

TIM EDWARDS

Bio

Tim came to glass from a ceramic background, from which he developed a bold sense of design and surface manipulation. This can be seen in the works for which he has gained an international reputation. Tim's work is blown or shaped in the hotshop and then cut, carved and ground using the lathe with diamond and stone wheels.

He has a strong connection to JamFactory, the premier Craft and Design facility located in Adelaide, South Australia. He first completed a traineeship in Ceramics in 1992 with Stephen Bowers and then went on to complete a traineeship in Glass with Nick Mount, both experiences have played a significant role in his development. Tim also worked as an artist at Blue Pony studio from 2001 to 2008. He now works as an artist and glass studio technician at JamFactory, and shares a home studio with partner, Clare Belfrage.

Tim has spent time in North America as a teacher and student at the Pilchuck Glass School, Haystack School of Crafts and at Ohio State University as a Scholar in Residence. In 2007 he undertook a residency at the Tacoma Museum of Glass as a visiting artist.

Exhibiting nationally and internationally, Tim has art work in major public collections, notably the Corning Museum of Glass, Corning, USA, Museum of Glass, Tacoma, USA, National Gallery of Australia, Art Gallery of South Australia, National Gallery of Victoria, Art Gallery of Western Australia and Wagga Wagga National Art Glass collection. In 2006 Tim was awarded the Rakow Commission from the Corning Museum of Glass, being the second Australian to receive this significant award.

In 2018 Tim was selected as one of 30 artists to participate in the prestigious Adelaide Biennial of Australian Art, "Divided Worlds" at the Art Gallery of South Australia.

Statement

This body of work continues my deep and enduring connection to the vessel - domestic, humble, distilled, accessible to people through experience and daily use.

I am interested in the way things are seen and perceived. This becomes even more curious when there is some form of deception - that tug of war between seeing and knowing. For years I've looked at the way objects are rendered in the mediums of film, animation, comics and graphic novels. These varying graphic qualities feed into both my drawing and glassmaking.