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*Now Showcasing Glass,
Ceramics & Wood*



NICK MOUNT

The fabric of work

In a world where people's hands are glued to smartphones, goods are purchased with the click of a button and ever-advancing scientific developments bring out a got-to-have-it-now attitude, Nick Mount's glass sculptures are a reminder of the beauty that can come from slowing things down. His carefully crafted works, with both ancient and contemporary influences, carry thoughtful design, respect for what came before them, and a whole lot of love—literally, as Mount has worked with his wife, Pauline, on the sculptures since the couple was married 40 years ago.

Mount relishes his role as a maker, and while he says he loves technology, he prides himself in the works he creates by hand.

"I really think it's cruel to expect someone to be a whole person without being a maker," Mount,

62, from Adelaide, Australia, says. "We encourage the belief that leisure time is more important than work time and that technical and craft work is not valuable. When you're not working your mind and hands together, it can be destructive."

The title of his current exhibit of 30 works at Bellevue Arts Museum is *The Fabric of Work - Sculptural Glass from a Master of Australian Craft*. *The Fabric of Work* is also the title of his 2013 book co-authored with Tony Hanning, and the phrase represents an important theme in Mount's lifestyle.

"I like to think we live our work and are our work, and our work adds to who we are as people and parents and grandparents," Mount says. "It's all part of the fabric of our lives we live. As a maker and craftsman, I'm really involved in that idea that how your hands evolve relates to a larger

1
Reclining Bob #SB060512, 2012, blown glass, carved, polished, assembled, 9 x 17 x 7".
Photo by Pippy Mount.

2
Scent Bottle Combination #020412, 2012, blown glass, carved, polished, assembled, 8½ x 5 x 2½".
Photo by Pippy Mount.





conversation of what you think of being important in your whole life. There's nothing I do that is not part of my work, and there's nothing in my work that is not part of my life."

Mount's collection at Bellevue contains works spanning more than eight years, including new works specifically added for the museum's exhibit. Since Mount has studied and shown in the U.S. for decades, as well as all over the world, he says his body of work displays an interesting mix of cultural influences.

"Our culture in Australia has been majorly affected by American glass design," Mount says. "I hope my body of work, while describing that relationship, will illustrate how some of us in Australia have taken bits and pieces from other cultures back to our own environment and manipulated them to describe a different perspective and environment from the other side of the world."

Viewers of the exhibit will see elegantly formed scent bottles, a nod to vessels created since ancient Egyptian times, as well as plumb-bob sculptures in resting and hanging positions. While the works are serene and aesthetically pleasing, they carry the deeper meaning of respect to makers.

"The plumb-bob tool is an important motif for me, as it is the



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most fundamental of all tools, from engineering to architecture,” Mount says. “It’s a symbol for me of the importance of tools. Because it is a nondiscriminatory tool, you don’t have to have lessons to know how to use it, and it’s used all over the world for different purposes and with different materials, that is intriguing and interesting to me.”

Similarly, the scent bottles Mount creates refer to makers and their importance, since the scent bottle is a timelessly important piece in the history of glass that shows the technical development of the art form and, “in the most intimate of ways,” Mount says, “reflects the technique of the maker.”

Mount’s technique has been received positively at Bellevue, which is displaying his work for the first time.

“Bellevue Arts Museum is thrilled to present this exuberant, yet thoughtful, showing, which premieres new pieces that contribute to the artist’s ongoing narrative on themes of identity, work and community,” says Jennifer Navva Miliken, Bellevue’s curator of craft.

Mount’s collection moves to UrbanGlass in Brooklyn, New York, in March and will have more new works. Mount says he’s deeply invested in his work, from the process and material to how it shapes him as an individual, and he hopes his works reflect that.

“I hope my exhibition looks like me, with the same attention to detail and the same kind of bright and humorous presence,” Mount says. “It reflects the forms and composition I’m interested in, and reflects a person who is maturing in the relationship with the material.” ●

3
White Granulare Composition, 2006, 15 scent bottles from a unique batch of Gaffer enamel rose, blown glass, granulare murrini, surface worked, assembled, 24 x 71 x 11". Photo by Grant Hancock.

4
Scent Bottle Combination #010811, 2011, lithograph, 20½ x 20½", blown glass, carved, polished, assembled, 43 x 49 x 8". Photo by Pippi Mount.

5
Reclining Bob #SB050512 and Bob #SB040512, 2012, suspended blown glass component, cut and polished, 11 x 19 x 9" and 49 x 7 x 5". Photo by Pippi Mount.