinds.

**Incongruous:** Out of keeping or place; absurd; inconsonant (not compatible); lacking harmony of parts.

**Installation:** Large-scale, mixed-media constructions, often designed for a specific place or for a temporary period of time; a form of art, developed in the late 1950s, which involves the creation of an enveloping (immersive) aesthetic or sensory experience in a particular environment, often inviting active engagement or immersion by the spectator.

**Jacks:** A tool with two metal arms joined at one end by a spring (like a tweezer). Used for a variety of purposes while shaping the parison.

**Juxtaposition:** An act of placing things close together, or side by side, for comparison or contrast.

**Lampworking, flameworking or torchworking:** The technique of forming objects from rods and tubes of glass that, when heated in a flame, become soft and can be manipulated into the desired shape. Formerly, the source of the flame was an oil or paraffin lamp used in conjunction with foot-powered bellows; today, gas-fuelled torches are used.

**Lost wax casting:** A technique adapted from metalworking. The object to be fashioned in glass is modelled in wax and encased in clay or plaster that is heated. The wax melts and is released through vents or 'gates', also made of wax, which have been attached to the object before heating. The clay or plaster dries and becomes rigid. This then serves as a mould, into which molten or powdered glass is introduced through the gates. If powdered glass is used, the mould is heated in order to fuse the contents. After **annealing**, the mould is removed from the object and has any surface imperfections removed (finished) using a range of finishing techniques.

**Malleable:** The ability to alter a material's shape under compressive stress, such as hammering or rolling, without it breaking; adaptable.

**Marver:** (noun) A smooth, flat surface on which softened glass is rolled, when attached to a blowpipe, in order to smooth it or to consolidate applied decoration.  
(verb) To roll softened glass on a **marver**.

**Medici:** Wealthy banking and merchant family who first rose to prominence in Florence (Italy) during the 13th century. The House of Medici commissioned many works of art and architecture as displays of their wealth, power and prestige, creating an environment for the **Renaissance** to flourish in Florence.

**Medieval:** Of or relating to, characteristic of or in the style of the **Middle Ages**.

**Metamorphosis:** Change of form, structure or substance, as transformation by magic; any complete change in appearance, character, circumstances, etc.

**Middle Ages:** The time in European history between classical antiquity (ancient Greece and Rome) and the Italian **Renaissance** (from approximately the late 5th century to the 15th century AD).

**Motif:** A distinctive and often recurring feature in a composition; a recurring fragment, theme or pattern that appears in a work of art.

**Mould blowing:** Inflating a **parison** of hot glass in a mould. The glass is forced against the inner surfaces of the mould and assumes its shape, together with any decoration that it bears.

**Murrine:** Refers to slices of a complex, patterned cane.

*Murrina:* Refers to a multi-coloured element (**murrine**) embedded in an object.

**Naive:** Having or showing natural simplicity of nature; unsophisticated; ingenuous (innocent).

**Naturalists:** Someone who studies or has an expert knowledge of natural history, especially a zoologist or botanist.

**Objectify:** To treat as an object.

*Objectification:* The act of objectifying.

**Pagan:** A word usually used by Christians to describe any belief system that is not Christian; a follower of an ancient polytheistic (worshipping more than one god) or pantheistic (belief that spiritual forces exist within the natural environment and/or animals) religion or set of beliefs.

**Paradox:** A statement or proposition seemingly self-contradictory or absurd, and yet explicable as expressing a truth; any person or thing exhibiting apparent contradictions.

*Paradoxical:* Describing something as being a **paradox**.

**Parison:** A gather, on the end of a **blowpipe**, that is already partly inflated.

**Renaissance:** French word meaning rebirth, now used in English to describe the great revival of art that took place in Italy from about the 15th to 16th centuries under the influence of the rediscovery of classical (ancient Greek and Roman) art and culture.

**Reticello or Vetro a reticello:** A type of decorative blown glass made with **canes** organized in a crisscross pattern to form a fine net.

**Signature:** A distinctive visual or thematic element typical of an artist's style/work.

**Socio-historical:** The combination of *social* (of or relating to human society) and *historical* (dealing with history or past events) factors.

**Subvert:** To overthrow (something established or existing); to undermine the principles of; to corrupt.  
*Subversive:* tending to **subvert**; such as to cause subversion.

**Tableau:** Describes the arrangement of characters for picturesque or dramatic effect.

**Theriocephalic:** The state of having an animal head and human body.

**Unorthodox:** Not conventional in ideology, method, behaviour, etc.

**Visual conventions:** Combinations of components and approaches, such as combinations of elements, design principles, composition and style.

**Zanfirico or Vetro a Retorti:** A type of decorative blown glass made with **canes** that have been twisted to form spiral patterns.

**Zoomorphic:** Ascribing animal form or attributes to beings or things not animal; representing or using animal forms.