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GLASS BY ANTHONY SCALA & MEL GEORGE
WOOD BY EMMET KANE, WYCLIFFE STUTCHBURY
& NIC WEBB; CERAMICS BY MARK THOMPSON
METALWORK BY DOROTHY HOGG & HIROKI IWATA

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Pictured: *The Butterfly Effect* (top) and
Genus Typographica (bottom) by Kristin McFarlane
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Tim Rawlinson, *Echoes of Light*, 2014
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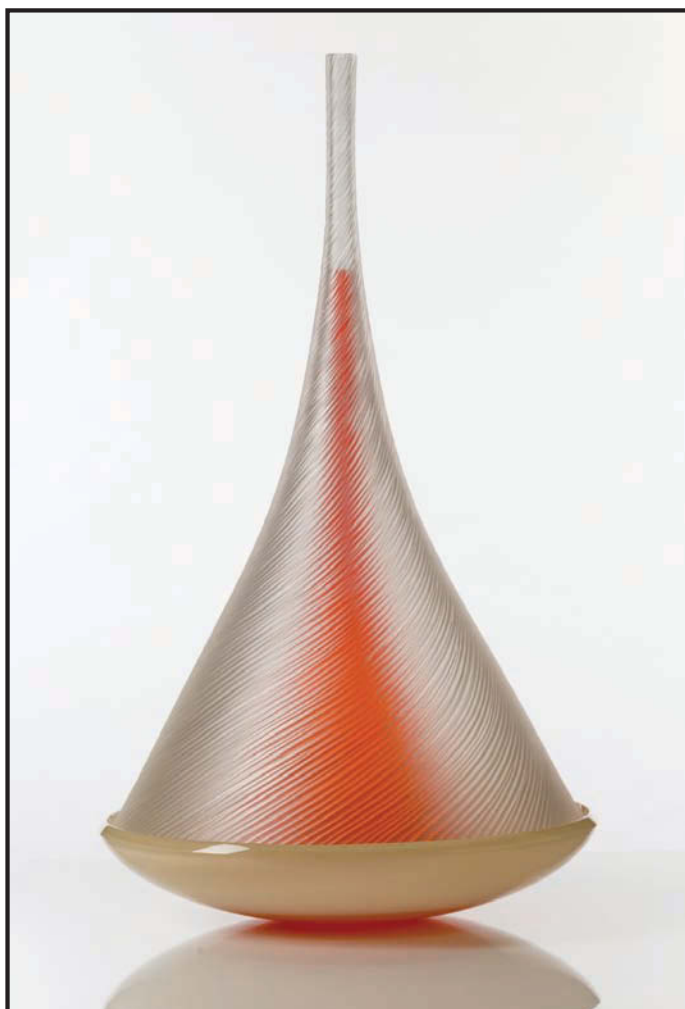
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Sabrina Cant, *Beautiful Storm*. Photo by Ester Segarra



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image: Ben Edols and Kathy Elliott - *Emerge* photo: Greg Piper



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Skepsi@Malvern

contemporary ceramics - inspirational, intriguing —9 Artists



Dean Smith, *Untitled*,
2014, fine white stoneware,
matt crystalline glaze, and
palladium leaf, 14 x 32 cm.
Photo: the artist

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PUSS PUSS - Found furniture sawn & altered,
overlaid with hand-sewn textile landscapes - 130x110cm
Photo: John McCrae

Curated by Cecilia Heffer

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Town Hall Gallery, Melbourne, VIC
6 June–26 July 2015

Port Pirie Regional Gallery, SA
22 August–4 October 2015

Western Plains Cultural Centre, NSW
17 October 2015–17 January 2016

Wangarratta Regional Gallery, NSW
30 January–13 March 2016

Craft ACT: Craft & Design Centre, ACT
7 April–15 May 2016

Wollongong City Gallery, NSW
28 May–28 August 2016

Glasshouse Regional Gallery, NSW
3 September–30 October 2016

<http://2ndtamworthtextiletriennial.com/>

Artists' images: Belinda Von Mengersen,
Monique Van Nieuwland, Louise Tuckwell,
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Forces of Nature, 2014, multi glazed mid fired ceramic, 540 h x 280mm d. Photo Grant Hancock

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Images:
Tony Hanning, *Blue vase (Treescape)*, 1981 - Neil Roberts, *Untitled (knife 2)*, 1984
Sam Herman, *Orange vase*, 1976 - Richard Clements, *12 Perfume bottles*, 1980 - 1990 (detail)

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Bungendore Wood Works Gallery proudly congratulates sculptor Matthew Harding on winning the *McClelland Award*, major prize of the *McClelland Sculpture Survey 2014*



Mathew Harding, 'Void ' 2014, stainless steel, 65 x 80 x 260 cm. Photograph: Mark Ashkanasy

'Continuing my exploration into the lineal realm of structure, Void seeks to circumscribe the peripheries of our limited perception, informed by our anthropometric scale in relation to that which is big, the universe; and that which is small, an atom. Since the beginning of human history we have been humbled by the night sky and our scale within the grandeur of the natural world. The precursor to understanding and knowledge is the power of our imagination.

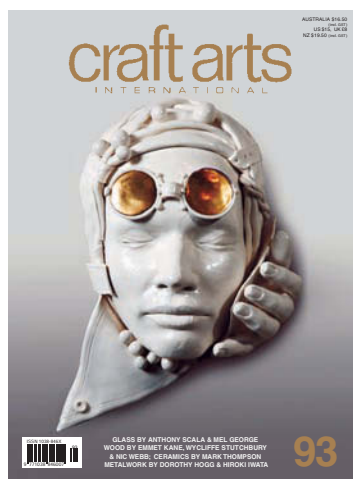
The void at the centre of this sculpture forms a meniscus of spatial tension, a reticular clasp holding the lens of possibilities. Within the flicker and filigree of light, between the trellised architecture of shadows, outside the circumference of our knowledge and understanding, we may catch a glimpse of ourselves reflected and refracted along the periphery of the vast unknown. ' – Matthew Harding – www.matthewharding.com.au

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gallery
BUNGENDORE



MARK THOMPSON (Australia), 'Stav Re-jigged', 2014, earthenware and gold lustre, ht 85 cm. Refer page 23.

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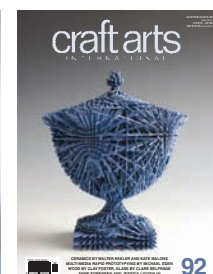
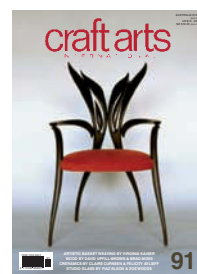
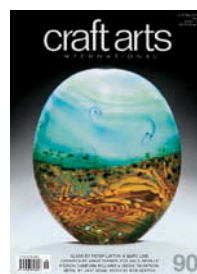
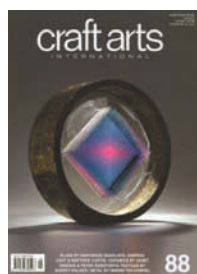
THIS issue marks an important transition in the magazine's 30-year history. It is the first edition to be available online, accessible at anytime on any device worldwide. We realise that not all of our readers will applaud this development, but it is part of the digital revolution that is affecting every facet of modern life. However, we hasten to add that the existing high quality printed copy of this magazine will continue to be our priority and remain in its present format for the foreseeable future.

In publishing terms it is imperative that *Craft Arts International* embraces the new technology that not only gives people immediate access to new trends and developments in the Visual and Applied Arts, but also offers vital links and platforms for professional and social interaction across different media and disciplines. We accept that most readers value their printed editions and look forward to copies

appearing in their local newsagents or arriving through the mail; but some subscribers may now choose to download each digital issue as soon as it is published. Of course, we hope that many will want to acquire both the online and print edition.

A distinct advantage of the online edition will be its interactivity, including links to related websites and various social media services. This is a major undertaking for a niche publication that includes the redesign of its own website to accommodate the potential of the magazine's online exposure to a global audience of visual arts and contemporary craft advocates and collectors.

The online edition is now available from the App Store, pocketmags.com and Google play. The website (www.craftarts.com.au) has been redesigned to comply with all the latest protocols.



Most back issues are still available and can be ordered singly or in multiples at **\$17.00** each, plus **\$3.00** for handling/postage in Australia. For overseas rates and more details refer to coupon between pages 120–121.



'Three Brooches', 2013, silver, enamel, aluminium foil, silver powder, ht 8.5 cm

HIROKI IWATA

Tokyo-born metal and enamel artist, Hiroki Iwata's masterly controlled and beguilingly original work combines the atmospheric essence of modernity with the traditional.

Profile by Antonia Lomny and Barbara Ryman.

HIROKI Iwata's inspiration is instinctively absorbed from the natural world and from his exposure to many forms of Western and Japanese art. When asked what he would consider influences his work, he replied: 'I am unconsciously influenced by many things, including contemporary sculpture and the aesthetic of the gorgeously elegant gold infused paintings and screens from the Rinpa School, especially during the period transitioning between the Momoyama Bunka or culture (1568–1603) and the Edo period (1603–1868).'

Rich gold backgrounds are a frequent feature in paintings and screens of this era and the evocation of nature is a central theme. Rinpa artists are particularly adept

at reducing an image to its essential elements, capturing something of the subject's spirit and essence. Iwata feels that these works have a lofty, dignified and dynamic tone and their refinement, elegance and bold simplicity are certainly found in Iwata's work in terms of design and sensibility. They are also seen in his use of gold leaf, silver powder and aluminium foils as accents of light and reflection both on the surface and under some of the transparent enamels. Iwata's imaginative use of texturing enamel has a sense of timelessness; much like an archaeologist peeling back the colours of an ancient wall to reveal past surfaces.

Born in Tokyo in 1965, Iwata studied metalwork at



'Vase – Deep Blue', 2013, silver, enamel, aluminium foil, silver powder, ht 17 cm



'Vases – After Rain / After Snow', 2013, silver, copper, enamel, aluminium foil, silver powder, tallest 45 cm



'Vases – Rain and Snow/Mist', 2013, silver, copper, enamel, aluminium foil, silver powder, tallest 45 cm



'Vase', 2013, silver, copper, enamel, aluminium foil, gold leaf, silver powder, ht 32 cm



Tokyo University of the Arts where he was introduced to the medium of vitreous enamelling. Although keen to learn the traditional techniques, Iwata's response to the material inspired in him a need to find more contemporary ways to work with enamel so that he would be able to create work that captured the life of the world around him, wishing passionately to share the 'many experiences and memories of my life, which although they fade, are still an important part of me and remain deep in my heart'. By bringing emotional depth to his work, Iwata wants to revive the viewer's memories, to make them thoughtful, give rise to contemplation and a reawakening of their own innermost memories.

The depth of Iwata's understanding of the nature of enamel itself allows him to give full reign to his creativity. His vase forms become the backdrop onto which he projects his imagery. Their shapes suggest monumentality while the surface design demonstrates a sensitive observation of the delicate minutiae of his environment. The tactile surfaces he creates demonstrate an artist fully aware of the wonderful and varied possibilities of the enamel medium. He contrasts glossy enamel with sandblasted and ground back surfaces and patterns. His application of colour, free from such traditional constraints as cloisonné wires and metal borders, can be deliciously muted and mottled and the surface often has the appearance of worn and weathered stone. Iwata's colour palette is highly evocative: some soft and faded, giving rise to the sensation of a half remembered misty dream or memory while others are dark and forceful, evoking a wintry storm or nightmare.

His jewellery work also breaks free of conventional forms

'Weathered Fruits', 2013, silver, copper, enamel, aluminium foil, silver powder, ht 17 cm

and constraints. The sprouting leaves, the sculptured stones and the four die-formed brooches are arranged like little canvases, all encapsulating elements from his larger pieces. They are like wearable mementos that travel with the owner who has the luxury of being able to commune with the work more intimately through touch as well as sight.

Iwata textures his enamel in exciting ways, often working back through the top layer of enamel, revealing the colours below and creating an array of tactile patterns and designs. Using a braille-like fingertip exploration, particularly in the “Rain/Snow/Mist” series, the rough surfaces add another evocative dimension to the awakening of memories of trickling water, ice crackling and snow powdering the landscape. This group of vases present a distinct silhouette of unevenly stacked rocks or of spring-melted, polished river boulders while, in the case of the “Deep Blue” series, the vases curve out in a luscious spray much like the skirts of a distant mountain. The original and distinctive shaped vases are assembled from spun and die-formed copper shapes. Some of the works have rims edged with silver while some have none at all. In the latter, the external enamel surface almost delicately slips over into the internal space of the form.

In *Vase – Deep Blue* the enamel has a gentle flowing outline and the pale, simple silver edge at the mouth of the vessel appears to almost gather up the object into the air, where it seemingly hangs suspended from the silver rim, causing the base to curve up off the ground. The surface is highly reminiscent of weather pecked stone or granite that has been etched with runnels by the action of water, while the vertical streaks of lighter grey resemble icy rain streaming over the shiny surface of rock on a gloomy wintry day.

The lovely mottled quality to the deep mysterious blue creates a sensation of dappled movement on its surface from spatters of rain. The slightly fresher and smoother blue glimpsed at the opening of the vessel connects to the sky above. There is a sense of movement on several levels – released, dormant and timeless – all frozen in the enamelled surface.

Against the seemingly battered and often jagged ice flow are occasional metal shapes as in the aforementioned “Rain/Snow/Mist” series, where straight lines and geometrically sectioned panels run across the surface of a vessel or brooch. In this work, such panels are traversed with random lines that look like aerial graphite pencil lines, leaving “tracks” through the roughened, snow-like enamel surface. Sometimes they are linked by the random reoccurrence of two interconnecting circles.

These interconnecting circles are a recurring theme in Iwata’s work. Comprising two often overlapping circles, the glyph was traditionally used to indicate the interconnectedness of different worlds, while in modern times it’s been used in circuit diagrams to indicate the source of current. This tiny, seemingly innocuous little motif is repeated again and again in various segments of the artist’s works. In earlier pieces, such as *Early Spring*, the circles look more organic and seem almost to resemble a scatter of cherry blossom petals. In other work, they are still paired but drift a little further apart.

In many of his series of flattened vases, Iwata plays with a tightrope balance between curved and straight lines, dark and light shades, polished colour and stone-like grounds, and perfectly finished glossy enamel ground and surfaces rubbed to reveal the imperfections of the enamel. Sometimes the imperfections are rewarded with

‘Vase – Rain and Snow’, 2013, silver, copper, enamel, aluminium foil, silver powder, ht 30 cm



Four Brooches’, 2013, silver, enamel, aluminium foil, silver powder, each 8 x 8 x 4 cm



PHOTO: GRANT HANCOCK



'Vase – Mist/Snow', 2013, silver, copper, enamel, aluminium foil, ht 35 cm



'Brooches', 2004, silver enamel, ht 14 cm



a shower of heavy gold or silver – truly heightening the sense of a treasure to be discovered if one only but looks.

On completion of his studies in 1992 Iwata (pictured) commenced work as a part-time metalwork instructor at Tokyo University of the Arts. He also concurrently holds a position as an Associate

Professor at Kobe Design University in the Crafts Major Jewellery and Metalwork Course. He is prominent in the Japanese enamel community in his role as one of the Vice Presidents of the Japan Enamelling Artist Association, where he has been a member for over 18 years. The purpose of the JEAA, which is the largest enamelling organisation in Japan, is the preservation of Japanese traditional enamelling knowledge, the promotion of the craft worldwide and the encouragement of further development and innovation. In 2010 the JEAA was recognised by the Cabinet Office of the Japanese Government and awarded the status of a Public Interest Incorporated Association. Iwata is committed to supporting the JEAA and its president Mr Kazuo Yasugi in advancing the association's aims which include staging a prestigious international exhibition in Tokyo every two years.

Active in the production of one-off exhibition work, Iwata is included in key shows and galleries around the world. He is also a contributor to leading group shows in Japan and Europe, including the UK Collect exhibition at the Saatchi Gallery, London. In the US he has exhibited at Sculpture Objects and Functional Art (SOFA) in New York and Chicago, represented by Charon Kransen Arts. His work is in the University Art Museum of Tokyo National University of Fine Arts and Music, the Kyusyu Sangyou University, Japan, the National Museum of Scotland and the Aberdeen Art Gallery and Museums. One of his latest awards was the "Twenty-first Tannious Prize", which he won in 2004 at the Satoh Artcraft Research and Scholarship Foundation in Japan.

Antonia Lomny & Barbara Ryman

'Vase – Deep Blue', 2013, silver, enamel, aluminium foil, ht 28 cm



*'Spirit Level Series',
1993, kinetic brooch,
silver and 18 ct gold,
9.5 x 3.5 cm*

DOROTHY HOGG

The Art of Lyric Jewellery

Brave and inspiring, driven by the maker's own subconscious, Dorothy Hogg's evocative jewellery engages the senses as well as psyche, and is always responsive to, and respectful of, its wearer. Profile by Dr Elizabeth Goring.

USED by a master, the language of jewellery is uniquely potent and intimate. But very few have the finesse to use it as fluently as Dorothy Hogg, whose work provides a masterclass in making jewellery speak from the soul. Her jewellery is often characterised as restrained, but to do so risks missing its profundity. Beneath that minimalist exterior lies a depth of expression that pierces the heart; it can perhaps be described best as three-dimensional lyricism. Yet this pellucid exposure of Dorothy Hogg's innermost feelings through the concentrating lens of jewellery speaks softly. Her voice is never didactic or hectoring, never insisting on its primacy over resonances from the lives of those who wear her pieces. She speaks the language of jewellery

with an understated eloquence, offering dialogue and reflection, not dominance.

Dorothy Hogg grew up in Troon, a small seaside town in Ayrshire on the west coast of Scotland where her father William Hogg and grandfather James Hogg each had a traditional jewellery business. 'In both shops there was a hive of activity where watch and clock making, repairing, optical testing and prescribing, and the retailing of jewellery, silverware, clocks and watches took place. As far back as I can remember I helped in both shops, and would have much preferred to spend time there than attending the grim and uninspiring local primary school. I was immersed in an environment where adults around me made things on a small scale at work, and at



*'Artery Series Brooch',
2005 oxidised silver,
red beads, 10.5 x 9cm*

*'Artery Series', 2004,
silver and red beads,
10.5 x 8 cm*



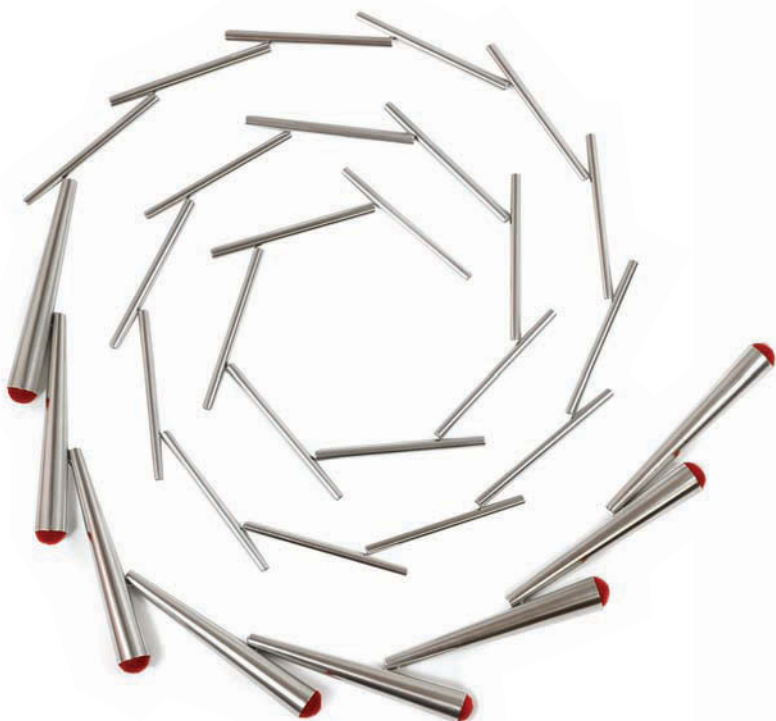
*'Two Brooches', 2000,
silver, 13 x 1.2 cm;
oxidised silver, gold,
8.6 x 1.2 cm*



*'Ring', 1970s,
silver and gold
2 x 2 cm*



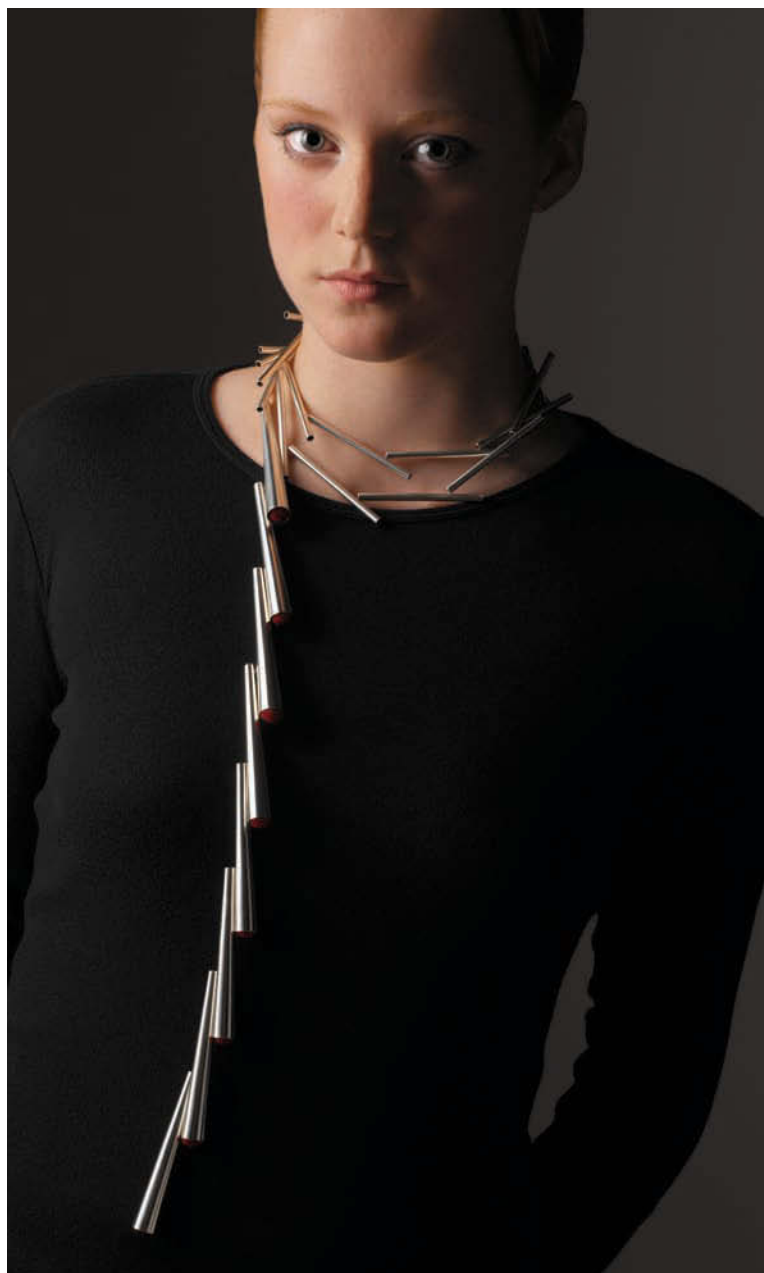
*'Sculptural
Ring', 1967, silver,
4 x 2.5 cm*



'Artery Series Necklace', 2005, silver and red felt, total length 146 cm



'Touch Series Brooch', 2014, silver and red beads, 7.2 x 5.5 cm



'Artery Series Necklace', 2005, silver and red felt, total length 146 cm

home where the women of the family were also involved in detailed knitting and embroidery. I was fascinated by the way my father and grandfather's skill was focussed through an eyeglass on the tiny beating heart of a watch, and the very small coordinated movements associated with that discipline.'

Her recent retrospective exhibition, held at the Scottish Gallery in Edinburgh, outlining the development of her jewellery therefore simultaneously offered a glimpse of her inner journey. A lifetime of conscientious commitment – to family, students, and work – is mirrored by the painstaking nature of her making. As she points out, even her most seemingly spontaneous expressions are meticulously planned.

'I have been described as a silversmithing jeweller; being taught by silversmiths at Glasgow might explain this. Leslie Auld gave me his bench and tools when he stopped making, and I took the bench with me to the Victoria and Albert Museum, London, to use when I commenced my residency in 2008.'

The fluency of her jewellery appears effortless, but every maker knows this requires the highest level of technical and aesthetic skill: such apparent simplicity is invariably deceptive. The visual integrity of *Artery Series Necklace*, 2005, for example, veils the complexity of its articulation,



'Touch Series Brooch', 2014, silver and black opal, 6.5 x 5 cm



*'Articulated Necklace',
1969–70, labradorite
and silver, 19 x 26 cm*



'Artery Series Brooch', 2009, stg silver, red beads, 14 x 6 cm

the careful attention paid to the way it hangs, and the expert handling of taper; while its intrinsic coherence only heightens the impact of those startling flashes of red.

The sophistication of tone and colour in Dorothy Hogg's jewellery equals her command of form. There is a depth of richness and nuance in her signature grey/black palette, paired with sensitive treatment of surface. She acknowledged the influence of the seascape of her home town of Troon in an interview with Philippa Swann for *Crafts* magazine in 2000: 'Transient skies of every tone of grey with dark islands and headlands juxtaposed against a silvery changing sea. My eye is so attuned to these subtle and monochromatic tones that this has resulted in a tendency in my work to be restrained and understated.'

But while the finely controlled inlaid markings on her early steel and gold brooches recall luring skies relieved by shafts of golden sunlight, the darkness of some pieces also reflects periods of darkness and stress in her life.

'In December, 2007 I decided to retire from Edinburgh College of Art after serving more than 22 years as head of department and professor. It was a wrench leaving the talented motivated hard working staff and students. In the summer before I left Edinburgh I responded to an email inviting applications for the new residency program me at the Victoria and Albert Museum. After two interviews and two presentations, I was offered the opportunity to be the first craft resident in the new Sackler Centre for six months in 2008. I have often expressed a wish to be shut in the Victoria and Albert Museum for a month, and so the opportunity was a wish fulfilled!

The post was the joint initiative of the Crafts Council and Victoria and Albert Museum, and I had a number of conditions to observe as well as teaching various projects and working with the public. The highlight of my six months was the time I spent in the metalwork department. I was granted security clearance, and on my first visit behind the scenes Clare Phillips immediately picked up on my desire to flit from drawer to drawer in a bid to see as much as possible, so on subsequent visits I was allowed to look randomly at the wonderful and curious pieces of jewellery in storage. I can't enthuse enough about how fascinated I was and how much I valued the support and warmth Dr Richard Edgcumbe, Clare Phillips and



*'Brooch',
2005, silver,
12 x 2.5 cm*

*'Ring', 1970s,
lapis lazuli, 9 ct
and 18 ct gold,
1.75 x 2.50 cm*



*'Ring', 1960s,
silver and
titanium,
2.2 x 2.6 cm*



*'Classic Cube
Ring', 2014,
9 ct gold and
lapis lazuli,
2 x 2.2 cm*



*'Square Circle Brooch',
1996, silver and copper,
length 36.5 cm, square
3.5 cm, circle dia 3.8 cm*



'Spirit Level Series', 1993, brooch, silver, 10 x 4.7 cm

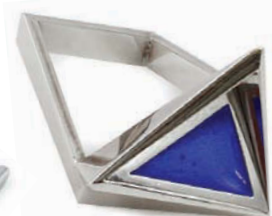


'Winged Neckpiece', 1968, silver, 13 x 19 cm



'Earrings', 1970s, titanium, silver and steel, 5 x 2 cm

Group of 'Touch Series Rings', 2011, stg silver



'Sculptural Ring', 1967, silver, blue plique-a-jour enamel, 2.5 x 3 cm

consultant curator Dr Beatriz Chadour-Sampson. They have such vast knowledge, and yet are the most modest and delightful people.

The generosity and knowledge of the curators guided me into their collections. Mourning jewellery holds a particular fascination for me, where as a way of remembering loved ones, portraits, hair and pearls were trapped behind a lens to form a piece of jewellery. The pieces I saw and handled haunted me and the idea of an emotion captured behind a transparent screen became a theme of my residency. This idea became manifest in

a series of brooches and neckpieces I made with silver and red pigment combined sometimes with the addition of seed or black pearls. In place of hair I used the skeletal structure of leaves. As often occurs in a creative response to restrictions, new ways of thinking and working emerge. My response was to work more spontaneously and to use materials I encountered by chance.

When colour is used it is invariably striking and dramatic, its appearance seemingly punctuating significant periods in her life and work. Dorothy favours deep primary hues of red and blue, used for their ability to evoke passion or angst. Her response to the visceral power of these colours is both instinctive and informed. Their symbolism in jewellery has a long history. For the ancient Egyptians, for example, red was 'the colour of blood with all its connotations of energy, dynamism, power – even life itself. But it was also the colour of ... Set, patron of disorder, storms and aridity'; dark blue 'was the colour of the all-embracing, protective night sky'; and the principal word for lapis lazuli (*khesbed*) was as a synonym for "joy" or "delight".¹ Some of Dorothy's earliest pieces incorporate gloriously rich lapis lazuli, but she also exploited the delicate nature of plique-à-jour enamel; a stunning early ring bewitchingly casts its vitreous light upon the wearer's skin. Blue has reappeared in her latest jewellery, as bold lapis lazuli but also now as luminous opal. Red is used explicitly to evoke life-blood; delicate loops of small red beads suggest fragile strings of blood corpuscles, while some recent pieces also provide a visual shock with their splashes and pools of vivid crimson.

Wear Dorothy Hogg's jewellery and you'll discover more stimulation for the senses and emotions. She employs movement to create sound, a discreet music for the ears of the wearer; while textured surfaces engage the sense of touch. Her deft organisation of elements and variations on their physical balance, create a spiritual calm at the eye of life's storms. Brave and inspiring, driven by the maker's own subconscious, this is jewellery that is always responsive to, and respectful of, its wearer. Allusive yet elusive, it speaks of, and to, the soul with quiet eloquence and spare elegance: a lyrical paean to life.

Dr Elizabeth Goring

Dr Elizabeth Goring is an independent curator, writer and consultant. She is a former Principal Curator at the National Museums of Scotland.

1. Carol Andrews, *Ancient Egyptian Jewellery*, London, 1990, 37.



Dorothy Hogg with her tools and bench, 2008

PHOTO: JOHN K. MCGREGOR



'Tusker Egyptienne', 2014, earthenware, ht 70 cm



'Jester', 2014, wallpiece, earthenware and gold lustre, ht 85 cm

Mark Thompson

ART OF THE PROVOCATIVE TABLEAU

The work of this ceramic artist is not just about virtuosity, though the bravura is clearly evident. Look again, for these at-first-glance sideshow diversions of salon and phantasmagoria hint at much darker secrets. Text by Stephen Bowers.



'Top Hat', 2014, earthenware, gold lustre, ht 85 cm



'Mr Watkins', 2014, earthenware, gold lustre, ht 108 cm



'Fish Head', 2014, earthenware and gold lustre, ht 85 cm

ALLUSION in the throw-away title *Of Meissen Men* suggests Mark Thompson is at once concerned with the resonance of historical achievement and its quotidian echoes. This is polished legerdemain. With his unsettled figures, their deprecating gestures, strange habits, surreal juxtapositions and underlying disturbance of weird wonderland, this is pottery that purrs like a Cheshire cat.

Collectable since birth it would seem, the ageless *enfant terrible* of Australian ceramics, Mark Thompson's signature of informed but elusive fantasy is always singularly skilfully executed and powerful. Vitrification and verisimilitude only add to the candied and cheesy cabinet-of-curiosity sense of both revelation and deception to be found in his works.

On one level Thompson's works might be seen as offering smirking ripostes, jokey jocular barbs, edgy entendres, puns and lampoons. On another level they are less accessible, more suggestive, strange and disquieting. Like the questionable nocturnal attractions in the travelling carnival in Ray Bradbury's *Something wicked this way comes* (Simon & Schuster, 1962), familiar diversions are revoked and other darker and far less familiar attractions are proffered.

Contradictions and the push-pull of recognition versus revulsion, attraction versus repulsion are constantly at play. Tensions resolve slowly. Like the xenogenetic brood parasites in John Wyndham's *The Midwich Cuckoos* (Michael Joseph, 1957), peculiar substitutions appear to take place. In one work a naked baby, prone, soft tissues distorted by sleep, lies on a tumescent golden pillow, afloat on an ultra marine tattooed vessel, adrift in the gilded tidal fold of an unconscious symbolic sea.



'Baby', 2014, earthenware, gold lustre and decals, ht 40 cm

Untouched by regard, oblivious to concern, the child yet makes an impression, not just because of the indisposition of posture and diminutive proportions, but because of a vague unease. Soft is rendered hard, hard appears soft. After the Long March comes the Long Sleep – and Dreams of Red Mansions and the porcelain mountains of China, at once exotic and familiar – and such is the baby, absent, dreaming.

'Making is thinking,' says philosopher Richard Sennett (*The Craftsman*, Penguin Books 2008), but we live in an age where art and craft are swamped by de-skilled conceptual conceits and the theory and the making are not always well aligned. Thompson can spot the difference between Caliban and Ariel and, as the inheritor of both, he moves against the grain. His ideas are of the articulated mortal flesh and, when it comes to the body in question, few artists manipulate clay with his ability. Look carefully at his work and you can see how he gauges what lies below the skin and gives it a pulse and a presence. Look also at his meticulous resolution of arms, fingers and palms.

Thompson retains something of the prized arcane traditions of the great 17th century Meissen hard-paste artist and modeller Johann Joachim Kandler – but is it only the retention and mastery of now largely lost skills? What is going on here? This isn't just about virtuosity, though certainly the bravura is there. Look again, for these at-first-glance sideshow diversions of salon and phantasmagoria hint much at darker secrets.

It is significant that Thompson is also an internationally respected costume and set designer for opera and theatre. It is therefore no coincidence that his fluid wall pieces, statuary and stage-crafted tableaux enter our consciousness like actors emerging from the wings in an opera where the main event always takes place upon that spectral stage: the recesses of the mind.

Are these Chinoiserie dolls and figurines meant to be knick-knacks for semi-detached urban palaces, conversation pieces for medium security condominiums or mantle-piece reassurances of 3D figuration in the age of the flat screen? Perhaps, and as well as the familiar, in

creeps the realisation that we are looking into a staged and glossy (but haunted) carnival world.

An artist long devoted to the lost causes of notorious public characters, including academics, actors, alchemists, apparitions, boulevardists, brats, coiners, collectors, conjurers, corner boys, filibusters, flaneurs, fortune tellers, footpads, fraudsters, highwaymen, housebreakers, idlers, incendiaries, larrikins, mountaineers, muses, palmists,



'Stav Re-jigged', 2014, earthenware and gold lustre, ht 85 cm



'Pot Head', 2014, earthenware, ht 50 cm

mutineers, pickpockets, pirates, rakehells, rioters, sots, receivers, scholars, sharpers, scribblers, subscribers, swindlers, tinkers and other persons of noted habit who deserve a break. Thompson puts polish on these tarnished regimental enlisted – and offers up their images as redemptive (if minatory) mementos.

These are works that speak of Australia's cluttered cultural tension; their presence is a kind of border incursion, they arrive like way-markers to a rite of passage, blazed across the fields of our imagination and crouching in the corners of our consciousness.

Stephen Bowers

Stephen Bowers is a major Australian ceramic artist whose professional career spans more than 35 years. His work is held in prestigious public and private collections throughout the world.

Mark Thompson is represented in Australia by Robin Gibson Gallery in Sydney and BMG Art in Adelaide.



'Wall Boy', 2014, earthenware, ht 50 cm



'Horn Head', 2014, porcelain, ht 32 cm



'Rhino', 2014, earthenware, ht 50 cm



'Nine Ring Broadsword (traditional Chinese sword)', 2002, kiln-cast and cold-worked glass, mixed media, length 100 x 25 cm

THE ART OF ILLUSION

THE WORK OF ANTHONY SCALA

Anthony Scala is a glass artist specialising in precision construction and lamination techniques, combined to create breathtaking refractive sculptures. Text by Cathryn Shilling.

Photography by Ester Segarra

WHEN Anthony Scala was eight-years-old, his mother saw an advert in the back of a women's magazine for an Open Weekend at Peter Layton's London Glassblowing. She thought it would be a good thing to take him along. His passion for glass was ignited and his association with the studio began. Scala continued to visit London Glassblowing regularly and then, when he was 14 he was bought a raffle ticket. The prize was a

glassblowing class and his name was drawn out of the hat. 'I still remember that first visit, it was incredible. I sat at the back of the studio transfixed ... I couldn't take my eyes off the furnace and molten glass. Then, to win a chance to actually have a go myself after watching for years was simply mind-blowing.'

Despite this early encounter with glass, Scala's initial training at university was as an architectural model maker.



'Coriolis', 2008, kiln-cast glass and optical glass, diam. 25 cm



'Hibernus', 2013, kiln-cast glass, hand ground to a perfect sphere, diam. 8 cm

To this day his work shares a synergy with the aesthetics prevalent in contemporary architecture. 'Model making is predominantly about problem solving. You soon learn that the most obvious solution to a given problem is not always the correct avenue to take. As an artist, my model making training has proved invaluable, as it has given me a unique perspective from which to approach my work both in hot and cold glass. Not to mention the discipline and patience needed for the sheer time-scale many of my projects require.'

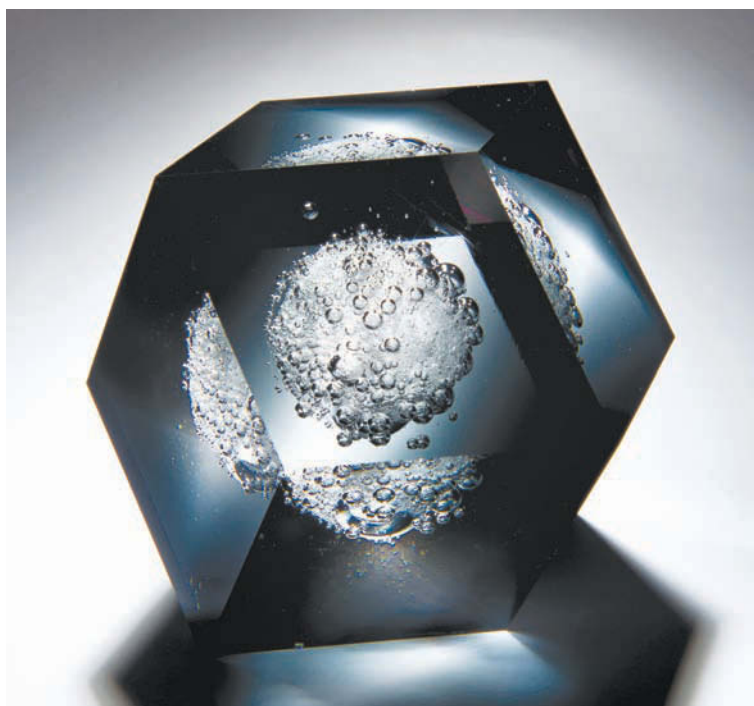
Although this very precise and intricate way of working greatly influenced his future practice, Scala's one abiding memory from his time at university was that he did not



'Event Horizon', 2014, optical glass, cut, reassembled, diam. 20 cm

want to become a professional architectural model maker. 'Thankfully, when I left university, I got a call from Peter Layton. We had stayed in touch, sort of. At that time he was doing a lot of installation work and thought that having a model maker on board would be extremely useful. We had a brief catch up about the sort of work I'd been doing and he offered me an apprenticeship. It felt totally out of the blue but at the same time a really natural progression.'

Anthony Scala joined London Glassblowing in 1999 as a model maker and hot glass assistant. Under the watchful eye of Layton and his team, he began learning many of the hot glass making techniques so intrinsic to the style of work at London Glassblowing. However, it was glass



'Dark Matter', 2014, hot worked glass and kiln-cast optical glass, diam. 15 cm



'Orrery Scent Bottle', 2003, blown, cut, reassembled, diam. 9 cm



'Counter Point', 2012, kiln-cast and cold worked optical glass, 20 x 30 x 15 cm

cold working for which he showed a real aptitude and he soon began experimenting by combining glass with very precise architecturally inspired techniques.

'When you first start out you don't really know what your own style is. In many respects you are just beginning to understand and enjoy working with the material. It probably took me three years to get into the correct mind-set. I did a lot of blowing in my spare time and much of that was experimentation; combining glass with other materials; pushing the boundaries beyond what was considered conventional. The best thing about joining Peter's studio was that it was alive with ideas. None of the other artists stood still. They were all developing their own techniques. I found it such an inspiring place to be.'

Over the years, Scala's portfolio of projects has consistently demonstrated meticulous attention to detail, as well as a unique lateral approach. But in the early days he needed the hand of experience to guide him.

'I think in lots of ways it's natural for youngsters to be a little too full of confidence,' he says thoughtfully. 'When I began making my assembled pieces I thought I was the only person in the world working in that way. I remember one morning Peter coming up to me and mentioning that I should go and see an exhibition nearby of Slovak glass. I walked into the gallery and felt physically sick. The work on show was impeccable. I must have spent three or four hours trying to find a flaw somewhere in the work to make me feel better about what I was making. That was a very important lesson learned. I left the exhibition thinking that I knew nothing! It completely grounded me. No matter how well you may think you've executed a piece, chances are there is ample room for improvement and you can always do better,' says Scala.

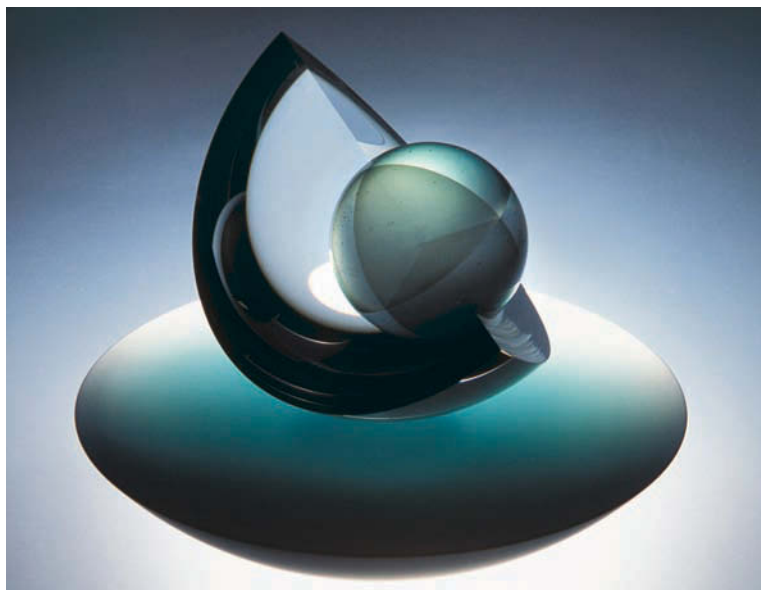
He draws inspiration for his work from the optical effects that glass and light induce upon one another and, in turn, how these shifting qualities can manipulate the perceived image of an object. Perception is dependent upon light, angle and distance from an object. Is what we see really



'Coriolis II', 2010, kiln-cast glass and optical glass, ht 30 x 20 x 20 cm



'Record Keepers', 2012, blown, kiln-cast and cold-worked glass, each 10 x 10 x 9.8 cm



'Coriolis', 2008, kiln-cast glass and optical glass, diam. 25 cm



'Event Horizon', 2014, optical glass, cut, polished and reassembled, diam. 20 cm

there or is it a trick of the light? Take a step in any direction and the perceived image can change.

Scala's pieces employ these quirks of perception to their maximum effect through the use of meticulously made refractive components, painstakingly pieced together. The end result being beautifully constructed optical sculptures that seem to bend the laws of three-dimensional space.

'Light exists with neither mass nor substance, yet given the right conditions, can yield images of absolute solidity. These shifts in perception have come to dominate my work, and are an infinite source of inspiration.'

Scala's most recent work has begun moving away from purely optical glass. 'Recently I have become increasingly fascinated by other, less pure forms of glass. Originally, I used to regard bubbles and imperfections in the glass as "abhorrent!" However, this sweeping generalisation was rather short sighted. Glass is an incredibly mimetic material and adopts the characteristics of whatever discipline was used in its creation. I have begun to consider these characteristics as unique signatures to be nurtured, rather than imperfections to be avoided.'

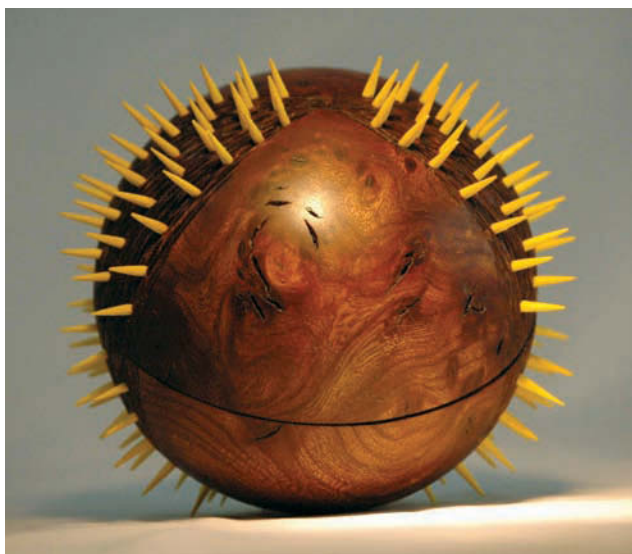
Lately, his pieces also incorporate exotic, lesser known materials. In his recent work titled *Record Keepers*, Scala paired blown cut glass with Damascus steel (hand forged steel which is twisted and hammered in such a way as to produce complex patterns throughout the bar of steel). 'In a way, glass is the consummate host! It allows "guest" materials to take centre stage, without disappearing into the background. I have found it amazing just how well glass is able to accentuate other materials, no matter how unlikely the partnership may seem initially,' he says.

Optical illusion is at the heart of Scala's work. He creates objects in which the laws of light, shadow, and reflection combine in ways only nature can dictate, allowing us a tantalising, yet transitory glimpse of refractive possibilities, forever beyond our grasp.

'Glass can be visually powerful or completely unobtrusive. It can stand alone, or partner other media with discreet elegance. It can resemble fire, ice, stone, water, even the air around us. Can any other material offer such diversity?'

Cathryn Shilling

Cathryn Shilling is a UK glass artist and curator based in London



'Recession Proof', 2009, burr elm with 23 ct gold leaf and yellow peaks, diam. 13 x 14.5 cm



'Untitled', 2009, fumed holm oak textured with 23 ct gold leaf and yellow peaks, 14.5 x 65 cm

Spirit of the Tree/Soul of the Artist

THE WORK OF EMMET KANE

Triumph over adversity and a persistent effort to expand the horizons of his medium have characterised Emmet Kane's rise to prominence in the field of studio woodturning. Profile by Kevin V. Wallace.

EMMET Kane has always done things his own way, even if it was not the accepted or easiest path. Born in County Kildare and not expected to live, he spent much of the first three years of his life in hospital, having been diagnosed with a very rare congenital condition. To add to the challenges he was diagnosed with viral meningitis a few weeks after starting school at the age of five and diagnosed as dyslexic at eight. New worlds opened to him resulting from missed schooling due to illness, as he would lay in bed and listen to the radio. In Ireland in the 1970s and 80s there was no daytime TV, but Irish talk radio covered many diverse topics from day-to-day life and current affairs to politics, informing his world view.

Kane returned to school, knowing it was something he had to do, while preferring to visit construction sites with his father, who worked as a building contractor. He loved the experience of seeing the structures growing from the

ground to a finished building and meeting craftspeople of many trades. There was great pleasure found in going to the workshop to experiment with his father's tools and taking things apart to see how they worked – putting them back together, still usually operational despite several left-over parts! From a young age Kane's mother encouraged the seven children in the family to appreciate all forms of creativity through art books and attending galleries and exhibitions, both locally and around Ireland. They were always led to believe that anything was possible with some effort and from an early age he found much enjoyment in the arts and crafts, making súgan stools, rugs, macramé and a myriad creative techniques.

Growing up in the historical village of Castledermot in County Kildare, the country has had a huge influence on Kane's artistic development and career. The village has some national monuments dating back to the 6th century



'Recession Proof' (opened), 2009, burr elm with 23 ct gold leaf and yellow peaks, diam. 13 x 14.5 cm



PHOTO: DAMIEN MADDOCK

'Crock of Colour', 2008, ebonised burr oak with colour, diam. 11.5 x 7 cm

which were a source of inspiration for his work, including the swearing stone or promise stone and the Romanesque arch, along with other artefacts in the National Museum. Children are shown these monuments from an early age, as well as the many other historical sites on the Irish mainland, such as Newgrange, Staigue Fort and Dun Aonghasa. This childhood fascination with history continues, as behind Kane's workshop is a Knights Templar square tower dating from the 12th century.

The artist credits the teachers of his youth for believing in him, despite the fact that he often tested their patience. He completed state exams via audio tape, which allowed him to leave the school in Castledermot and take a two-year course in woodcraft furniture and design at the Carlow Vocational School. Subsequently working with his father, he continued to learn, while exploring his options. Attending woodworking shows as a small boy, Kane was always intrigued by the trade stands demonstrating woodturning, though he never used the lathe in his father's shop – a Myford ML8 from the 1950s – which lay idle for many years. In 1988 his father gave him the formerly idle lathe, along with a set of chisels and taught him how to use them. This marked the launch of Kane's career direction and he never looked back.

Over years of practice and lots of mistakes, Kane gradually built up his skills, making small bowls, candlesticks and boxes. He turned inboard on the lathe, which was restricted to a maximum diameter of 20.3 cm. The lathe had an outboard attachment that allowed larger work to be turned and, as he



PHOTO: FRANCIS MORRIN

'Pierced', 2011, ebonised burl oak, textured with acrylic ink, 12.5 x 12.5 cm

is left-handed, Kane found it a lot easier to turn larger works.

In 1989, Emmet Kane attended his first woodturning seminar in Sligo, organised by the Irish Woodturners' Guild. He credits the experience with opening his eyes and mind to what could be created on a lathe. Little did he suspect that, seven years later, he would be elected to the Guild as Chairman, and later President, ultimately serving on the executive for 13 years. Attending his first IWG seminar meant being introduced to the fathers of modern Irish woodturning and founders of the Irish Woodturners' Guild, Liam O'Neill and Willie Stedmond, who shared their ideas, skills and knowledge. O'Neill was the first woodturner to travel to the US in the 1980s and demonstrate his style of turning, which later proved pivotal to the creation of the Irish Woodturners' Guild in 1984, which brought woodturners from abroad to demonstrate in Ireland. Stedmond is an accomplished spindle turner and mentor who encouraged and shared his skill and knowledge with Kane over the years. To this day, Willie is still very supportive of Kane's work, recently giving him an immense lathe that can turn wood up to 550 cm in length and 60 cm in diameter (18 x 2 ft), which will allow his work to increase both in scale and sculptural content.

Merryll Saylan, a US artist and one of the first women in the contemporary woodturning scene, demonstrating at the first seminar Kane attended in 1989, provided an introduction to woodturning as an artform. Saylan showed him how to use the imagination by incorporating colour and texture. The following year, Kane met David Ellsworth, arguably the



PHOTO: DAMIEN MADDOCK

'Crock of Colour', 2004, ebonised oak, paint, 16 x 17 cm



PHOTO: FRANCIS MORRIN

'Shear', 2004, ebonised oak and stainless steel wire, 15 x 15 cm



PHOTO: DAMIEN MADDOCK

'Pierced Waves of Gold', 2008, wallpiece, ebonised holly with 23 ct gold leaf and dyed peaks, 100 x 12.7 cm. Farmleigh Collection

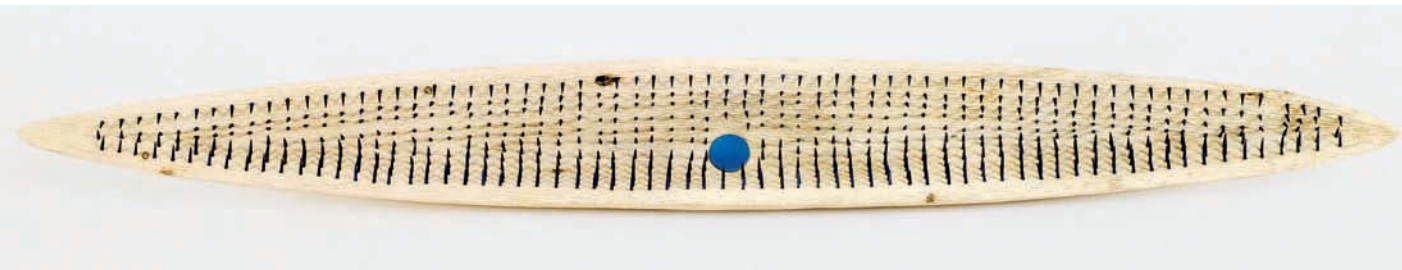


PHOTO: DAMIEN MADDOCK

'Pierced Waves of Colour', 2008, wallpiece, bleached holly with perl ink and dyed peaks, 98.5 x 12.7 cm. Farmleigh Collection

most prominent pioneer of contemporary woodturning in the US, at a seminar in Dublin, where Ellsworth demonstrated hollow form turning. This method of turning, where one hollows out the centre of a vessel through a small opening, seriously inspired Kane.

Having entered the woodturning field during a period of tremendous international growth, Kane was also inspired by numerous other practitioners. Those in North America who provided inspiration are Giles Gilson who used both colour and the lathe to sculpt immense forms, Stoney Lamar with his imaginative integration of other materials such as metal with wood, and Michael Hosaluk, Jacques Vesery, Al Stirt and Robyn Horn for their imaginative approaches.

Four artists from the UK – Jim Partridge who explored the world of ideas, Mike Scott who textured and added metal to his pieces, Hayley Smith who explored colour and refined lines, and Paul Clare who turned layers into wet oak and then ebonised them – all have proven influential.

Marc Ricourt and Alain Mailland of France have also been a major influence – Ricourt owing to his use of texture, and Mailland for pushing the boundaries of wood art.

Kane has also been influenced by artists from outside the woodturning field. He was inspired to explore gold leaf due to the work of the late Patrick Scott, who was trained and worked as an architect and later became a painter. Sculptor Michael Warren's use of solid wood, which he allowed the speak for itself in large sculpture forms, has been an important influence. Architects, including the late Sam Stephenson and Thomas Heatherwick, silversmith Seamus Gill, ceramic sculptor Frances Lambe and basketry artist Joe Hogan have all contributed in some manner to Kane's unique approach to his medium.

The annual Carlow Éigse Arts Festival, founded just seven miles from Castledermot in 1979, allowed Kane to gain an early insight into the world of craftspeople and artists. The festival grew out of a vision to help promote Irish culture through its language and other forms of creativity including music, visual art and craft. Two makers who were notably influential for Kane were ceramist Jim Behan, who experimented with ash glaze finishes on functional ware, and wood-turner John Kemp, who made everything from salad bowls to sculptural forms. Taking the lead from these individuals, Kane saw the possibility in 1990 to exhibit at the festival, where he sold his first work. He continues to support this festival and credits much of his growth as an artist to the encouragement and generous support he received from both Behan and Kemp.

In 1996, Kane attended a Crafts Council of Ireland Business Design Development course, which at the time was run in

the Crescent Workshops in Kilkenny. The course had 10 instructors from a variety of disciplines including ceramics, textiles, graphic design and woodturning – all proficient in their disciplines. The emphases of the course were to assist in understanding design and how to start a business. Taking part in this course was vital to Kane beginning a woodturning business in 1997. Also, while in Kilkenny he had the chance to meet and work with other disciplines, opening his mind to new approaches in his own field. Subsequently he was elected to serve on the board of the Crafts Council of Ireland for 12 years.

The world of woodturning opened to him, Kane returned home from the seminar and slowly started to push what he could create on the lathe. This led to experimentation and pushing the limits by turning green wood and exploring how to texture and dry it in order to create hollow forms.

Woodturning is the most unusual of all woodworking processes in that the wood is in a state of movement while being worked with a tool that remains stationary. From Ancient Egypt to the villages of Europe, woodturners practiced their craft, created utilitarian wares and decorative details for furniture and architecture. Considering its long history, it is

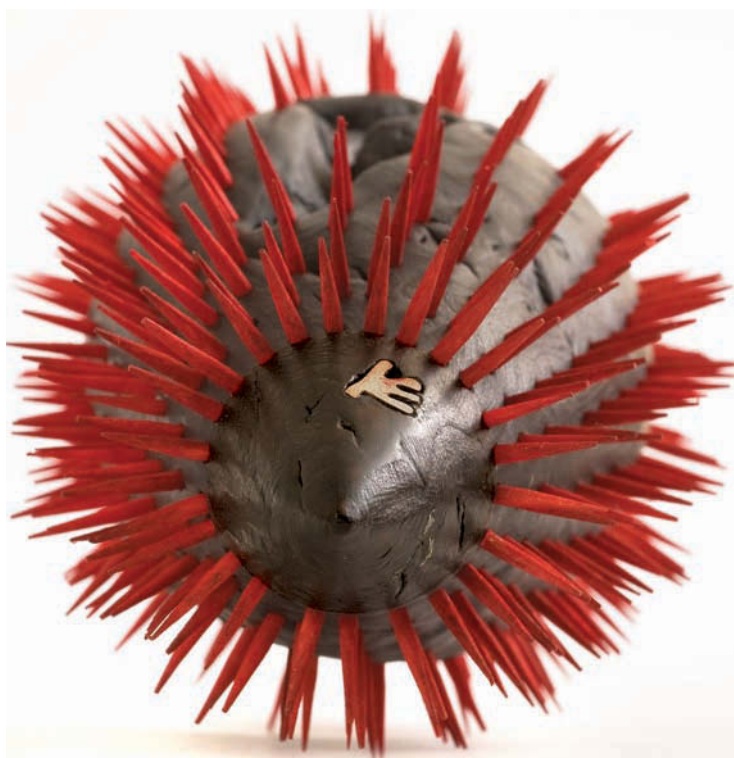


PHOTO: DAMIEN MADDOCK

'Gráinneóg (Hedge Hog)', 2007, ebonised elm burl, dyed peaks, diam. 15 x 32 cm



PHOTO: MARK HARRISON

'Grinding Water', 2013, ekki wood, stainless steel and glass, 72 x 30 x 22 cm

interesting to note that use of the lathe as a means of artistic self-expression is a relatively new phenomenon. This contemporary approach, which reinvents bowl and vessel forms as non-utilitarian objects of contemplation, began mere decades ago, with the possibilities of artistic woodturning spreading quickly throughout the world.

By 1993, Kane had outgrown the small Myford lathe and began looking for a lathe that would allow him to turn larger work. Short on funds, but with a willingness to research the possibilities, he designed a machine that would allow him to turn larger diameter pieces. With the help of his father and brothers, he built a lathe with the motor and shaft bolted to a concrete floor, which allowed him to explore huge forms.

Over the years that followed, Kane pushed what could be created on the lathe from basic functional works to natural edge bowls and hollow forms, creating tools which would allow him to hollow out a vessel from a very small aperture. In attending the IWG seminars he discovered that anything was possible and he didn't have to follow the established forms and belief that wood had to be finished smoothly with a highly polished surface. Working with the lathe and other tools, he pushed his philosophy that there is no such word as "can't", just try it and see what will develop – including texturing the surface and torching the the surface of the wood.

Kane has developed his own unique style by learning and experimenting on his own as well as working with others. On a visit to Australia in 2000, he attended an event focusing on collaboration, which had a profound effect on his work. It helped him discover that with all forms of art and craft, communication with material and others is central. When he returned home he brought other like-minded people together, firstly in the Woodturners' Guild and then other disciplines to be part of a series of weekend workshops that culminated in an exhibition in 2003.

Nowadays Kane works mainly in native hardwoods, citing a particular fondness for Irish oak, which he textures and ebonises, gilds and colours. His recent body of work includes hollow vessels with narrow openings, technically difficult to realise, abstract forms with a sea urchin-like spikiness and sculptural pieces formed without the lathe. He has discovered many different ways to treat wood by using the natural elements in the material, sometimes to the extent that it is hard to know if the finished work is wood at all. Natural elements, such as tannins in oak and darker woods, react to iron oxide which ebonises, or to fuming with ammonia, making wood go very dark and bleaching which whitens the wood.

'I have been told in the past that one couldn't make a living from what people call non-functional work and I've always challenged that view and have proven them wrong over the years,' he says. 'I think the quote, "Two men looked through the prison bars, one saw mud the other saw stars" captures my thinking on the matter.'

For Emmet Kane, everything has a function, though the understanding of that function can be interpreted by everyone in different ways. He views the terms "functional" and "non-functional" as a narrow way of understanding objects, whether bowls or sculptural forms.

Artists who have worked to elevate the status of wood as an art medium have encountered the challenges of wood being such a common material that it is taken for granted. A persistent willingness to educate the public, as a necessity when



PHOTO: FRANCIS MORRIN

'Untitled', 2004, elm, textured, 35 x 40 cm

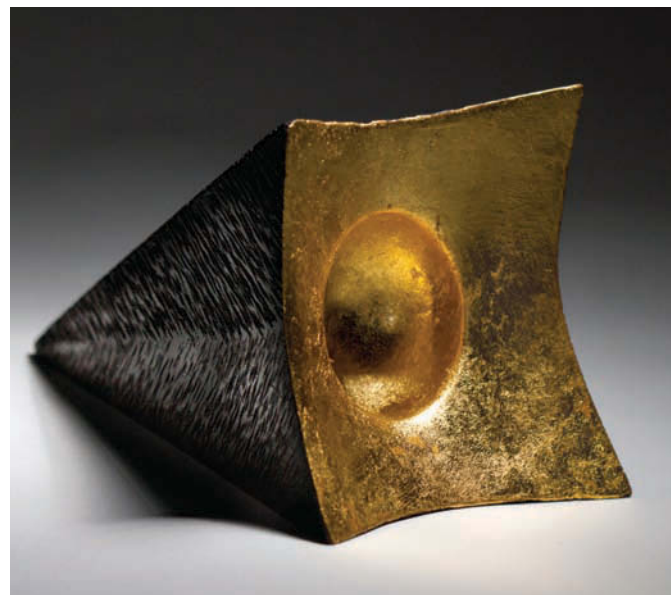


PHOTO: FRANCIS MORRIN

'Untitled', 2004, elm, textured, 40.6 x 40 cm

inspired to create art in wood, has proved challenging and exhibitions of the work are vital to opening up to the idea that wood is a thing of beauty and woodturning is a viable contemporary art form.

Ultimately, it is the material itself that is the greatest influence on Kane's work. He has always been fascinated by the historical significance of trees in the landscape and the benefits they bestow on mankind. 'They have helped humanity develop to where we are today, by allowing humans to make weapons to hunt for food, fuel to cook and heat as well as providing the materials for shelter. To this day wood is a vital ecological resource in human and environmental development throughout the world.'

Kane's earliest memories are planting trees with his father and going on family walks in an ancient forest near their family home. As a child, he always looked forward to visiting his grandfather and fathers' workshops. They were both building contractors and their workshops hives of activity in craftsmanship and creativity, where everything from windows, doors, staircases and formwork were all made from wood. From that early introduction, he was always trying to make things from the offcuts of wood in the workshop.

Over the years of learning and seeing wonderful craftsmen, Kane has honed his skill to learn how to cut, dry and work with the material and to bring out the unique characteristics in it. 'What really draws me to wood is that it's a living organism that even when cut, turned and dried it's still willing to give even more,' Kane says. 'I really believe that to understand wood, you must start at the beginning, seeing the trees through the seasons growing from a small seed into a wonderful structures.'

Despite decades spent working with wood, Kane remains enthralled to see the beauty that awaits inside a piece of wood when its cut. He always obtains the timber in its raw round state in order to study its possibilities. Much of the material he uses has burls or unusual growth patterns and these are often the most exciting to turn and sculpt. He has employed wide-ranging techniques, including ebonising, texturing and scorching the wood, to enhance its highlights, textures and grain.

Since 1998, Kane has served as an elected board member of the Crafts Council of Ireland. He has been President of the Irish Wood Turners Guild and served on many boards and committees, including the Craft Council of Ireland (DCCOI) and the Royal Dublin Society – Committee of Arts. His work is in a number of permanent collections, including the Department of Foreign Affairs, AIB and the National Museum of Ireland, Collins Barracks. He exhibits regularly in Ireland at the National Botanic Gardens and Farmleigh in Dublin, the VISUAL Centre for Contemporary Art in Carlow and the Cill Rialaig Art Centre in Kerry. His work has been shown in the US at the SOFA (Sculpture, Objects, Functional Art) Expositions in Chicago, the Ohio Craft Museum, the American Association of Woodturners' annual symposiums and del Mano Gallery in Los Angeles.

As someone who did not receive any formal education in art or design, Kane has followed the philosophy handed down from his parents – that there is no such word as "can't" and everything is possible if you try. He has benefitted greatly by coming from five generations of craftspeople, which has kept him grounded to create work that is a source of pride.

All of his work is imbued with his unique life experiences and his "just get on with it" approach which has never let anything stop him from achieving his goals. He sometimes wonders if not having a formal arts education or being left-handed and dyslexic contributed to his tendency to explore the possibilities. Ultimately, what matters is his embrace of the aphorism that, 'one must work the hands to free the mind' and the remarkable works of art that have resulted.

Kevin V. Wallace



'Untitled', 2004, elm, textured, 35 x 40 cm

PHOTO: FRANCIS MORRIN



'Form', 2009, burr oak, diam. 28 x 12.3 cm

PHOTO: DAMIEN MADDOCK



'Gealltanais', 2002, oak, 23 ct gold leaf, colour and slate, 85 x 45 cm

PHOTO: FRANCIS MORRIN



'Talis Zeal', 2006, tapestry, hand woven on a wool warp with wool and linen coloured weft threads, 70 x 180 cm

TAPESTRIES OF JENNIE MONCUR

According to English designer/weaver Jennie Moncur, tapestry is both mathematical and painterly, but its efficacy is reliant upon drawing, a love of colour intensity and the framing of imagery. Profile by Corinne Julius.

TAPESTRY makers may occasionally branch out into textiles, but probably no tapestry maker other than Jennie Moncur has designed patterns for floors, walls, cupolas and railway bridges as well as acting as design and creative consultant to commercial clients. It all began as a child with the view from her bedroom window out over the family farm's kitchen garden. 'I could still draw it. I can see me looking down over the kitchen garden. Aspects of that have really had a strong influence. It's

chopped you're not seeing it as a whole and those interruptions are important. I'm always framing things.'

Moncur's work is very intense. In its colouring: pulsating pinks and purples sit next to jubilant oranges and sumptuous reds, and in its fragmented patterns – seen as if framed at odd angles next to sheets of colour – convey a distorted sense of perspective. Her tapestries hum with concentrated colour, often clashing ones that, just as with the disjointed patterns, somehow work well together.



'Oranges and Lemons', 2009, tapestry, hand woven on a wool warp with wool and linen coloured weft threads, 97 x 128 cm

The combined interrupted imagery or “jigsaw-like” collages, are made up of large planes of intensive colour, juxtaposed with elements of fruit, flowers, vegetables and foliage; the things she sees now from her studio, a converted chicken barn in Hertfordshire. The windows in her home and studio are all carefully placed to make the best of unexpected views, the frames to a life that end up in her tapestries.

Her farming family was not artistic, although she has a photographer and an architectural engineer amongst her relatives. Moncur knitted from the age of four and went on to making her own clothes, but was expected to help on the farm at an early age, learning to drive at 13 so she could do farm chores. An undiagnosed dyslexic, her time at convent primary school was not enjoyable. At home she played with her mother’s button box and drew constantly. ‘I was fascinated by Disney,’ she says, showing childhood sketches, meticulously conserved, as are all her sketchbooks from nine-years-old onwards, along with an archive of her photographs, designs and patterns. A refined Disney feel still seeps into some of her imagery.

Her childhood conviction that she should have a career in art was fuelled by a “brilliant art department” at her secondary school that offered silversmithing, ceramics and woodwork. Her foundation course at St Albans in 1979–80 taught her to look hard at the world around her and began to push her to find her own artistic voice. She intended to do Fine Art at Goldsmiths, but ‘I got lost, ended up in Textiles and thought I want to do this.’

She did lots of life drawing, experimented with various processes including embroidery, but ‘Tapestry is drawing, a love of colour, intensity of colour and framing. It’s both mathematical and painterly. The fusion of the two is what tapestry is all about and it gives this intensity of colour. You build a picture. It felt like an absolute fit.’

Having discovered her metier, Moncur developed trouble with vision in one eye. The resulting difficulties caused her to lose a year of college, which she filled working at Liberty of London, learning about different disciplines and presentation and weaving on her loom, made from scaffolding props. Back at Goldsmiths, the experience helped her apply for entry into the Royal College of Art.

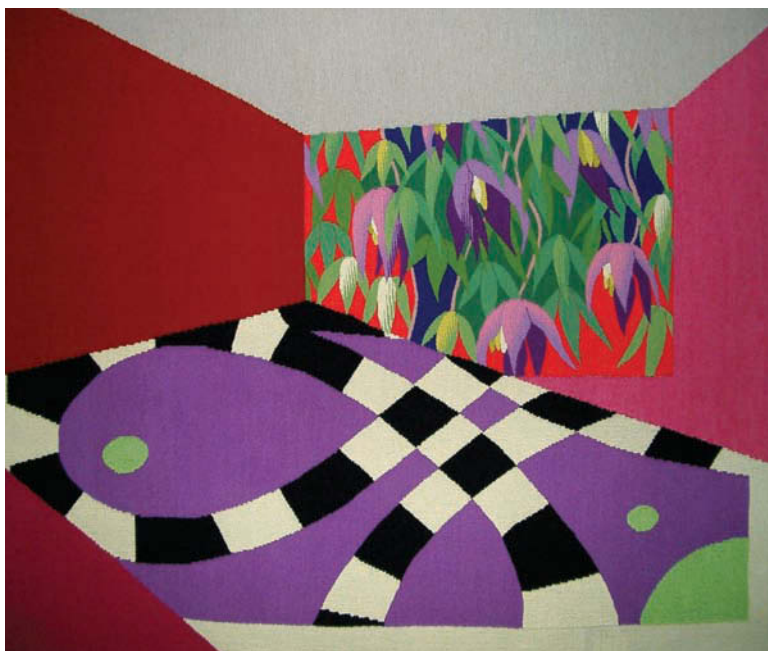
After her first year at the RCA in 1984, Moncur went on a life changing trip, cycling round the Loire chateaux.

‘I was blown away by the pattern on pattern in the parterres, the stone carving, the textile, the ceilings and the floors – everywhere was this pattern on pattern. There was an elegance, a beautiful delicacy and balance to it, that just absolutely took my breath away.’ She still has the masses of photos and drawings she made on that trip, especially of the tapestries of *L’Apocalypse d’Angers*.

‘The detailing and the technique is just phenomenal. It was a hugely inspiring work. It wasn’t only the pattern, but also the confidence in the scale of the tapestry. I came away knowing that I wanted to do larger-scale work.’

The tapestries were woven on their side which gives a striking fluidity, something Moncur attempted to emulate on her return, along with the use of slits to turn the yarn and make a structure within the weave. She also explored the stylisation and lack of perspective, but in a contemporary heraldic language. ‘I wanted to feel that the work could go on the floor and over the furniture, not just wall hung pieces.’

By the end of her final year she was convinced that she had to make floor pieces. She found a linoleum manufacturer who had just started cutting with lasers and was willing to make up her cartoon and post back the cut floor. Her final exhibition in 1986 was a riot of pattern on the floor, tapestries on chairs and painted linen wall-hangings. It was a phenomenal success, giving Moncur



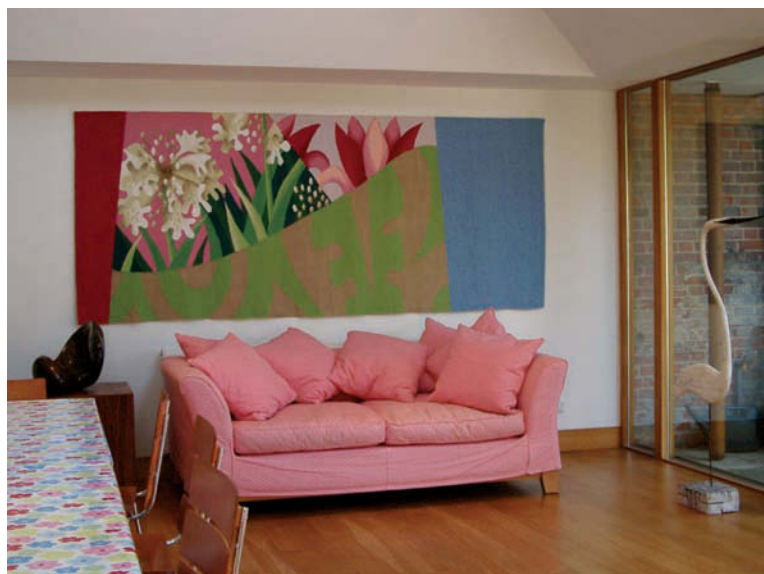
‘Pink Admiral’, 2008, hand woven tapestry, 124 x 150 cm

considerable press coverage and an order book of commissions, the most prestigious of which was the flooring for the Institute of Contemporary Art in the Mall, which in turn generated massive publicity.

Moncur became the “must-employ” pattern consultant, a role that quickly transformed into design consultant for the Public Arts Development Trust. In 1987 she did the patterning for 12 railway bridges on the Gateshead Garden Festival site, completing a further 10 in 1988. She painted a cupola and created painted textile for the Oxford Infirmary, designed a lino floor for the Oxford



‘Oranges and Lemons’ (detail)



'Garth's Garden', 2002, hand woven tapestry, 120 x 300 cm. Private commission



'Garth's Garden' (work in progress)



Two wall hangings and three gun-tufted rugs, part of the Jardines HQ commission

Playhouse, made tapestry cushions for the Chapel in Lambeth Palace, painted wall panels for the Department of Social Security Headquarters in Leeds, wall hangings for Portcullis House in the Palace of Westminster and numerous other public projects, as well as prestigious private commissions, all in quick succession.

Her designs still acknowledged the heraldic, combined with floating shapes on a bright ground, often employing a distorted chequer board floor and collaged shapes to change the perspective. Her grandest project was for the international insurance brokers Jardines new headquarters building in the City of London, where between 1987 and 1990 she designed and completed tapestries, hangings and rugs for six private dining rooms, the staff restaurant and the boardroom. The imagery, as always in her commissions, was based on her researches into the client. For Jardines with its Eastern heritage her trawl of the archives translated into contemporary "chinoiserie".

It was a considerable success, but in 1995, with a young family, she decided she wanted to move away from more general pattern consultancy and return to her roots, or where her heart was, in tapestry. In 1996 Moncur wove a tapestry for the Institute of Actuaries and shortly afterwards *Paradise Lost* for Linklaters, commissioned by Commerzbank GI's refurbished Milton House. This very large 6 x 3 metre hanging features her now trademark abstracted foliage forms and planes of colour.

It was a time for Moncur to reinvestigate her technical and aesthetic ideas. She went back to the French tapes - tries that had so inspired her, experimenting again with traditional French techniques. She had woven on the side to gain the fluidity of French tapestries, but now she played with shading, using French techniques to give an effect rather like a woodcut, with clean sharp hachures. This involves taking one colour to a certain point then turning it and introducing another colour to get a stripe.

Her move out to Hertfordshire in 1995 also influenced her approach, particularly the views from her windows. Recognisable, but stylised elements of fruits, flowers and leaves, were overlapped by irregular geometric planes of bright colour to create vistas glimpsed through strangely shaped apertures.

In 2002 her retrospective at Wolsey Hall brought many of her previous works together. 'It felt like seeing old friends and made me reassess, take stock and decide where I wanted to go. It also gave me confidence.' She concentrated on developing her ideas, chiefly by looking at compositions.

It's the way Moncur works today. She looks at the spaces between and at colour, absorbing it all for future use. 'I love travelling on the bus in London because I love that fusion of images. I just sponge it up and enjoy it. More consciously, I really want to draw the peppers in my greenhouse, the way they hang, the way the leaves hang – the fact that they flower at the same time, you've got fruit growing. You will be seeing peppers in my tapestries.' To date her clematis, lemon and peach trees have found their way into her work. 'Initially it was more abstract but now they are becoming more like what I grow.'

Moncur constantly experiments with complex patterns and colour combinations. 'I love seeing if they work and just pushing them to the point that rather than being obvious together, I'm pushing them as far as they will go, almost challenging one another.'

She draws intensely, plays with the drawings, painting elements, cutting out sketches and computer drawings, collaging them or scanning them into the computer to be reworked. They get re-amalgamated on her work top, with the "best" ones being pinned on the wall for further



Jennie Moncur's studio showing main loom and sample loom

contemplation. 'I do lots of drawings before I commit to weave. It's a huge commitment, the design absolutely has got to be talking weave to me. There is a point in working with a drawing you know isn't quite right; but you know when it's a tapestry it is going to work.' She is aware that paintings don't convert to tapestries and vice versa. 'Because you have built an image structurally it's infused in fabric, that softening of the edges, saturation of colour and the fact that some of these colours are elements that are used in other areas, it helps to marry all the components together. It's that that makes it a tapestry.'

Having decided on a design, she scales it up into a cartoon, which she then tacks to the warp. Moncur threads butterflies or small bundles of coloured yarns (the weft) horizontally by hand alternately in front and behind the vertical (warp) threads, tapping them taut with a fork. She uses mohair or wool for the warps to give a soft fall to the fabric, but also uses linen and silk on the wefts. To get the intense colours for which she is renowned, she buys all her yarn from Norway.

Seeing all her work shown together at the recent "Future Heritage" exhibition (see page 108) has caused another reassessment. 'I thought, I'm missing the bigger scale. They are very technically competent. I have worked so much on technique that I'm losing the big contrast planes of colour and intensity of foliage, so I'm looking at giving each of the tapestries more breathing space within them.'



Jennie Moncur

They are really like room spaces; they have planes of colour that suggest perspectives, so I'm building environments of colour that have these views within them or they might have some textile elements placed in them.' Despite the intensity of her weaving life, Moncur has taught extensively, and over the past 10 years has also been Creative Director of Vitsoe, the furniture company that makes and sells works by the renowned designer Dieter Rams. 'I need the equilibrium of teaching and the design work to balance my tapestry making. That is so intense that I need the other interaction.' She also has numerous elevated positions, including being a Trustee of the Crafts Council from 1997–2004. But its tapestry that's her first love; the sheer joy of the colour, the forms and the patterns. 'I'll see what will change in my future work – it's already very different from where I thought I was heading.'

Corinne Julius



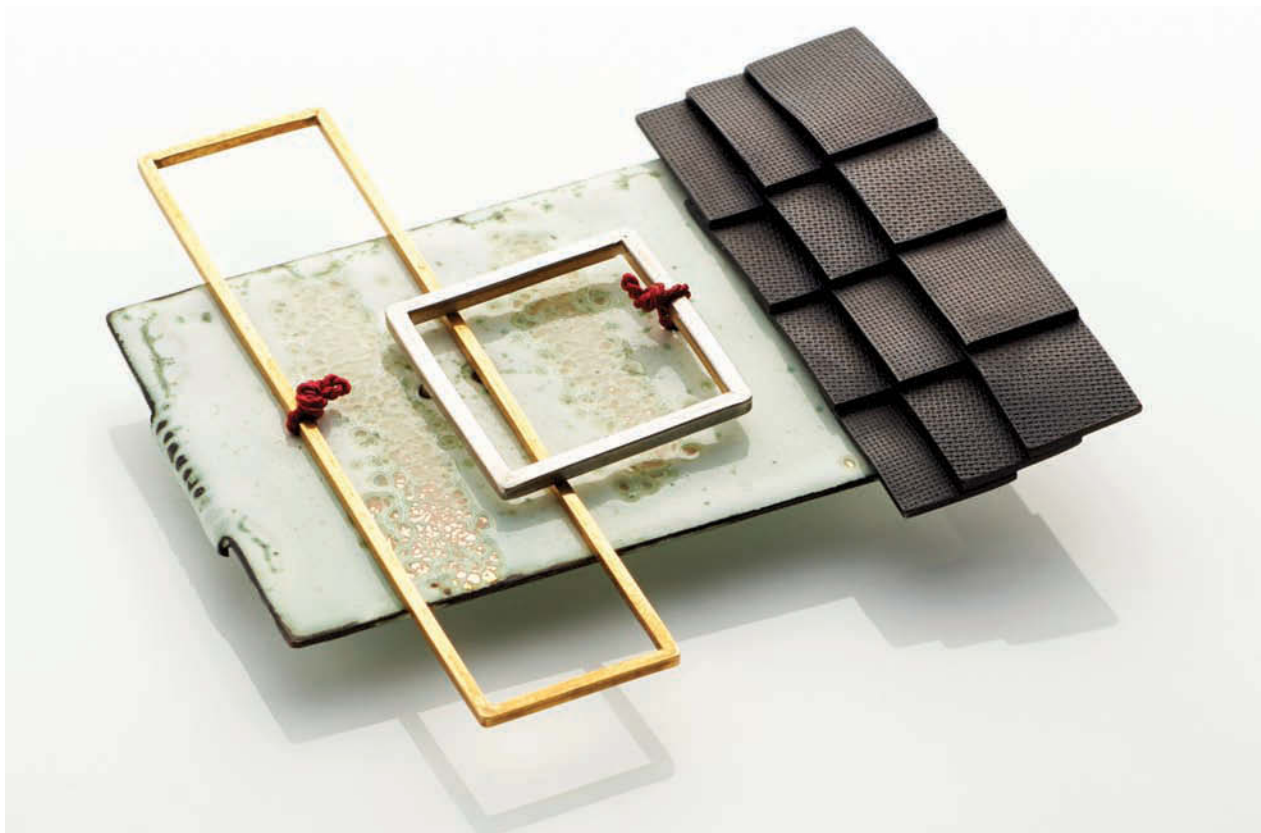
'Garth's Garden' (detail)



Two woven tapestries, part of 30 textile pieces commissioned for Jardines London HQ



'Outside In', 2006, hand woven tapestry, 120 x 145 cm



'Yane & Mado Brooch', 2014, enamel on copper, oxidized copper, silver, gold-plated copper, and silk, 6.5 x 6.3 x 1.3 cm

MARIKO SUMIOKA

The principles of Zen Buddhism, a fascination with traditional Japanese architecture and how people relate to their natural surroundings are key elements in Mariko Sumioka's jewellery. Profile by Corinne Julius.



MINUSCULE greeny turquoise tiles overlap like an aerial view of an old Japanese town, tiny white labels hang from frames in the shape of houses, tied on by red silk threads, like omikuji paper fortunes at a Shinto shrine, small lengths of metal 'bamboo' cascade like water from a spout, small pillows of watery green enamel sprout red, almost coral-like excrescences – such are the exquisite pieces that go to make up the jewellery of Mariko Sumioka's. Her miniature world is for the Western viewer like a window on Japan, yet for Mariko it is about the relationship of man and nature, the contrast and coexistence of nature and human being. She has always been interested in and inspired by the relationship and contrasts between humans and nature; the manmade and natural objects.

Mariko born in Aichi, Japan, in 1981 has had to travel a long road to become a jeweller. At the age of five, she remembers envisaging herself sitting at her jeweller's bench; this was after her grandmother told her of a relative who made jewellery. Sumioka had an early love of buttons and textile, in part fuelled by her father's mother who made her own clothes. 'I was always making, but I didn't like drawing,' she says.

Her father was an engineer involved in the silk business, her mother a part-time teacher. When Sumioka was two the family moved to Brazil and she remembers being fascinated by her kindergarten friends' sparkling gold and gemstone jewellery. 'I liked clear, sparkling, tiny things and loved to collect them. I was always good with

'Yane Brooch', 2014, patinated copper and silver, with stainless steel pin, 5.5 x 4.5 x 3.8 cm



'Hako Necklace', 2014, gold leaf, kumbo (24 ct gold), enamel on copper, oxidised copper, bamboo, cotton cord, antique kimono silk, 55 cm

Inset: 'Yane & Kimono Earrings', 2013, stg silver, pearls, gold-plated silver and antique kimono silk, 1.8 x 3 x 1.5 cm

my hands, capable of making very precise dumplings when I was three.' She was six-years-old when the family moved back to rural Japan and subsequently to Osaka. 'I felt like a country bumpkin and had to prove myself at school.' She was and is conscientious, alluding frequently to needing to prove herself.

Influenced by what she had seen of Third World poverty, she wanted to work for an international organization; Art was relegated to a hobby. She decided that her first choice of Law was beyond her and opted to study Economics, (viewed in Japan as a less prestigious career.) Her course at Osaka afforded her a six-month student exchange to Santa Barbara. She arrived speaking almost no English, but by dint of her formidable powers of application, soon did well in a new language and a new culture. Sumioka thought about doing an Economics Masters, but bored by the subject, got a job in international investment, doing risk analysis, trading in nuclear minerals.

When that palled, she decided to take up jewellery, doing a weekly making class, before deciding to make jewellery her future. However, in Japan, abandoning the company structure is a risky decision, not only in terms of career, but in terms of social acceptance and ways of thinking. For a year she attended a school that prepared her to apply abroad. 'I found it very tough. We did a project a fortnight and I wasn't that quick. I was with non-business people and I had to learn to experiment, to break the rules accept mistakes and learn from them. It was so tough, my brain felt squeezed and I got physically tired.'

'Wabi Sabi & Kimono Brooch', 2013, enamel on copper, oxidised copper, antique kimono, pearls, silver, stainless steel pin, 6 x 5 x 2 cm

Despite initially intending to go to University in London, her college advised her to try Scotland. 'I asked where is Scotland?' She subsequently applied to Edinburgh and in 2009 as a result of her preparation in Tokyo was allowed to skip the first two years of the four-year course.

However, Sumioka found the practical requirements of the course very difficult. 'In my first year I was so frustrated. Everyone was so relaxed. I found it difficult to be satisfied with my work. As a result of my passion for jewellery I had left all my past.' Going home at the end of her first year, she hid from former colleagues. 'The change affected my self-esteem. I had nothing to show them for the change.'





'Bamboo Brooch', 2014, enamel on copper, oxidised copper, bamboo, silver, stainless steel pin, 4.5 x 5.5 x 1.5 cm

It became imperative for Sumioka to graduate with a first, but she still felt confused.

During her holiday at home, she began to see the contrast between Edinburgh and Japan and took this up in her dissertation on design, colour, texture, the Japanese concept of *wabi-sabi* and how the Japanese live with nature. This visual and theoretical study of Japanese culture was a pivotal point in developing her work. She went back to her sketchbook and from that developed a body of work which referenced Japan. She was and remains, strongly inspired by unique Japanese architectural characteristics: natural materials and colours, dark and bright contrasts, linear forms, geometric shapes and structural spaces.



'Hako & Hako Brooch', 2014, oxidised silver, enamel on copper, antique kimono, gold leaf, bamboo, stainless steel, 6.5 x 7 x 2 cm

Studying the precepts of Zen Buddhism and the essence of the Japanese love of nature helped Sumioka to understand people's attitude behind their culture. 'I feel awe and respect for natural and man-made objects, which have existed since ancient times. This is deeply rooted in my origin: Japanese culture and environment. The Japanese respect, understand and accept nature as one of their members. I'm fascinated by Japanese traditional architecture, which is an essential part of human lives, a central part of the culture and a place where people have basic connections with natural surroundings. All of the frames, boxes and geometrical shapes, with natural texture and colours of my work are all based on this idea, the contrast and



'Cornerstone – Atmosphere', 2014, collagraph, 101 x 75 cm. Unique state



'Jewellery Box Contents' (detail), 2014, enamel on copper, patinated copper, oxidised copper, bamboo, silver, each 4.5 x 5.5 x 1.5 cm

coexistence of nature and human. I have researched theoretically and visually into these handed down traditions and tried to bring them into my pieces of jewellery.'

Sumioka uses red to allude to festivals, celebrations and protection from harm. The bright green patina alludes to the surface of copper roof tiles and elements in Japanese architecture when they are washed and patinated by rain. The tiny white enamel beads she uses in clusters denote an energy she finds in nature. They represent "life", in contrast to the geometrical forms she frequently uses to refer to the artificial or manmade. Sumioka started this body of work in her last year at Edinburgh, gaining a first. Following her degree, in 2012 she did a year's residency there developing her work, before moving to London where she has since explored the box form.

This is a conscious reference to the "jewellery box" or a place to put precious or very personal things. She positions tiny components in small boxes to create meaningful wearable, micro worlds. Whilst the pieces are architectural in feel, they are immensely wearable and pleasing, with the backs of her pieces as well thought out and made, as the fronts. She feels that this secret preciousness adds to the experience of the wearer, who alone knows of its existence. 'My work explores a connection with human bodies and how the wearer and viewer interact with each other, themselves and the objects. I do not force people to think they must wear a piece in a certain way, but instead feel free to play with my pieces and find their own ways of wearing them.' She often uses asymmetry, delighting in making odd earrings rather than matching pairs, or offering sets of three. For her degree show Sumioka made a paper lattice of 30 individual earrings to combine at will, saying: 'Jewellery is precious and personal. It should also be playful.' To her disappointment she finds that her clients usually want two-of-a-kind. She will make similar, but not identical pieces.

Sumioka's working method uses paper modelling rather than drawing. 'I need to see the 3D mock-up. To go from drawing to the real thing is too big a jump, so I always make paper models. I play with them, adjusting the shape, scale, sizes and relationships.' Collaging is an integral part of her approach to design. She frequently plays with old paper models, reconfiguring them in new ways, often adding additional elements. This process also helps her to break down her original thoughts into different ideas, and to find new ideas and designs by abstracting elements.

She initially used copper as it was cheaper than silver, but also finds that enamelling on copper gives a depth and range of colour not always achievable with silver. She had not originally intend to use enamel, but after a brief course

'Yane & Kabe Collage Brooch', 2014, enamel on copper, silver, gold-plated silver, 9 ct gold, stainless steel pin, 6.8 x 5.5 x 1.5 cm

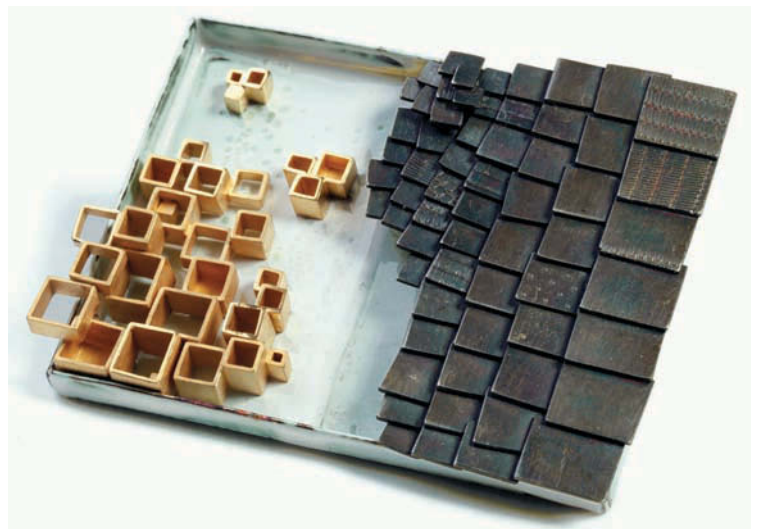


'Bamboo Brooch' worn by model

with UK master enameller Elizabeth Turrell, found it interesting, especially the textures it allowed her to create. She developed her own enamel technique, combining powder enamel on liquid enamel, to produce texture and pattern. Enamelling with simple colours in liquid form offers her a way of investigating the natural materials and textures that can be found in Japanese architecture. Most pieces are fired once only using a second firing if she is combining colours. She is especially fond of a watery green, which she combines with patinated metal. She combines enamelling, patination and oxidization when working with precious metals as well as copper, bamboo and kimono. The latter she uses to give her pieces a softness and to add colour, using fragments of kimono garnered from her grandparents' home. Enamel is hard to solder so she sometimes uses textile to tie pieces, but has also developed a way of fixing work by drilling tiny holes and inserting minuscule claws to fasten elements together.

Mariko Sumioka now practices in London, exhibiting at COLLECT and the "Goldsmiths Fair", but in the longer term she feels that Japan beckon despite the difficulty of making a living from jewellery in Japan.

Corinne Julius





'Lost Vessel', 2012, lime wood, 35 x 30 cm



'Scuttled Vessel', 2014, lacewood, 30 x 30 cm

Existence and Absence

THE OBJECTS OF NIC WEBB

The work of Nic Webb in both wood and ceramic occupies the interstice between being and not, whereby the object that remains is a form captured moments before it disappears completely from our world. Profile by Corinne Julius.

NIC Webb takes things to the edge. His extraordinary *Lost Vessels* push wood to the thinnest, frailest, delicacy, by a process of his own invention which involves air, fire and water – a primal process that demands complete concentration. A moment's lapse can turn a vessel into ash. 'I have,' he says, 'to be very present. As I make the object changes. I have a vision in my head, but I work with wood instinctively and without any preconceived design. What happens will differ because of the

spontaneity of the process of making. It is all about movement. It is an active journey, in which I free myself from my own convention and perception of the made object.'

Webb has never been conventional. Born in Sudbury, Suffolk in 1972, he grew up outside 'in the woods, jumping in lakes, making things and sculpting in sand.' On his mother's side he can trace his family back directly to Henry VII and Rob Roy and derives satisfaction that the name Webb, comes from the German



'Ceramic Bowl with Bark Spoon', 2014, stoneware (brick clay) and wood ash glaze, diam. 30 cm; spoon holly

for weaver. His father a solicitor was very creative and Webb's great-great-grandfather Job Andrews was a journeyman carpenter in Devon. Webb still uses and cherishes the tools that Job made for himself. 'I remember as a child, putting up shelves in a hedge to make a workshop furnished with my father's tools that then went rusty.' Today he is a stickler for looking after them, sharpening his tools with a Zen-like calmness and discipline.

Although briefly he wanted to be a landscape gardener (his father gave him some land to make a pond and waterfall), by 13 he had decided on a career in art. At school his main interest was Art and Woodwork, rather than academic subjects, but today he has a real appetite for learning. In 1990 he did a Foundation at Brighton, but only after his mother persuaded the head of course to take him on. 'She altered my life', he says appreciatively.

He studied painting, but increasingly made sculptural assemblages from found objects. In 1994 he went to Cyprus for two years painting all day and earning his living by washing up at night. In 1996 he returned to the UK, to Colchester in Essex, where he continued his painting and assemblages. On moving to London in 1999 he fell into doing shop windows and making props for advertisements, which he did for a decade whilst developing his practice. The experience of using different materials was instructive. 'Everything was facade. You had to leap in, for example, and make a lifesize elephant in a week. You learnt what works and what doesn't. You learnt new tricks of the trade and getting to the outcome. You had to produce. Everything was about the presentation. It was invaluable.' That boldness stood him in good stead in developing his own new methods of wood-working, but the experience of making for instant disposal made him long to make pieces that would endure.

In 2007 he took a studio space at Vanguard Court. Having been given some green swamp cypress from the Dulwich Picture Gallery, he started making spoons. 'I had an epiphany. As I was splitting the wood it just felt so natural, unlike the frustrations I had been feeling in my painting. With the wood it just came out right. I had a sense of achievement.' His 12 spoons were seen and displayed by Flow Gallery; so began his career in wood.

He became fascinated with the tools and learning how to sharpen them to surgical precision. 'It takes five years for it to become intuitive. It's like sculpting for a practical outcome. You have to invest time and understanding. It requires incredible patience. There's an amazing reward that comes from the meditative side and the hidden side of making. My pieces embody those values.'



'Fire Bowl', 2014, boxwood, 40 x 25 cm



'Coral Bowl', 2011, yew wood, 20 x 40 cm



'Found Vessel', 2014, stoneware, porcelain and wood ash glaze, 12 x 15 cm

The spoons were always made with function in mind, although clients often consider them too beautiful to use. Increasingly he found himself composing a narrative for his work. His unfulfilled ambition is to make an installation of 100 spoons to place on the high tide line of Cuckmere Haven near Beachy Head, and photograph it as an apocalyptic metaphor – objects that had fed people who were gone. However, his spoons always sold too fast. The spoons he did make had a symbolic meaning, 'representing the connection between the natural world (the forest) and our need and dependence upon that resource to serve ourselves; we ingest life through a spoon.' It is for Webb a symbol of hope; we will eat tomorrow.

Webb has a very close relationship with nature. In his designs he likes to "listen" to the tree; calling it co-design between the maker and the material. 'It's an interaction between two living beings. I have respect and reverence for the material.' He sources timber by following the sound of chainsaws, or being given it.

He increasingly wanted to explore the narrative, the journey and manifestation of making, rather than just functional objects. He began carving bowl-shaped vessels in green wood by removing the interior of the bowl and then shaping the outside to suit the interior. The process proved very time and energy consuming, so Webb experimented with using fire to burn away the interior.



'Nut Pig', 2010, eucalyptus, 30 x 30 cm

He began using a blowtorch to tentatively remove the interior. He then extracted the soot, repeating the process until the required effect was achieved. He explored this technique as a finish to the wood, one which was in direct contrast to the highly polished surfaces he had been creating. The treatment gives a wonderful intense, soft, deep, velvety blacky-blue finish, with an iridescence and flashes of silver, a little like a raven's wing. He went back to vessels he had made previously; something he does often, but now he scorched them to change them utterly – the beginnings of his "Fire Bowls".

The interiors of the vessels have a strangely calming effect that Webb describes as 'absorbing the energy. The blackness creates an aperture that somehow you can't see the bottom of.' Hence the vessels assumed an emotional function. Webb tired of the clinical, shiny finish he had been creating; the sanding and polishing which he found almost addictive and, as a perfectionist, was also proving hard to stop. 'I got to the point one day in 2009 where I thought I'd just burn wood today and see what results. If there's nothing left but ash I will still have succeeded. I'd have let myself go a bit. That was the beginning.'

That letting go has to be carefully monitored because if he burns too far the vessel is lost. 'So far my judgement is good. I know when enough is enough.'



'Pinch Pot', 2014, stoneware, porcelain and wood ash glaze, 15 x 15 cm



'Burr Bowl', 2009, cherry burr, diam. 25 x 15 cm



'Found Vessel', 2014, stoneware and porcelain, 20 x 15 cm

The process verges on the magical and primeval, allowing Webb to shape and sculpt wood in an unbound and organic way. He creates his "Lost Vessels" clad in goggles and gloves as he drills into his selected log, drops embers into the hole and blows in air with a leaf blower till the wood ignites. As the air flow increases the log becomes a furnace with sudden jets of flame up to two foot long shooting out of the cavity. The wood bangs and pops as Webb monitors the thickness around the vessel constantly, looking for unexpected holes or thinness.

'As the fire penetrates into wood, shapes and forms are revealed, briefly seen and quickly disappear. The vessels move through varying states of primitive crudeness, function and evolve toward a delicate and complex border between existence and absence. I am, for the most part, an audience to this event. I watch with interest and make suggestions, but on the whole the fire and the wood burn as they wish.'

The process is stopped by arresting the air flow; a deep layer of carbon remains, which on occasion he leaves. Then Webb works on the outside. 'I go through an incredibly wild process with an angle grinder, working the vessel on my hand. When I'm on it I'm on it. It's a bit like petting a lion. I have to be very present. As the work concludes, I intervene, shepherd and finally halt the progress of loss at the place before all remnants of the journey are gone. The resulting work is a husk ... An edge between being and not. The processes that created these vessels are latent and tacit. The object that is left is a form captured moments before it disappears completely from our world.' He finishes the vessels with traditional, but very sharp tools and a wire brush; a process he likens to a "post-coital cigarette". 'I push the wood to the extreme. I achieve in an accelerated way the natural corrosive processes of natural elements. I am in a dance with the wood. As I get more experienced the more fluid that dance becomes.'

Webb's pieces are getting freer and less attached to functionality. He credits Future Heritage with helping him develop larger works and in finding his new London gallery Sarah Myerscough.

He is now experimenting with the introduction of natural colours in a new series titled "War Pots", to further push his own boundaries. Its origins lie in Boudicca's armies and the nature of war, and will coalesce natural pigments from around the globe. He is getting even more elemental in his making, in part influenced by his move from London to the South Coast. He feels there is a strong relationship between clay and wood and is now working in clay. He is experimenting with hand-built slab and coiled ceramics, mixing different clays, including ones he digs up himself, and firing it so it crumbles and decays. 'Every time they are handled bits fall off. This is the reality of life, as we interact we change.'

His "Found Vessels" are based on man's early discovery of firing. He puddles clay into wood structures along with various com-



'Lost Vessel', 2014, lacerwood, 60 x 25 x 25 cm



Nic Webb, 2014

bustible materials such as bark, grass and leaves, and when dry fires them to burn away the original structure, leaving only the negative clay object – a process which he likens to the way he makes his "Lost Vessels". 'There is an edge you don't know what will stay and what will crumble away.' He feels they are like 'man's offerings in burial rituals – the giving away of something that we treasure – a form of prayer.'

'Working with primal materials, one can connect contemporary practice with cultures of the ancient past and the skills and experience of our ancestors,' says Webb.

'Through my work I look to better understand the potential and value of these materials and explore the integral relationship between human making and the natural world.'

Nic Webb is embracing chaos and seeing where it goes, relishing doing things where he doesn't know what will happen. 'I want to explore processes beyond convention and control. I expect loss, disaster, happenchance and beauty.'

Corinne Julius

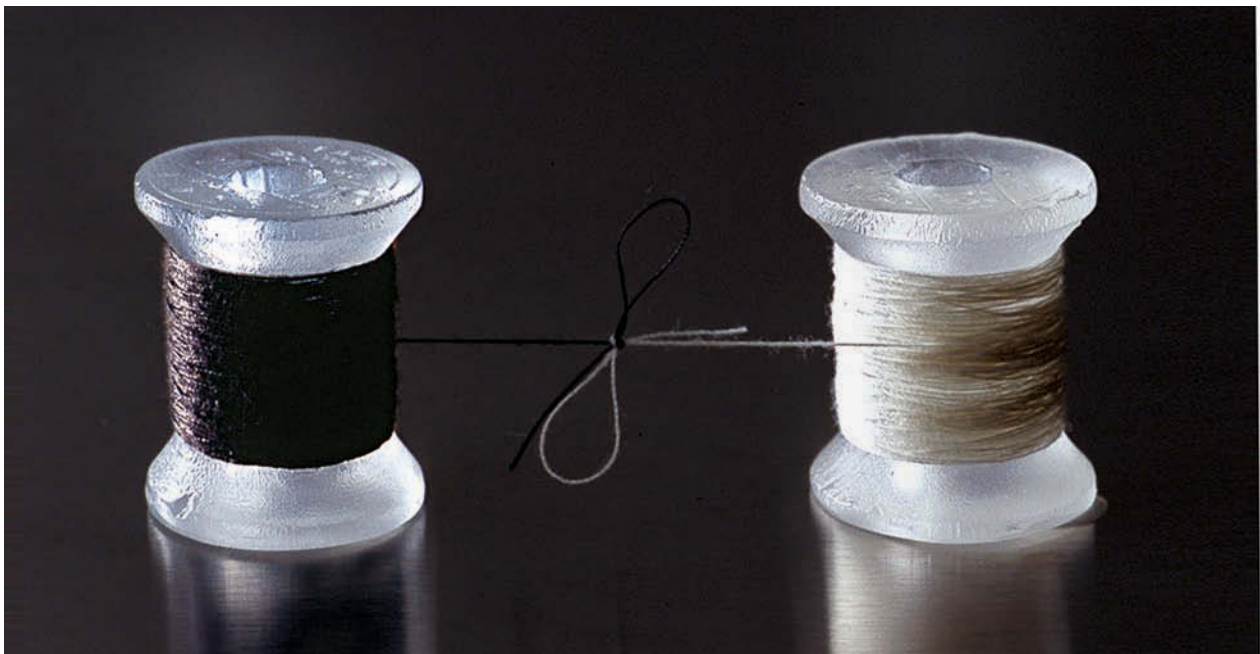


PHOTO: PAUL FOSTER

Mel George, 'Close Ties', 2004, kiln-formed glass and cotton thread, 2 x 7 x 2 cm

Memoirs of Fleeting Moments

THE GLASS ART OF MEL GEORGE

Mel George is an artist who uses glass to echo the fragility of a moment. Her works are often described as abstract narrative as there is always a story behind her choice of colours. Profile by Dr Al Munro.

TIME, place and memory, and the ephemeral relationship between the three, have long been the driving force underpinning the art practice of Mel George. Working glass, a medium itself with a potentially fragile nature, George's work tries to capture these fleeting moments, her longings for both her Australian and US homes, and her desire to stay connected to family both past and present. George is driven to make art in an attempt to make sense of these shifting relationships, the ebb and flow of time, and a life which has seen her travel the world to better understand her place and contribution to it.

George undertook a BA (Visual Arts) degree at the ANU School of Art, in Canberra. She studied under the late Stephen Procter, an inspirational teacher and mentor

who encouraged George to make what was personally important but to also travel and look widely in order to increase her knowledge about her own making process. George's student works united her two "families" – her conventional family and her adopted family of the glass community in Canberra. She drew on the rituals and cuisine of her Greek heritage to bring together these two worlds, creating vessels for the serving and sharing of food, which became the central part of workshop feasts. During her studies, her selection as one of four artists chosen to travel to Bullseye Glass in Portland, US, for a short residency, proved to be pivotal. After completing her degree in Canberra, George returned to Bullseye to work, where she remained for 12 years. In that time she developed a critically acclaimed glass practice, and



PHOTO: PAUL FOSTER

'Hazy Range', 2009, kiln-formed glass, 11 x 35 x 1.5 cm. Polaroid Series

also became sort after by other artists and professionals needing expert assistance with cast glass projects. It was in Portland that George met Jeremy Lepisto, also a well-known glass artist, and the two set up a successful studio using kilns to create their own work as well as that of other artists and designers.

During her time in Oregon, George's work drew heavily on her longing for home, but now it draws on a desire to connect her two "homes" of Canberra and Portland via her art practice. In works such as *Close Ties*, 2004, and *The Way Home*, 2004, a series of kiln-formed "patch-work quilts", George explores the fragility of her links to home and family, the pain of homesickness evident in the stitches and pins of these works.

Despite experiencing happiness and success in her new home, phone calls to family and friends in Australia became markers of time in George's weeks and months. These she recorded on calendars, creating maps of connection to her Australian home. The calendar format became emblematic of a means to pin down these short interactive bonds. To explore this idea, George began using the gridded format of the calendar to record and recall both her moments of connection and the moments when she felt the great absence of her Canberra family. In the work *Change of Scenery*, 2008, George uses the calendar format and a colour code to record the various events and emotional states she experienced, creating a visual map of that year. In other works, she marks the periods during which she had no communication with her family as areas in the gridded calendar which are devoid of colour; the absence of her family marked by an absence of hue.

In reference to family photos as an everyday but hugely important memento, George began to use the white frame of the Polaroid photo as a formatting device in her work. Like the calendar works, this frame could capture a moment, pin down a fleeting view and provide a window to recalling people and places far away. Somewhat like the poet William Wordsworth's "pots of time", these small works could encapsulate a time and a place, allowing the viewer to return time and time again to this instant and location. Tiny monuments to fleeting moments, caught sometimes only as a series of colours as in *Serve with Love*, 2009, a hazy scene as in *Hazy Range*, 2000 or an atmospheric blur of cloud or wind or storm as in *Looming*, 2009.

Working in series became important to George's work at this time. In an artist's talk at Bullseye Gallery in July, 2012, George noted her use of seriality and likened it

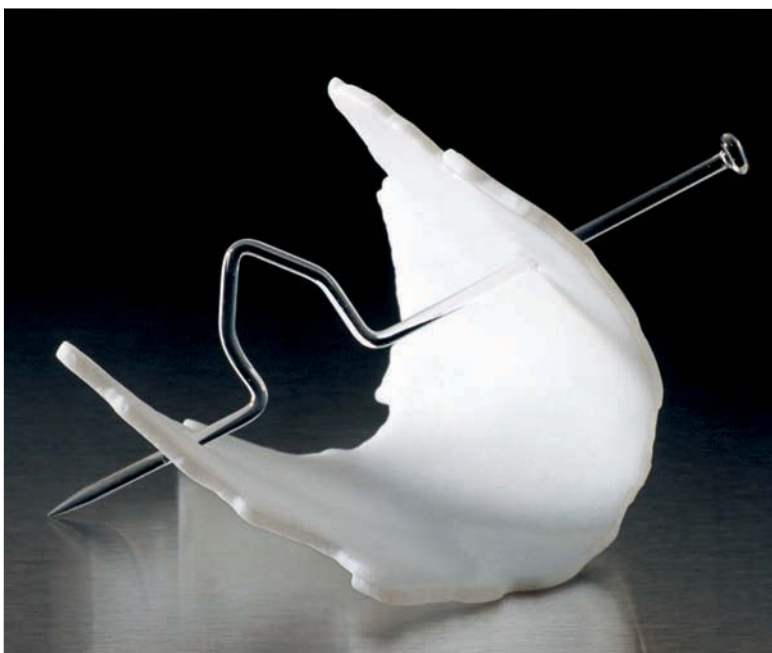


PHOTO: PAUL FOSTER

'The Way Home', 2004, kiln-formed glass, 8 x 10 x 6 cm

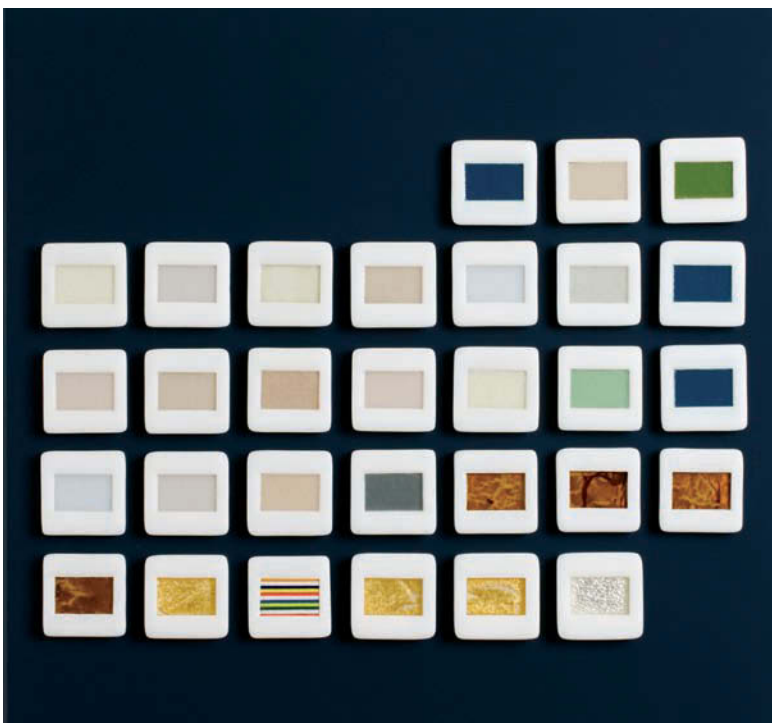


PHOTO: GREG PIPER

Detail of 'Frame of Time' (below)



PHOTO: GREG PIPER

'Frame of Time', 2012, kiln-formed glass, 46 x 610 x 3 cm



PHOTO: PAUL FOSTER

'Looming', 2009, kiln-formed glass, 11 x 49 x 1.5 cm. Polaroid Series



PHOTO: DAVID PATERSON

'Complimentary Fields', 2014, kiln-formed glass, 47 x 52 x 1.5 cm



PHOTO: PAUL FOSTER

'Change of Scenery', 2008, kiln-formed glass, 66 x 56 x 1.5 cm. Calendar Series

as, 'All of these small components coming together to mark the passing of time. Alone these pieces illustrate only a fraction of an idea, but together the collection marks the enormity of a moment.' In the artist's work we see that the individual photo may give a glimpse of a person's past or relationships, but it's through the collection of many of these small moments – the spots of time – that we can realise the scale of emotion, personal connection and memory to which they are linked.

George returned to the ACT in 2009 to take up a position at the Canberra Glassworks. The following year she received the Australian National University's Stephen Procter Fellowship, providing a travel grant and studio residency at the ANU School of Art Glass Workshop. In the spirit of Procter's passion for travel in order to see works of art 'in the flesh', George made use of the fellowship funding to visit Istanbul and Venice to view her favourite mosaics for the first time. George found the experience of seeing these vast works, comprised solely of tiny square units of glass, awe-inspiring. Their capacity to invoke complex visual forms – the soft drape of fabric, the rolling of waves, the scale of tiny leaves as well as of huge buildings – confirmed her love of simple glass surfaces as a way to communicate complex ideas.

On her return to the studio at the ANU she researched a piece that became, according to her description 'a mosaic of a year's worth of coloured days, each framed in the form of an old-fashioned slide'. The result was *Frame of Time*, 2012, a series in which George created 366 small square works, each presenting a colour or patterned rectangle framed by a white surround referencing old Kodak slides. Again, the artist was creating tiny mementos to each day of her trip, abstracting them to a colour or pattern that held some connection to a place or object she had experienced. This abstraction was a form of encoding, like her earlier calendar works in which she represented specific emotions by colour. However, in this work the abstraction also marked the distancing and blurring of memories once one returns home from a holiday, or as time passes.

Frame of Time was featured in George's solo exhibition titled "Hazy" at Bullseye Gallery in 2012, culminating the idea of abstracted memory via the gridded frames. Each slide held a small rectangle of colour, marking George's encoding of her year. These could represent a day in the garden, or travelling overseas, or dinner with her husband Jeremy. The colour in these works operates as an *aide-memoir* for George to recall the events, but also indicates the blurring, the abstracting, or memory as time passes.

Other works in the exhibition depict atmospheric scenes – clouds, skies and mist – framed by part of a window or door. The partial frame through which the hazy scene

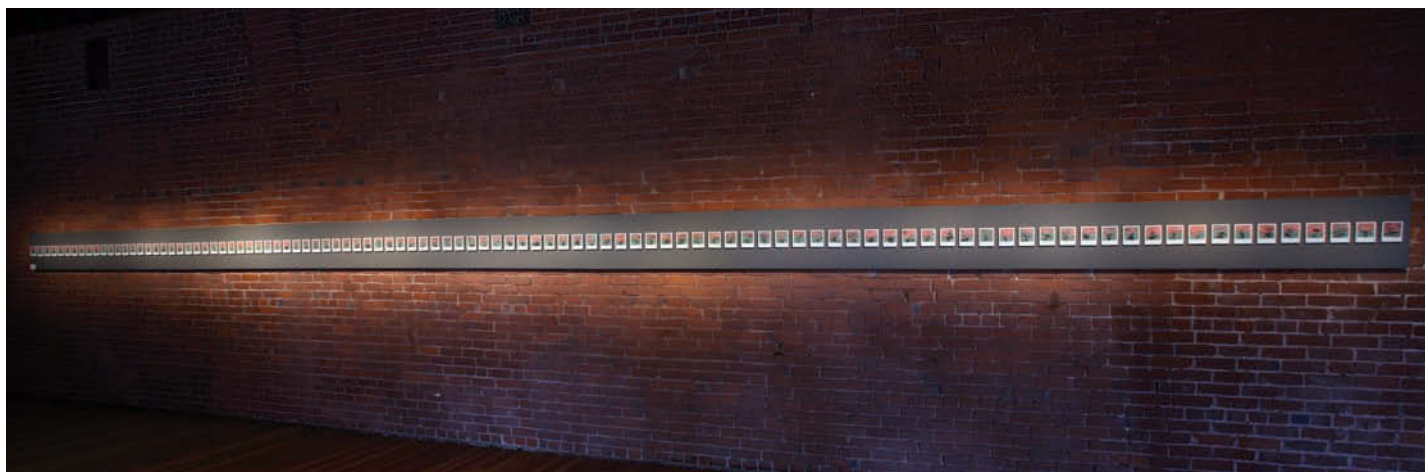


PHOTO: PAUL FOSTER

'West Bank', 2009, kiln-formed glass, 11 x 998 x 1.5 cm. Polaroid Series

is viewed, links to the framing of memories within the white photographic border of George's other works: a device which simultaneously permits recall of the place or events and also reminds us of a barrier between now and then. The moment is fleetingly recalled, but will always be rendered distant by its very capture.

In early 2014 George made the work *Brookvale Palette*, now in the collection of Parliament House, Canberra, as an homage to her friendship with Sydney-based duo Kathy Elliott and Ben Edols. Making reference to the colours often employed by Edols and Elliott in their blown and cold-worked forms that were made in their recently closed Brookvale studio, George's *Brookvale Palette* again uses a gridded format to unite time, place and emotional states.

Complimentary Fields, 2014 also draws on the artist's relationship with Edols and Elliott; this time working in a singular form somewhat like a bar-graph rather than a gridded series, the work portrays the harmonised and coordinated duo working together. Within the white background, the two green rectangles – one a "landscape" orientation and the other a "portrait" – present a record or visual averaging of the pair's collaborative practice using squared out proportions of a number of their artworks. Both pieces were exhibited at Sabbia Gallery during "Revere", an exhibition which explored the relationships and conversations that occur within the glass art community in Australia, and the impact that these influences have on the artists' practice.

Working from the Queanbeyan studio she set up with Lepisto, George's current works continue her interest in combining the time and place of personal experience with universalising formats such as the grid, the repeated unit and the series. She has been studying the weather in both the graphic form of meteorological charts and graphs as well as from her personal records gained from seeing, photographing and experiencing the region's extremes of climate. From her studio window she looks out to the Brindabella Range, an uneven ridge of ever-changing purple mountains which lie between the green/grey/brown plains and an often brilliant blue sky. It's a shifting palette of colours, no two days are ever exactly the same and, momentarily framed in the studio window, the view provides George with continued inspiration for her interest in pinning down time and place, uniting the universal with the personal in the medium of glass.

Dr Al Munro

Dr Al Munro is a lecturer in the Textiles Workshop and the convener of Postgraduate Coursework Programs at the ANU School of Art, College of Arts and Social Sciences, the Australian National University, Canberra. Mel George is represented in Australia by Sabbia Gallery, Sydney and in the US by Bullseye Gallery, Portland, Oregon.



PHOTO: PAUL FOSTER

Detail of 'West Bank' (above)



PHOTO: PAUL FOSTER

'Serve with Love', 2009, kiln-formed glass, 23 x 19 x 1.5 cm. Polaroid Series



'Methwold Fen', 2014, bog oak excavated from deep peat four feet below sea level, Methwold, Norfolk, 380 x 210 cm

Evocative Timber Tableaux

THE ART OF WYCLIFFE STUTCHBURY

A mid-career challenge for Wycliffe Stutchbury in further developing his artwork is ensuring that it is exhibited in intellectually and aesthetically sympathetic surroundings
Profile by Colin Martin.

IN 2014 the works of contemporary UK artist Wycliffe Stutchbury were exhibited in a variety of locations and settings, ranging from rural Monmouthshire to central London. He first attracted serious critical attention at the Origin Fair in London in 2009, when his stand was awarded best in the first week of the fair (with a different selection of artists exhibiting in its second). Stutchbury curated this display himself, exhibiting self-selected works in a booth that he had both designed and built, creating his own remarkable showcase. His works have subsequently been exhibited widely overseas, including New York and Chicago.

Stutchbury uses discarded or disregarded timber, found in rural or urban locations, which he reclaims and recycles into subtly intriguing “landscape” compositions. He saws selected pieces of timber into postage stamp-sized

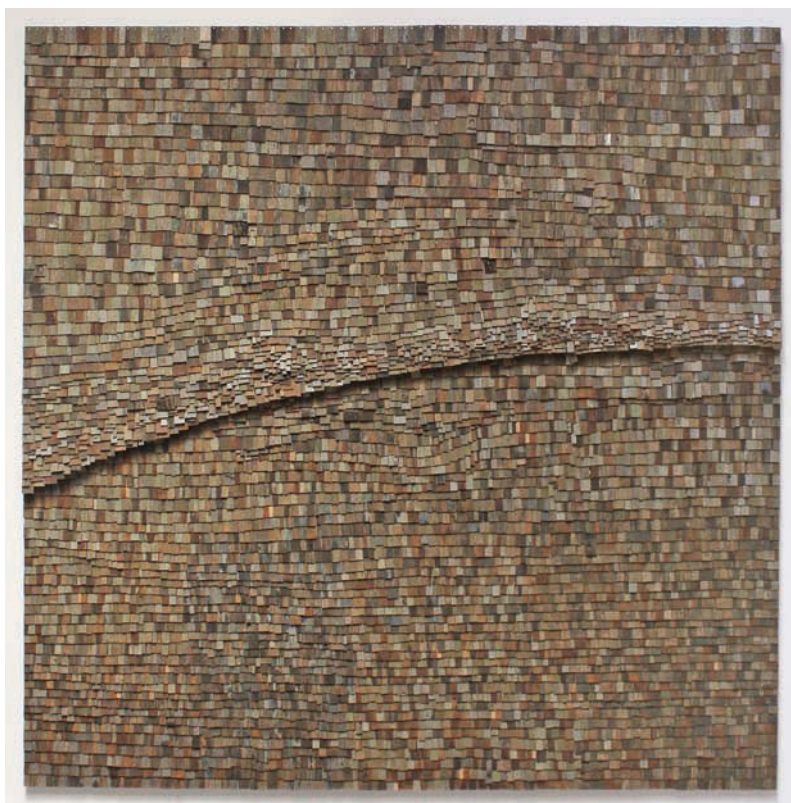
tesserae, resembling Lilliputian roof shingles, which he patiently positions and secures in place with tiny brass nails, to create timber “canvases”. His work *12 West Terrace* (2009) utilises discarded roofing battens, found in Eastbourne, East Sussex, where Stutchbury lives and works. As with all of his works, it is neutrally titled with the name of the place where he found the wood, which avoids introducing a distracting narrative for the work. Mostly his differently coloured timber fragments simply reflect variable weathering of timber by the elements, but some also incorporate tiny flashes of coloured household paint, where Stutchbury has employed wood sawn from reclaimed painted signs. These might have previously marked footpaths for hikers, as used in *Seven Sisters 1* (2011); or tempted hungry tourists with restaurant menus, as used in *Lamb Inn* (2010).



'Gayles Farm 3', 2011, discarded field gates, Friston, East Sussex, 90 x 210 cm

Tesserae or shingle fragments are not the only timber shapes that Stutchbury uses in making his works. The tall, narrow shape of *Fruit Cage 2* (2010) is formed by stacking narrow strips of English or European oak from a dismantled fruit cage sourced in Hertfordshire, some partially covered with green moss, on top of each other. Another, similar example is *Quercus Robur 5* (2010), also utilising timber from a dismantled fruit cage. Even thinner strips of oak, from dismantled fencing found in Hertfordshire, are stacked like timber mille-feuille pastry (without its filling) in forming *Upper Spending Plain 0.1* (2010). His latest works are more assertively three-dimensional, for example *Newark Park 3* (2014) is a pale-hued 15 cm diameter sphere formed from felled common holly.

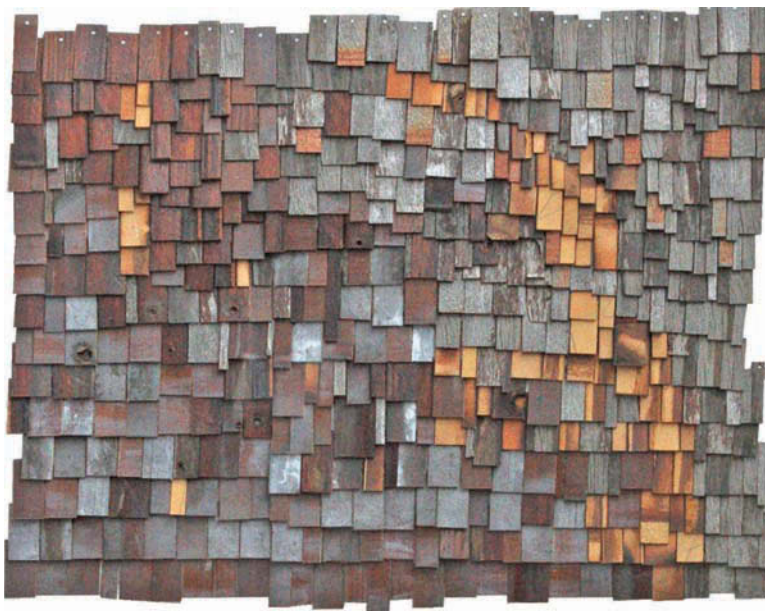
‘These delicate landscapes are studies in texture, colour and process’, says Stutchbury in his artist’s statement for a Ruthin Craft Centre group exhibition in 2014. ‘The dominant qualities come about through the way that wood responds to its environment.’ Of course wood is only capable of responding actively to its environment when it is part of a living tree; when it dies or is felled, its wood becomes a passive partner in its eventual degradation by environmental forces. Included in several 2014 group exhibitions in which Stutchbury participated was his largest work to date *Methwold Fen* (2014), a triptych covering an impressive eight square metres of gallery wall. It was made using bog oak excavated from



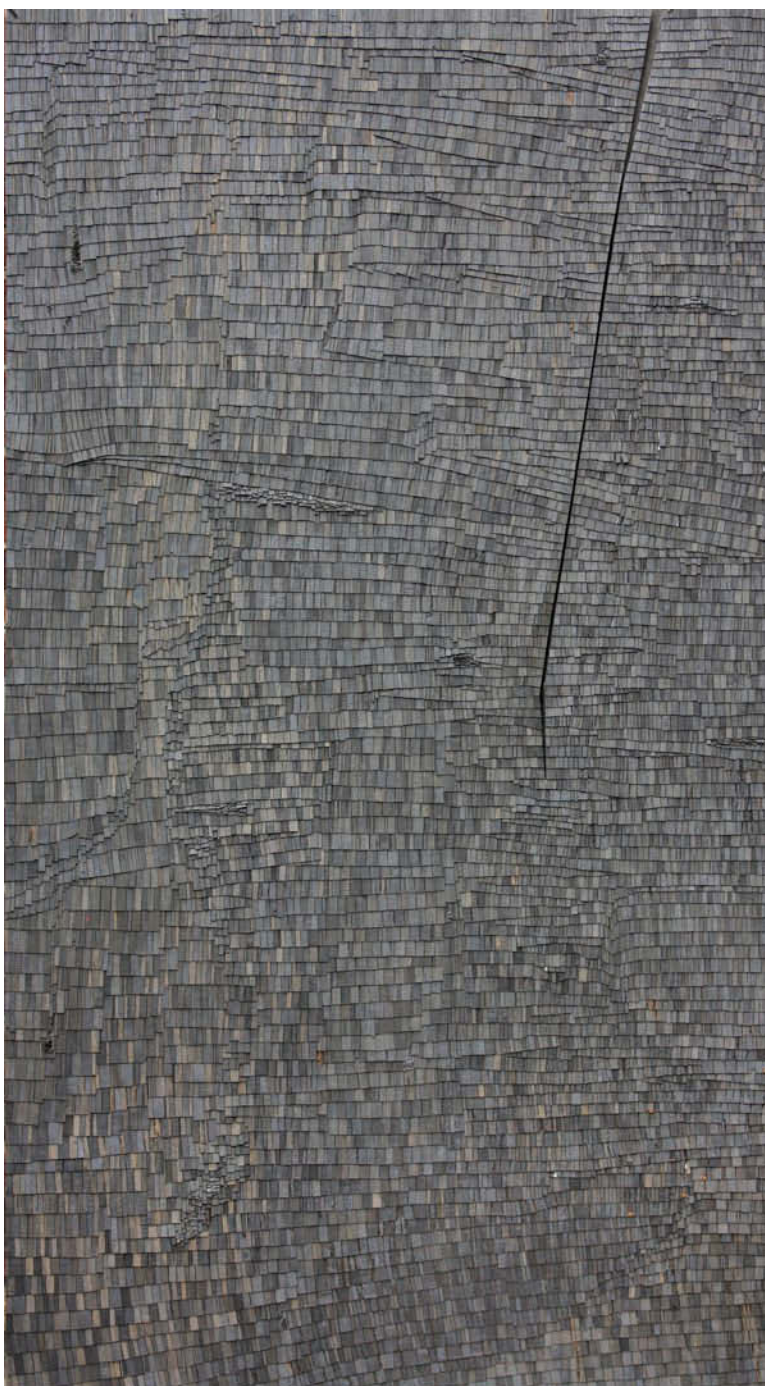
‘Lullington Heath 4’, 2010, demolished red cedar shed, Sussex, 100 x 100 cm



‘Seven Sisters 1’, 2011, fallen footpath signposts, Beachy Head to Exceat, East Sussex, 101 x 86 cm



'Lamb Inn', 2010, exterior menu board, Eastbourne, East Sussex, 40 x 30 cm



'Block Fen 1', 2013, ancient bog oak, Chatteris, Cambridgeshire, 230 x 125.5 cm

deep peat several feet below sea level. 'The acid nature of the water reacted with tannins in the wood [over a period of four thousand years] to produce a material not dissimilar to charcoal', added Stutchbury. A horizontal fissure, almost completely rupturing the midline of *Methwold Fen*, which forces timber tesserae on either side into folds, hints at the lengthier timescale of geological change. 'The end result is an attempt to reveal the wood's vulnerability; its ability to record the past and to absorb (literally in the case of bog oak) its environment.'

Artist residences have contributed to the development of Stutchbury's work, including one at Farley Farm, the former home of the surrealists Roland Penrose and his wife Lee Miller (sometime pupil and lover of the Surrealist photographer Man Ray). *Farley Farmhouse 3* (2010), made using felled common holly tree found on site, is a pale restrained work, penetrated from above by a dark fissure, again displacing previously arranged timber tesserae. This work, possibly influenced by the artistic legacy of the former occupants and their circle of Surrealist artist and literary friends, appears coolly detached.

On his website, Stutchbury expresses his admiration for Jean Arp, whose work was included in the first Surrealist exhibition in Paris in 1926: 'Arp loved nature forms because he felt that nature bucked modern society's over-dependence on reason'. His response is to be led by his material: 'I find that I am being pulled toward an intuitive way of working, like stacking firewood'.

In 2014, Stutchbury undertook an artist-in-residency at the Sidney Nolan Trust, one of whose criteria for selection being 'artists exploring fresh responses to the landscape', which is unquestionably his mission and metier. Resident artists there can roam the trust's 200-acre site in Presteigne, Powys, as well as make use of its studio space and accommodation. From oak found on the site Stutchbury constructed a whimsical ladder for dormice, providing safe aerial passage across a lane in which farm traffic had decimated their numbers. Whether or not the dormice took advantage of his ladder is unknown, but his photograph of its delicate latticework silhouetted against a cloudy sky at dusk evokes the photographic documentation of their land works by two UK artists of an earlier generation, Richard Long and Hamish Fulton. The fragility of Stutchbury's *Dormouse Ladder* (2014) complements the fixed solidity of his wall-based pieces, constrained within their hand-built frames which he paints in white emulsion, believing that 'it doesn't get in the way of appreciating the work'.

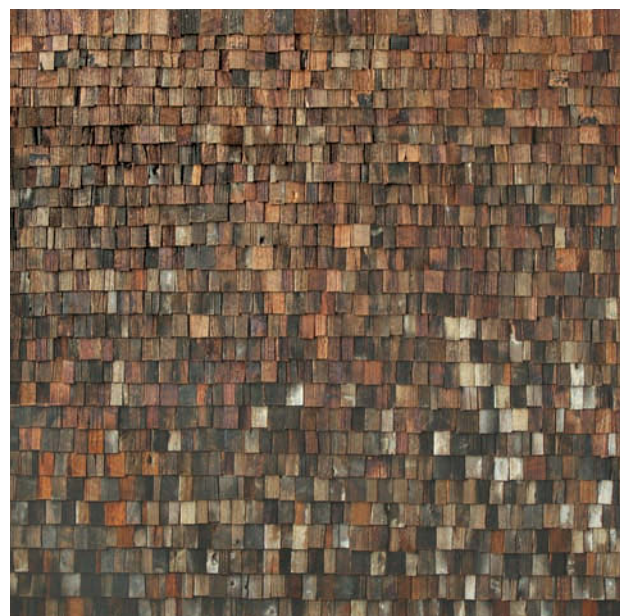
As Stutchbury approaches his half-century [in 2015] his work increases in ambition and scale. His challenges include sourcing suitable timber and storing it until its weathering becomes more visually interesting, bleached by sun, wind and rain or colonised by coloured lichens and mosses. He has three storage sites, including one high on the South Downs, where he is able to season reclaimed timber, which he relentlessly sources. When we met in autumn 2014 at his shared studio space in Eastbourne, he was pleased to have secured a supply of timber from the town's fire-gutted Edwardian pier. The site had been declared a dangerous structure, so was fenced off and inaccessible. His official approaches to the council were met with prevarication, but a worker at the site helpfully tipped him off the day before irreparably damaged timbers were to be taken to landfill, hence he was able to obtain wood that he will use in future works. One idea is to secure a commission for a commemorative piece to be displayed in the town's Towner Art Gallery and Museum when the rebuilt pier reopens, a triumphant artwork rising like a phoenix from the suspected arsonist's flames.

A mid-career challenge for Stutchbury in further developing his reputation is ensuring that his work is shown in intellectually and aesthetically sympathetic surroundings. A 2014 group exhibition at the Woolff Gallery in London entitled “Found”, featuring work by artists who use recycled materials as their raw material, struck a wrong note when the gimmickry of many works compromised the intellectual integrity of Stutchbury’s. The misleadingly naff title of the Ruthin group exhibition “Is it Wood?” was redeemed by a co-exhibitor Louise Hibbert’s avowal that ‘it’s important that people see the object before the medium and be intrigued by it’. Amen to that sentiment, especially in Stutchbury’s case. Defying my possibly prejudiced expectations, his work sang clear and bright when exhibited in what might seem the incongruous setting of the Linley shop in Belgravia, given the exotic and expensive woods used in making that designer’s highly polished luxury goods. But craftsmanship triumphed, with Stutchbury’s works and Linley’s executed designs complementing each other, perhaps because they had both honed their craft skills in workshops at Bedales public school, where the traditions of the Arts and Crafts movement are still staunchly upheld. Stutchbury’s work was also included in a 2014 Decorex



Wycliffe Stutchbury

exhibition, aimed at increasing the prestige of objects based on craft traditions within the international art market. *Methwold Fen* was first exhibited in 2014 by Contemporary Applied Arts at “COLLECT” in the Saatchi Gallery and later in the CAA Gallery adjacent to Tate Modern. Similarities with photographic works

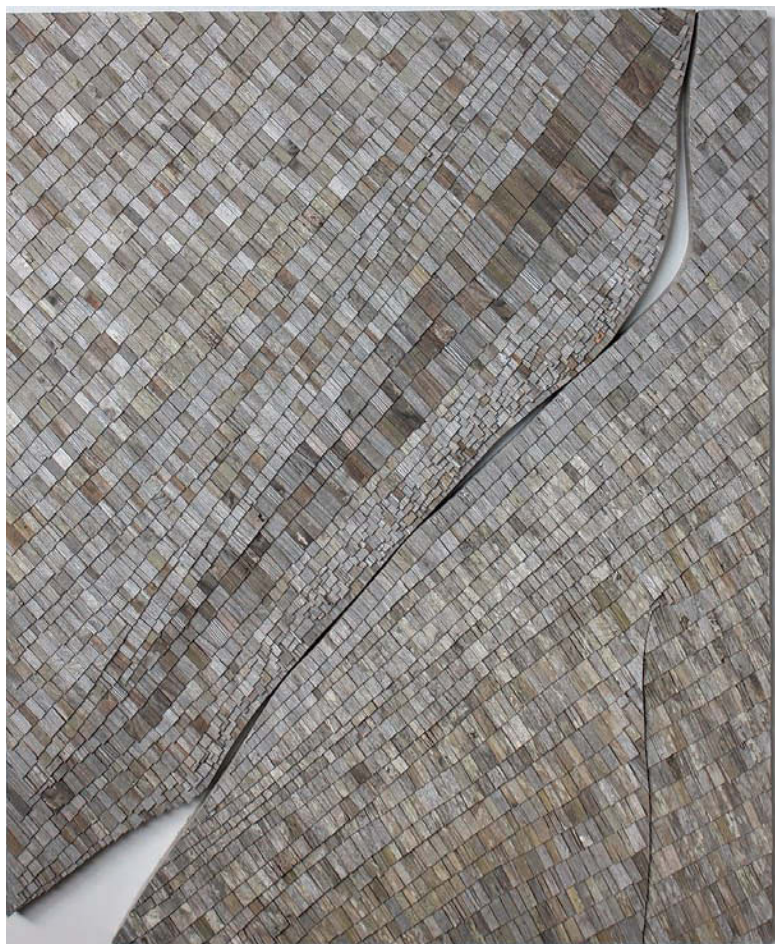


‘12 West Terrace’, 2009, discarded roofing battens, 72 x 71 cm

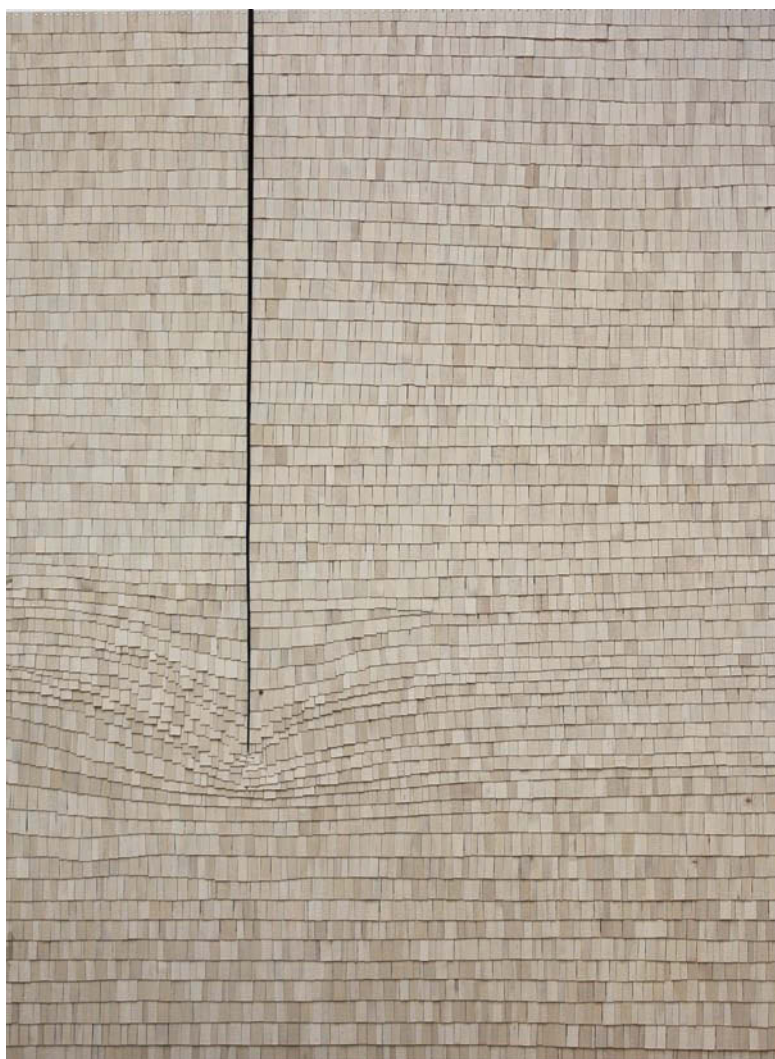
by the highly regarded land artists Long and Fulton were mentioned earlier. Stutchbury’s subtly realised works are quietly executed in the minor key characteristic of one strain of English art, which can be traced back to William Blake having ‘seen eternity in a grain of sand’. It is not entirely fanciful to say that Stutchbury’s works also bear comparison with the more dramatic works of the German artist Anselm Kiefer, which were exhibited in his Royal Academy retrospective in autumn 2014, in their shared striving and capacity to identify the universal and spiritual in the commonality of every day and the otherwise disregarded.

Colin Martin

Colin Martin is a London-based Australian writer and collector.



‘Gayles Farm 2’, 2011, discarded field gates, Friston, East Sussex, 100 x 87 cm



‘Farley Farmhouse 3’, 2010, holly tree, 90 x 70 cm, East Sussex



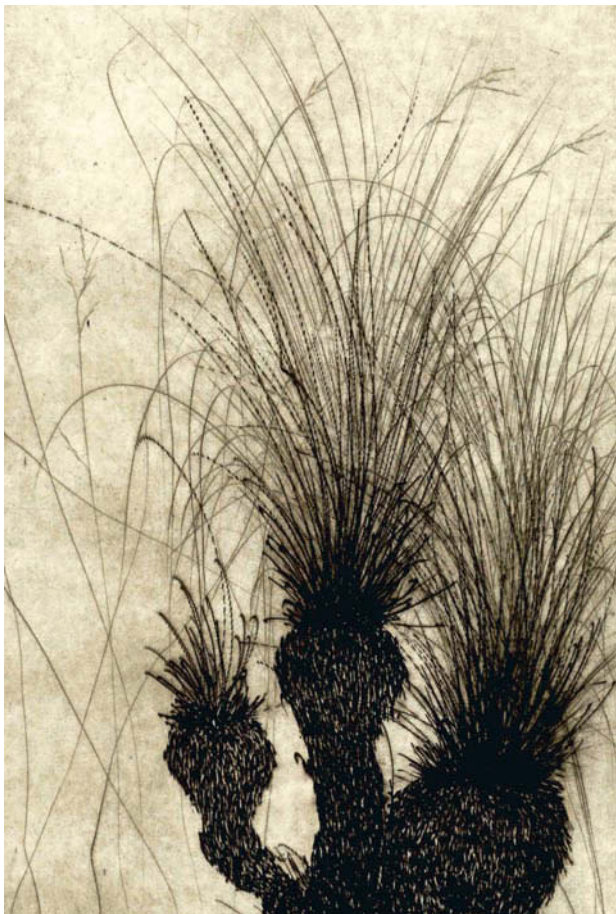
'Jamieson', 1994, collagraph, 100 x 75 cm. Artist's proof



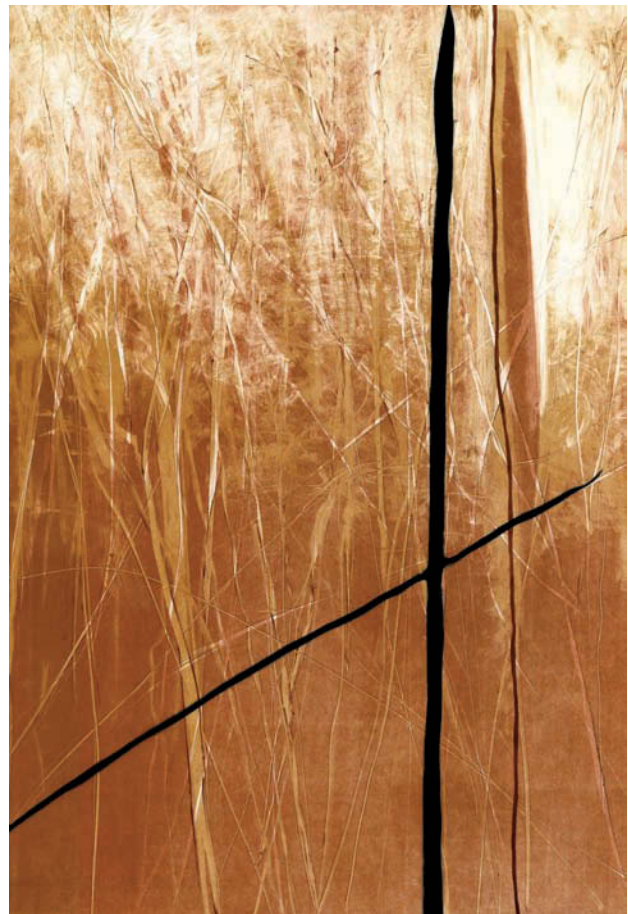
'Midday', 2008, dremel drypoint, 30 x 20 cm. Edition 5

Profiles in Print – JO LANKESTER

Jo Lankester is an accomplished technician in intaglio and collagraph techniques, but rather than focusing on technical refinement she aims to make the surfaces of her prints appear fresh and breathing with life. Text by Prof Sasha Grishin.



'After the Rain', 2008, dremel drypoint, 29.5 x 19 cm. Edition 5



'Grass Trees, Mt Stewart', 2012, monotype, 89 x 64 cm. Edition 1/1

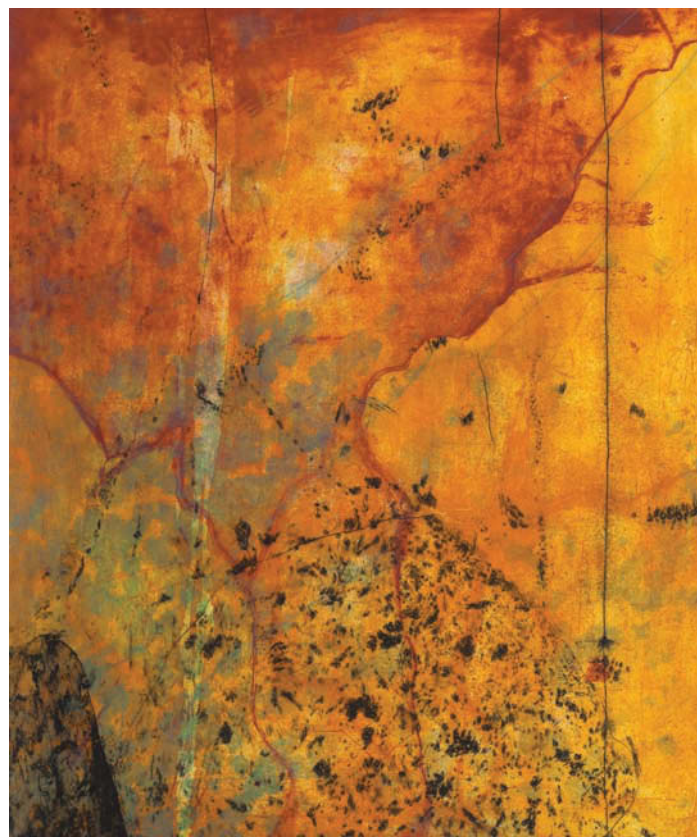


'Dingya', 1995, collagraph, 56 x 76 cm. Edition 5

JO LANKESTER is an unlikely candidate to become a prominent printmaker working in Australia's deep north. She was born in Melbourne on 26 September 1972 to a social worker, Helen Carnaby, and to a cartographic draughtsman, Dennis Lankester, who worked for the Bureau of Mineral Resources. She was the second child, with a sister Ally a year older. Eighteen months later, the family had moved to Coffs Harbour, where her father wanted to try his hand at banana farming, but by the time she was five her parents had separated. Her father was crazy about cars, with his first car, an EH Holden followed by a new MG-B (British Racing Green), it was an appetite which he passed on to his daughter, who bought a pushbike with her pocket money when she was eight and later a Valiant VF Coupe as her first car.

Helen and the two girls in 1977 moved to Armidale, in NSW, and two years later returned to Melbourne. This somewhat itinerant lifestyle had two consequences for Jo Lankester. Firstly, her early schooling was divided amongst six different schools¹ with some of them being the more experimental ones; and secondly, she was as a child exposed to a considerable variety of landscapes. In response to my question about exposure to art at home, she responded by saying that her father had framed photographs of race horses, trainers and jockeys, while her mother had on the walls a couple of large reproductions of Renaissance works, Hieronymus Bosch's *Garden of Earthly Delights* and Leonardo da Vinci's *La Scapigliata*. As a small child she remembers her mother having a Bee Gees record and an ABBA album, both of which received plenty of airplay, and much later she would boast that when she was 20 she saw Nirvana perform live. However, music wasn't to be her creative outlet, as she recently noted: 'Throughout my school years I tried to learn the violin, recorder, clarinet, piano, drums and guitar, but never stuck with any of them, either due to moving schools or lack of interest. I also tried to join the school choir in grade three, but was rejected.'²

At school, Jo Lankester was not a particularly academically minded pupil, but while she was at the Swinburne Community School two people changed her life. They were Michael Nichols, the art teacher and fashion designer who printed on



'Fissure Fields of Gold and Silver II', 2014, etching, 87.5 x 74.5 cm

fabrics and invited students, including Lankester, to model them, and Liz Loader, a printmaker who had her own press. Jo Lankester speaks of finding "peace" in the art department at school, it was a place of refuge and with the help of Michael Nichols she assembled a portfolio of photographs, prints and drawings, which enabled her to be accepted into the Tertiary Orientation Program at the Huntingdale Technical College in 1989. During her two years of pre-tertiary training, drawing and printmaking emerged as her passion and her strengths and the transition courses led directly to her admission into the Prahran CAE, School of Design, in 1991. At home there was no resistance to tertiary education, however her father had hoped that his daughter could do something more practical than art, but eventually he supported her decision. At Prahran she came into contact with a strong and professional printmaking staff, that included Neil Malone, John Scurry, Simon Cooper and Julie Irving and when in her second year, the School of Design was merged with the Victorian College of the Arts, with all of her teachers moving across to the new venue, where they were joined by some of Australia's top printmakers – Allan Mitelman, Graham Fransella and, for a semester, Hertha Kluge-Pott.

The artist who had the most profound impact on Jo Lankester in art school was Neil Malone, an artist and philosopher, who in his art practice has been preoccupied with a meditation on the natural processes of disintegration, corrosion and erosion in nature. Often he would take the human face, sometimes a self-portrait, and examine the passage of time and space through his finely worked prints. Lankester found him a wonderful mentor: 'Neil Malone invested a lot of time in my development as an undergraduate artist during my two years at VCA. He was always in the studio scratching on a small copper plate, often of distorted self-portraits. He would frequently ask questions about my work, phrasing it along the line of 'have you thought about this?' etc. I really feel that he helped me progress as an artist giving me the ability to self-analyse and look beyond my limited view of the world. He was always recommending other artists' works to reference my practice and exhibitions that he thought I should go and see. A great man and a great teacher.'³

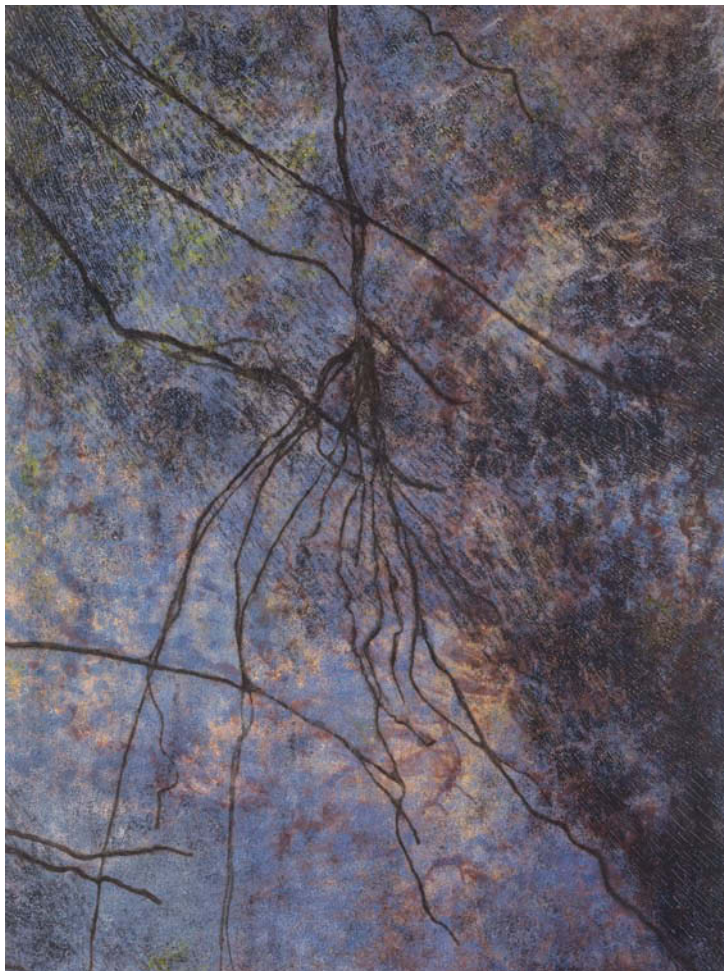
Kim Westcott, who had graduated a few years earlier, and the



'Wulguru', 2002, collagraph, 56 x 76 cm. Edition 5



'Far Northern Colours', 1995, collagraph, 100 x 75 cm. Edition 5



'Cornerstone – Atmosphere', 2014, collagraph, 101 x 75 cm. Unique state

veteran artist, John Wolseley, gave artists' talks at the art school; these she found inspirational and contributed to the general orientation in her art.

The first couple of years at art school were Jo Lankester's journeyman years, where she concentrated on drawing and mastering the techniques of printmaking with life drawings, self-portraits, cityscapes, landscapes and found objects making up much of her subject matter. Inspired by a visit to Jamieson in Victoria, on the junction of the Goulburn and Jamieson Rivers, and witnessing its wondrous rock faces and the weathered rocks (some of which she brought back into the studio), she sought to translate the colours, shapes and textures into her prints, but set herself the goal to abandon the literalness of depiction, yet somehow to preserve the sense of presence. Neil Malone encouraged her to explore the process of carborundum collagraph printmaking. This dramatic and effective technique generally involves working from a dark background to which lighter areas are added. The carborundum layer (silicon carbide) is usually applied to a cardboard or wooden matrix and can be worked on quite a large scale.

The collagraph *Jamieson III*, 1994, marks this new development in her art. Almost a metre square, it has both a subtlety as well as a boldness, and a figurative quality which at the same time can be read as an abstract pattern. The most precious quality is its "earthiness", with an intense colour saturation in the range of ochres, blacks and tans, with the quality of presence and sense of place. Her work was also receiving attention and critical acclaim, so that when John Scurry suggested that she submit a collagraph triptych in the Canson Student Print Award in 1994, she was awarded the prize.

Weathered Rockface, 1995, an etching with spit bite, shows Lankester's growing technical sophistication and preparedness to embrace bold technical solutions to achieve quite startling results. Other prints from this time, including the etching *Etched Environment*, 1995, and the etching and collagraph *Castlemaine*, 1995, all of which play with the surface patterns on rocks and boulders, fissures and the growth of lichen, and these tiny miracles in nature, when viewed close-up, become a mysterious microcosm. At the time she was exhibiting at the Australian Print Workshop in Melbourne, the Fremantle Arts Centre Print Award and participated in the 2nd International Art Biennial in Skopje in Macedonia.

In September 1996 her son, Holden Lankester Howells, was born and two years later, in 1998, she relocated with her partner to Townsville, where their second son, Byron, was born in 1999. Earlier Lankester's sister had moved to Townsville to study at the James Cook University (JCU), where she was joined by the daughter of the legendary lithographer Fred Genis, Lois, while Lankester's father was by then cultivating bananas in Innisfail, just north of Townsville. By 2000 her mother had also moved to Townsville to be with her daughters and to look after the grandchildren. Shortly after her arrival she met Ron McBurnie, the charismatic printmaker who promptly hired her to teach printmaking at the JCU. As she later reflected, 'Ron McBurnie is the luminary of the printmaking scene in Townsville where he continues to share his skills, knowledge and collection with the arts community. I'm sure there are many passionate printmakers in Townsville as a consequence of Ron's teaching and personality.'⁴ The print, *Cape Pallarenda from Kissing Point*, 2000, is a gorgeous moody etching with rich areas of aquatint, where the rippling expanse of water frames the landmass from below and a heavy sky from above. Patches of light illuminate the waters and may reflect McBurnie's passion for Samuel Palmer's works, which tended to rub off on most of his artist friends. The collagraph, *Wulguru*, 2002, continues in this romantic figurative trend, where this pic-

turesque suburb of Townsville is given a touch of mystery as it is bathed in a rich golden haze.

In 2002, Jo Lankester's long-term relationship with her partner broke down and she began an eight-year appointment as a curator at the Perc Tucker Regional Gallery in Townsville. Between work and caring for her two sons, she produced relatively little work, but did hold a solo exhibition in 2008 at The Brewery White Space in Townsville of etchings and drypoints mainly of Xanthorrhoea or grass trees on Mt Stewart. These spirited and expressive prints proved popular with the local art public and contributed to her reputation as a leading printmaker and master printer of other artists' work³ from the deep north. Although institutional printmaking may be in decline, as it is in many Australian cities, Townsville does have a critical mass of trained printmakers from JCU, the Barrier Reef TAFE and from interstate, and Umbrella Studio (established 1986) has become a focal point and one in which Lankester has become actively involved.

"Cornerstone" is the title of Lankester's most recent solo exhibition, held at the Perc Tucker Regional Gallery in 2014, which in some ways revisits her earlier interest in large-scale collagraphs which examine the surfaces of boulders and patches of lichen, but now treated with greater technical sophistication and with a boldness of touch. *Fissure Fields of Gold and Silver II*, 2014, is a four-plate colour etching and collagraph, which can also appear like an aerial landscape combining the vision of the Spanish matter artists, such as Antoni Tàpies, whose paintings and prints had such a profound impact on such Australian artists as John Olsen and Robert Grieve, and the Australian landscape vision. *Symbiosis – Crustose Lichen*, 2014, is a dark moody print, a 10-plate collagraph, and appears almost like tracings and superimposed layers in cave painting. When crustose lichens age, their centres have the appearance of a dried out lakebed or cracked paint, so when you stare into it you will notice different sorts of mysterious layers. The placement of several layers of ink also creates the impression of depth with images built up and one concealing another.

Cornerstone – Atmosphere, 2014, is another large multi-plate collagraph, where over the colour saturated surface, a delicate gossamer of lines appears, like a suspended spider web which hovers over a luminous ground full of tiny pockets of energy.

"Cornerstone" was an exhibition which drew a degree of popular acclaim and national attention and further established Lankester's reputation as a serious printmaker. As an artist, she has a distinctive voice which is sensitive and feminine, with an eye for detail where a crack in a weathered boulder or a tiny piece of lichen, can be transformed into the centre of the universe and a magical microcosm of creation. As a printmaker, she is a consummate technician in intaglio techniques and her beloved collagraph, but she does not make technical prints; instead she wants the surfaces to appear fresh and breathing with life, rather than panting through technical refinement. She is a young artist with a wonderful potential.

Prof Sasha Grishin AM, FAHA

FOOTNOTES

1. Jo Lankester's schools were Korora Bay, Coffs Harbour 1977, Armidale Primary 1978, Glenferrie Primary School 1979, Auburn South Primary 1983–1984, Swinburne Community School 1985–1988 and Huntingdale Technical School 1989–1990.

2. Jo Lankester, email to the author, 26 October, 2014.

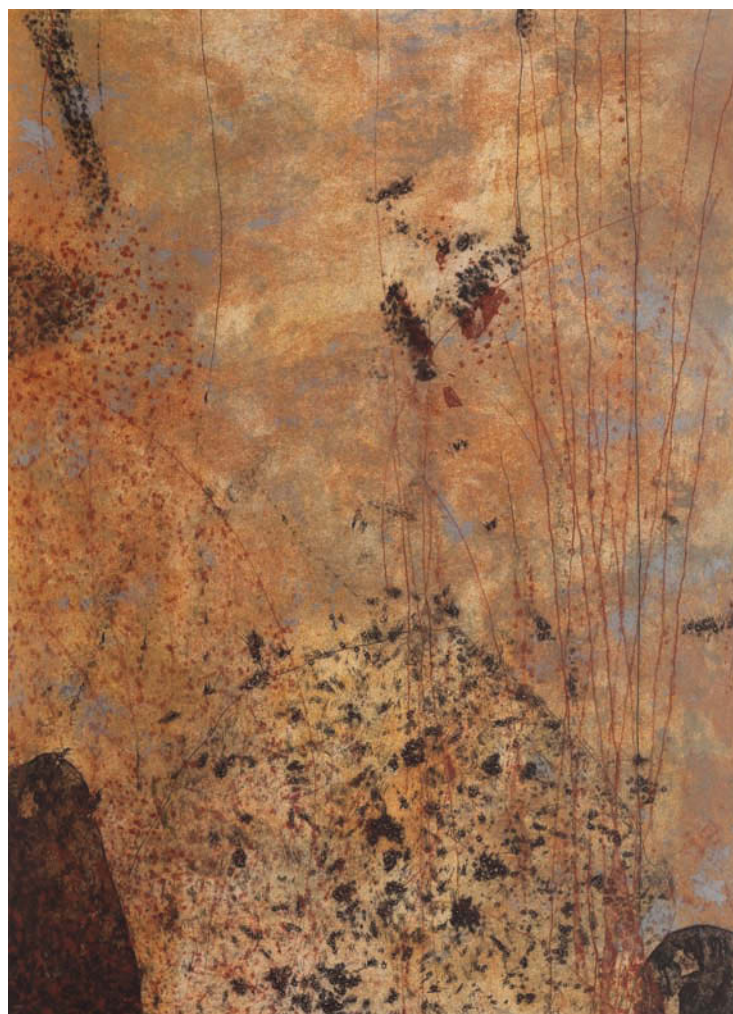
3. Jo Lankester, email to the author, 26 October, 2014.

4. Jennifer Marshall, interview with the author, June 2, 2014.

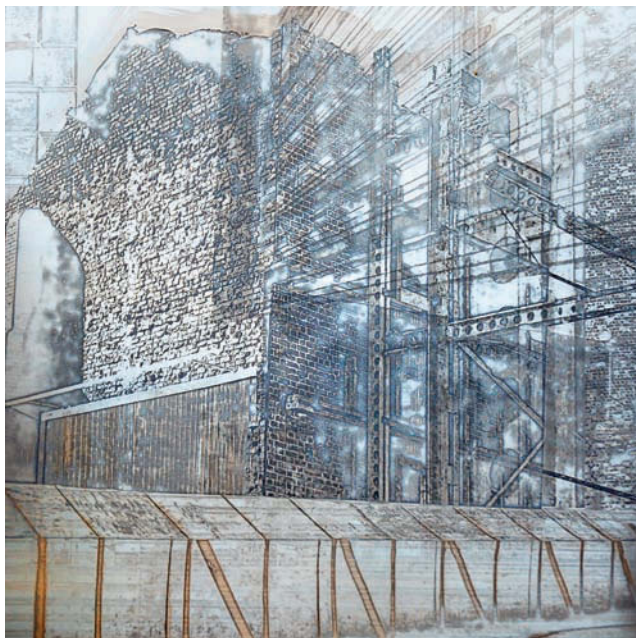
5. Jo Lankester printed for Lyre Bird Press for 1999–2003, 2009–2011, she is the president of PressNorth Printmakers since 2012 (which formed in Townsville in 2009), has given numerous workshops and conducted a number of residencies.



'Jamieson III', 1994, collagraph, 100 x 76 cm. Edition AP



'Fissure Fields of Gold and Silver I', 2014, etching, collagraph, 101 x 75 cm



'Untitled', 2014, architectural metal wallpiece, etched, electroplated and oxidised gilding metal, 38 x 38 cm. Private collection



'Monoscope Series' (detail), 2014, wallpiece, etched, electroplated and oxidised mixed metals, diam. 26 cm

COLLAGES IN METALS

The etched metal images and forms of Rebecca Gouldson are at home in both fine and applied arts contexts which attests to the allusive and expressive power of her abstract idiom which merely hints at reality. Profile by Ian Wilson.

REBECCA Gouldson did not come from a straight printmaking background, and it was while studying 3D Design at Wolverhampton University, where she specialised in metal, that she fell in love with etching: 'It's like magic, quite miraculous, getting an image into metal; the tactility of it is so exciting.' She describes with gratitude, how the Crafts Council's "Next Move" scheme won her an artist-in-residence position at Liverpool Hope University and is acutely conscious of how fortunate she was to have received such a smooth launch into her career, for both studio space and equipment were at her disposal, so crucial to a young artist, and so often achieved only with difficulty and compromise.

It was during this period that Gouldson took part in her first Chelsea Crafts Fair, showing three-dimensional forms

with a body and a spout. They were etched on the outside and looked almost like groups of buildings. Indeed, it was architecture which had been their visual inspiration. She no longer makes these containers because the process is immensely time-consuming and labour-intensive. More than 50 hours could be spent on the polishing alone and then, if dissatisfied with the etching, she would be forced to abandon the vessel. Furthermore, there was the wear-and-tear on her own physique: 'Elbows can only endure so much polishing.'

Silver, copper, gilding metal (an alloy of copper and zinc) and yellow and white brass are among the materials which Gouldson uses. She has never liked shiny metals and feels that these surfaces require the embellishment of some mark-making, possibly of an historical nature. Generally



'Body Parts' (detail), 2012, electroplated metal wallpieces inspired by historic shipbuilding, each diam. 13 cm. Private collection, US



'New York Triptych' (detail), 2007, etched, electroplated metal, 40 x 45 cm

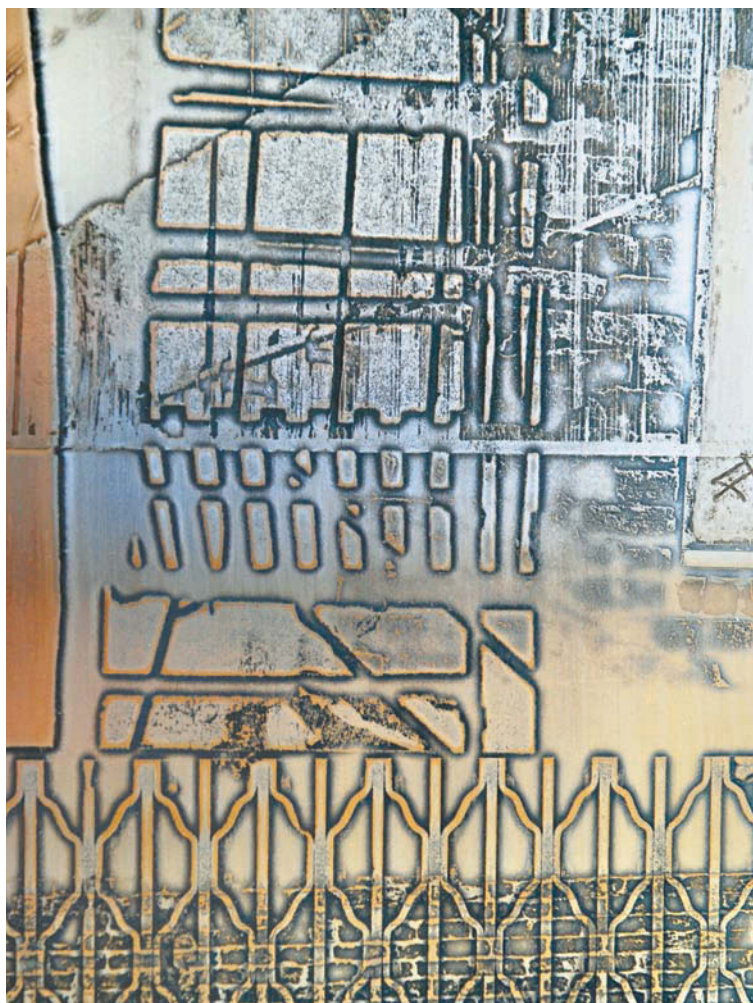
metal is a "cold" substance and the etched designs, in first attracting and then involving our attention in closer examination, help "warm" it up.

The artist's preoccupation with wall-pieces commenced with a series of small squares incised with images which contrasted with and played against each other. The wall-hung pair which I contemplate daily evince proof of this statement in that one has small, irregular shapes scattered over the surface somewhat reminiscent of a magnified view of blood corpuscles, while the few, slender verticals on the other evoke memories of bamboos in the mist. Then she moved onto long thin pieces resembling rural skylines. These rectangular works were etched with marks which weren't taken from photographs of nature, but were experiments in printmaking – they are entirely abstract marks but, nevertheless, ones which are evocative of landscape.

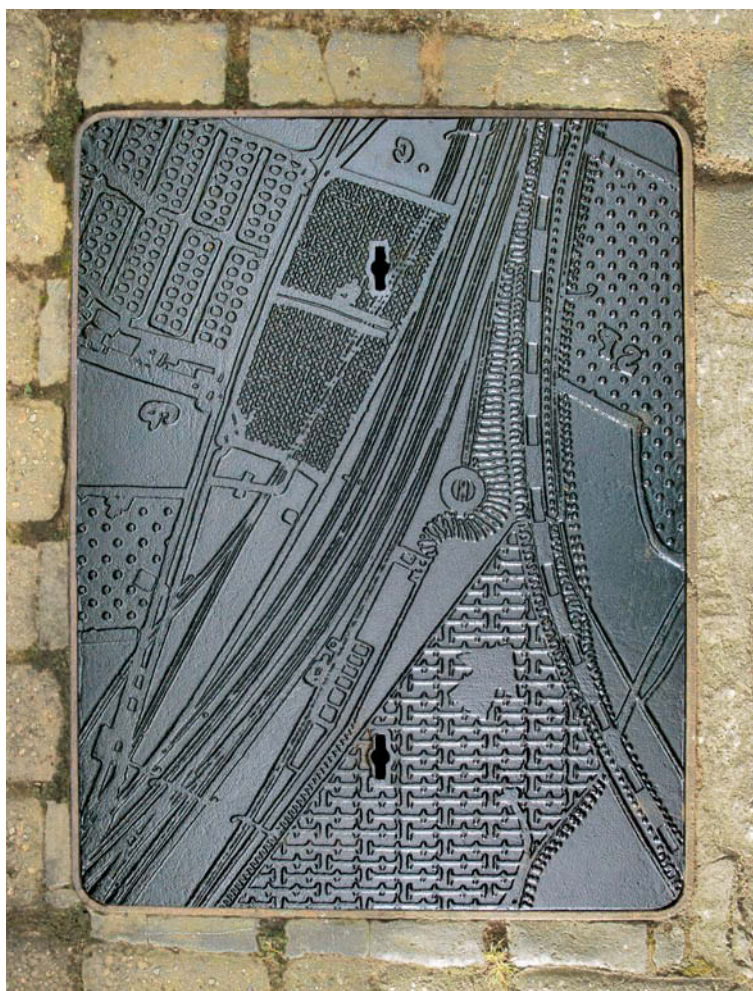
When questioned concerning the provenance of a disc lying on a work-bench in her studio, Gouldson explained that after the copper had been etched it was given a fine layer of electroplated silver which clings to every facet of the etching. Sometimes she rubs back through the silver so that the base metal is revealed again. She likes creating layers of surfaces and by varying the order in which she undertakes the various processes, is able to bring new surfaces into being, while the deliberately hand-drawn lines make the final image appear softer. These are techniques requiring meticulous attention to detail, as the slightest scratch can scar the surface beyond redemption. Gouldson strives to achieve a contrast in metallic surfaces such as that, for example, between "warm" copper and "cool" silver in a circular piece in two sections – one of etched silver, the other an area of dark oxidised copper.

Body Parts was created in 2012 in accordance with the Bluecoat Centre's theme of "Heroes" for its stand at Collect – the International Art Fair for Contemporary Objects held annually at Saatchi Gallery, London. Gouldson realised that her admiration for working hands meant that they were among her heroes and so she etched diagrams of a ship's body and the parts of a vessel from her grandfather's shipwrights' manuals of the late 1800s. Such recycling was appropriate because the books contained instructions for the skilled hands which Gouldson has granted heroic status, while the fingers depicted on another of these 12 discs are those of her father.

At the time of my visit to Gouldson's Bristol studio, photo-



'Untitled' (detail), 2014, etched, electroplated metal, 32 x 15 cm



'Utility Cover', 2014, one of 7 commissioned for Denbighshire Council



PHOTO: MATT SPOUR

'Abstract Monoprint Series', 2008, wallpieces, etched, electroplated and oxidised brass, each 26 x 26 cm

copies of maps held in the Denbighshire archives were displayed on the walls. These constitute preparations for a current project – designing seven different manhole covers, as part of an art-trail intended to run along the steep street which leads to Denbigh Castle in the eponymous Welsh market town. She will be using the diagrams, the texts and the symbols from these charts like a visual palette and each of the covers will also relate to local characters and activities such as glove making and tanning.

Rather than planning her pieces to the smallest detail, Gouldson often uses collaging techniques in order to allow space for the unexpected to happen, such as the wholly accidental discovery that on etched brass which had been silver-plated and rubbed back and then oxidised, the oxides react only with the silver and not the revealed brass. Pride of place in the artist's studio is occupied by a custom-made welded polypropylene etching tank in which she is able to etch plates measuring 60 x 60 cm. Her old etching tank

was improvised from a disused fish tank and before that she was using airtight, under-bed storage bags for duvets – for which she built a bed-like structure on wheels which was lined with a shower curtain, but unfortunately, this innovatively contrived piece of apparatus started leaking.

During a residency at the Dales Countryside Museum in Hawes, North Yorkshire in 2011, Gouldson spent time in a tinsmithing workshop. This was an experience that had an enormous impact on her work, especially using the old cardboard templates which she found there. These had been inscribed with handwritten notes and measurements pertaining to the agricultural equipment for which they were the patterns. There were intriguing items of farming kit such as “heather burners” and “back cans”; the latter were ergonomically designed containers fitted with leather straps and used for carrying milk to the dairy. Making a panel measuring 20 x 50 cm, commissioned as cladding for the façade of a building in Soho, London, entailed Gouldson's undertaking yet another stint in a factory, this one devoted to enamel wares. The colours were applied to the panel by hand in order to produce an even “surface” and the greens and blues and reds were chosen to contrast with the orange stone and echo the red marble of the Art Deco architecture.

Rebecca Gouldson's etched metal is at home in both fine and applied arts contexts and is characterised by a further cross-over quality, namely, in that while she occasionally creates images by using photographs, much of her work hints at things without being too specific. Nevertheless, many viewers discover images of reality within these etched surfaces, a fact that attests to the allusive and expressive power of her abstract forms.

Ian Wilson



'Utility Cover' (detail), 2014, commissioned by Denbighshire Council

'Tinsmith Templates Series', 2012, etched copper and brass, largest 25 x 13 cm. North Yorkshire Open Studios and the Dales Museum

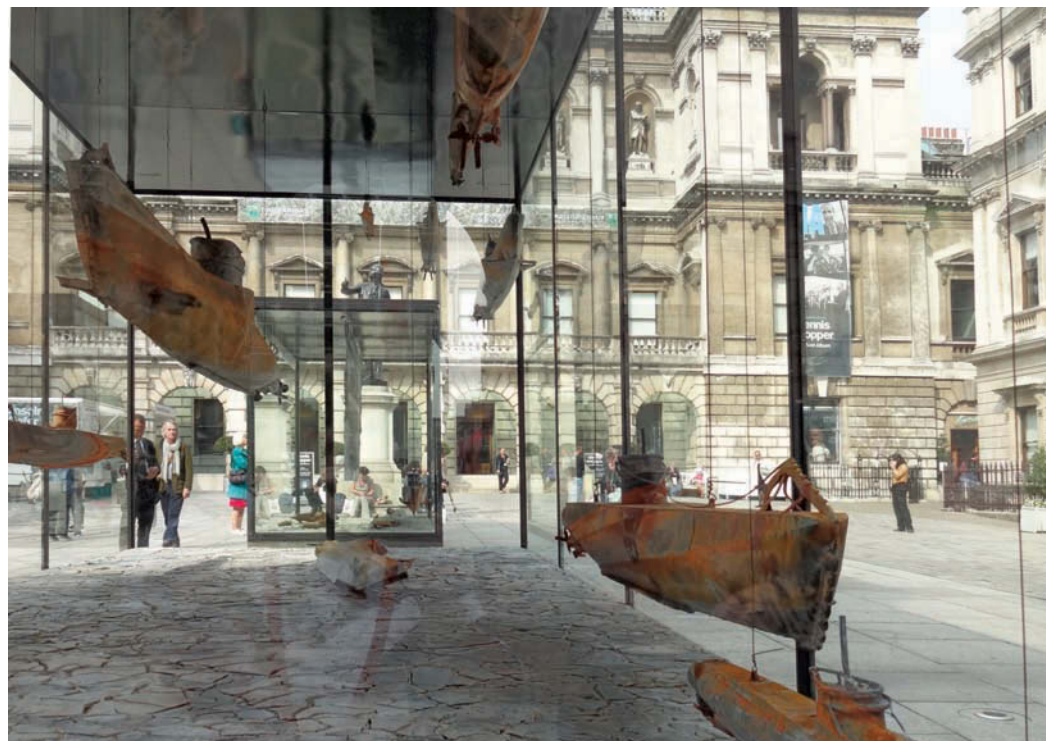
'The Orders of the Night (Die Orden der Nacht)', 1996, emulsion, acrylic and shellac on canvas, 356 x 463 cm. Seattle Art Museum. Gift of Mr and Mrs Richard C. Hedreen



PHOTO: © SEATTLE ART MUSEUM / © ANSELM KIEFER

Anselm Kiefer

Royal Academy of Arts, London, 27 September – 14 December, 2014



'For Velimir Khlebnikov: Fates of Nations', 2011–14, installation, courtyard of Royal Academy of Arts

THE extraordinary and epic exhibition that dominates the refined rooms of Burlington House shows artist Anselm Kiefer undertaking the difficult task of attempting to use art to address the complex weight of history and intellectual baggage that burdens any understanding of art, culture and nationality of any country, but especially that of Germany.

Kiefer, who was born in March 1945 during the last days of World War Two in Europe, said early in his artistic career that his generation tended to avoid the issues of immediate history rather than deal with them. This major exhibition certainly confronts such subjects head-on and reflects the artist's unease with his country's past. In consequence, it is an emotionally challenging experience and one which is difficult to get one's head

'The Rhine' (detail), 1982–2013, installation, collage of woodcuts on canvas with acrylic and shellac, 370 x 370 cm. Private collection



around owing to the monumental scale and impact of the exhibits.

The expressive force of such huge and weighty works is unarguable, and I felt oppressed in particular by the several oft repeated images pinned to the simplistic central vanishing point perspective of the voluminous assembly rooms; the bleak, withered and post cataclysmic 'day the world ended' sort of wintery landscape.

Then there are hints, seeded by heavy headed sunflowers, symbolic of the potential of regenerative plant life from which my thoughts sprang to poor old Vincent van Gogh's final Provencal painting, but lacking his sunny colour. The show is predominantly burnt, raw umbers and dark tones, although amongst the siennas, ochres, ash greys and blacks lurk intense blues and pinks, like windblown flowers, to give some light. Overall this is far from being a cheerful show as it is informed by and based upon the artist's austere childhood spent amidst the rubble and carnage in the aftermath of the war.

Was it too fanciful to think that all these vast interiors, or flat dreary endless plains needed was a ravening crowd of arm raising believers in the Third Reich to open up a Pandora's box of unimaginable evil which the artist believed should be addressed not suppressed?

And there in the exhibition, as if to satisfy my ghoulish fancy, was Kiefer's well known personal heroic symbol, painted in 1970, depicting the then 25-year-old artist's self portrait, showing him wearing his late father's uniform and giving the discredited, now forbidden and illegal, Nazi salute.

As if this wasn't enough to confuse the art world and general public, Kiefer repeated the action as a performance piece in various places throughout Germany, but without the symbolic heroic figures upon monumental plinths hovering up in the sky of the painting – a Valhalla for the modern world.

As a one time altar boy in the Catholic Church of his childhood, it would have been entirely reason-



'For Paul Celan: Stalks of the Night', 1998–2013, acrylic emulsion, shellac, oil, polystyrene, silver leaf, cardboard and plant on canvas, 330 x 570 cm. Private collection

able for him to imagine skyborne symbols as they were the stock in trade of the imagery of the church.

The narratives of religion, history and memory are deeply ingrained in the well nourished roots of European history in recent times, but also a timespan of geological scale, and not just the past century or two, the implications of which did not escape this remarkable artist.

I admit I am distrustful of too easy categorisation of any artist's work into "ismic stylistic" labelling, such as Expressionism, Symbolism, Romanticism, Abstract Expressionism etc, which don't always allow too close an examination. Although as a tendency identifiable over many historic periods, Expressionism or Romanticism work rather well as a portal through which to tiptoe into Kiefer's complex world. Such terms remind me of the

'Interior', 1981, oil, acrylic and paper on canvas, 287.5 x 311 cm. Collection Stedelijk Museum, Amsterdam

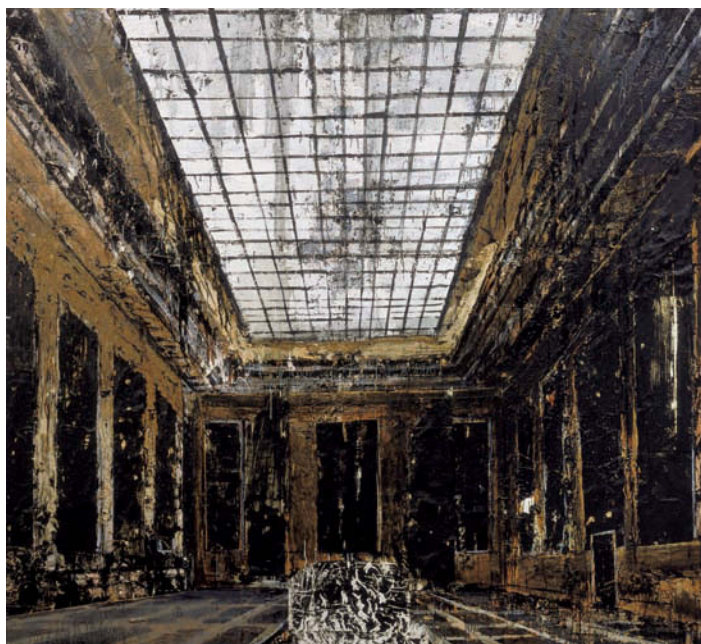


PHOTO: COURTESY OF STEDELIJK MUSEUM / © ANSELM KIEFER



'Winter Landscape', 1970, watercolour, gouache and graphite pencil on paper, 42.9 x 35.6 cm. Lent by the Metropolitan Museum of Art

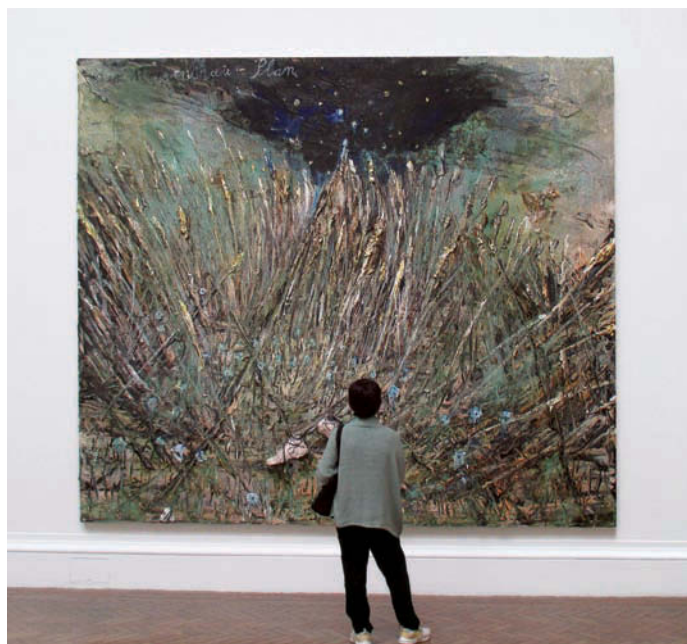


'Man in the Forest', 1971, acrylic on muslin, 174 x 189 cm. The Doris and Donald Fisher Collection

importance of the northern forests and their role in folktales which have sustained centuries of story telling. Particularly in Kiefer's work the mythical forests of children's storybooks are a recurrent theme. Though the dark, heavily textured canvasses which surround us in the Royal Academy show, offer no hiding place for Hansel and Gretel and there aren't any gingerbread cottages, yet granny-eating wolves are never far away.

The only time I was able to talk with Kiefer was when he visited Australia some years ago. I was impressed with his enthusiasm for Australian Indigenous art and his encyclopaedic knowledge of the subject, as well as his sometimes too arcane knowledge – at least for my taste. It is easy to see how books have featured so markedly in Kiefer's huge oeuvre due to their

'The Morgenthau Plan', 2013, oil, acrylic, emulsion, shellac, used pair of stones and sediment of electrolysis on photograph mounted on canvas, 300 x 380 x 20 cm. Private collection



'Osiris and Isis', 1985–87, oil and acrylic emulsion with additional 3D media, 381 x 560 x 16.5 cm. San Francisco Museum of Modern Art

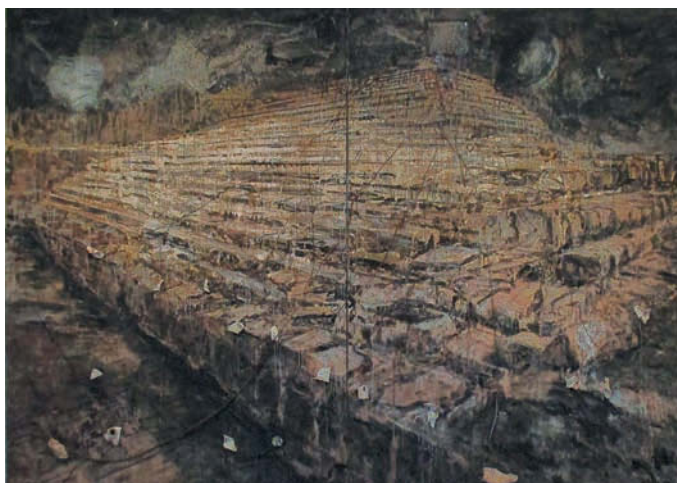
physicality and thematic content.

The role of narrative in Australian Indigenous culture is not always fully understood by the visitor, but it was by Kiefer.

Many of his heavily constructed multimedia works contain some very beautiful passages of textured accumulations of utterly strange and unlikely assembled materials. If you read the artwork details – for example, on *Black Flakes (Schwarze Flocken)* – the catalogue note lists the following materials: oil, acrylic, emulsion, charcoal, lead, books, branches and plaster on canvas. This leads me to see similarities between his creative process and the nature of archaeology, with its careful entry into many layers of a civilisation's deep time levels.

Although with his use of lead as an art material he is always saying how interested in alchemy he is, I sometimes wonder how essential these mixed materials and mediums were. I cannot imagine how he fabricates these structures, but they have long required his almost civil engineering constructional skills. Museum conservators could be driven demented if the words

'Black Flakes (Schwarze Flocken)', 2006, oil, emulsion, acrylic, charcoal, lead books, branches and plaster on canvas, 330 x 570 cm. Private collection, c/o Museum Kùeppersmùehle für Moderne Kunst



'Man Lying with Branch', 1971, watercolour, gouache and graphite pencil on paper, 23.8 x 27.3 cm. The Metropolitan Museum of Art, New York

restoration conservation were used. Time alone will tell. I know he uses fire and some times forceful means such as gun shots fired at a canvas, and wraps them in symbolic purpose, but I have never heard the labels “auto destructive art” linked with Kiefer’s name.

Lead is one of his favourite and widely used materials which is often attached to his canvasses or incorporated into his metal sculptures.

The first installation one sees at the entrance through the Royal Academy’s courtyard is a now popular sculptural device – a vitrine, but instead of a dead marine animal in formalin, the vitrine is home to a pod of rusty model U-boats confined to the watery wastes. Though the show contained many different forms of art objects, this one I found especially poignant.

Several large pieces of heavily fabricated sculpture meet one’s arrival in the Academy and without any warning to abandon all hope, one is led into his towering corridors of environmental-scaled canvasses.

All major artists have a voracious appetite for work, but Kiefer has facilitated his giantism by using unimaginably colossal studio complexes, ex-factories and acres of land. He must employ a vast army of physical helpers and his energy must be phenomenal.

It is all rather unnerving ... and I can’t help but see it as a Blitzkrieg of a show, albeit of the very best kind of crusading Blitzkriegs.

Neville Weston



PHOTO: PRIVATBESITZ FAMILIE GROTHE / © ANSELM KIEFER



'Ziggurat', 2014, multi-media installation, water, ash, cinders, feathers and laundry lint, 150 x 200 x 30 cm. Articulate Project Space, Sydney



'Spiral Garden', 2014, grevillea root, cedar, Japanese clay figures, mdf, 32 x 45 x 18 cm. William Wright Artist Projects

ANNE GRAHAM: MNEMONIC OBJECTS

VISITING Anne Graham's studio several years ago was akin to a child visiting a lolly shop – eye's darting everywhere, settling on one object only long enough to be enticed by another. Etched in my memory were boxes of combs, fossils, horsehair, gath-erings of wood and wax, shells, pins and needles, all of which I likened at the time to a Foucauldian community of monsters.¹ These objects pop up now and again in various artworks, and while some may find themselves permanently fixed to a particular work, others go back into the repository of things for a future incarnation. This gathering of life's minutiae and detritus, from lint, coal, dust, dog hair and bowls to feathers and Japanese stools, all reflect Graham's interest in the way that ordinary things are imbued with meaning.² The observations of Susan Pearce's on the compulsion of collecting acknowledges that the peculiar qualities of objects open



'Emiko, Megumi and Jesse', 2014, wearing coats made from Jesse's fur

up the possibility of forming relationships with the distant or recent past, and in doing so gain some sense of continuity.³

The objects themselves have been collected over several decades from

travels around the world or from Graham's own backyard, hearth or the local laundrette. She also has an uncanny ability to persuade unsuspecting victims, including her curator husband Anthony Bond, to participate in her folly and this is how some of the works in two recent exhibitions in Sydney came to be. The first show was held at William Wright Artist Projects and the second, "Singing Sands and Falling Trees" was held at the Articulate Project Space.

Both exhibitions contained works made from either found objects – a distinctly Duchampian trait – or those made from temporal materials such as felt composed of dog hair or pieces of discarded wood and metal, reflecting Graham's deep interest in the work of Joseph Beuys.⁴ Beuys believed that materials such as copper, felt and fat could generate restorative energy.

In the upper gallery at William

Wright Artists Projects, Graham installed a number of works from a series she has been working on which involved several friends and their canine companions. Over a period of time two artists, a curator, a writer/designer couple and other friends collected the hair discarded by their dogs. Through the ancient process of felting, Graham mixed the dog hair with merino wool to produce large sections of felt which were then cut and sewn to make coats, hats or scarves for the pet owners. The size of the resulting garments depended on how much hair was collected. In the exhibition the garments were hung on the wall alongside a large photograph of the subjects clad in the felt costumes, accompanied by their beloved canines. The tactility of the felt was enhanced by the subjects who, in wearing the garments were in the process of becoming "dog", swathed in the fur of their pets who not unexpectedly resemble their owner.

The objects shown in both exhibitions are highly enigmatic, tactile and mnemonically charged – one work bares the trace of a cooked fish in Japan, another recalls the singing sands of a long lost Japanese beach, and yet another, the wings of currawongs or whirling dervishes. These objects evoke memory-images, fluid as in a fictive narrative or a "contaminated memory" as Graham puts it, and yet they are rooted in the mere objectness of the thing before us. This process recalls the writing of WG Sebald, whose inconsistencies between his meandering writings and the photographic images he includes to give veracity to the text, form layers of meaning that are shaped in part by both Sebald and the reader. Graham's works, like Sebald's texts, are from the position of being the outsider or the observer who, like the character in



*'Julie and Cloud', 2014, wearing the felt coat made from Cloud's fur
'Eugenia and Atom', 2014, wearing the felt coat made from Atom's fur*

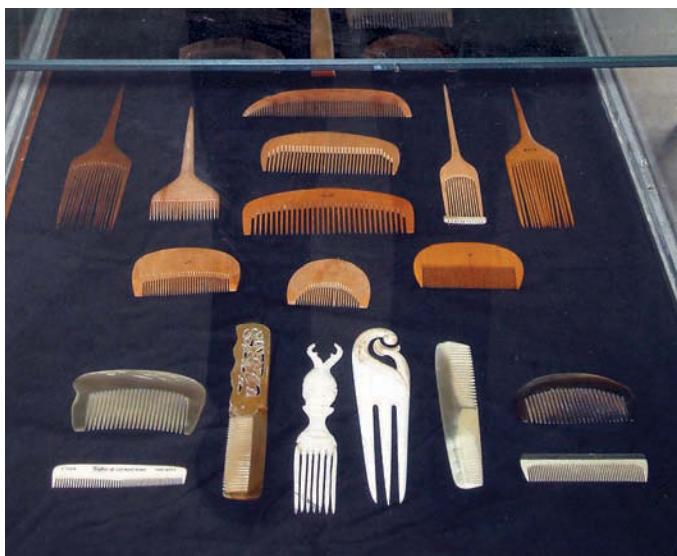
The Rings of Saturn, collects experiences and stories which become merged into new forms.⁵

Several of the works in both shows fall into this category – such as those works resembling Japanese fans made from cedar salvaged from an industrial cooling tower that were combined with copper, aluminium or Perspex shelves. On the various shelves were living organisms such as a grevillea root or miniature native orchids. These objects become contemplative and meditative spaces where something new is formed from often seemingly conflicting materials.

This is true also of the sculptural installation *Ziggurat*, which is reminiscent of a shrine, consisting of a number of Japanese stools piled on top of each other and various glass and wooden vitrines. On the central stool at the top of *Ziggurat* is a bottle containing water from the Cox's River in the Blue Mountains and on each side are vitrines containing bird feathers, lint from the Lithgow laundry and cinders from Graham's fireplace. Placed on the remaining stools are brass bowls with ash from her hearth. All of these objects have a visceral connection to the artist and to her sense of place, whether in a local or global sense. This sense of place stems very much from mnemonic connections to objects but also from Graham's ability to situate herself in a place through various artist residencies that build up an archive of memories, stories and things which she can draw upon to make her art.

The story of the lint from the Lithgow laundry provides a narrative that draws on Graham's wit and her interest in detritus. On chatting to the laundry owner "Mrs Washa-lot" (as she calls herself), Graham became intrigued with the role of the laundry as the place where local workers and miners have their uniforms washed, and she requested the lint be collected for a possible project. What resulted were sheets of fibrous lint that contain layers of various colours and textures from the uniforms plus the coal dust, hair, and other fibres pressed into rivers of patterns. These sheets of lint, like the dog-hair felt, contain traces of various lives all interwoven into the textiles presenting a tension between their corporeal forms and incorporeal qualities. In the exhibition these textiles are somewhat severed from their associations and 'reside as treasures in the sober rooms of our later insights – like torsos in a collector's gallery', as Walter Benjamin puts it.⁶ Benjamin likens memory to an

'Singing Sands', 2012. Niigata Land and Water Festival, Japan
'Singing Sands', 2014. Articulate Project Space, Sydney



Collection of Japanese combs in the artist's studio, 2014

archaeological report in which the subject digs through the layers of strata to locate traces of the past.

The installation *Singing Sands* is a reconstruction of a piece she made in 2012 for the Niigata Water and Land Art Festival in Japan. Like Benjamin's archaeologist, the work located the connection between Shinohara Kozaburo's house in the village of Gokahama, which had been moved from Kakumihama, a small village that had disappeared owing to erosion and was famed for its singing sand. In making the piece as a site-specific installation inside the house, Graham reunited the building with its former location through the memory of the singing sand. The "singing" sound is produced by friction when the grains press against each other in movement like when a foot presses on the dry sand or, in Graham's work, when the glass beads and carborundum funnel through the centre of the glass and bronze



'Jonie, Miriam and Scout', 2014, wearing a suit made from his dog Francis Bacon's fur in front of his Dog House in Tokyo. The neons designed by Joseph Kosuth



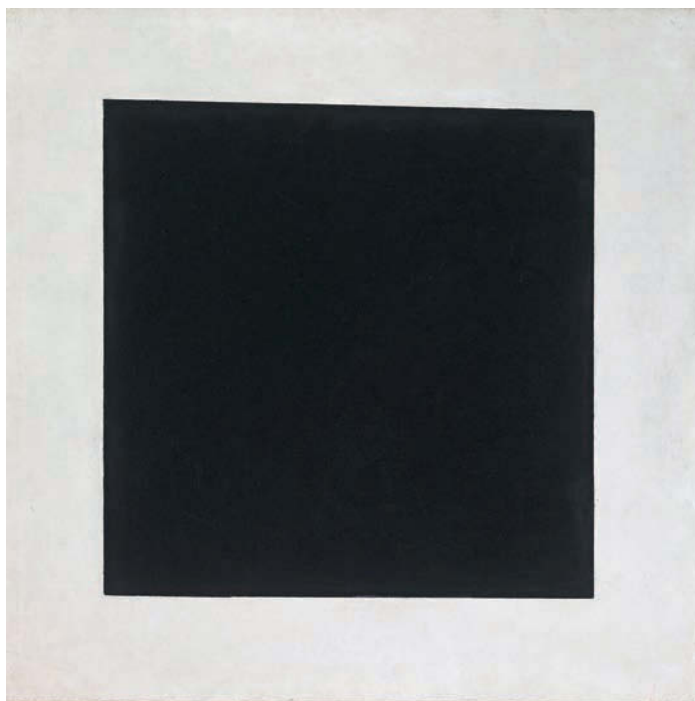
columns. *Singing Sand* keeps the memory of the former village alive but also brings with it other related stories that blogger Noi Sawaragi discusses in relation to Graham's exhibition in Gokahama. The villages of Niigata and Kakumihama are linked, not just through the relocation of Shinohara's house, but also through the legacy of nuclear warfare. According to Sawaragi, Niigata was identified as a potential atomic target at the end of World War II, fortunately averted due to bad weather. In 1969 it was proposed that a nuclear plant be built on the remaining site of Kakumihama, which thankfully never went ahead given its unstable foreshore. Graham's new iteration of *Singing Sands* in Sydney keeps these connections fresh and creates new relationships between her mnemonic objects and us in forming memories of them.

Donna West Brett

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NOTES

1. See catalogue essay, Anne Graham: *The alchemy of becoming*, Sherman Contemporary Art Gallery, Sydney, 2003 and Michel Foucault, *The order of things* 1966.
2. See Janet McKenzie, Anne Graham interview: 'The ability to see things as if for the first time is for me the essential quality necessary to make art', *Studio International*, 1 October 2014.
3. Susan Pearce, *On collecting: an investigation into collecting in the European tradition*, Routledge, Oxon, 1995, 250.
4. Marcel Duchamp, 1887–1968 and Joseph Beuys, 1921–1986.
5. WG Sebald, *The Rings of Saturn*, Michael Hulse trans. The Harvill Press, London, 1998.
6. Walter Benjamin, *Excavation and Memory*, c. 1932, Rodney Livingstone trans. in Michael W Jennings et al, *Walter Benjamin: Selected Writings*, vol 2, part 2, 1931–1934, Belknap Press, Harvard University Press, MA, 1999.



'Black Square', 1929, oil on canvas, 79.2 x 79.5 cm. © State Tretyakov Gallery, Moscow



'Black Cross', 1915, oil on canvas, 80 x 80 cm. Paris, Musée National d'Art Moderne – Centre Georges Pompidou

PHOTO: © PHILIPPE MIGEAT

KAZIMIR MALEVICH

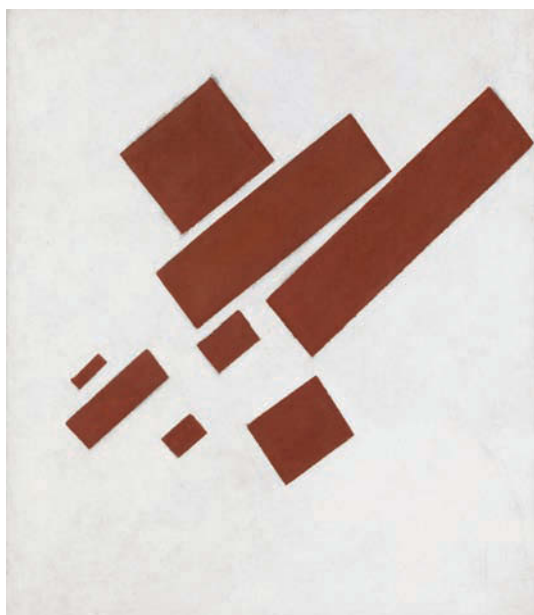
Tate Modern, London, 16 July – 26 October, 2014

WHEN this large and well curated exhibition opened in London the English language daily published in Russia, *The Moscow Times*, carried a story under the heading 'Malevich retrospective a big hit at Tate Modern'. Such a committed response in the Russian press during the artist's own lifetime would have sent Stalin into a murderous rage if he had seen it. And since Malevich was imprisoned in 1930 for his dangerous cultural tendencies and the dictator was the micro-manager of everything, the artist could have

'Suprematist Composition (with eight red rectangles)', 1915, oil on canvas, 62.5 x 51.5 cm. Collection Stedelijk Museum, Amsterdam



'Teapot with Lid', 1923, porcelain, 16 x 22.2 x 8.8 cm. The State Russian Museum, St Petersburg



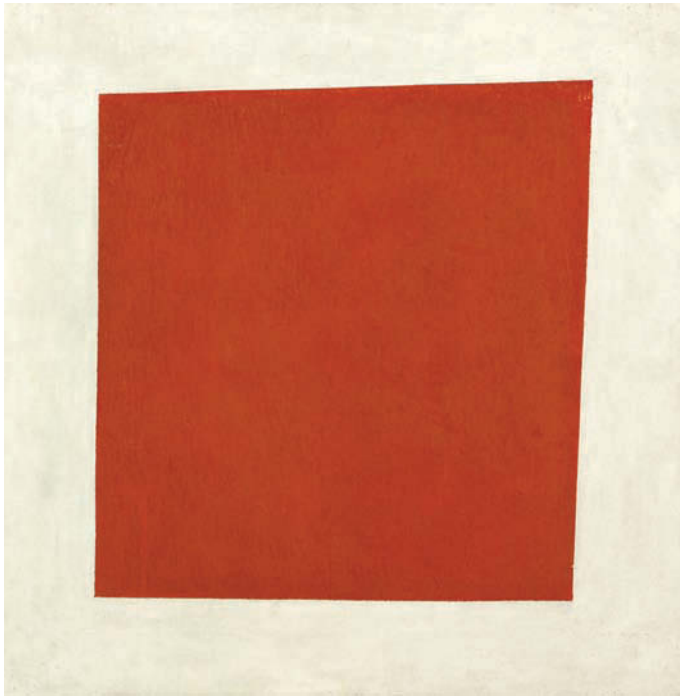
been placed on Stalin's innumerable execution lists. A few years before, he was interrogated when he was a State arts director and was fired from his post under suspicion of being a spy. The wrong sort of art could be a health hazard in those desperate days.

But now internationally, not just in the West, the Kiev-born leader of Suprematism, despite decades of obscurity and the loss or destruction of a huge number of his major avant garde works, has long been recognised as a leading Modernist art figure for his key icons of non-objective pure non-figuration, of which his witheringly simple black square is the best known. Indeed the artist himself is often called an icon of modern times.

In the world of arts and entertainment, even sport, the word *icon* is heavily used – I would say mostly overused. By devaluing the term we sometimes miss the truly iconic.

In the visual arts during the past 200 years, the label iconic has been applied to a vast variety of radical and game changing works. Various recent works, such as grubby beds and decaying stuffed sharks, have earned the label 'icon of our times', joining the company of a century of such paintings as the Impressionist depiction of a picnic party in a Parisian setting attended by well dressed gentry accompanied by their totally naked girl friends; or a peasant burial, whose only fault was that the mourners had been painted in a scale usually reserved for rulers and national heroes, all of which caused outrage and the upsetting of conservative values.

'White Suprematist Cross', 1920-21, oil on canvas, 88 x 68.5 cm. Collection Stedelijk Museum, Amsterdam



'Red Square (Painterly Realism of a Peasant Woman in Two Dimensions)', 1915, oil on canvas, 53 x 53 cm. The State Russian Museum, St Petersburg



'Suprematist: Non-Objective Composition', 1915, oil on canvas, 80 x 80 cm. Yekaterinburg Museum of Fine Arts, Russia

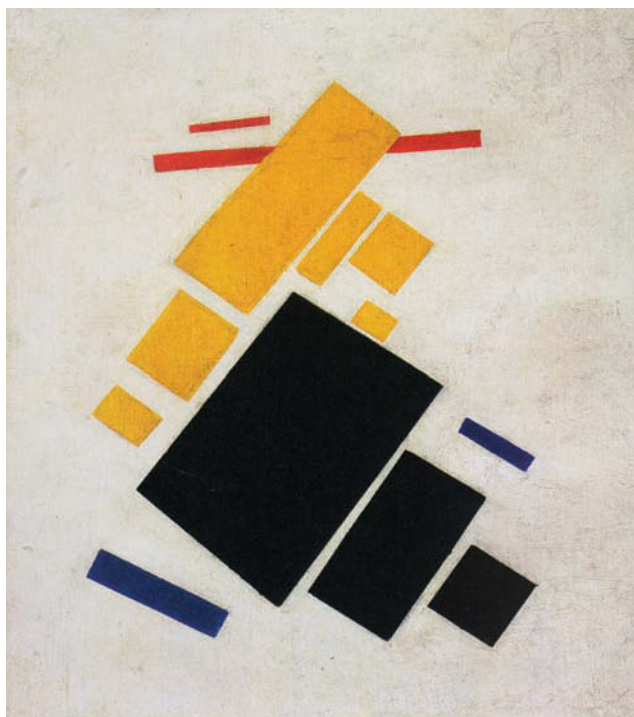
But if only one artwork of recent art history truly deserves the title icon, it is undoubtedly Malevich's *Black Square* of 1913/15. Not only does it share the necessary avant garde icon's quality of shock and outrage, it caused much confusion at its first appearance. Malevich used it as if it was a traditional icon, virtually directly declaring war on traditional religious and social values by hanging the moderately scaled *Black Square* painting provocatively in the upper corner of the same room in which his new Suprematist works were hung. This was a space which in Orthodox homes was traditionally reserved for the family icon – a devotional object of immeasurable significance to the family.

For the rest of his life Malevich used the black square as his signature. It was used on flags held by mourners at his funeral, and even the hearse carried the symbol on its radiator as did his tombstone.

No way with that weight of meaning could the black square motif be justifiably accused, as it often was, of nihilistically being about nothing whatsoever, even though it bore no resemblance to any recognisable object. This motif was a long way from the recent abstractions of the visible world created by mainstream Modernism such as Futurism, Cubism, Fauvism, Expressionism and all the other stylistic "isms" which followed each other so quickly during early Modernism's headlong race to the "new" in the years before and just after the First World War.

'Head of a Peasant Girl', 1912, oil on canvas, 80 x 95 cm. Collection Stedelijk Museum, Amsterdam

'Shroud of Christ', 1908, gouache on cardboard, 23.4 x 37.3 cm. State Tretyakov Gallery, Moscow, Russia



Towards the end of his life the artist appeared to abandon his dangerous obsession with asymmetric colour geometries of non-representational Suprematism and embraced instead a subject matter based on the rural life of muscular peasants. But even then, still a radical at heart, he surreptitiously signed such late works as his series of rural workers embodiment of the Russian peasant soul with a minuscule black square in the bottom corner of many paintings.

The 1915 keynote exhibition of the artist's work held in Petrograd was titled "The last exhibition of Futurist painting 0.10/ (Zero-Ten)" and by hard curatorial detective work, aided by the solitary remaining photograph of the 1915 exhibition, the room in the original exhibition in which the black squares made their debut (there were several versions) has been recreated for this current showing.

Although I believe the very earliest black square was too fragile to travel, nevertheless nine out of 12 works, whose whereabouts are known, are included in this excellent exhibition. The effect is amazing, like experiencing an archive brought to life.

All great exhibitions and indeed Art Museums themselves are forms of time travel, and the high energy 1915 exhibition is a prime example – it provides us a hint of what must have been astonishing to see when it was first exhibited. We might think we are immune to the 'shock of the new', but this experience shows us we are not. It is still a jolt and a thrill.

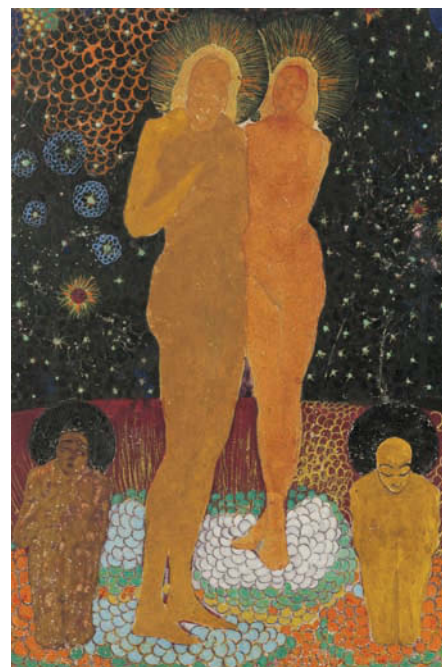
On the one hand, if you hurried through the first five galleries, working your way to the period of the artist's greatest period of creativity, you could still finish up rather confused. But just put it into the time machine's date dial and spin back



'Trees', 1904-5, oil on canvas, 31 x 19 cm. Galerie Gmurzynska, Cologne, AG



'Woman with Rake', 1930-32, oil on canvas, 99 x 74 cm. State Tretyakov Gallery, Moscow, Russia



'Adam and Eve', 1908, gouache on cardboard, 18 x 12 cm. Vladimir Tsarenkov Collection

to the years between 1913 and 1918/9 when Malevich wrote of the simultaneous deaths of the old regime in Russia and representational painting saying: 'Painting died, like the old regime, because it was an organic part of it'. One then realises what a terrible time it was to live through. And how central the avant garde were to the struggle for change undertaken with such passion, risk and commitment as Russia made its grim progress from Tsar to Stalin.

Of course, painting didn't quite die, it never does – but it assumed a startlingly different idiom. Some of his simple and pure objectless geometric explorations, asymmetric, gymnastically moving colour and non-form across the canvas are eminently poetic and remind me of his lyrical if derivative turn of the century works, exquisitely rendered and beautifully made in the early rooms of the show.

The *White Suprematist Cross* from the Stedelijk Museum's collection of Malevich's works is poetically aerial, being neither object nor earth bound. Later, when Malevich appears to reject his radical creative past, does he remind me of Icarus having soared too close to the heat of the sun's rays, plummeting to terra firma, or at least the earth of Mother Russia; yet there are many reminders of the weight of his seriousness.

That apocryphal child describing their own way of making a drawing ... 'First I think and then I draw a line around my think' could have been quoting any one of countless major artists, not least

'Three Female Figures', 1930s, oil on canvas, 47 x 63.5 x 75 cm. State Russian Museum, St Petersburg



Malevich, who during the civil war had a teaching post at 'The People's Art School' in Vitebsk, where he also established an art worker's collective called the Champions of New Art.

Briefly across Russia the voices of the New, experimental artists in all the arts – theatre, music, dance, design, poetry and craft – were to be heard and seen as new leaders of the brave new world. However, the honeymoon didn't last long.

There is a really strong section of the exhibition showing works on paper and Malevich's career-long use of drawing as an element of thinking. Some of the drawings are quite beautiful and are the equivalent of his painting. It is a wide ranging section that includes political works, postcards and teaching charts exploring colour theories as well as summarising the inter-relationships of historical art movements. In some places it reveals thinking in parallel with cutting edge European influences. Though not so obvious and developed as the more European movements, he sought to bringing Modernist art and design into Soviet homes, work places, the street and the factories. But Lenin had died, Petrograd had become Leningrad, Stalin become leader with huge power and authority. Malevich's work, along with Modernist revolutionary art, disappeared from public view as Stalin imposed Socialist Realism as the nation's official cultural doctrine.

That so much was hidden, saved and treasured, is amazing and we are the richer for it.

Neville Weston

'Self-portrait', 1933, oil on canvas, 73 x 66 cm. The State Russian Museum



Byeong Doo Moon (S Korea), 'Our Memory in Your Place', stainless steel, granite



Clara Hali (NSW), 'Hilje', bronze, steel, 155 x 50 x 50 cm

SCULPTURE BY THE SEA

Bondi Beach, Sydney, 24 October – 10 November, 2014

NOW in its 18th year, this annual event is a sculpture show that refuses to get old.

Unlike Sydney's other mass attendance art prize exhibition, the Archibald Portrait Prize at the Art Gallery of New South Wales, which is dying in its predictable "Déjà vu" with its big heads, slick gimmicks, expressionist daubs and the usual coterie of suspects, "Sculpture by the Sea" possesses the remarkable ability to reinvent itself and does this successfully each year.

Attracting about half a million visitors for its 18-day duration, it manages to generate excitement throughout the national community of sculptors and also within the broader public. It has become a barbecue stopper among circles where art is seldom mentioned and where going to an art gallery would be viewed a novel experience. The show attracts an audience that is not simply composed of rubbernecks, but in most years spends more than a million

Linton Meagher (NSW), 'Glamarama', resin and Perspex, 10 x 230 x 100 cm

dollars on sculpture bought from this free admission event.

The spectacular backdrop for the exhibition, following the coastline from Bondi to Tamarama Beach, does help to keep the show vibrant, with whales and dolphins on one side and ancient Aboriginal carvings along the cliffs on the other.

In 2014, among the 108 sculptors

responsible for the major outdoor works were 40 new faces who have not previously exhibited in this competition and an international contingent of 33 artists with about half of them from Japan. A generational renewal is taking place with long-term repeat offenders in this competition increasingly adopting the mantle of elders of the tribe. The professional art world loves to ignore "popularist events", but "Sculpture by the Sea" is an event that has become impossible to ignore. Through its success and

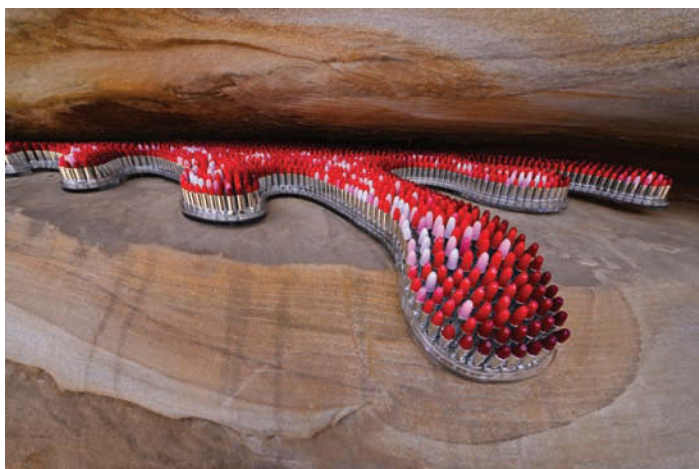


Michael Le Grand (ACT), 'Headrest', painted steel, 227 x 258 x 138 cm



Cave Urban (NSW), 'Save Our Souls', bamboo, steel, rope, concrete, LED lights, 1240 x 400 x 400 cm

popular acclaim it has swept aside academic barriers to become the popular focal point for sculptural practice in this country and internationally. In some countries it has been treated as a benchmarking operation, where Australia is doing something right in the arts that the rest of the world can emulate.



Linton Meagher (NSW), 'Glamarama', resin, Perspex, 10 x 230 x 100 cm



Rebecca Rose (NZ), 'Sea Anemone' (detail), steel, 130 x 600 x 600 cm



Ron Robertson-Swann OAM (NSW), 'Tony's Tower II', stainless steel

After 18 years, David Handley and his team can afford to thumb their noses at those in academic ivory towers who themselves now run the risk of becoming irrelevant. It is a huge and costly operation with 11 full-time staff working on it all year round, plus about 200 volunteers on deck for the show itself. There is a raft of commercial and government sponsors, with the premier of NSW recently pledging ongoing support of \$300,000 a year for the next four years. The estimated economic benefits of Sculpture by the Sea to the state's coffers last year were put at \$59 million, so state support is a bit of a no brainer and the sums involved appear somewhat meagre.

Selected from the 500 entries, the 109 finalists present what is the most diverse selection of contemporary sculptural practice that you are likely to encounter anywhere in the world. The range includes hard rock carvers, the welded steel

Jock Clutterbuck (VIC), 'Oceania Cartouche', fabricated brass, bronze casting, 257 x 110 x 80 cm

brigade, traditional bronze casters and wooden constructions, through to feather, stick and recycled garbage assemblages, plus any other material that you could possibly imagine. Stylistically the range is equally diverse, from the slightly larger than life-size hyper-realist



James McCallum (NSW), 'Open Blue Print', steel, 155 x 274 x 184 cm



Chris Bailey (NZ), 'Bondi Points', basalt, 200 x 60 x 50 cm

sculpture by the English-based Sean Henry, quirky meshed land - works by Veronica Herber through to the environmental installations of Hidemi Tokutake and Kerrie Argent. Of the sculptors following in the tradition of Anthony Caro, one of the finest is by Michael Le

Grand with his striking steel *Head - rest* with its adroit play on scale and cleverly resolved surfaces. This sculpture grew on me the longer I spent with it and the more light could enter it and play with shadows. There is a mature lucidity in Le Grand's forms which create and generate their own natural order.

A brilliant piece in corten steel is the sentinel-like work *Dialogue*, by the German sculptor Jörg Plickat, where great tensions are played out on a broad six-metre scale. Ron Gamboc, the veteran sculptor from Western Australia who has probably done more for sculpture in that state than anyone else, in his copper *The Monument* has produced one of his finest pieces. The Victorian sculptor, Jock Clutterbuck, who has been under the radar in recent years, with his two-and-a-half metre high *Oceania Cartouche* proclaims that his time has come. A complex and challenging piece, it is beautifully resolved and opens

NEON (VIC), 'House of Mirrors', mirror, plywood, gabion cages, 320 x 320 x 320 cm





Elyssa Sykes-Smith (NSW), 'The Chase', recycled timber



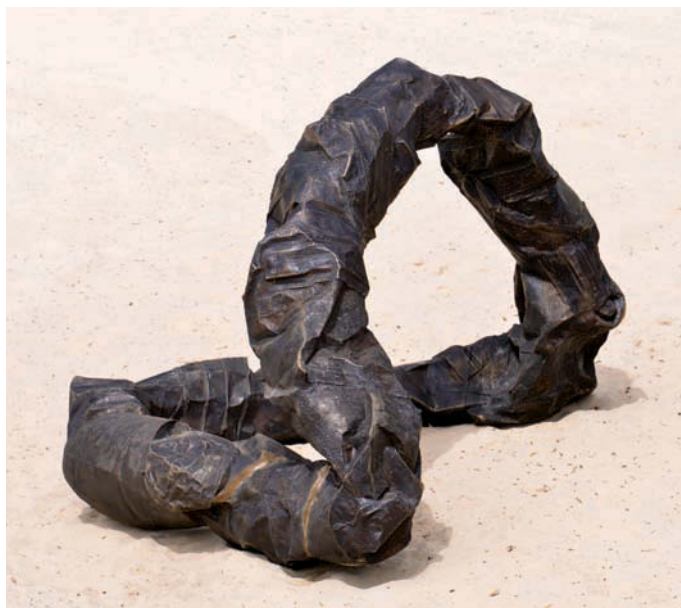
Michael Purdy (NSW), 'Resignation', sandstone, 130 x 250 x 140 cm

up to interpretations on multiple levels. It is a stunning piece which earned him the \$30,000 Helen Lempriere Scholarship and the work itself sold for \$45,000 prior to the official opening of the show. It is this level of support which makes the show attractive to exhibiting sculptors. Two other scholarship recipients were Koichi Ishino and Elaine Clocherty.

The \$60,000 Macquarie Group Sculpture Prize was awarded to US sculptor Peter Lundberg for his sprawling cast bronze work *Ring*. He is a second time winner of the prize and while there is boldness and inventiveness in this organic shape, as well as a comment on environmental waste, somehow for me the scale does not quite come off. Is it an American thing that you demand a huge scale for something which could be said more modestly? For me the most outstanding piece in the show was Paul Selwood's *Corbu III*, in which the rusted steel, play of forms and the grandeur of the concept are all perfectly brought together.

Other strong pieces in last year's display include Tetsuro Yamasaki's *Metamorphosis – to the Sky*; Peter Tilley's *Crossing the Sky by Boat*;

Akira Kamada (NSW), 'Suspended in Time', bamboo, vine, cable ties, electric cable, 240 x 240 x 240 cm



Peter Lundberg (US), 'Ring', cast bronze, 220 x 300 x 220 cm. Winner in 2014 of the \$60,000 Macquarie Group Sculpture Prize



Ron Robertson-Swann's, not yet completed, *Tony's Tower II* (dedicated to the memory of Anthony Caro); Chris Bailey's *Bondi Points*; Heini Nieminen's challenging *Glacier Depository*; Guan Wei's *Ocean 1-5*; NEON's provocative and effective *House of Mirrors*; Stephen King's monumental *Folly* and Ken Unsworth's ideologically charged *My house is your home* installation with its unduly loud soundtrack.

It is a crowded and impressive field of sculptural practice with artists, including Philip Spelman, Ayako Saito, Alejandro Propato, Pierre Cavalan, Stephen Harrison, Cave Urban, Lou Lambert, Samantha Stephenson, Michael Greve, Sam Deal and Elaine Miles, all vying for attention as serious contributors to sculptors in this country.

To say that last year's exhibition was stronger or better than that of the previous years tends to under-value earlier achievements. What is apparent is that in 2014 "Sculpture by the Sea" was substantially different from that of last year and speaks of a very active and robust sculptural practice.

Prof. Sasha Grishin, AM, FAHA

Andrew Hankin (NSW), 'We're Fryin' out Here', steel, polystyrene, polyurethane, 270 x 1600 x 2400 cm

Ian Swift (NSW), 'The Boot Pool', steel, Perspex, 50 x 361 x 188 cm





'Rain, Steam and Speed – The Great Western Railway', 1844, oil on canvas, 91 x 121.8 cm. The National Gallery, London



'Regulus', 1828, reworked 1837, oil on canvas, 89.5 x 123.8 cm. Tate. Accepted by the nation as part of the Turner Bequest 1856

LATE TURNER: PAINTING SET FREE

Tate Britain, London, 10 September, 2014 – 25 January, 2015

The J. Paul Getty Museum, Los Angeles, 24 February – 24th May, 2015

The de Young Museum, San Francisco, 20 June – 20 September, 2015

IN Britain admirers of Turner are fortunate in knowing that they are never far from his painting to restore spirits when they become too sodden by the continual grey and wet weather. This is true especially in London with the huge holdings of Turner's works at Tate Britain, appropriately held at the Thames side Millbank Gallery.

The theme of the Thames flows through Turner's hugely prolific life's work; but then so do the canals of Venice, or the Valleys of the French and Italian Alps; or the channel at Margate; the river Tiber, that father Tiber to whom the Romans prayed; and so on through picturesque tour after picturesque tour right through to his almost last years. No wonder this perverse and sometimes eccentric very private man was thought

'Peace – Burial at Sea', 1842, oil on canvas, 87 x 86.7 cm. Tate. Accepted by the nation as part of the Turner Bequest 1856



by some of his neighbours to be a retired sea captain.

With all this accessibility it might be thought that we would become blasé and that nothing new could now be shown or revealed about one of Britain's most significant artists.

Not so, although the 10 years earlier exhibition "Turner and Venice" was a splendid show and just as revelatory, this one is another unmissable show in a year which some have cruelly called an *annus mirabilis* for geriatric artists with stunning exhibitions of the late works of Matisse, Rembrandt and Turner coming hot on each others' slightly shaky heels.

As growing old is an undeniable fact of life, especially so for serious artists, it comes very hard – old age arriving too soon and in too great a hurry. And yet there is sometimes amazing inner strength to be found from personal reserves. These three great artists found and drew upon such reserves and so achieved such unequalled greatness that, in the instance of Rembrandt and Turner, enabled them to outstrip not only their contemporaries but often even their most committed of collectors and supporters. In the case of the Turners, it has taken the best part of three-quarters of a century for the public to start to catch up with and understand the innovation, self-confidence and technical supremacy to be found in their late works.

I am not thinking about the many older artists who repeated their work or fell to plagiarism, but of artists such as Turner, Rembrandt and Matisse, as some of their very most resolved work came late, at times of ill health, but they tolerated no diminution of creativity or flow of work production.

This more than 150 works strong exhibition contains some of his key paintings though no major works

'The Opening of the Wallhalla', 1843, oil on mahogany, 112.7 x 200.7 cm. Tate. Accepted by the nation as part of the Turner Bequest 1856



'Modern Italy – the Pifferari', 1838, oil on canvas, 92.5 x 123 cm. Glasgow Museums



'Ancient Rome: Agrippina Landing with the Ashes of Germanicus', 1839, oil on canvas, 91.4 x 121.9 cm. Tate. Part of the Turner Bequest 1856

from the period are included: *The Fighting Temeraire* being a notable omission, as is *Slavers Throwing Overboard the Dead and Dying*; although included are the almost abstract and atmospheric *Fisherman on the Lagoon, Moonlight* of 1840, as well as that unparalleled essay on the modern age *Rain, Steam and Speed*; that image of evanescent perfection in watercolour *The Blue Rigi* of 1842, painted when Turner was 67; and the famous black memorialising *Peace – Burial at Sea*. After 1846 his health began to fail: he is said to have had diabetes, cataracts, and alcoholism, not to mention lead poisoning from the health hazards of being an artist and heavy user of dangerous materials. But in 1850 he did exhibit new works, and the fluid and vibrantly elemental painting of *The Departure of The Fleet* of 1850 is a worthy conclusion to a show of great and subtle beauty and drawing with colour.

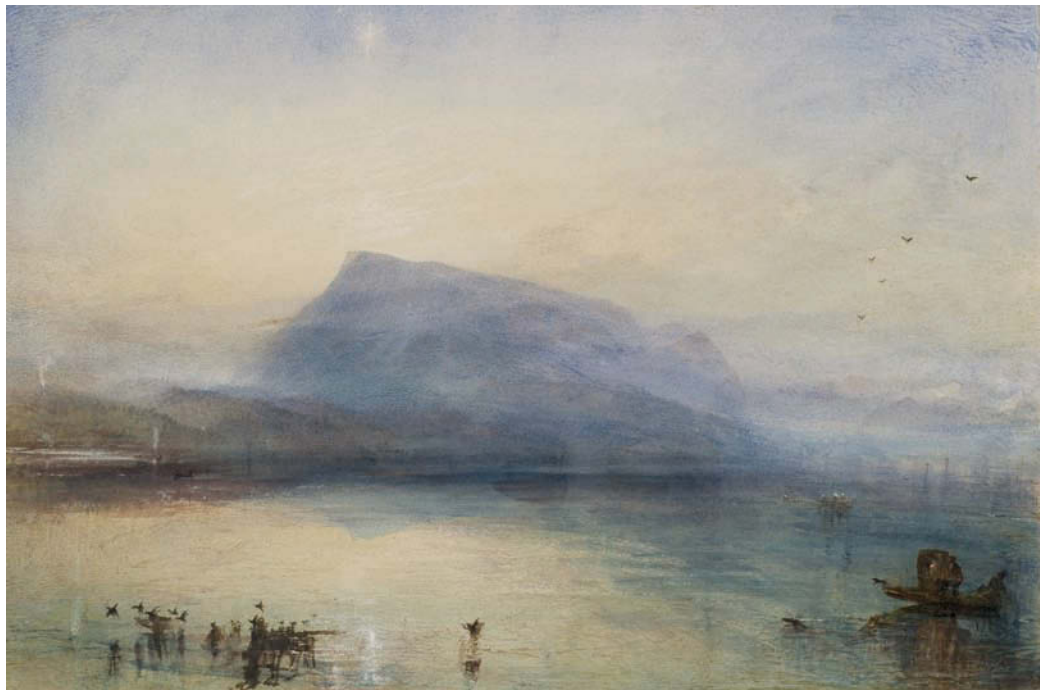
On his death Turner was said to have uttered as his last words: 'Light, light more light'.

Not for many years were we to see colour take on the status of subject matter. It should hardly be a surprise that late Turners had to wait so long to be seen for what they are.

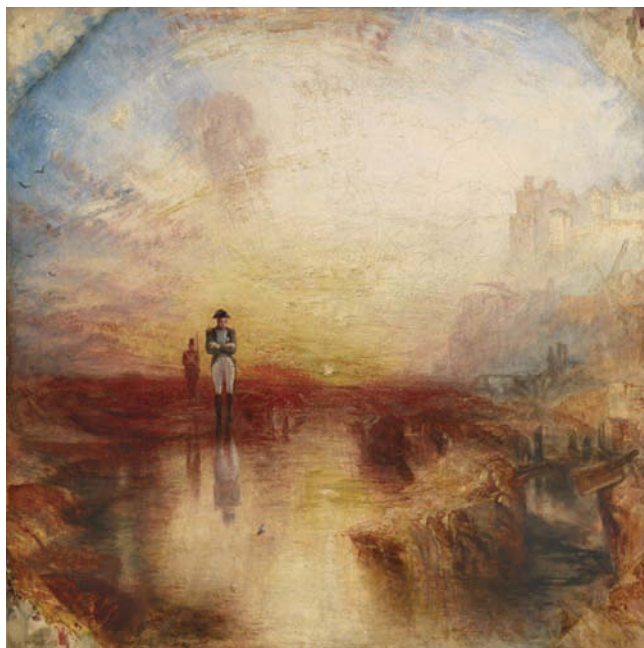
No better example can be given of the gap between the most inventive of works and the current conventions than in the seen together for the first time square canvasses and those remarkably elaborate, highly decorative gilded picture frames, themselves works of art, superbly restored but serving to highlight the out of its time painting within.

The issue of Turner's modernity is still being picked over by academics, but I shall throw my hat in the ring with the view that he predated an element of performance art (if not its intention) by more than a century; although he would have called

'War: The Exile and the Rock Limpet', 1842, oil on canvas, 79.4 x 79.4 cm. Tate. Accepted by the nation as part of the Turner Bequest 1856



'The Blue Rigi', 1841–2, watercolour on paper, 29.7 x 45 cm. Tate. Purchased with assistance from the National Heritage Memorial Fund, the Art Fund, Tate Members and other donors 2007



it finishing off a painting or two on the Royal Academy's varnishing day.

Indeed as well as having small works painted of himself holding his audience in thrall on those once a year occasions, there is one well known, often reproduced newspaper caricature of the unmistakable figure of a short tubby man with a bucket and mop, using it to paint his latest atmospheric masterpiece.

Turner became extremely famous, aided with Ruskin's critical support. In some circles he was regarded as a national treasure, but in others seen as a figure of gossip and even, at worst, derision; possibly, at best, just misunderstanding. This became increasingly common the more his expressive paintings probed his own psyche and parted company with the detailed representation which had been a trademark of his topographical work, but was no longer.

However, many of the recorded comments about Turner were of his presence at Royal Academy events, particularly on the varnishing day.



'The Confluence of at Namur: Moonlight', c. 1839, gouache, watercolour and ink on blue paper, 14.2 x 19.1 cm. Tate. Exhibited London only

'Turner's been in', said one artist – some say it was Constable – pointing at an explosive bit of over the top colour painting, 'and he's fired a big gun at his canvas'. Another told of sharing a railway carriage with a gentleman who stuck his head out of the carriage window, bringing it in later, face blackened with soot like the engine driver or stoker, and sat stupefied, murmuring to himself 'marvellous, wonderful' and other ebullient adjectives. This was truly a demonstration of the newly popular fad for nature worship in action.

Others spied him on tour drawing constantly while they and others were just leisurely looking at the view. All are equally credible.

Landscape had parted from its well established highly composed classical formality in the early Romantic period. When Monet and Pissarro were in London they found little to admire in the works of Constable or Turner's paintings.

Monet, perhaps in a fit of xenophobia, is said to have looked at a Turner on display in London, and dismissed it with 'And is this brown thing your famous Turner?'

Visiting this exhibition of almost

'The Bay of Baiae, with Apollo and the Sibyl', 1823, oil on canvas, 145.4 x 237.5 cm. Tate



'Modern Rome – Campo Vaccino', exhibited 1839, oil on canvas, 90.2 x 122 cm. The J. Paul Getty Museum, Los Angeles



'Light and Colour (Goethe's Theory) - the Morning after the Deluge - Moses Writing the Book of Genesis', 1843, oil on canvas, 78.7 x 78.7 cm. Tate. Accepted by the nation as part of the Turner Bequest 1856

minimalist colour we can begin to understand how he could arouse such partisan commitments as shown by John Ruskin and, also in another century, Kenneth Clark. Clark tells the story of how, when he published one of his early and

he can find something to say in favour of that old vulgarian Turner'.

When I look at some of the more cataclysmic marine paintings of storms I feel if I look too hard my sense of balance will desert me. I can understand the purely high Romanticist immersion in nature which lay behind Turner throwing his hat in the air, declaiming on the sight of a great waterfall, 'Well done nature, by God'.

What else can one do except reach for one's paints and brush?

Some contemporary artists, such as Rothko and Twombly and more recently Icelandic artist Olafur Eliasson, have demonstrated their own ways of drawing attention to the debt they owe to the influence of Turner. Rothko and Twombly did so by donating their works to the Tate Gallery's permanent collection and Eliasson currently has a Tate exhibition of his own experiments into colour and pigments inspired by Turner. No doubt this show will prompt more evidence of his appropriateness to changing times by contemporary artists, because Turner's work itself is like an organic living organism.

Neville Weston

'Küssnacht, Lake of Lucerne: Sample Study', 1842-3, graphite, watercolour and pen on paper, 22.8 x 29.2 cm.





John Constable, 'Salisbury Cathedral from the Meadows', 1831, oil on canvas, 151.8 x 189.9 cm. Tate, London



John Constable, 'Salisbury Cathedral from the Bishop's Ground', 1823, oil on canvas, 87.6 x 111.8 cm. V&A Museum, London

JOHN CONSTABLE: the Making of a Master

The Victoria & Albert Museum, London, 20 September, 2014 – 11 January, 2015

SUNLIGHT silhouettes a distant church tower and a foreground heavy with late summer trees, their browning leaves blowing in the breeze. Light glistens on water creating an atmosphere of gentleness and quiet. Trees, abundantly leafed, cast calming shadows across the whole scene. In the middle distance the light again catches the meandering stream slowly wending its way to join the nearby river. There are no animals, pipe-playing goatherds or passing rustics – it is usually a deserted scene, and yet the Church Tower is surrounded at its foot by a cluster of cottages, rather like chickens around the mother hen, and the painting crackles with life and atmospheric variations. We know instinctively when we are looking at a John Constable.

But there is something about the John Constable, 'Trees at Hampstead: The Path to Church', 1821, oil on canvas, 91.4 x 72.4 cm. V&A Museum. Gift of Isabel Constable

John Constable, 'The Hay Wain' (full-scale sketch)', 1821, oil on canvas, 137 x 188 cm. The V&A Museum



composition which is familiar and reminiscent of the great 17th century French classical landscape painters Claude and Poussin. Like their works, most Constables are landscapes you could walk into and continue walking for five or more miles to infinity.

It is an undoubtedly English scene and could neither be a landscape of France or of Italy. The light magically holds everything together and we know that Constable has again caught nature in the act when it wasn't looking, but my goodness, he was looking obsessively. One senses no insect or tiny plant escaped his notice, any more than did weather changes. In a typical little sketchbook note he wrote: 'Wind very brisk, clouds moving very fast'. His sketchbooks often contain detailed descriptions of the prevalent weather conditions when he was painting outside or making quick sketches, showing that he was well acquainted with meteorological terminology

John Constable, 'The Hay Wain', 1821, oil on canvas, 130.5 x 185.5 cm. The Nation Gallery, London





John Constable, 'Stonehenge', c. 1835, watercolour, 38.7 x 59.1 cm. Given by Isabel Constable. V&A Museum, London



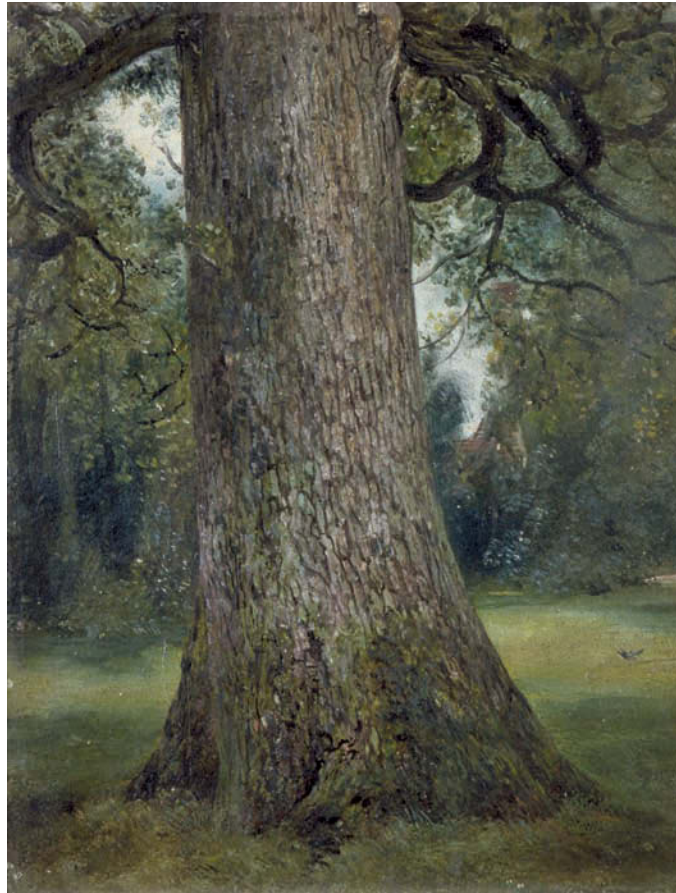
John Constable, 'Study of Cirrus Clouds', c. 1821/2, oil on paper, 11.4 x 17.8 cm. Given by Isabel Constable. V&A Museum, London

and even described bands of cloud layers between 7,000 and 15,000 ft.

His sketchbook paintings comprehensively illustrated the world he inhabited. Almost like a one-man Magna Carta, he chronicled everything: an old plough, so accurately painted that a century and a half later a rural historian could not only identify the plough but knew the exact locality where such a design was favoured. He applied the same attention to the detail of a boat-building yard on the River Stour, which twinkled so enticingly in the distance of the painting of *Dedham Vale from the Comb* just described.

Covert reminiscence of Claude or Poussin can also be found with hints of Rubens, Rembrandt and van Ruisdael making their appearance in the canon of artistic influences and challenges to the committed artist. It is also a reminder of just how important to artistic training and education was the copying of other artists' work, right up until the end of the 19th century. Indeed I have to admit to making many copies for modest income during my early years as a young artist.

However, in Constable's day, access to even seeing let alone studying original art was very limited. Visiting Europe was intermittent owing



John Constable, 'Study of the Trunk of an Elm Tree', c. 1824, oil on paper

to the sporadic military conflict between France and Britain during the Napoleonic and earlier revolutionary wars. Even when travel across the channel was possible, it was simply too expensive for most young artists. Before the British Institution and later the National Gallery opened, only private collections and sale rooms offered the chance of close viewing of great art. There was, however, one other area of access – the large print market. Constable, like Rembrandt before him, collected other people's art. He also made his own extremely accurate copies, which led to another significant career opportunity: commissions to make accurate copies of major artworks. Not only were these an essential tool of knowledge, but also for a family man with a large family and a sadly tubercular wife, Maria, an important source of income.

This remarkable exhibition, subtitled "The Making of a Master", tells us a great deal about John Constable's antecedents and artistic descendents, right up to Lucien Freud who is included in the exhibition with a striking tribute by printmaking to Constable's famous painting of a humble tree trunk. A scene so modest and inconsequential when compared with the grand sweeps of the great masters of the Classical landscape, such as the likes of Claude Lorrain and Nicolas Poussin, and yet, despite the competition, Constable pulls off some of the most remarkable of feats of controlled nature worship.

In the exhibition you will discover Rubens and Claude in amongst the contextual material, setting in place the sources of what Constable once referred to as his limited and abstract art, which could be found under every hedge and in every ditch on any country lane – but as the artist said, nobody thought it worth picking up.

John Constable after Titian, 'The Fallen Figure of the Saint in "St Peter Martyr"', 1836, bistre and sepia wash, 100.5 x 176 cm. The V&A Museum, London



Remarks such as this present him as a precursor of the essentially 20th century view that art and life are inseparable. This also emphasised his awareness of his own uniqueness and the uniqueness of a particular moment. After all, he made the point that no two days are alike, nor two hours, nor two leaves on the same tree.

Some of the artists included are surprising, such as Benjamin West, William Mulready and Thomas Jones. Others are mostly known only to art historians, but all contribute to the essential message that no artist, however talented, springs fully formed on the world. Indeed, some of Constable's own sayings are highly suspect. Not quite as downright confusing as Picasso's oft quoted statements but misleading nevertheless. Perhaps one of Constable's best known was that before he started another painting he tried to forget he had seen any other paintings.

This exhibition makes it utterly clear that he never did any such thing. He was well read, including the writings of Leonardo da Vinci, although he did, of course, often give himself up totally to the direct visual experience of nature. This, however, doesn't include the many constructed studio-based landscape drawings on the experience of a lifetime, and in particular his total immersion in the landscape of Southern England, namely that of Suffolk, Canterbury, Brighton Beach and Hampstead – all areas which it would be true to say he knew like the back of his hand.

He didn't just know the look of a place, he knew and understood its very essence. He could fling a few dabs of white across a lowering sky and immediately call to the spectator's mind the look and sound of a windblown seagull hovering over Brighton Beach, picking up a stray beam of light and summoning up the freshening breeze along the shoreline.

Constable senior was a successful farmer and mill owner, and so, as a professional miller he responded to all the vagaries of wind and weather experiences which John Constable himself said helped to make him a painter.

Whereas Turner and Girtin were sons of tradesmen, Constable was the son of a very successful man, which is evidenced by the painting of the upper crust property of the house which Golding Constable built for the family home, where the artist to be was born in 1876.

John Constable, 'Water meadows near Salisbury', oil on canvas, 45.7 x 55.3 cm. V&A Museum, London

'A Young Lady's Adventure', 1922, pen and ink and watercolour on paper, 62.5 x 48 cm. Tate



John Constable, 'Dedham Lock and Mill', 1820, oil on canvas, 53.7 x 76.2 cm. V&A Museum, London

The organisers make a point in the catalogue of referring to the elite amateurs and their important influence in contributing to the education of such an artist as John Constable. This came about

because some of them were art collectors, and in many cases the only access the young painter had to original works of art was through their collections and making copies. Several examples



John Constable, 'Self-portrait', pencil and chalk. National Portrait Gallery

of the artist's amazingly accurate copies are included in the show.

Despite his occasional over the top use of what we call Constable's snow to make a dramatic effect, his work is essentially private and intimate, especially in comparison with that of his direct contemporary Turner whose technique was generally explosive.

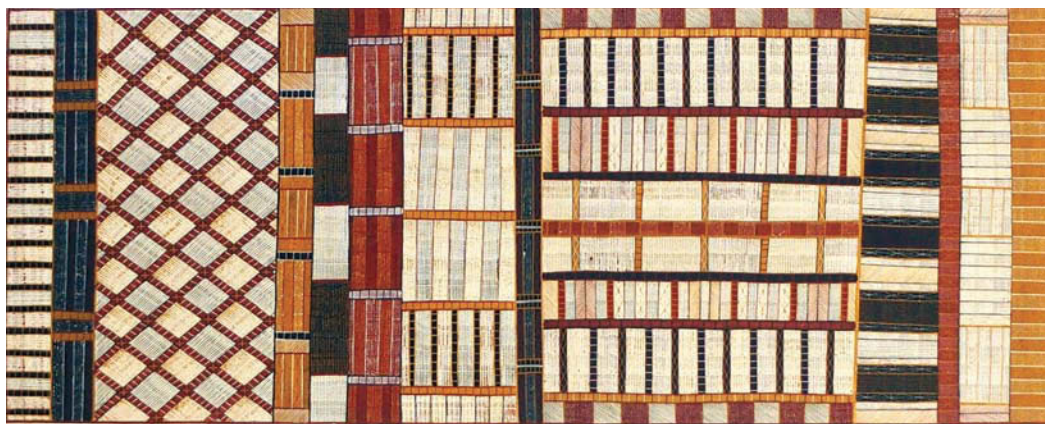
The inclusion of the series of major six-footers is revelatory, and it is easy to see why. When one was shown in Paris in 1824, the young Delacroix ran through the streets in an almost sexual frenzy eager to re-work his latest wet on the easel painting. In a world still then dominated by over finished academic painting, the Englishman's ebullient painting must have been like a blast of health giving fresh air. They still are.

The show is wide enough to give a remarkable view of this far from ever derivative reactionary painter of pretty country scenes, which sometimes too many birthday card and calendar reproductions might have led more progressive minded art lovers to conclude.

This exhibition presents the work of a true revolutionary, although nowadays the prevalent taste is for the rapid excited brushwork that dances across the surface of the dramatic works. The large collection of sketches and works on paper owned by the Victoria and Albert Museum, many of which are displayed in an upstairs gallery, are separate from the exhibition and could perhaps have made a bigger feature in this remarkably diverse exhibition. On the other hand, this is very much a curatorially driven show, and is a model of its kind, reminding us that such didactic exhibitions offer opportunities of making unexpected links between disparate artists and their periods of activity.

London art museums have shown many world class exhibitions over recent months and this show is one of the very highest calibre.

Neville Weston



Pedro Wonaeamirri, *natural ochres with acrylic binder on linen*, 240 x 95 cm. National Gallery of Australia

OLD WAYS – NEW CULTURAL STORYTELLERS

JILAMARA Arts and Crafts at Milikapiti on Melville Island (Tiwi Islands off the coast of the Northern Territory) has built up a national and international reputation for the artwork it produced as well as its strong links with traditional culture.

The Tiwis are well known for their carved “pukumani”, ceremonial poles placed on a person’s grave. Their art is derived from the body painting used for ceremonies and also used to decorate the pukumani poles. Contemporary arts practice has now moved into expression in more areas, on canvas, in printmaking and other visual arts media.

Within Tiwi culture traditionally there were people responsible for



Pedro Wonaeamirri painting with the traditional wooden comb (powja)



Brian Farmer, *‘Jilamara’*, 2014, ochres with acrylic binder on canvas, 180 x 60 cm. Private collection



Raelene Kerinauia, *‘Saltwater/Freshwater’*, 2014, natural ochres with acrylic binder on bark, 140 x 68 cm. Private collection

keeping cultural values, yet nothing was written down. There are no cave paintings or other permanent records of culture. Even the striking pukumani poles degrade over time as they are ravaged by the weather, bushfires and the heat and humidity of the tropics.



PHOTO: GEOFF CHISPIN

This means that there was always a reliance on verbal transmission of cultural information. Cultural guardians have had to talk about culture on a regular basis to make sure everyone is aware of complex social rules and Tiwi legends and history. In the 1970s there were more than 25 family groups each with a person responsible for keeping and protecting culture.

The Kulama ceremony was used as a focal point through which to transfer this cultural knowledge. The kulama yam was harvested during the wet season and cooked slowly in a mud oven to remove the toxins in the vegetable.

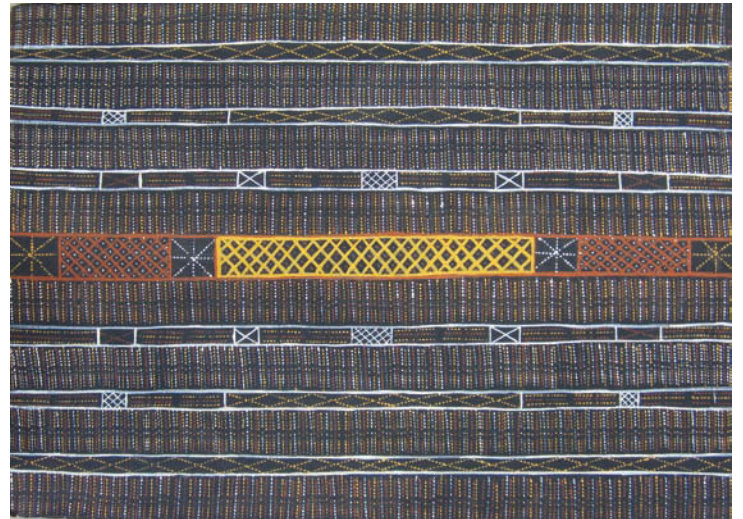
Traditionally the responsible culture person walks around the mud oven while cooking takes place telling all the stories that related to his family group, passing on and reinforcing cultural information about relationships between people and the land.

Pedro Wonaeamirri, chairman of Jilamara and culture man, calls the Kulama ceremony a ‘song of the land’. The social and cultural relationships are reinforced and presented in this verbal way so that

Kierin, a Pukumani ceremony leader at Paru on Melville Island in 1977



Timothy Cook, 'Kulama', 2013, natural ochres with acrylic binder on linen, 120 x 150 cm. Private collection



Brian Farmer, 'Jilamara', 2014, ochres with acrylic binder on paper, 56 x 7 cm

everyone knows their place in traditional culture.

Pukumani ceremony is still held on a regular basis at varying levels of intensity for those who have passed away, but the performance of Kulama is now a rare event.

In the contemporary digital world of TV, videos, computers and mobile phones, Kulama appears to have a reduced cultural importance as a conduit of reinforcing cultural knowledge. Jilamara Art Centre and its programs aim to mitigate this trend by passing on culture to the next generation as well as furthering the artistic output of Melville Island.

Preserving Tiwi culture and passing on its traditional knowledge is achieved in the following ways:

1. Culture classes held by various artists at the Milikapiti school and also at Tiwi College. The classes teach about stories, song, dancing and other traditional knowledge.
2. Fostering the continuation of the Muluwurri Museum which is a keeping place for Tiwi cultural items, and is accessible to all local people, especially schoolchildren, as well as visitors.
3. The artists have decided not to use acrylic-based paints. Instead they use traditional ochres in conjunction with an acrylic binder for both paintings and decoration on carvings. Artists must therefore go out and collect the ochre, grind up the pigments and mix their colours before applying the paint to canvas or wood.
4. The artists at Jilamara are very strong about passing on of culture albeit in different ways through the use of various artistic media both traditional and contemporary. Each artist has their own way of communicating tribal knowledge and interpreting their view of the world that surrounds them.

Pedro Wonaeamirri sees himself as a keeper of the culture through his individual mark making and



Janice Murray, 'Jurriyi (whistling Duck)', 2013, natural ochres with acrylic binder, 150 x 75 cm. Under consideration for NGA collection



Patrick Freddy Purumatameri, 'Bima' or 'Wai-ai', 2014, natural ochres with acrylic binder on ironwood, feathers, hand woven pandanus ceremonial skirt, 178 x 20 cm. Private collection

ceremonial leadership.

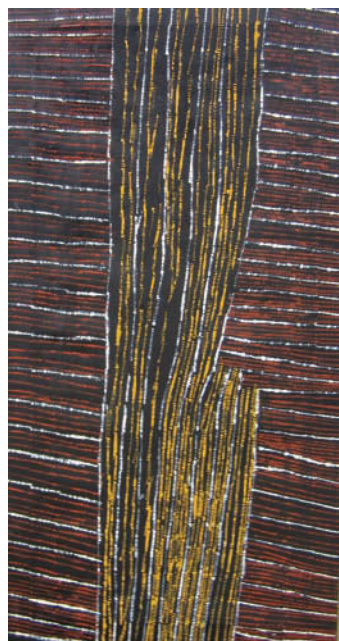
'My painting comes from inside my heart and my culture,' he says. His work has a strength and presence. Its complexity stems from his slow and considered approach to mark making with the use of both brush and a traditional Tiwi wooden comb, known as a *pwoja*. His large canvases can take up to four months to complete as every

mark is a considered decision.

Patrick Freddy Puruntatameri is telling cultural stories through his ironwood carving. These include creation story sculptures such as Purunkapali and Way-ai (Bima), Japara (moon man), along with other ceremonial accoutrements – birds and pukumani poles – all of which imbued with strong Tiwi cultural statements.

He worked with his mother and other older women to reproduce woven pandanus ceremonial skirts – known as *Mari'wi* which had not been seen in 30 years – thereby reviving an aspect of Tiwi culture almost forgotten. His carvings can also feature feathered ceremonial attachments such as “Pomatiki”, “Tokwayinga” and “Parmagini”.

Timothy Cook is transferring to canvas his particular view of his place in the world as a contemporary Tiwi man. He uses various cultural reference points such as the Kulama ceremony, the Chris-



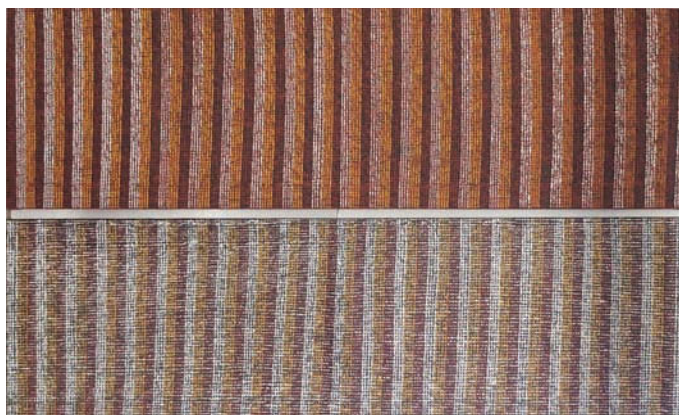
Conrad Tipungwuti, 'Pakatringa', 2014, natural ochres with acrylic binder on linen, 150 x 75 cm. Creating Communities collection, Perth

tian cross and ancestral objects combined with the raw colours of natural ochres to infuse his work with vitality and presence. Cook is a winner of the Telstra National Indigenous Art Award in 2012.

Raelene Kerinauia uses the *pwoja* (traditional wooden comb) exclusively in the creation of her work. This technique of mark making reflects the body painting tradition known as Jilamara where colour and pattern are built up in layers.

These works reference “saltwater/freshwater” and “kayimagakimi Jilamara” or tribal comb patterns. Janice Murray has a fascination

Conrad Tipungwuti, 'Kulama', 2013, natural ochre on canvas, 90 x 120 cm. Westfarmers' Collection



Raelene Kerinauia, 'Kayimwagakimi Jilamara' (two sections), 2014, acrylic binder on linen, each 200 x 60 cm. Westfarmers' collection



Jimmy Mungatopi, 'Purukapali Wai-ai (Bima) and Jinani', 2014, natural ochres with acrylic binder on canvas, 90 x 90 cm

with the whistling duck “Jurrii”. Although her dreaming is turtle, she is captured by “the duck” and the many ways she represents its presence in the landscape that surrounds the Tiwi Islands.

Conrad Tipungwuti expresses his culture using bold circles (kulama ceremony) combined with strong and vigorous application of the

pwoja, resulting in mark making reminiscent of the definitive patterns of torrential rainfall in the tropics, which is heavy and dramatic during the wet season.

Nicholas Mario produces works which are intricate with repeated geometric patterns that are generically Tiwi. The effects are built up colour by colour, meticulously



Nicholas Mario, 'Jilamara', 2014, natural ochres with acrylic binder on canvas, 150 x 60 cm

and painstakingly filling the entire canvas with fine brushstrokes.

Flossie Black came to painting late in life but developed a distinctive method of mark making using the brush and *pwoja* to create patination which reflects the collective Tiwi cultural stamp. Sadly, she passed away in late 2014 leaving a body of work that showed signs of development into a prominent Indigenous artist.

Brian Farmer is gaining recognition for his interpretation of Tiwi cultural mark making, combining colour, brushwork and very precise use of the *pwoja* to create his highly detailed artworks.

Jimmy Mungatopi is a young man working in a genre that his great aunt Mayanne Mungatopi became well known for. He is putting his generation's stamp on her interpretation of the Tiwi creation stories.

In some ways, Tiwi artists have become the traditional keepers of culture through their mark making activities. By expressing cultural patination in a variety of ways they are passing on to the next generation and to the wider world Tiwi cultural traditions. This can be through preservation of traditions, interpretation of those traditions and reimagining of the traditional Tiwi world in new ways while retaining the threads of culture that binds people to their existing and past experiences.

Geoff Crispin

Manager Jilamara Arts and Crafts.



MING: 50 years that changed China

The British Museum, London, 18 September, 2014 – 5 January, 2015

MENTION “Ming” and what might first spring to mind is porcelain with an underglaze cobalt-blue decoration and a vague recollection of having read a newspaper article about a chipped and disregarded vase, long used as an umbrella stand, having fetched a small fortune at some provincial auction. But the Ming (“brightness” in Chinese) Dynasty (1368–1644), which lasted 276 years, embraced many artforms, as demonstrated by this recent British Museum exhibition which focused on the period 1400–50, when the Ming Dynasty governed the world’s largest and most sophisticated state. A single family ruled a country the size of Europe, with some 85 million inhabitants, through a network of courts, with Beijing’s Forbidden City at its centre; aided by an efficient civil bureaucracy. The 21st century has been heralded as the “Chinese century” and the exhibition provided a timely insight into the country’s cultured, imperial past.

The Ming Dynasty succeeded the Mongol Yuan Dynasty in 1368. The Yongle emperor (who ruled 1403–24) established a system of regional courts, governed by many of his 26 sons. His 16 daughters were all married to high-ranking



military and civil officials. The admiral Zheng He sailed on seven government-backed voyages from 1405–33, establishing trade with the Middle East, India and Africa. Five decades of relative dynastic stability ended in 1449, when the

‘Tomb Figures of Two Generals’, c. 1400–9, glazed earthenware with gilded details, ht 51 cm and 81 cm



‘Amusements in the Xuande Palace’ (detail), Xuande period, c. 1426, anonymous handscroll showing the emperor playing an arrow-throwing game, ink and colours on silk, 38.5 x 1,044 cm. The Palace Museum, Beijing

Zhentong emperor (who ruled 1436–49) was captured in battle, and the dynasty ended in 1644, when it was succeeded by the Qing Dynasty, the last imperial dynasty to rule China.

The exhibition included many national treasures which previously had not been seen outside China, including objects recently excavated from princely tombs in the provinces of Shandong, Sichuan and Hubei. Items of court dress excavated from the Shandong tomb of Zhu Zhanji, Prince Huang of Lu (1370–89), include a bright yellow silk “dragon” robe decorated with pale yellow dragon motifs woven in a raised pattern on the front, back and shoulders (yellow silk was reserved for the imperial family to wear); and a spectacular nine-tasseled crown of the type worn by regional princes. From the Sichuan tomb of Zhu Tuoian, the Crown Prince of Shu (1388–1409), there is a glazed earthenware figure of a general, part of a model army. A stunning belt made of 18 plaques of highly-prized white jade, carved with dragons among clouds, was excavated from the Hubei tomb of Zhu Zhang, Prince Zhuang of Liang (1411–41). This tomb also contained an imperial gift of an extremely rare porcelain stem cup, with gold cover and silver stand decorated with dragons. Such sets were previously only known from paintings.

Ming Dynasty imperial art and craft patronage ensured that items of the finest quality flowed into its courts. Blue-and-white underglaze porcelain, glazed flower pots

‘Amusements in the Xuande Palace’ (detail), c. 1426, handscroll showing the emperor watching eunuchs playing a ball game, ink and colours on silk, 38.5 x 1,044 cm



'Cast Bronze Bell', 1431, diameter of mouth 49 x 83 cm. National Museum of China

and celadon serving dishes were commissioned from state-controlled kilns in far-flung regions. Gold and silver vessels, cloisonné metalwork and carved red lacquer wares were produced in palace workshops. Their patterns were mostly state-controlled and the designs were standardised, creating a uniform "brand" which was instantly recognised as imperial throughout China.

Ministry of Works' officials routinely ordered enormous batches of porcelain, decorated with the same design in underglaze cobalt, for court use. In London, Middle Eastern vessels in other media, including an Iranian 'Wine jar showing palace ladies engaged in cultural pursuits', c. 1426, porcelain with underglaze cobalt-blue decoration, 34.4 x 21.1 cm. Shanghai Museum



'Porcelain Bottle', Yongle period, 1403–1424, cobalt blue decoration, diam. 18.60 x 33.50 cm

brass candlestick, Egyptian brass stand, Central Asian jade tankard and Syrian brass pen box and brass basin, were displayed alongside the Ming porcelain copies that they had inspired. These forms and designs, which were fashionable at court for 30 years, indicate the consistency of quality and standards of production. A Zhengtong period porcelain wine jar with the customary cobalt-blue decoration shows two palace ladies playing chess and another one playing the zither.

Lacquer and cloisonné metalwares require intricate, time-consuming techniques. Red lacquer is the toxic sap from the Chinese lacquer tree, coloured with cinnabar. It is filtered and heated to remove its toxicity, then applied in multiple layers onto a wooden core covered with textile. Each layer takes 24 hours to dry, and elaborately carved objects required 100 layers. After carving, the edges of the design were immaculately polished. A *Lacquer Table with Drawers* made for the Xuande emperor (who ruled 1426–35) is the largest extant item of lacquer furniture made in the imperial lacquer "Orchard Factory" in Beijing. On its top, a five-clawed dragon symbolises the emperor and a phoenix symbolises the empress.

A *Cloisonné Jar and Cover*, bearing a dramatic dragon motif, made in the Xuande period under the supervision of eunuchs at the "Directorate for Imperial Accoutrements", was the poster work for the exhibition. The cloisonné enamelling technique for decorating metalwork involves adding wire cells to make the design. Coloured glass rods are melted and dripped into these cells, then fired. When the object cools and the glass shrinks, gaps in the design are filled 'Cloisonné Jar and Cover', c. 1426, metal with cloisonné enamels, diam. 55.9 x 62 cm. The British Museum



Andrea Mantegna (1431–1506), 'Adoration of the Magi', 1495–1505, Italy, distemper on linen, 48.6 x 65.6 cm. The J. Paul Getty Museum





'Head Ornament', about 1400–50, Nanjing or Beijing, gold, ht 10.2 cm. The British Museum



'Crown', c. 1380, leather, woven bamboo, lacquer and semiprecious stones. Shandong Museum



'Carved Red Lacquer Dish', 1403–24, wood core, Yongle mark and period, diam. 34.8 cm

in and the object is refired, which is repeated up to four times. Finally, the enamelled surface is polished and the metal wires are gilded.

The Ming Dynasty army included more than one million professional soldiers, who received a state wage. Martial exhibits include statues of the god of war, Zhen Wu, saddle ornaments, swords and scabbards (including an example from the Zongle era, about 1420), Japanese steel blades, reinforced iron helmets and a ten-barrelled gun. Chinese troops employed firearms before the 1400s, but their technology improved further after they fought the Vietnamese army and captured a firearms expert.

The most important and famous Chinese artist of the period covered by this exhibition was Dai Jin (1388–1462). Handscrolls painted on paper or silk were unrolled from right to left, unveiling one scene at a time; whereas hanging scrolls were displayed in their entirety. Painters depicted events, historical or religious scenes, landscapes, birds and flowers, including plum blossom. A handscroll painted by an anonymous artist in the Xuande period, *Amusements in the Xuande Palace*, shows the emperor playing golf, enjoying an arrow-throwing game or watching guards keeping a football in the air. A hanging scroll painted in ink and colours on silk in the same period shows the emperor hunting. Other scrolls include Bian Wenjin's *Birds, Flowers and Trees of Spring* painted about 1400–21 and *Tribute Giraffe with Attendant* by an anonymous artist, dated 1414.

In addition to possessing military skills, Ming emperors, princes and high-ranking officials were trained in painting, calligraphy and the appreciation of art. Members of the imperial family collected antique works from the earlier Tang, Song and Yuan periods. Although all Ming Dynasty emperors painted,

'Portrait of General Yang Hong', 1451, ink and colour on silk, 220.8 x 127.5 cm. Smithsonian Institution, Washington, D.C.



'Nine-tasseled Crown', c. 1380, leather, woven bamboo, lacquer, jade, gold and semiprecious stones on silk thread, ht 18 cm. Shandong Museum



'Paper Money', issued in 1375, ink on paper, 34.1 x 22.2 cm. British Museum, gift of Emily G. Hingley

the Xuande emperor is regarded as the most gifted. His style of government was very personal, mixing directly with his high-ranking civil and military officials, to whom he gave most of his paintings and of which about 12 examples survive.

'The goods that are imported [to Samarqand] from China indeed are the richest and most precious of all those brought here from foreign parts, for the craftsmen of China are reputed to be by far the most skilful of any other nation,' wrote the Spanish ambassador to Samarqand in 1404. Apart from silk and porcelain, Ming commodities were very rarely seen in Europe in the period covered by the exhibition. These were usually bought or acquired in the Middle East and mostly belonged to royalty or the aristocracy. Andrea Mantegna's *Adoration of the Magi* (1495–1505) includes a Ming blue-and-white porcelain bowl. The London exhibits, lent by 10 Chinese museums and 19 others from elsewhere, and arranged to sumptuous effect in rooms painted charcoal grey, jade green or lacquer red by designers, provided a vivid impression of cultural life in China during the early Ming Dynasty.

Colin Martin





'Self Portrait with Two Circles', c. 1665-9, oil on canvas, 114.3 x 94 cm. Kenwood House, The Iveagh Bequest, English Heritage, London



'Self Portrait at the Age of 63', 1669, oil on canvas, 86 x 70.5 cm. The National Gallery, London

REMBRANDT: THE LATE WORKS

The National Gallery, London. 10 September – 25 January, 2015

THERE was a breathless hush in the sombre low-lit rooms of the National Gallery. So quiet was it that the atmosphere evoked a feeling of restrained sanctity.

The gallery going public was joined together in an unaccustomed state of agreement. Humanity seemed to have found, just for once, something worth agreeing about.

Outside the building housing the objects we were shuffling around in shared awestruck humility as the daily cacophony and rackety edginess of London's city centre either roared or grinded past. On the wide pavements of Trafalgar Square entertainers, spruikers, political zealots and activists or just people with something to get off their chest, argued, gesticulated, danced or, painted in unrelenting gold, silver or white, stood motionless silently imitating permanent statues in which the city's squares and green spaces abound.

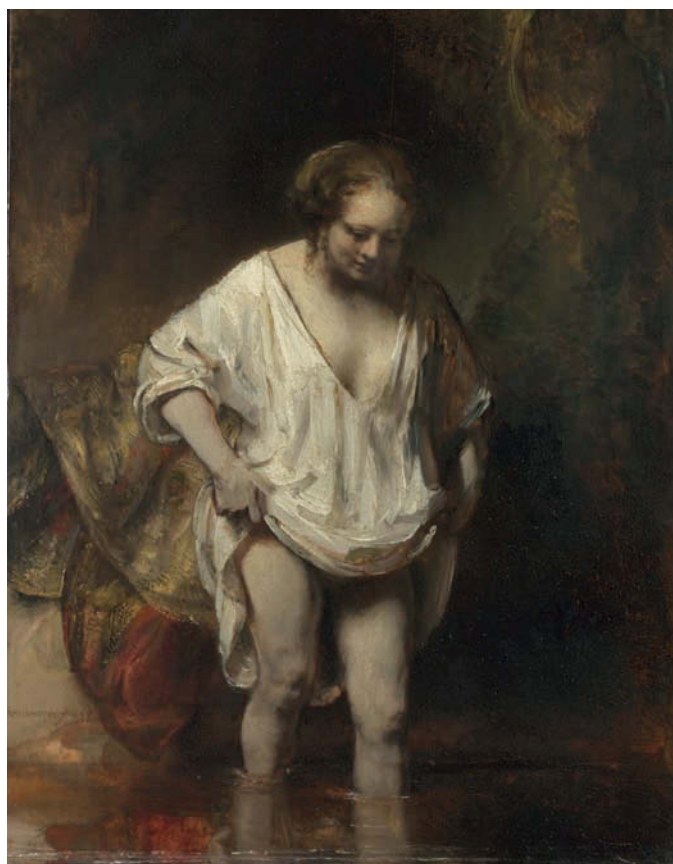
The event was the opening day of a rare and long-awaited travelling Rembrandt exhibition culled from some of the world's leading art museums and, in all probability never to be repeated.

Unlike many artists of his time and eminence, he was not much of a traveller. He never crossed the Alps to Italy, and yet in his huge range of work, especially in prints and drawings, he showed a deep knowl-

edge of other artists, particularly Italian. Although the Dutch master was no user of the over the top dramatic theatricality of the time, there is more than a hint of the

Caravaggiesque in his painterly narrative – deep brooding ochres and almost black umbers.

A devout Protestant, there was always a restraining church influ-



ence on his Biblical painting. In spite of the success of his amazingly impressive group portraits such as the *The Syndics*, a stunning painting of Amsterdam's leading "white colour" workers, Rembrandt got to the core of the new kind of civic society where community members governed things in what we now know as Democracy. But the popularity of his work fell away, and soon, just as he entered – to our contemporary eyes – the most aesthetically successful phase, his life took a turn for the worse.

An inveterate purchaser and collector of the best of art and prints from south of the Alps, as well as extraordinary props for his paintings – what children would think of as dressing up clothes for his Biblical or historical subjects, such as antique armour – he beggared himself with debt, establishing a really fine personal art collection. Finally, however, he suffered the humiliation of seeing all his worldly possessions going under the hammer, being left with just a few old clothes and painting equipment when he died.

Sadly, his wife Saskia, their four children, and mistress-housekeeper, Hendrickje (the mother of his daughter), all predeceased him. The Protestant civic ethics were such that his relationship with the young Hendrickje definitely cost him commissions from those fru-

'A Woman bathing in a Stream', (Hendrickje Stoffels?), 1654, oil on oak panel, 61.8 x 47 cm. The National Gallery, London



'The Apostle Simon', 1661, oil on canvas, 98.3 x 79 cm. Kunsthau Zürich, Ruzicka-Stiftung © 2014 Kunsthau Zürich. All rights reserved

gal bloodless looking corporate leaders of the business communities, whose faces look so earnestly out of these canvasses three-and-a-half centuries later.

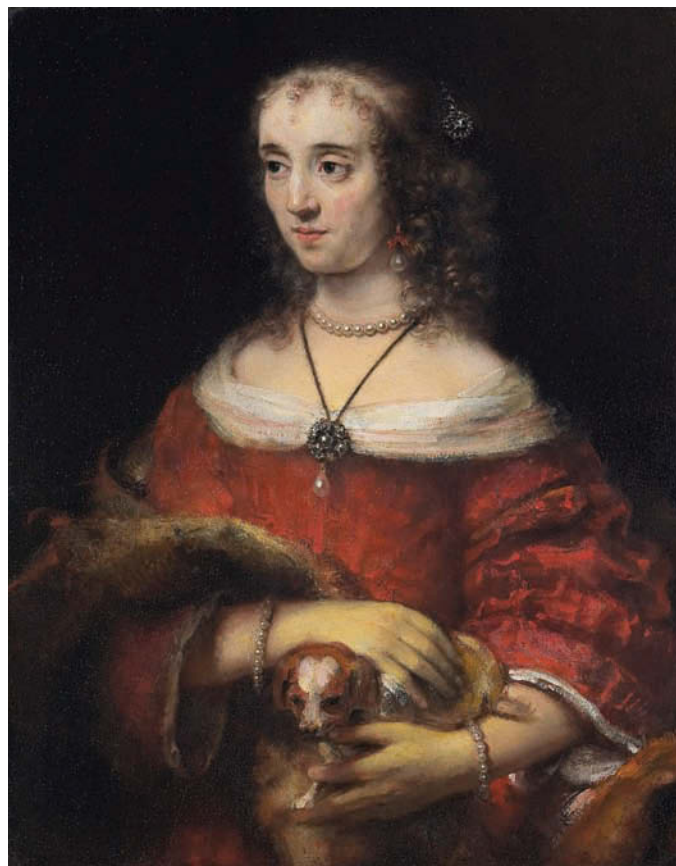
In low key light, four powerful self-portraits (albeit individually well lit) start the show off with a strong statement of identity that presents us with some of the best known and loved of his works. The curators, labelling the sections almost like a running commentary, start with "Self Scrutiny", in which the artist studies the effects of his own aging. Anyone learning that he painted, drew or etched 80 auto-portraits could easily misjudge his purpose. It's easy to imagine some thinking him solipsistic and self-obsessed, but for the fact that such is the astonishing sincerity of these paintings they count as the most withering self-analytic studies of all time.

We know well what he looked like. It is a comfortably, well lived in, old face seen by an artist for whom truth and love are recurrent concerns and who will brook no point-less psycho fancy. He is an artist who at the time would have been thought ancient. Don't be fooled by Titian's legendary great age – he was well out of line with the average life expectancy, although one of his finest portrait pairs in this show is of 86-year-old Jacob Trip

'Portrait of a Lady with a Lap Dog', c. 1662-5, oil on canvas, 81.3 x 64.1 cm. The Collection Art Gallery of Ontario, Toronto, Canada

and his wife, Margaretha de Geer. The wealthy merchant from Dordrecht was painted during his last year of life, but despite being informally clad in a loose gown and nightcap he retains, as does his wife, an unmistakable sense of authority and purpose.

The late paintings of Rembrandt



'An Old Woman Reading', 1655, oil on canvas, 79.5 x 66 cm. The Buccleuch Collection. Courtesy of the Duke of Buccleuch and Queensberry

remind us of just how much he probed behind issues of mere likeness and appearance to reveal the very essence of character.

Although more than any other artist in the canon of European painting Rembrandt probed age and aging, he could still also sum up the personality of the young

and see behind the unblemished youthfulness of his own son Titus, or Hendrickje when she modelled for Biblical characters.

Perhaps my most favourite painting of all time is the small study of a girl, presumably Hendrickje, bathing in a stream. I recall the first time I saw it as a student as a most revelatory occasion. There was this fresh Dutch girl standing up to her knees, tentatively testing the water, wearing only a light loose shift. It is possibly a study for the popular *Susannah and the Elders* theme. Little larger than a sketchpad, the upright oil measures just 60 x 50 cm. It's the freshest and most informal painting imaginable. The girl's eyes are cast down, but the boldness of the painting of the loose garment as it is hitched out of the almost still stream is so sculpturally modelled it defies description. Although much of this little gem, as with other late works, is rapidly, even loosely painted, when body is needed he applies the paint like modelling clay or manipulating hot metal.

I recall the then chief restorer of the National Gallery saying to the group class on artistic materials and methods, that he thought Rembrandt had probably painted it in less than an hour-and-a-half, such was the consummate certainty with which he used his brush.

The same determination to seize the essence is found throughout the works, of which there are many amazing drawings, including some never intended for the public view.



'A Man in Armour (Alexander the Great?), 1655, oil on canvas, 137.4 x 104.4 cm. Glasgow Life on behalf of Glasgow City Council



'Portrait of Frederick Rihel on Horseback', c. 1663, oil on canvas, 294.5 x 241 cm. Bought with grant from The Art Fund and The Pilgrim Trust. National Gallery, London

These take us to the heart of the Rembrandt magic.

One starts the exhibition under the artist's own eagle eye. It is a question not of us looking at artworks, but rather the other way round. In the first room we are the ones under close scrutiny. I found myself straightening my sloppy posture, with an admonitory 'He's got his eye on you'.

The same feeling recurred in other rooms ... Very disconcerting! The remainder of the first room focuses on graphic works, especially etchings, and demonstrates the artist tried out various papers, including Japanese and Chinese stock. Some works went through as many as 11 stages, of which several stages are displayed, showing just how consummate a craftsman he was in experimenting with different kinds of media. Some attribute to him

'Portrait of a Couple as Isaac and Rebecca', known as 'The Jewish Bride', c. 1665, oil on canvas, 121.5 x 166.5 cm. Rijksmuseum, on loan from the City of Amsterdam



'The Conspiracy of the Batavians under Claudius Civilis', 1661-2, oil on canvas, 196 x 309 cm. The Royal Academy of Fine Arts, Sweden

the first use of the palette knife as a means of applying paint to the canvas, not just a tool for mixing paint. This almost puts him in line with the Impressionists and Expressionist artists of centuries later as artistic descendents.

This is not a huge show, although there are several of his large and major works, including his only

equestrian painting, *Portrait of Frederick Rihel on Horseback*, in which the wealthy merchant is depicted performing a Spanish Riding School's levade, a classical airs above the ground movement when both the horse's forelegs are lifted off the ground simultaneously. There is also the symbolic *The Conspiracy of the Batavians*

under Claudius Civilis, which is as tall as a man and over three metres wide. Tonally restrained, it is a model of just what can be left out and still carry the artistic message. *The Syndics* is there as well.

The magic of Rembrandt's work is undiminished – he still stands head and shoulders above not just his contemporaries but all other painters. When one looks at his finest works it is too easy to just be in awe of his technical dexterity.

But step back and forget that he was at heart such an avant garde experimenter, especially with new approaches to narrative, that his critics called him a heretic of art, and we can forgive them for too much was put upon them in the way of serious psychological intent than was acceptable at the time.

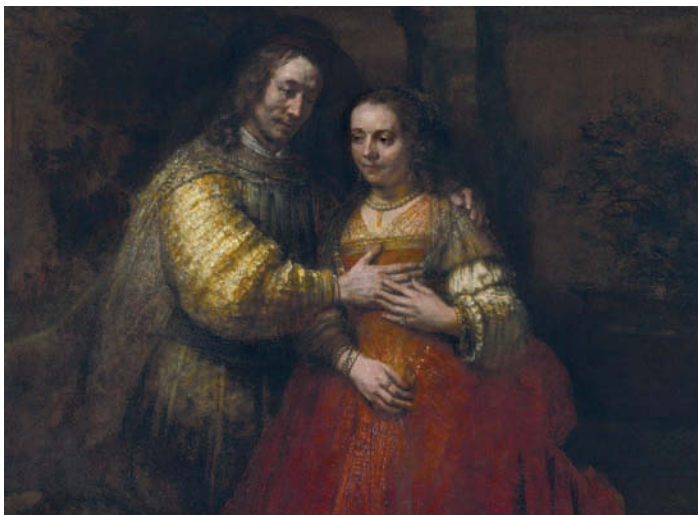
I felt very strongly that Vincent van Gogh had it right when he said he would give 10 years of his life if he could sit and look at a Rembrandt for two weeks with just a crust of bread to eat. Life could hold no greater reward.

I also felt that despite this being an art historical exhibition the key to understanding was to accept that Rembrandt oozed love. He portrayed it with wondrous intimacy with *The Jewish Bride* and *Jacob Blessing the Sons of Joseph*, and that every time he looked at another human being he did so tenderly and with sincere curiosity, whether he had a brush or pen in hand or not. He even looked with respectful benevolence when he painted the portrait of the auctioneer who was about to auction all the artist's worldly goods when he became bankrupt.

An exhibition not to be missed, and probably a once in a lifetime opportunity to view some of the world's greatest paintings.

Neville Weston

The Sampling Officials of the Amsterdam Drapers' Guild, known as 'The Syndics', c. 1662, oil on canvas, 191.5 x 279 cm. Rijksmuseum, on loan from the City of Amsterdam





Brian Corr, 'Permeation', 2013, kiln-formed glass and aluminium, constructed, sandblasted and hand-finished, ht 60.5 x 65 x 50 cm



Jeff Zimmer, 'The Union Bridge', 2014, multiple layers of enamelled and etched glass in lightbox, vintage frame, 43 x 53 x 18 cm

ABSORB: the Lustrous Medium of Glass

Canberra Glassworks, ACT, 24 September – 6 November, 2014

THE relationship between glass and light has been well documented throughout history and arises in literature too. Chekhov refers to the properties of light and glass to create a playful example of how best to describe nature. It was glass, in the form of stained glass windows, that Abbot Suger (1081–1151) of the Royal Abbey of Saint Denis, Paris used to reinvigorate church architecture. Exemplifying the connection between the physical space and the spiritual experience, he believed the effect of light through coloured glass to be completely transporting. Ecclesiastical images rendered in stained glass were thought to have been consecrated as the light passing through them provided such a radiant and powerful effect. Similarly, the use of translucent alabaster in medieval church windows delivered a soft milky atmosphere.

These few examples raise an interesting question about an object's luminosity; does it emanate from within or does it rely on an external source to make it shine? The exhibition "ABSORB" at Canberra Glassworks, originally conceived by Clare Belfrage, seeks to explore these ideas, and more, through, the medium of glass.

Moving beyond the Middle Ages we find glass plays an increasingly significant role on the effect of light in both domestic and grand interior space. The refraction of light through cut crystal was popularised during the 18th century by Venetian glass artists. This led to the production of artistically decorated chandeliers – a tradition that still continues today, notably transformed in the work of American glass sculptor Dale Chihuly whose *Ice Blue* and *Spring Green Chan-*

*In descriptions of Nature one must seize on small details, grouping them so that when the reader closes his eyes he gets a picture. For instance, you'll have a moonlit night if you write that on the mill dam a piece of glass from a broken bottle glittered like a bright little star, and that the black shadow of a dog or a wolf rolled past like a ball.*¹

Anton Chekhov, 1886

delier (2000) is suspended from the ceiling of the entrance atrium at the Victoria and Albert Museum. With its giant, twisting, iridescent arms stretched out above the information desk it isn't actually a light fixture at all. It relies on overhead natural light and

carefully positioned spotlights to illuminate the resplendent quality of the coloured glass. In effect, the work is never seen the same way twice, as light moves and dances atop its glistening bright blue and green bulbous forms.

The optical effects of light and

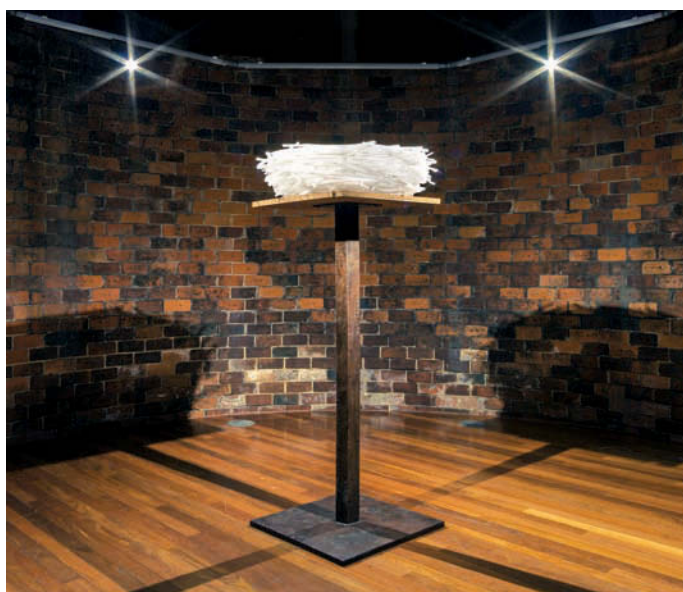
glass may occur in accidental ways or may be specifically made to elicit a response or reaction. Working from her studio in Cambridgeshire, UK, Chris Wood designs optically kinetic sculptures which refract shards of coloured light onto surrounding surfaces. The therapeutic quality of this optical effect has been recognised by health organisations and this in turn has resulted in the commission of a number of large-scale public works from Wood. These playful and mesmerising pieces rely upon an optically coated dichroic glass and use a method not dissimilar to the Gothic rose window in terms of placement in relation to light. The performative aspect of the interaction between glass and light is totally boundless. Experimentation with glass and light in contemporary practice isn't restricted to fittings and fixtures, but extends to the creation of architectural structures and sculptural forms. American-born, UK-based artist Jeff Zimmer stages framed atmospheric landscapes in his series titled *Whitewash* by layering hand-enamelled and etched glass inside a light-box. The scenes are gently lit from within giving them a luminous quality. In an earlier series, *Theatres of Glass* (2010–11), Zimmer presents small wooden boxes, reminiscent of 1950s TV sets, and carefully layers enamelled glass and collage to create small narratives, once again illuminated from within. Zimmer brings together his background and training in theatre and architectural glass design to construct these magical tableaux that reveal a sensitivity to content and narrative as well as a sophisticated technical ability. For "ABSORB" he has created a new light-box work, titled *Union Bridge*, which depicts an "idyllic" landscape showing the

Ben Edols and Kathy Elliot, 'Peel Lamp', 2014, blown glass, ht 24 cm



PHOTO: GREG PIPER

River Tweed and in the distance the suspension bridge built in 1820 at the Anglo-Scottish border. The image eludes the viewer, shimmering inside the light-box in a blur of grey and glossy black enamel that appears to reflect the silver of a raven's feather in the sunlight. For the exhibition "ABSORB" we invited artists known for their sensitive and innovative approach to luminous energy and glass; they include Brian Corr, Ben Edols and Kathy Elliot, Nick Wirdnam and Jeff Zimmer. Brian Corr masterfully creates personal works that demonstrate his knowledgeable understanding of light and shadow. When working in kiln-formed and cold-worked glass he achieves an illusionary effect of depth and volume, which is enhanced with lighting. For Ben Edols and Kathy Elliott light plays a vital role in the development of new works. They



Nick Wirdman, 'Nest', 2014, blown and cold worked, acid etched glass, forged steel, mesh, acrylic and recycled timber, 227 x 85 x 87 cm

PHOTO: ADAM MCGHATH

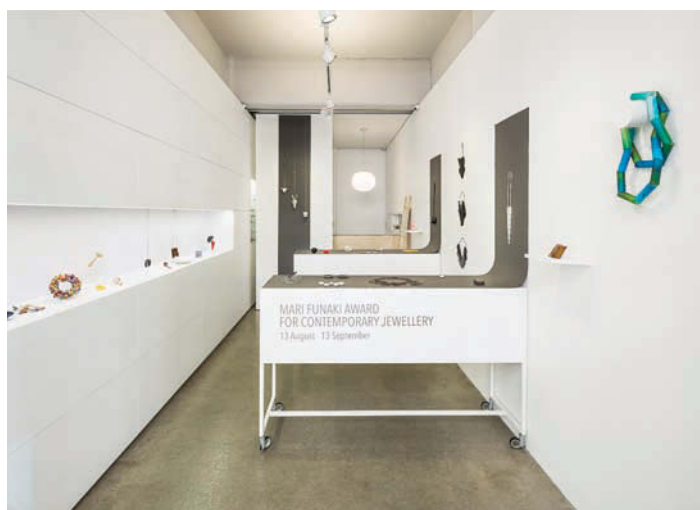
work with the unique alchemic reaction between glass and light, emphasising the textural quality in each piece. Frequently working within traditional frameworks and highly conceptual forms, Nick Wirdnam considers the way light (natural or artificial) may enhance his work and evoke a wider range of emotional responses and reactions from the viewer. The works designed for "ABSORB" are linked by the common theme of light and its ability to communicate subtle states of mind through glass.

As Chekhov suggests, in nature big ideas can emerge from tiny detail.

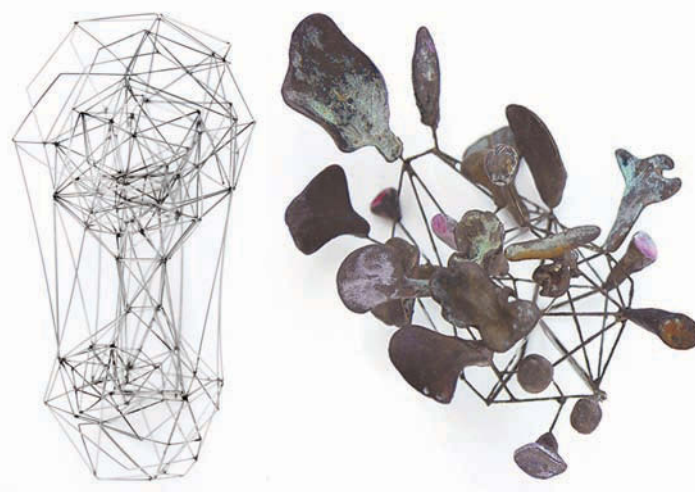
Dr Olivia Meehan

Dr Olivia Meehan is Research Fellow at the ANU Centre for European Studies.

1. Yarmolinsky, Avrahn. The Unknown Chekhov: Stories and Other Writings Hitherto Untranslated by Anton Chekhov, Translated by Avrahn Yarmolinsky, New York: Noonday Press, 1954.



View of the inaugural Mari Funaki Award Exhibition for Contemporary Jewellery at Gallery Funaki in Melbourne. 2014



Inari Kiuru (Finland/Australia), 'Evolution Series', 2013, brooches, stainless steel, crystals, mild steel, clay, iron, patina and paint

PHOTO: INARI KIURU

Mari Funaki Award for Contemporary Jewellery

THE inaugural Mari Funaki Award attracted an outstanding response from more than 500 international and local artists. The exhibition, which comprised some 31 selected works from the overwhelming total of submissions, was open till the 13th September at Gallery Funaki in Melbourne, Australia. The three judges were renowned practitioners and educators Warwick Freeman and Simon Cottrell, and leading curator and writer Julie Ewington. Their task was to award the AUS \$5000 prize to an established artist and two \$3000 prizes to two emerging artists. The judges also awarded three commendations, the first in the "established" category to Jiro Kamata, a well known artist from Japan who practices in Munich and teaches there at the Academy of Fine Arts, for his spectacular neckpiece, *Spiegel*. This work is a bold reworking of

the traditional necklace-form in silver, camera lenses and mirror. When worn the piece is a kind of play on the convex surfaces and studded frames of an English-style Regency mirror. In similar fashion to the antique object, the reflections from the mirrored camera lenses play an important part in the effectiveness of this piece by framing the wearer in a halo of bright lights and reflecting back to the observer or admirer of the piece, miniaturised worlds contained within each 'bead'. The other commendation (emerging category) was awarded to Inari Kiuru (Finland/Australia) for her *Evolution Series* brooches. These two objects, which are an exploration of the relationship between "organic" and "geometric" forms, communicate an experimental attitude towards material and form. The patina of the organic forms of one brooch stands in contrast to

the precision of the stainless steel webs of the companion piece. One form is naked, the other blossoms with colour and texture; one is cold in its perfection, while the other is inviting and almost comically amusing. Kiuru's sensitive reinvention of natural forms seems to include the entrapment of the beautiful by the coldly manufactured – a commentary perhaps of our urban condition and conflicted relationship with nature. The Mari Funaki prizes in the emerging category were awarded to Sara Gackowska (Poland) and Patricia Correia Domingues (Portugal/Germany). Dominquez's piece, *Duality*, a pendant in an unspecified material described as "artificial ivory", engages with the Japanese notion of *wabi-sabi*, an aesthetic principle where imperfection plays an important part in engendering beauty to an object. In this case the artist appears to

have generated the opportunity for the material to crack and break in a controlled fashion so as to reveal the natural texture in the object. The artistry displayed by this work is in knowing precisely where and how the material will behave when stressed and in applying the right amount of force so that it doesn't shatter completely but breaks in a minimal and controlled number of sections. One wonders how many "failed" prototypes preceded this piece before the desired result was achieved. By coincidence Gackowska's work also contends with similar aesthetic questions, this time through the use of a brittle hematite stone. The artist contrasts the fine and smooth surface of the stone with the delicate cracks she has formed on its surface in a composition recalling geological formations or the random trail of lights as seen from the air at night in sparse con-



PHOTO: SARAH ANDERSON

Kiko Gianocca (Switzerland), 'Veneer #1', 2014, necklace, wood veneer, balsawood, brass, 24 x 24 x 1.8 cm



PHOTO: JIRO KAMATA

Jiro Kamata (Japan), 'Spiegel', 2014, necklace, camera lenses, silver, mirror



PHOTO: SARAH ANDERSON

Kiko Gianocca (Switzerland), 'Veneer #2', 2014, necklace, wood veneer, balsawood, brass, 20 x 24 x 2 cm

urbations. The most unexpected and captivating aspect of this work is its "feel" – the brittle hematite wafer rests on a thicker spongy layer of "bioresin". On picking up the brooch the firm but slightly yielding substrate of the resin provides a sensual response which lends the work an altogether new dimension on touch. The piece is not how it appears – a stone sandwiched on another "stone" – both inert and inanimate, but rather almost a friendly presence which when worn responds to the touch and hence becomes highly subjective and part of the body.

As an artform, contemporary jewellery, with its roots in alchemy, has always looked to the quality of the material as inspiration and often a starting point for the work. In an interview with Anna Sado

for the International Amber Association, Gackowska says: 'Contact with the material is the most important for me in the designing process. It's the factor that gives me the most pleasure from work, as well as provides new, unconventional solutions. In my opinion, the joy of creation has a big influence on the final form of an object and its relationship with the end user.'

Creating one's own material is the "Eldorado" of contemporary jewellery as an artform. One's relationship with it and the pleasure the artist gets from working with the material are essential factors in the ultimate success of the work. It is interesting therefore to view the work of mature artists owing to the breadth and variety of materials and techniques that they can bring to life. This is the case with

the winner of the major prize in the established artist category of the 2014 Mari Funaki Award for Contemporary Jewellery in 2014, Kiko Gianocca (Switzerland) for his *Veneer Neck Pieces*.

Gianocca is a renowned international artist and has exhibited on numerous previous occasions with Gallery Funaki, showing work in materials as varied as gold, silver, polyurethane, wood, resin and now in this Award Exhibition veneer.

Responding to my remark about the surprising scale of the pieces, a characteristic of Gianocca work, the judges said, referring to these three neckpieces: 'Superficially they could appear bold ... but they are actually intimate on the body'. Compared to the visual "weight" of the works, the actual lightness Gianocca creates is a mystery that

make the pieces all the more surprising and engaging. The attachment of the "cord" connection allows independent and an almost shadow puppet-like movement on the body, an innovation which enhances the appeal of his works. The 2014 Mari Funaki Award show was an outstanding exhibition and an admirable initiative by this well-known gallery curated by gallery director Katie Scott and award manager Chloë Powell. The show was well supported by a small but dedicated group of private sponsors: Vivienne and Leo Donati, Johannes Hartfuss and Fabian Jungbeck.

I look forward to enjoying many similar happy events in the future.

Eli Giannini

Eli Giannini is Director of McGauran Giannini Soon Architects in Melbourne.



PHOTO: PATRICIA DOMINUES

Patricia Correia Domingues (Portugal/Germany), 'Duality', 2013, pendant, artificial ivory



PHOTO: SARA GACKOWSKA

Sara Gackowska (Poland), 'Membrane', 2014, brooch, bioresin, stg silver and hematite



Kathryn Wightman (NZ), 'Carpet' (detail), sifted and screen printed glass powder, 0.5 x 52 x 305 cm. Winner of 2014 Ranamok Glass Prize



Richard Whiteley (NSW), 'hale', cast glass, 35.4 x 52.7 x 11.7 cm

PHOTO: GREG PIPER

RANAMOK GLASS PRIZE FINALE 2014

ON 12 August, 2014 the last Ranamok Glass Prize was opened at the Canberra Glassworks. It was a bittersweet occasion, with everyone highlighting its immeasurable contribution to the national and international exhibiting glass culture while also acknowledging that all good things come to an end.

The exhibition is a celebration of all that glass is – a magical, seductive material that can be formed into almost anything. As in most previous exhibitions, exhibits show extraordinary diversity in form, surface decoration and technique.

Printing on glass, or with glass, has taken on a life as seen in this exhi-



Mark Elliott (NSW), 'Magpies' (detail), flameworked, 30 x 50 x 35 cm

PHOTO: M A GARVEN

bition. *Carpet* was the winning piece by New Zealander Kathryn Wightman and is over 300 cm long. Its intricate design – perhaps taken from an old piece of hall carpet – was made by sifting glass powders through a screen and then deliberately distorting it by walking over it before kiln-forming. The work is lit from below and has the roughish texture of carpets. Wightman tells us that the trail left by her footprints reminds us of all that is imperfect. She also loves textiles and the textures and patterns they offer.

The name Ranamok was adopted by the Prize in 2000 imparting "an edgy, slightly-out-of-control feel to it". The Australian magpie, a common but distinctive bird found in Australia and New Zealand, was chosen as the logo because of its intelligence, curious character and



Yusuke Takemura (NSW), 'There is nothing more expensive than things you can't buy with money', blown and carved glass, silvering, 62 x 48 x 10 cm

Robert Wynne (NSW), 'The Magpies Hoard', blown and float glass, bronze and steel, 110 x 65 x 23 cm

Roger Buddle (SA), 'Forest Fungi 2', kiln-formed pâte de verre, sandblasted glass and collected fallen timber, 40 x 30 x 18 cm





Ben Young (NSW), 'New Lands', cold worked, laminated float glass and cast concrete, 25 x 35 x 35 cm



Chris Boha (SA), 'A Mile in My Shoes', cast glass, 18 x 40 x 34 cm

innate larrikin nature, attributes that the organisers, Andy Plummer and Maureen Cahill, wanted to foster and encourage among contemporary glass artists.

Mark Elliott captures the essence of the Ranamok in his exhibit of *Magpies*, consisting of seven birds doing the things that magpies do, including a squawky half-grown chick demanding food. Created in flameworked and blown glass the piece epitomised the whimsical concept behind the logo.

Another work featuring this bird with a beautiful song is Robert Wynne's *The Magpie's Hoard*. A pyramid of red fruit is captured in float glass, topped by a magpie pecking at the uppermost piece. Wynne, a long-standing supporter of the prize, points out the futility of hoarding pretty, shiny things which are, ultimately, ephemeral.

Cast glass, a strength of the Australian and New Zealand glass scene, is well represented by several leading artists. Elizabeth Kelly is showing *Tower 23*, composed from ladle cast bricks. This work explores sequenced patterns in engineering glass structures for sculpture and architecture, using industrial waste. Twenty-three courses high (115 cm), it eschews the mathematical calculations that lie behind its structure.

Head of the Glass Workshop and Convenor of Craft and Design at the ANU School of Art, Associate Professor Richard Whiteley, has been a regular participant in the Ranamok. In this exhibition he is showing a dramatic architectural cast glass work in two parts titled *-hale*. Light filters through an oval void in each section of this work that has a soft, feminine surface and is modelled on interior bodily cavities. Structurally and concep-

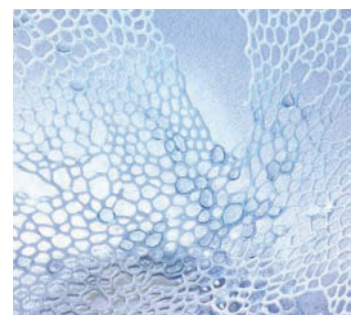
Emma Varga (NSW), 'Blue World – Polar', fused, slumped and cast glass, *pâte de verre*, 49 x 40 x 5 cm



Holly Grace (VIC), 'Mount Stilwell', blown glass, glass powder, metal leaf, sandblasted and engraved surface, 68 x 58 x 10 cm



Elizabeth Kelly (NSW), 'Tower 23', ladle cast bricks, 115 x 23 x 23 cm



Shizue Sato (NSW), 'drawing – cell – 11062014' (detail), fused clear glass rods, 27 x 47 x 45 cm



Evelyn Dunstan (NZ), 'The Last Supper', kiln cast lead crystal, cold worked, 100 x 33.5 x 33.5 cm

tually elegant, it demonstrates the virtuosity of this artist.

Most artists are concerned about the environment and the threat of climate change and through their work remind us that we all will be affected. Emma Varga tells us that she creates works which celebrate the grandeur of significant places on the planet. *Blue World – Polar* evokes the beauty, mystery and colours of Antarctica. She has captured subtle variations in landscape, especially the blues of glacial ice cliffs and, using pâte de verre, even creates the different texture of the ice. Pâte de verre has a sugary, crusty surface which does not reflect glass but allows penetration of colour.



Christian Arnold (VIC), 'Farewell to the King', flame-worked glass, 60 x 23 x 12 cm



Sue Hawker (NZ), 'Optimism', pâte de verre, 50 x 20 x 30 cm



Catherine Aldrete-Morris (SA), 'North Sea Skin', kiln formed glass, 10.5 x 109 x 25 cm

Kiln-forming is another technique that many Australian artists working in glass have adopted. Judi Elliott is showing *Celebratory Vessel*, a large shallow form with lozenges of layered glass scattered across one edge. The deep gold,

with lozenges melted into the surface, is a celebration of rain with all the life energy this implies.

Te Rōngō Kirkwood from New Zealand is exhibiting a traditional cloak, titled *Te Kahu* (Austrian Harrier Hawk), with feathers

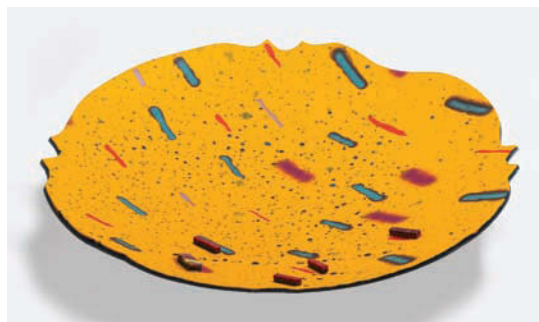
of kiln-formed and engraved glass stitched to its flax fibre base. Half of the feathers have an iridescent surface that sparkles in the light.

Paddy Robinson evokes the memory of her grandmother with her work *Pink*. Linen was an important aspect of her grandmother's life, as glass is for Robinson. Her embroidered and drawn thread fibreglass fabric panel which pays homage to her grandmother, whose last name was Pink, is a poignant reminder of a womanly skill which is disappearing in Australia.

Yusuke Takemura, who works in Sydney, is showing a bright, shiny work titled *There is nothing more expensive than things you can't buy with money*, in blown and carved glass. Two layers of finely carved blown glass are laid over a mirrored surface and together they resemble the fragility of old leaves, fallen and weathered. The delicacy and precision of the work is extraordinary, tracing patterns layered upon pat-



Jeffrey Hamilton (NSW), 'Three Painted Vessels (Series 3)', blown glass, tallest 30 x 13 x 13 cm



Judi Elliott (ACT), 'Celebratory Vessel', kiln-formed glass, 9 x 60 x 60 cm



terns all reflected in the silver surface of the first layer and pushes the boundary of form. Despite its fragility, Takemura work is a powerful reminder of the destruction which humans are foisting on the global environment.

A quiet, thoughtful work invokes the value we invest in symbols and talismen that protect us from misfortune. Nick Wirdnam's *... for health and assurance* is a tranquil, minimal work featuring the familiar objects of a perfect green apple and some smooth twigs. It is an assured piece by a confident glass artist at the peak of his form.

Jeffrey Hamilton, an artist who is probably best known for his autonomous stained glass panels and windows, is showing *Three Painted Vessels (Series 3)* blown by Richard Morrell. This is his third statement in a new body of work where he is adapting his painting skills to the rounded surface of an amphora. The surface is animated and bright and represents a successful foray into the world of three-dimensional blown glass objects.

Lienors Torre is exhibiting a quiet, understated vessel, titled *Leaf Light*. Shaped like a leaf, it captures and

Nick Wirdnam (VIC), '*... for health and assurance*', blown and sculpted glass, limestone, 20 x 80 x 17 cm



PHOTO: TOM ROSCHI

Mark Thiele (SA), 'Windows of Weave, Baskets 1 and 2', rolled up and blown glass, screen printed and photo-resist imagery, tallest 51 x 18 x 18 cm



PHOTO: DAVID PATERSON

Kirstie Rea (NSW), 'Identity – the swim', kiln-formed glass, 65 x 34 x 25 cm



PHOTO: MATT SMITH & HOWARD WILLIAMS

Te Rōngō Kirkwood (NZ), 'Te Kahu (Australian Harrier Hawk)', kiln-formed, fused, cold worked, flax fibre, rewa wood, 102 x 85 x 3.5 cm

refracts light. The blown work has a carved wrap-around leaf design enveloping a void and showing the delicate vein patterns of leaves. It is a confident work from an artist who has worked extensively in both animation and glass.

A major contribution to the exhibiting culture is the comprehensive catalogue that the Ranamok Prize has published each year to accompany the exhibition. It includes biographies of each exhibiting artist and every work has a double-page image along with a description of the piece. There is also a glossary that explains the tools, techniques and different types of glass. The catalogues are valuable legacies of the Ranamok Prize.

We will miss the Ranamok on the annual exhibition calendar. It has a proud history and the two founders, Maureen Cahill and Andy Plummer must be rightly pleased with their foresight and generosity in establishing and continuing the exhibition for so many years.

Meredith Hinchliffe

Meredith Hinchliffe is a Canberra-based arts advocate and freelance writer and curator.



Richard Morrell (VIC), 'Source', hot worked and sand-blasted glass, gold leaf, stainless steel, 40 x 50 x 28 cm



PHOTO: KEVIN GORDON

Estelle Dean (WA), 'Benitajime', pâte de verre, study on ancient Japanese dyeing technique, 15 x 60 x 60 cm



PHOTO: JEFFREY ROBINSON

Paddy Robinson (NSW), 'Pink' (detail), drawn thread, embroidered fibreglass fabric, fired, 0.5 x 130 x 35 cm



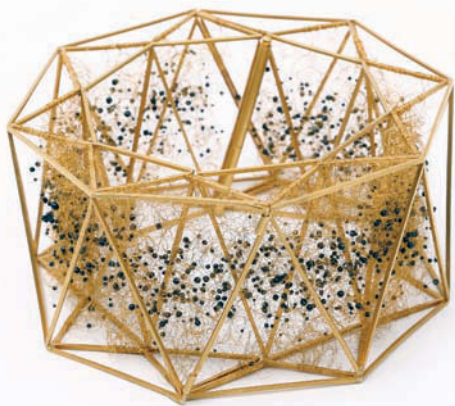
Lee Howes (NSW), 'Phillumeny', cast and fused glass with screen printed glass powder, 10.5 x 40 x 22 cm



Lee Brogan (NZ), 'Taliaman (for protection against foreign invaders)', cast and plate glass, bronze bullet casings, jewellery elements, bone, 4 x 55 x 55 cm



Lienors Torre (VIC), 'Leaf Light', blown glass, 16.5 x 28 x 22.5 cm



Giovanni Corvaja, 'Bracelet', 1999, 18 ct gold, 22 ct gold wire and niello, width 4.5 cm. Presented through The Art Fund through Art Fund Collect



Karl Fritsch, 'Ring', 2005, 22 ct gold, brown and clear diamonds, 2.9 x 2.9 x 2.9 cm. Acquired through the Northern Rock Foundation Craft Acquisition Scheme

MIMA'S NEW JEWELLERY GALLERY

MIMA is home to a unique collection of jewellery that is recognised as one of the most significant in the UK, alongside those held by the V&A, National Museums Scotland and the Crafts Council. To honour the status of its collections, in 2013 MIMA and the Teesside University received a grant from Arts Council England to convert what was an applied arts store into its first ever permanent gallery dedicated to the collection. The new gallery opened in October 2014 as a space to showcase, interpret and be inspired by the collection.

To celebrate the inauguration of the gallery, we proposed an opening exhibition exploring the history and context of the collection, celebrating and reinforcing its uniqueness in our visitor's minds and decided to focus on the people behind the collection: its founders, the artists to tell the story of its significance within the UK and internationally. The resulting exhibition features some of the collection's earliest pieces by Emmy van Leersum and Susanna Heron, alongside some of our most recent purchases, such as an extravagant headpiece by Mi-Ah Rödig. MIMA's new partnership with the

Mi-Ah Rödig, 'Crown Jewel', 2013, silver, 18 ct gold (plated), silicone rubber, resin, labradorite and topas



Jacqueline Mina, 'Necklace' (detail), 2000, platinum fused with fine gold, 39 x 10.4 x 0.4 cm. Purchased with assistance from the The Art Fund and the V&A Purchase Grant Fund

PHOTO: JOEL DEGEN

Teesside University (the two organisations merged in September) has been reflected throughout the project and we have been working with two jewellers-in residence at Teesside University. The jewellers in question have been conducting design workshops and interventions for students. Students studying Graphic and Interior Design have used the project as a starting point for their student work through live design briefs, including creating a limited edition invitation to the opening of the jewellery gallery for our international colleagues at the Schmuck festival (the world's largest contemporary jewellery festival in Munich). A major international conference at Teesside University is planned for spring 2015, influenced by the new gallery and contemporary approaches to jewellery.

The collection houses many of the key names associated with "New Jewellery" and the opening exhibition features a selection of pieces by artists working at the roots of this movement, such as Caroline Broadhead, Susanna Heron, Julia Manheim, Otto Künzli and Gijs Bakker. Vital to the growth of "New Jewellery" throughout the 1970s were the frequent interchanges and exchanges between artists, of not only the work shown in exhibitions, but also through lectures, seminars and social movement. It was a time for debate and exchange between nationalities, with British artists working in close social and conceptual collaboration with their Dutch and German counterparts. In 1978 several exhibitions of British work in Holland had a strong impression on Dutch jewellers, "Fourways", at Galerie Ra was one of them. The exhibition featured work by Nuala Jamison, Caroline Broadhead, Julia Manheim and Susanna Heron and their use of textiles, colour and titanium made a lasting impression. Heron, Broadhead and Manheim, along with Pierre Degen, went on to become the leading names associated with British "New Jewellery".

Andrew Logan, 'Wing Earrings', 1991, resin base, glass/plastic beads, mirrored shards, glitter, 5 x 8 x 3 cm





Alexander Blank, 'Smiley', 2007, iron road sign, paint. Acquired through the Northern Rock Foundation Acquisition Scheme



Tatty Devine, 'Vintage Lady Brooch', 2000, leather, acrylic and metal alloy



Caroline Broadhead, 'Tufted Bracelet', 1980, wood and dyed nylon tufts, 8 x 8 x 1 cm

In Germany, Hermann Jünger had a huge impact on the development of contemporary jewellery, both as a jeweller and as a mentor, emphasising that contemporary jewellery was a medium for artistic expression. Although originally working primarily in gold, in the late 1980s, Jünger created a series of necklaces with interchangeable parts which allowed the wearer to configure the components as desired. In 1972 Jünger became director of the Goldsmith's program at the Munich Academy of Fine Arts (Akademie der Bildenden Künste – a highly influential art school) and it was there that he taught many of the key figures in New Jewellery including Karl Fritsch and Otto Künzli. Künzli later went on to succeed Junger as director of the jewellery department and is regarded as a major influence on international jewellery, especially during the 1980s and 90s. Dutch jewellery was particularly noted for its variety of materials and during the period from 1965 to the early '70s this was led by Emmy van Leersum and Gijs Bakker. The two met while studying jewellery design in Stockholm and became creative

Kepa Karmona, 'The Present', 2009, concrete and glass necklace, dimensions variable. Purchased through the Northern Rock Foundation Craft Acquisition Scheme



Dorothy Hogg, 'Neckpiece V&A Secrets', 2009, pearls, paint, dust and recycled materials from V&A Residency, Japanese cotton. Purchased from The Scottish Gallery at Collect 09 with assistance from the Northern Rock Foundation Craft Acquisition Fund

partners for over 20 years. They made jewellery which rejected the prevalence of traditional precious materials in favour of non-precious materials such as textiles, Perspex and aluminium, incorporating elements of fashion, pop art and

design. They went on to influence a great number of jewellers working today, establishing a new basis for contemporary jewellery. MIMA's collection was founded at the Cleveland Craft Centre – a well regarded gallery, studio and

shop situated in Middlesbrough town centre – in the early 1980s by Ralph Turner. Turner (who had earlier co-founded the pioneering London jewellery gallery Electrum with Barbara Cartlidge) was then Head of Exhibitions at the Crafts Council and was passionate about drawing international attention to a movement occurring within contemporary jewellery.

This new way of working that he was so keen to promote became known as "New Jewellery" and was considered unique in its focus on contemporary artist-made jewellery. The term was largely derived from the 1985 book, *The New Jewellery: trends + traditions*, jointly authored by Ralph Turner and the late Peter Dormer who surveyed this "New Jewellery" movement at its peak. This text is now seen as seminal by many artists and curators and features several works that went on to be acquired for the Cleveland Craft Centre's collection. The movement embraced new and reinterpreted old materials, processes and perspectives, whilst challenging preconceptions of jewellery and its role in society. Many of the pieces in this collection challenge the concept of jewellery primarily by questioning

Peter Chang, 'Bracelet', 2007, PVC, acrylic and polyester resin. Acquired through the Northern Rock Foundation Craft Acquisition Scheme





Felieke van der Leest, 'Emperor Penguin Freddie with Polar Bear Claw Necklace', 2005, plastic, gold, textile, cubic zirconia, 11 x 6 x 4 cm. Acquired through the Northern Rock Foundation Acquisition Scheme

the traditional approach to wearability and the use of materials.

After visiting many towns and cities throughout the UK, Turner chose Middlesbrough as the site for a new prominent collection of jewellery outside of London. This collection was to be unique in its international focus, featuring artists working out-



Geoff Roberts, 'Large Cruciform', 1994, acrylic sheet, coloured foil and galvanised wire, 20 x 20 x 6 cm

Wendy Ramshaw, 'Nanocrystalline Diamond Ring Set', 2001, white gold, diamonds, nanocrystalline diamond, and coated turned steel, 15 x 2.6 cm. Bought with assistance from the Art Fund and V&A Purchase Grant Fund



Octavia Cook, 'Arson at Sea', 2010, brooch, silver, brass, wenge and cherry wood



Paul Derrez, 'Neckpiece', 1985, cork, spray paint, 40 x 40 x 6 cm



Nel Linssen, 'Necklace', 2005, dyed paper, elastic, 17.5 x 17.5 x 3 cm

Felieke van der Leest, 'Water Flea Brooch with Swim Ring Necklace', 2000, textile, coloured glass beads, 8.5 x 9 x 4.2 cm



side of the UK and reflecting the vast influence of their practice. The Craft Centre developed the collection (alongside collections of studio ceramics) until it closed its doors in 2003 as plans for a new purpose flagship gallery for the town were announced. The new gallery MIMA opened in 2007, inheriting the collections owned by the Craft Centre, alongside fine artworks collected by the Middlesbrough Art Gallery and Cleveland Gallery. MIMA continues to collect in these categories and in 2005 was fortunate enough to be awarded the Northern Rock Craft Acquisition Fund – a scheme initially set up to enable a change in the collecting policy of MIMA, through a payment which was to be spent over the course of five years. Over the years the scheme enabled

MIMA to directly purchase works from artists and galleries, initiating a fast pace of collecting and a significant expansion of the collection. We are extremely gratified to have this collection in Middlesbrough and to be able to open it up to the public in this way has been an incredible achievement, creating a lasting legacy for the region and giving it the home it truly deserves.

Alix Collingwood

Alix Collingwood is curator of the new jewellery gallery at MIMA, Middlesbrough.



Jan Learmonth, 'Untitled', 2011, wood, string, metal, 139 x 59 x 37 cm



Augustine Dall'Ava, 'Running Water', 1997, marble, mixed media, 49 x 80 x 18.5 cm

THE OBJECT DIVINE

Lauraine Diggins Fine Art, Melbourne, 11 November – 13 December, 2014

VERY different approaches to media and form are operating in this diverse assembly of sculptures and sculptural objects. While most of the artists are working with representational forms, or at least use the representation of objects in the real world or from art history as a starting point for their work, a few prefer the conceptual and visual challenges offered in more abstract and non-representational shapes. There's a huge variety of scale, ranging from the minute and intimate to the outsized. Similarly, there is a vast range of techniques – carving, casting, blowing, throwing, painting, assemblage, hand-building and even taxidermy. Aply, in an exhibition called "The Object Divine", the big subjects of life and death are centre stage, though humour is never far away.

The theme of death is announced dramatically and literally with the elegant cast-iron cross that once formed part of the original tombstone for Saint Mary MacKillop, Australia's first saint. Following her death in 1909, MacKillop was laid to rest with a marble tombstone surmounted by this cross. Within a few years, however, owing to souvenir hunters visiting her grave, MacKillop was reburied in more secure location in North Sydney, where she was given a new tomb. The old marble headstone and the cross were returned to the Adelaide benefactor who had funded their purchase: over the following years the cross and headstone became separated. The cast-iron cross, that now stands alone, is very decorative. With its attractive open design it attests to the fine quality of early 20th-century funerary architecture in Australia.

Death and mortality are further invoked by Stephen Bowers in his

Unknown Indigenous artist, 'Jharwayn (Jarwon) Figures', 1972, natural earth pigments on carved wood, heights: 86 cm, 76 cm and 62 cm



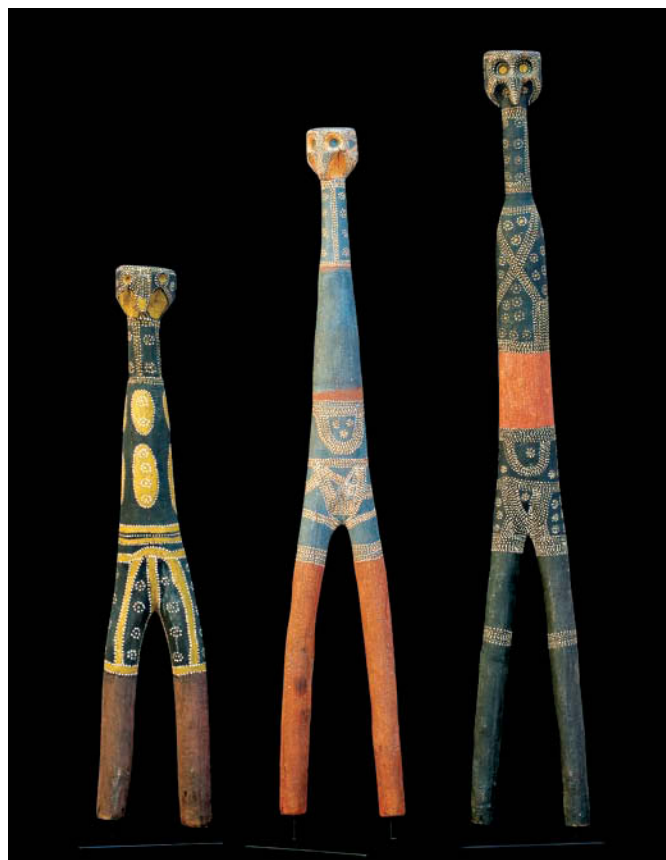
Susan Wraight, 'To Paint a Waterlily', 2014, boxwood, partially bleached and stained, hippopotamus tooth, h 6.5 cm



Dianne Coulter, 'Untitled', 2014, ceramic, synthetic polymer and white clay, 54.5 x 35.5 x 32 cm



Penny Byrne, 'It's Murder on the Dance Floor', 2011, porcelain figurines, metal sword, epoxy, pigments, 18 x 8 x 7 cm



Pirate Skull, a ceramic skull of an imaginary character, from a series of similar skulls which he has created for different characters and occupations. The lifelike skull wears a skullcap painted in the artist's customary blue-and-white palette; a reference the to blue-and-white English transfer-printed ceramics that were so popular during the 18th and 19th centuries.

A more literal approach to death is taken up by Julia Deville in her taxidermy sculptures. These can be strangely confronting and belie their first impression as mere ornaments. At first glance they are cute to encounter – fluffy pet animals (a rabbit, a piglet, a kitten) with touches of bling – until the viewer realises that the baby rabbit that forms *Brown Caviar* was once as alive as its equine and near namesake, *Black Caviar*.

Miniature animals and birds also feature in the cast bronze sculptures of Dean Bowen. But these pieces inhabit a gentler, more innocent world than that of the taxidermy creatures. They express an innocence and delight at representing the surrounding world and a joy in the fine craftsmanship of the mate-



Dean Bowen, 'Bird Lover', 2012, cast bronze, 19.5 x 70.5 x 6.5 cm



William Eicholtz, 'At the Altar of Terpsichore', 2014, synthetic glazed polymer cement and bronze metal, paint, tallest figure 194 x 140 x 75 cm



Miles Johnson, 'Red Bowl', 2014, handblown glass, 50 x 50 x 30 cm



Peter Walsh (1958–2009), 'Beagle Vessel', 2005, hand-blown glass, etched and sand blasted, ht 65 cm



ged?) soldier surrounded by poppies. His *At the Altar of Terpsichore* is a group of three over-the-top dancing figures forming a homage, not only to the muse of dance, but also to the history of exuberant figurative sculpture and fleshy painting. His *Harvest Doormen*, in which rams have fleeces of cornucopias of fruit and flowers, owe a clear debt to the Mannerist painter Giuseppe Arcimboldo and his composite heads made of fruit and vegetables.

A playful note is also sounded in Penny Byrne's re-assembled and re-imagined porcelain ornaments. They subvert the roles of these traditionally idealised and simpering figures and give them sinister and altogether more interesting characteristics. Murder and gas masks are not the actions and attributes usually associated with Dresden figurines. But Byrne's *It's Murder on the Dance Floor* has a normally elegant dancing female figure holding aloft the head of a decapitated rival and her *H5N1 Mutant Strain*, in which an 18th-century courtier wears a gas mask, addresses to the avian influenza pandemic.

Ceramics of a more conventional nature are seen in the set of three finely thrown and glazed vessels, *Corella Pool*, by Pippin Drysdale, Robert Jacks, 'Guitar', 2014, cast bronze, 33 x 11.5 x 11.5 cm

the decorated *Firenze Bowl* by Peter Walsh and the intriguing vase form *Ompahlia*, by Avital Sheffer. Sheffer draws on her Jewish and Middle Eastern heritage, to create elegant tall vessel shapes that are decorated with intricate foliate motifs and text. The vessel is also favoured by Miles Johnson in his large and heavy blown glass bowl and vase. The undecorated and clear fluid forms allow focus on the beauty of the medium. Dianne Coulter's *Pod IV* is a huge ceramic form in the shape of a seed pod, and is presented like a botanical specimen in a museum.

Sculpture as abstract form in space is revisited by Ron Robertson Swann in a recent domestic-scale version of his famous Melbourne public sculpture *Vault*, 1978. Both Augustine Dall'Ava and Peter Cole make their sculptures by making and assembling forms. The combination of very diverse shapes in these intimate and often colourful sculptures creates formal dialogues within them. Geoffrey Bartlett presents strange juxtapositions of unlikely combinations, reminiscent of surrealism, with curious titles such as *Octopus in Renaissance Perspective* and *Jewel in Orange*. Jan Learmonth uses found materials to explore Australian history and comment on Australian culture, while Deborah Halpern uses



Stephen Bowers, 'Blu Roo – China Green Tea', 2014, earthenware with underglaze decorative, transparent glaze; wheel-thrown form by Mark Heidenreich, diam. 58 cm

ceramic and glass tiles to create her quirky animal-like creatures. Ricky Swallow's *Model for a Faceted Future* has the combination of a small architectural model placed on a record player turntable. The human figure as portrait is the

subject for Dianne Coulter in her over life-size, hand-built clay bust, and also for Cilve Murray White, whose medium is carved marble. While Godfrey Miller is better known as a painter of geometric abstract landscapes, he also

produced sculptures which were cast posthumously. The *Female Torso* is one of several figurative works he produced from the late 1930s up to the 1960s that investigate abstract form suggested by the human body. Similarly, both Norma Redpath in her *Preliminary Idea for Dawn Sentinel*, and Robert Jacks in *Geisha* create their sculptures from abstracted shapes and contours of the body.

Susan Wraight's carved netsuke, *To Paint a Waterlily*, was inspired by the Ted Hughes poem of the same name. Her exquisitely carved Lilliputian world responds to the complexity of imagery in the poem. The dense tight structure of the netsuke in carved wood, with its minute lotus flower made from hippopotamus tooth, demonstrates extraordinary technical mastery on a tiny scale.

"The Object Divine" presents a wide range of sculptural work and celebrates an enormous diversity of style, technique and artistic endeavour. This celebration of the object offers much to see, to consider and to question. It invites us to engage in the dialogue between the object and the viewer.

Christopher Menz

Christopher Menz is an art consultant and former Director of the Art Gallery of South Australia.

ANARCHY & BEAUTY

William Morris and his Legacy, 1860–1960

National Portrait Gallery, London, 16 October, 2014 – 11 January, 2015

'IN the 21st century our art and design culture is widespread,' says Fiona MacCarthy, curator of this exhibition and former biographer of William Morris (1834–1896). 'But its global sophistication brings new anxieties. We find ourselves returning to many of Morris's prime preoccupations with craft skills and the environment, with art as a vital force in society, binding together people of varying ages, social backgrounds and nationalities.'

The National Portrait Gallery might seem an unusual venue for an exhibition about Morris, but two decades after his centenary retrospective at the V&A Museum in 1996, MacCarthy has curated a small but perfectly formed exhibition. Displayed in a rectangular gallery which is partly partitioned lengthways, it flows chronologically down one side and back the other. The first piece of furniture

'Angel of Freedom', 1913, suffragette tea service in white china; emblem designed by Sylvia Pankhurst, made by H M Williamson & Sons, Stoke-on-Trent. Collection of the Women's Library @ LSE

is a "Sussex" armchair, probably adapted by Philip Webb from an early 19th century design, made and sold by Morris's company in the 1860s, flanked by his *Willow Boughs* wallpaper designed in 1887. Glimpsed through an opening is the final item of furniture, a "Cone Chair" designed by Sir Terence Conran in 1958, displayed against a length of *Calyx* furnishing fabric, designed by Lucienne Day in 1951. Similar felicitous juxtapositions throughout the show are used to enhance the curatorial narrative.

Morris was appalled by what he regarded as the debased artistic standards of work exhibited at the Great Exhibition in 1851, which he resisted visiting. In 1853, he went up to Oxford where he met Sir Edward Burne-Jones. Both men intended to enter the clergy, but Burne-Jones became an artist instead and in 1856 Morris articulated himself to the architect G.E. Street, in whose offices he met Webb. In 1859 Morris married Jane Burden, whom he had painted as *La Belle Iseult* in 1858. In 1860



'Peacock Brooch', 1900, silver, gold, blister pearls, diamonds, garnet, 13.5 x 6 cm. Designed by C R Ashbee, made by the Guild of the Handicraft. V&A Museum, London

they moved into Red House, in Bexleyheath, Surrey, newly built to designs by Webb. Morris's ideal of joyfulness in labour first found practical expression in furnishing and decorating rooms there, collaborating with Webb, Burne-Jones, Dante Gabriel Rossetti and Ford Madox Brown. It became the first stage in their ongoing campaign



'Daisy', 1864, wallpaper, designed by William Morris, 95.5 x 57 cm. William Morris Gallery, London Borough of London Forest

for better design. In 1861 they founded the decorating company of Morris, Marshall, Faulkner & Co (known as Morris & Co from 1875). It had its own workshops and shop, where Morris sometimes personally served customers 'with all things necessary for the decoration of a house'.

Morris soon made his mark as a successful pattern designer, notably with his perennially popular textile and wallpaper designs. In the

William Morris, photographed by Frederick Hollyer, 1884. National Portrait Gallery, London



William Morris, 'La Belle Iseult', 1858, oil on canvas, 71.8 x 50 cm. Tate. Bequeathed by Miss May Morris

1930s Nikolaus Pevsner promoted him as a pioneer of the Modern Movement, discounting his social criticism in the 1880s, that MacCarthy documents well. Morris's own Democratic Federation membership card, which he designed in 1883, is inscribed on the back: 'This is to certify that William Morris by occupation designer living at Kelmscott House, Upper Mall, Hammersmith, has been admitted to membership of the Central Branch'. Another emotive exhibit is his satchel, displayed with a selection of Socialist League literature. The blacksmith, depicted

forging a new design-led social order on the Hammersmith Branch membership card, designed by Walter Crane in 1885, resembles Morris, who was branch treasurer. Burne-Jones captured his oddity and charm in kind-hearted caricatures. His 1888 drawing of Morris seated at a loom, demonstrating high-warp tapestry weaving during a public lecture, speaks more volumes about his character than G.F. Watts's staid oil portrait of 1870.

Morris's hope, expressed in his visionary novel *News from Nowhere* (1890), with its iconic frontispiece of Kelmscott Manor near Lechlade in Oxfordshire (which he leased from 1871), was that existing structures of society would eventually be dismantled and replaced with a freer, more equal and expressive way of life. He became convinced that a genuinely living art could only emerge from the lives of a truly democratic people: 'What business have we with art at all unless all can share it?' he wrote in 1883.

During these activist years he was inspired by leading radicals of the 1880s. Although he was staunchly anti-parliamentarian, his blueprint for a new society was a source of inspiration for the Labour Party.

The Arts and Crafts Movement, which developed in late 19th and early 20th century Britain, northern Europe and the US, was also inspired by Morris's vision of a productive and contented work force inhabiting idyllically beautiful surroundings. The concept of makers' personal responsibility for and joy in what they made, in contrast to the soulless and repetitive mechanical processes of 19th century mass production, was central. Highlights of the movement's artistry included C.R. Ashbee's metalwork and jewellery, Ernest Gimson's furniture, May Morris's embroidery and T.J. Cobden-Sanderson's bookbinding. But it was also a socially revolutionary movement that blurred class boundaries and recognised women as co-workers. In this new utopian world where work was seen as joyous, false distinctions between work and leisure evaporated – at least in theory if not in practice

Morris's concept of small self-sufficient ruralist communities gained growing public support during the early 20th century. The first garden city was Letchworth, founded by Ebenezer Howard in 1903, followed by Welwyn Garden City and Hampstead Garden Suburb (although Bedford Park in west London, founded in the late 1870s, is recognised as the first Garden Suburb). All their founders were utopian in believing that high aes-



Philip Webb, 'Sussex Armchair', 1860, ebonised beech, with rush seat, 85 x 52 x 44 cm. William Morris Gallery, London



Sir Edward Burne-Jones, 'Prioress's Tale Wardrobe', 1859, painted pine and oak, 210.7 x 157.4 x 53.7 cm. The Ashmolean Museum, Oxford



Lucienne Day, 'Calyx', 1951, furnishing fabric, 211 x 123.5 cm. V&A Museum



Ernest Gimson, 'Clissett Ash Chair', c. 1891, ash frame, rush seat, 114.3 x 48.4 x 48.9 cm. Cheltenham Art Gallery and Museum



'Festival of Britain Poster', 1951, designed by Abram Games. V&A Museum, London

thetic standards would set a moral standard for the communities who lived there. They were socially egalitarian, aiming at eradicating class distinctions, anti-snobbery and anti-luxury, believing that what really mattered was human creativity and the life of the mind. Their architecture came to typify English homeliness and sweetness, particularly the modest houses designed by Raymond Unwin and C.F.A. Voysey. Simple oak furniture supplied by Ambrose Heal followed Morris's aim of making good design available at affordable prices (at which he failed himself, lamenting in 1876 that he spent his life 'ministering to the swinish luxury of the rich').

The artistic communities which emerged after the First World War kept Morris's ideas alive, as artists and craftspeople strove to secure a viable place within the modern

world. Attempts at achieving an integrated life of craftsmanship and domesticity were at their most extreme in Eric Gill's craft community at Ditchling in Sussex. A curious exhibit from this period is the *Adam and Eve Garden Roller*

designed by Gill and carved in Portland stone by his apprentice David Kindersley, who became a skilled letter cutter in his own right. The entwined nude figures, with prominently exposed genitals, must have become quite animated when

the roller was used on Gill's tennis court. At St Ives in Cornwall, the potter Bernard Leach grappled with the economic challenges of hand-making to a high professional standard. Inter-war experiments at Dartington in Devon, where Dorothy and Leonard Elmhirst strove to develop art, craft and culture in a rural community, were on an even more ambitious scale. Encouragingly, opportunities for women expanded further in the craft world of the 1920s and 30s.

*'And dream of London, small and white and clean,
The clear Thames bordered by its gardens green'*

This couplet from Morris's epic poem *The Earthly Paradise* (1868-70) describes his vision for new, environmentally friendly London, with the river as its focus. It flows past Kelmscott Manor in Oxfordshire and Kelmscott House in Hammersmith, before reaching the site of the 1951 Festival of Britain on the South Bank, with which the exhibition concludes. It's a watery metaphor for Morris's enduring legacy. 'His vigour and his anger still affect us, together with the singular sweetness of his vision of our lives as they might be', concludes MacCarthy, who subtitled her Morris biography *A Life for Our Time*. On the evidence of her insightful exhibition and exemplary catalogue, the historian E.P. Thompson's often-quoted remark, that 'history would never overtake' Morris, holds true to this day.

Colin Martin

William Morris, 'News from Nowhere (Kelmscott Press)', 1892, paper vellum binding, 14.4 x 20.8 cm. Cheltenham Art Gallery & Museum



William Morris's leather and canvas satchel with Socialist League pamphlets. William Morris Gallery, London Borough of London Forest



William De Morgan, 'Vase and Cover', c. 1888, earthenware, with lustre, made at Fulham Factory, London, ht 32.3 x 9.5 cm. V&A



'Daviesia incrassata', 2012, necklace, red jasper and 22 ct gold-plated silver, length 47 cm



'Dampiera', 2014, pendant, gold-plated silver, lapis lazuli, steel cable, 15 x 15 x 15 cm

DOROTHY ERICKSON: 21st-Century Work

Artsite Gallery, Sydney, 1 – 23 November, 2014

DOROTHY Erickson's solo exhibition "Twenty-First Century Work" of jewellery made since the year 2000, opened at Artsite Gallery in Sydney in November, 2014. Coincidentally, her jewellery was also on display in the Powerhouse Museum's current collection-based exhibition, "A Fine Possession – Jewellery and Identity". And four years before, she had also been one of six jewellers from Western Australia to exhibit at Artsite, in "Cinderella's

as 1980, where she exhibited both her Pilbara Collection and Sunset Collection in 1983. Her research and published works have focused on Western Australian histories, notably *Gold and Silversmithing in Western Australia: A History* (Crawley, 2010); *A Joy Forever: The Story of Kings Park and Botanic Garden* (Botanic Gardens and Parks Authority, 2009), *Inspired by Light and Land: Designers and Makers in Western Australia 1829–1969* (WA Museum Publications).

The works in this solo exhibition draw chiefly on Erickson's experiences over time. She says in the gallery brochure, 'My work has varied considerably over the years but enduring interests are colour, geometry and nature', and mentions that past bodies of work have often reflected the light and land of Western Australia. Growing up on a farm at Bolgart in the Toodyay Valley, she must have been influenced to a certain extent by her grandfather who had a goldmine,

and later by training at the newly founded Western Australian Institute of Technology spending time with trade jewellers and visiting artists-in-residence. Her work has always included gold, silver and precious and semi-precious stones to express ideas about her environment. She is now researching her forebears, including a grandmother who crocheted, for a forthcoming "Connections" collection.

The 70 works in this exhibition are presented in two themes. The first is "Her mother's daughter: the wildflower collection". Rica Erickson was a renowned naturalist, wildflower artist and historian, and died in 2009 while her daughter, Dorothy, was researching *A Joy Forever* for Perth's Kings Park and Botanic Garden. Forty-five neckpieces, pendants, brooches, rings and pairs of earrings reflect ideas drawn from many examples of Western Australia's flora, some of them from Rica Erickson's wildflower paintings. Titles include botanical names such as Banksia, Brunonia, Dampiera, Chorizema and Daviesia, and the plants are interpreted through gold and silver forms with coloured stones such as lapis lazuli, sapphire, carnelian, quartz, jasper, amethyst and citrine. Some pieces, with appropriately integrated gemstones, represent twigs, fronds, petals or pods.

Characteristic is Erickson's use of steel mesh and cable of varying dimensions to suspend pendants, and her clusters of sprays of wires with bead-like attachments that



'Dampiera lavandulacea', 2012, bracelet, stg silver, lapis lazuli and gold-plated beads, 11.5 x 11 x 4 cm

Stories", the exhibition title perhaps implying that artists from such a distance were familiar with being isolated.

But Erickson is far from isolated or unknown. She has been making jewellery since the early 1970s, as well as teaching, researching and writing. She has had many solo exhibitions, starting with her first in Perth in 1977, and has been included in over 300 group shows. She was involved in many of the significant Australian travelling exhibitions from that period, and also made contact with jewellers abroad, such as in Vienna as early



'Abstract Kirche in Cassone', 2004, brooch, 18 ct gold, sapphires, 3 cm sq represent luxuriant floral growth. For example, the fronds of her *Dampiera lindleyi* necklace, which also includes lapis lazuli, gold-plated silver beads and titanium, spring out from round the wearer's neck and shoulders. In contrast some large single stones are set in gold, such as two works identified as *Banksia grandis* which feature lemon quartz: a pendant with mesh cable and a two-finger ring. Some neckpieces and bracelets which refer to plants such as flannel flow-

'Diplolaena augustifolia - Yanchep Rose', 2012, necklace, stg silver, 18 ct gold, carnelian, gold-plated silver beads, steel cable, 30 x 30 x 2 cm



'Adele III', 2004, pendant, 18 ct gold, rhodolite garnet, quartz, garnet beads. 11 x 24 x 0.8 cm



'Nuda Veritas', 2005, necklace, 18 ct gold, carnelian, amethyst, fluorite beads, 13 x 22 cm



'Poesie – Poetry', 2004, brooch, 18 ct gold, with citrine and carnelian, 4.5 x 6 x 1 cm

ers, wattle or boronia, are made of gold-plated silver circlets threaded with matched cut stones such as carnelian, red jasper and quartz. The second theme is identified as the "Homage to Klimt collection". This refers to Erickson's ongoing connection with Vienna, and in particular her interest in the work of the Secessionist artist, Gustav Klimt, known for his symbolist paintings and murals, frequently of nude figures as well as of gardens and landscapes. Inspired by works such as Klimt's *Expectation – Die Erwartung*, *Nuda Veritas – Absolute Truth* and *Kirche in Cassone*, as well as *Beethoven frieze* and paintings of gardens, these pieces of jewellery clearly reflect the geometric shapes and often mosaic-like patterns of colour that appear in Klimt's paintings.

Klimt's painting *Kirche in Cassone*, for example, shows a church on a small hill, behind tall trees, small buildings with windows and a riverbank. Erickson's jewellery on this theme also includes pendants and earrings featuring abstracted lines and forms from the painting – and sapphires! She says it was the availability of a 'wonderful range of multicoloured sapphires that started me on the Klimt journey'. A brooch, *Poesie-Poetry*, in the form of a stringed instrument, refers to a detail in the *Beethoven frieze*, while her pendant/brooches *Apfelbaum* (apple tree) and *Birnb Baum* (pear tree) in the Klimt's Gardens group are tree forms with sapphire and tourmaline leaves or fruit. The slender *Nuda Veritas*

'*Kirche in Cassone*', 2004, brooch, 18 ct white and yellow gold, inset sapphires, 3 x 3 x 0.5 cm

'*Apfelbaum – Apple Tree*', 2004, pendant/brooch, 18 ct gold, tourmaline, 18 ct gold cable, 4 x 4.2 x 7 cm



'Iolite Expectation', 2012, ring, sterling silver and iolite



'*Banksia grandis*', 2008, two-finger ring, 18 ct gold, 145 ct lemon quartz



'*Diuris*', 2005, ring, 18 ct gold, lemon quartz and sapphires



'*Lightning Over Perth*', 2004, bracelet, 18 ct gold, sapphires, 10 x 10 cm

pendant is similarly based on a Klimt painting of a nude figure, while her pendant, *Adele III*, refers to the dress and circular collar worn by Adele Bloch-Bauer in another painting.

At first it might seem that the two themes in this exhibition are very different, and that is certainly the case in the geographical location of their subjects. What could be further apart than Gustav Klimt and Western Australian wildflowers? However, it is clear that both collections of work demonstrate Dorothy Erickson's constant interest in form, pattern and colour as well as an astute choice of metals and stones to interpret her close observations in evocations of what surrounds her. In all her works it is also evident that whether a ring, bracelet or brooch, or a complex necklace that moves kinetically on the body, she is very conscious of how jewellery is worn.

Grace Cochrane AM

Grace Cochrane is an independent curator, writer and consultant, based in Sydney.





Keith Cummings, 'Ambersett', 2013, kiln-cast, cut and polished glass, bronze, 34 x 20 x 6 cm



James Lethbridge, 'The Midas Jar', 2012, blown glass, flame-worked, gold leaf, ht 40 cm



Jenny Pickford, 'Circles of Life', 2011, galvanised mild steel and blown glass, ht 240 cm

PHOTO: LARS LANGE

BRUNTNELL-ASTLEY CONTEMPORARY GLASS EXHIBITION

Wordsley Methodist Church, Kingswinford, West Midlands, UK, 25 – 31 May, 2015

THIS exhibition, organised by Bruntnell-Astley, provides a showcase for a number of glass artists who, although united by medium, make stylistically diverse work through the use of a range of personal skills and approaches. The works themselves demonstrate the broad scope of glass forming and decorating techniques and processes, including blowing, kiln-casting, lamp-working, slumping and fusing for shaping the glass, to enamelling, sandblasting and engraving to decorate it.

The following selection from the show will illustrate this diversity:

Professor Keith Cummings was a pioneer of the studio movement and has been a teacher, author and practitioner for over 50 years. He particularly helped to define kiln-forming as a distinct pursuit in the studio glass movement. His works, which feature in many museums and private collections worldwide, stem from paintings, usually of the natural world, which are then interpreted through his unique glass making vocabulary. The resulting sculptures often involve cast and fabricated bronze combined with his complex multicast glass elements.

James Lethbridge, by contrast is a recent graduate of the Royal College of Art. His chandeliers and complex, multi-structured forms are inspired by natural forms such as microscopic pollen grains. He trained as a lampworker in order to achieve the necessary control over the medium.

Harry Morgan is also a BA grad-

uate, this time from Edinburgh College of Art. Like Lethbridge he has invested a great deal of time and effort in developing specific skills that allow him to form the glass and achieve his vision. He combines glass with materials like stone and metal, creating sculptural forms that play on contrasts between delicate glass filaments and the hardness and weight of solid forms. These works tend to reverse expectations of strength and fragility.

Wendy Newhofer discovered glass after specialising in two-dimensional works on paper, and her wall

panels reflect this. She uses the fusing process to enclose wire and enamel inclusions within the glass sheets, creating permanent evocations of transient natural forms such as seed pods.

Dr Max Stewart's highly personal sculptures stem from a variety of sources, and particularly from his Doctorate research. His primary aim was to replicate the *pâte-de-verre* casting process of the French artist Amalric Walter. He succeeded in unlocking the secrets of the original process and extended the casting method with the introduction of new colour technology. The

resulting sculptures exemplify the growing links between high level academic research and cutting edge glass artworks.

Jenny Pickford amalgamates two personal skills to create her large-scale sculptural statements. These show off both glassmaking and blacksmithing processes; the black, hand-forged shapes of the iron resonate against the delicate blown glass, flower inspired forms.

Despite the variety of approaches, styles, and object types demonstrated by the works of all of the artists featured in the exhibition, they all share one crucial factor. They are all designer-makers, in that they produce the works themselves to their own designs. In the traditional model, which evolved within the handmade industry, designs were produced as working drawings which were realised in glass by craftsmen. In effect, this prevented the actual making process from being an integral part of the creative journey from idea to object. With the designer-maker the engagement with the material becomes a full partner, creatively speaking. Indeed it would be fair to say that contemporary studio glass artefacts often continue to evolve throughout the entire making stages, with the artist taking full advantage of their control over the material. Also, whereas factory production concentrated on producing large numbers of almost identical objects, often with a spe-

Harry Morgan, 'Amalgamate Study 3', 2014, glass canes and poured hot brass, 18 x 15 x 12 cm



cific market in mind, the contemporary glass artist uses glass as a means of self-expression first and foremost like a fine artist. This has resulted in a blurring of the line between the fine and applied arts, with studio glass being promoted through specialist galleries for its high degree of originality, as the finished pieces demonstrate the operation and development of a distinct individual signature style. The resulting objects can be variously described as decorative, or purely sculptural works.

Today's studio glass movement is barely 50 years old, yet more individual artists are using glass as their material of choice than at any time in its five thousand year history. Techniques and methods for forming and decorating glass have been personalised over the past 50 years to the point where the individual style of an artist is often at least partly dependent on their version of traditional skills. Some processes, especially associated with kiln-forming, have increased enormously since the advent of the studio movement. Casting, for example, is now more complex and sophisticated than at any time in the history of glass.

This diversity in approach is also evident within the range of ages and experience within the group. This varies from established figures to those beginning to make their mark internationally. The range of objects produced by these practitioners also varies much in scale, function and category, from small domestic items to large-scale sculptural pieces. However, they are all characterised by their individual qualities. Some might think it strange that glass artists should have doctorates or hold professorships, but the medium is now so firmly embedded in the tertiary educational system that courses are available at undergraduate and postgraduate level in glass as a craft-based activity. The artists represented by Bruntnell-Astley reflect this, the majority of whom hold graduate or postgraduate qualifications, and some are high level academics in addition to their personal studio practice.

The gallery was founded in the Stourbridge area and many of the artists are residents, or have been educated and trained locally. For at least 200 years Stourbridge was the centre of the English hand-made crystal glass industry, reaching its zenith in the 19th century. Factories like Thomas Webb and Stuart Crystal produced some of the well known glass designs of the Victorian era, many of which became, along with the designers

Max Stewart, 'The Ancestor', 2012, pâte de verre, lead crystal and metallic salts, ht 24 cm



Harry Morgan, 'Amalgamate Study 3' (detail), 2014, fused glass canes and poured hot brass, 18 x 15 x 12 cm



Wendy Newhofers, 'Seeds of Change', 2013, fused glass, metal leaf and wire, ht 61 x 25 cm

and craftsmen who made them, world renowned. The factory system itself was largely dependent on the unique creativity of figures like Frederick Carder and John Northwood – and although the major factories are now defunct

after succumbing to the impact of global mass production – there exists a residue of archive, example, scholarship and expertise that still feeds studio glass production within the area. Wolverhampton University houses one of the pre



Wendy Newhofer, 'Seeds of Gold', 2013, fused and slumped float glass, with inclusions of metal leaf and wire, diam. 37 x 7 cm



Keith Cummings, 'Ambersett', detail of drilled, cut and recast glass

mier glass courses in Europe, and many of its graduates have gone on to become global stars. Since the demise of the factory system there has been a dynamic growth in studio glass in the region, and this has led to the establishment of the Biennale Glass exhibition that has, since 2004 become a major showcase for the very best in British studio glass.

This, briefly, is the background within which the artists featured in this exhibition demonstrate their various approaches to glass as a personal medium. C.R. Ashbee, the Arts and Crafts pioneer, who through his example did so much to establish the British craft tradition, talked of 'Those who are seeking to relate the creations of their hands to their reasons for existence in life'. It is a statement that the artists in this exhibition would wholeheartedly endorse.

CAI

Photography by Simon Bruntnell.
www.bruntnell-astley.com





General view of the Future Heritage stand at Decorex International, London

FUTURE HERITAGE – Taking craft to new audiences

Decorex International, Syon Park, London, 21 – 24 September, 2014

IT'S not often that a journalist and critic has to put her money where her mouth is, but that is what happened to this critic. In my professional life as an observer of contemporary craft and design, I'm only too aware of the disjunction between the ability, creativity and talent that I see in the work of makers and how rarely they are represented in so many schemes by designers and decorators. The latter are simply not aware of the work that is available.

At a dinner in Milan in 2013 I was seated next to Simone du Bois, the Brand Director of Decorex, the internationally renowned interior design exhibition. Having visited Decorex professionally on a number of occasions I had been struck by the absence of contemporary makers; in one sense that's hardly surprising as the rates for showing at Decorex exceed the budget of individual designer/makers. Yet

Michael Eden's limited edition vessel forms made by Additive Layer 3D Printing in nylon material with mineral soft coating, tallest 25 cm



Bleed sideboard containing the Degrade series for Meissen (cups/bowls); Bleed wardrobe cedar and nails Peter Marigold; at left Felicity Aylieff's enormous blue and white ceramic pots

the profile of visitors to the show is one able to exert strong patronage. It seemed to me that many visitors to Decorex might be interested in contemporary making. They had the projects and budget to commission living makers, but lacked the knowledge and expertise to find them.

I harangued Simone du Bois on

the subject and thought later that I had rather overstepped the mark. At a subsequent meeting in 2014 I asked her what she had thought of my idea that Decorex should highlight the best of contemporary makers. To my great surprise and delight she asked me metaphorically to put my money where my mouth was – hence, this journalist

became a curator.

Exhibitors were chosen for the quality of their ideas and designs, their deep understanding of their materials and processes across a diverse range of media as well as their making and collaborative skills. Each of them produced distinctive, unique work; many had made to commission and would, I thought, be able to collaborate with interior designers and architects to make site specific pieces.

I wanted to demonstrate to visitors who might have thought there was little of interest in contemporary making, that this was a field of enormous potential and pertinent to them. My aim was to demystify contemporary making and commissioning. I looked at some of the most innovative people using different materials to express their closely thought out concepts. They weren't necessarily pieces that I would choose for my own home, but they demonstrated different qualities, that I considered might appeal to Decorex visitors. The work on display explored a wealth of materials, including ceramics, metals, glass, wood, textiles and plastics to showcase the diversity of media used in contemporary design. It was an eclectic mix of work that perhaps might not seem to go together, but because it was all the best of its kind, I thought would work extremely well.

Decorex which was held in the grounds of the beautiful Georgian house Syon Park, had a Georgian theme. I wanted to show patrons that rather than commission pieces that were simply pastiches of the period, they could commission work by living makers who embodied Georgian ideals. The Georgians were inveterate experimenters. Their designs were the result of exploring new techniques, processes of making and experimentation with forms, materials and methods of manufacture. It was after all the Age of Enlightenment. My selection showcased makers with similarly high standards of making, engagement with ideas and aesthetics as well as innovation. They were 21st century "Georgians" creating Future Heritage.

The Georgian theme was reinterpreted by a number of makers, particularly the ceramists. Hitomi Hosano's delicate porcelain boxes and bowls decorated with hand-carved and hand-moulded sprigs of foliage, were inspired both by the natural beauty of plants and by Wedgwood's Jasperware. Amy Jayne Hughes stoneware urns in black and oatmeal, spoke of 17th and 18th century porcelain wares

Ismini Saminidou, 'Maquette Panels', 2014, woven cotton, linen, silk, and metallic threads. Commissioned for National Theatre Restaurant



made by the Royal Sevres Factory. Felicity Aylieff's huge pots also referenced 18th century chinoiserie; some in terms of form and the use of fencai decoration, with a 21st century twist or in blue and white vessels that alluded to Chinese blue-and-white crockery. Adam Nathaniel Furman's 3D-printed stoneware and porcelain picked up the shapes and forms of Georgian ceramics, reinvented as a sort of table-top metropolis of brightly coloured buildings. Michael Eden's imagination was fired more directly by Wedgwood's innovations, but in a 21st century way. He used a combination of drawing, 3D software, traditional hand skills, and digital technology, including Additive Layer Manufacturing and 3D-printing to make objects that referred to historical pieces like a Wedgwood tureen or a Sèvres urn.

One aim of the exhibition was to demonstrate that much design derives from experimenting with materials; another was to show that craft and design are part of the same intellectual process.

Copper was the basic material for metalsmith Ane Christensen in her wall hanging and large bowl perforated by holes and her sculptural wall-piece, whereas Adi Toch created patinated vessels in deep oily blues, reds and greens, alongside smaller silver ones. This was part of a theme of utilising traditional materials in new ways. Nic Webb used fire to make his wood vessels, while Wycliffe Stutchbury employed traditional shingle techniques, albeit on minute shingles

Felicity Aylieff, thrown and glazed porcelain vessels with Fencai overglaze enamel, tallest 175 cm



Liam Reeves, 'Warp & Fade, Frequency Vases', glass



Peter Marigold, 'Dodai Bench', Japanese cypress with igusa grass covering



Ane Christensen, 'Perforated Bowl', oxidised copper



Tavs Jorgensen, 'Orbit Bowl', kiln-formed glass



to create his huge wood panels. In glass Liam Reeves added a 21st century twist to traditional blowing and caning techniques, while Colin Reid cast peppers and books to create stunning refractive glass works and Tavs Jorgensen developed digital slumping to make his huge glass platters.

In all the show was successful. A number of makers found new galleries, sold work and are presently working on proposals for commissioned site-specific pieces. There was significant press coverage for Future Heritage, other exhibitors felt it added to the show and visitors loved it, especially specifiers, who have now found a whole new raft of talented makers capable of produce site-specific work. So it seems not only did Craft hold its own, but that "Craft Rules".

Corinne Julius

Adam Nathaniel Furman, 'Babelle Series', glazed semi-porcelain and 3D-printed stoneware forms



'3Ls Series', 2014, rings, stg silver, fine silver, 18 ct gold, enamel, various mixed media, semi-precious stones

FELICITY PETERS: NOW AND THEN

Gallows Gallery, Perth, Western Australia, 17– 24 December, 2014

A key aspect of our humanity is the ability to design and make objects that enable us to engage more efficiently, productively and responsively with the external world. The fundamental question for designers and artists is how to make artifacts that fulfill this quintessential role to make life more enjoyable and rewarding. Through a process of engagement Felicity Peters has forged her practice as a maker of objects that prompt us to think about our lives, take a stance, question and reflect. Her immediate experience of her milieu is often a catalyst for work that encapsulates her approach to living. Whether personal, political or social, her ideas are developed and shaped through the process of making.

The Finnish architect and theorist Juhani Pallasmaa describes how making is a process of thinking with the hands. His notion of the "thinking hand" briefly describes Felicity Peters' response to her world; both aware of her craft, its history and cultural relevance, and also alert to the meanings and surprises of everyday life, she seeks out new materials, responding to their qualities, adopting the opportunities they present and then

'Hand Held Heart Loved', 2014, stg silver, semi-precious stones, shibuichi, patina, diam. 4.5 cm



'Pendant Dusktime', 2014, stg silver, 24 ct gold keum boo, patina, flock, enamel and glass beads, 4 x 2.9 x 1.2 cm

working with them to create new forms. It's a process of incorporation, condensation and distillation which fuses together the material with the intellectual, the operational with the inspirational, and the mundane with the epiphany.

Her new body of work synthesises this approach; from developing alloys and casting vessels to playing joyously with the possibilities of form and design offered by a manufactured plastic whisk, her aim is to create new objects which



'Underwater', 2014, ring, 18 ct green gold and rough emeralds

reflect, reshape and respond to the world she inhabits. They also act as a lens through which we may review and re-imagine our lives.

The *Hand Held Heart Loved* series of cast vessels when picked up and cradled, caressed and examined are transporting. Some have tiny figures hidden in their interior – a suited man, a bird taking flight – to distort your sense of scale. They appear monumental as you peer down from above, the void expanding to a vast unlimited horizon. Their surfaces fracture light, the colour of various alloys (shibuichi, copper and silver and shakudo, gold and copper) responding to the changing ambience and orientation as they roll in your palm.

Another series echoes the form of *Sea Urchins*, with cast vessels suspended in a spidery cradle of wires. Each vessel is unique, its surface having been meticulously worked and patinated prior to being held delicately and somewhat precariously in a sprightly frame. Touch is precluded, forcing us to engage with our eyes and imagination.

When an artist, designer, or craftsman has full command of their medium they are free to experiment, to look for new possibilities and through the manipulation of their equipment and practices, to see where synergies might arise between two adjacent thoughts,

'Snoopy Blankets', 2014, stg silver, shakudo patina, smallest vessel, 5 x 3 x 3 cm





'Umbilicus Series – Contemplation', 2014, stg silver, 24 ct gold, enamel, 4.8 x 7 x 5.6 cm



'Dark Moon', 2014, shibuichi, patina, abd acrylic offcuts, 3.8 x 3.7 x 2.5 cm



'Sea Scape' 2014, stg silver, 24 ct gold, diamond, semi-precious stone, 3.7 x 3.6 x 3.4 cm

techniques, problems or tools. This sense of wonder and expectation drives the maker on to see what can be created, to play, to discover what this process of combination and amalgamation can achieve. It was a plastic whisk found in a general homewares store that was the catalyst for Felicity Peters to play. In the process of physically engaging with this extraordinary yet very mundane material, she has reformed and reshaped it to transform it from its humble utility and empower it with meaning. *A whisk(er) in time 5* reuses elements mined from that source and given a new existence and a new interpretation; the colour and form combined and reimagined within Peters' practice of creating body adornment. It is currently one of the 25 finalists in The National Contemporary Jewellery Award at the Griffith Regional Art Gallery. Each new experiment takes different elements, combines them in surprising ways and gives them a new context. This is the eureka *'Right of Centre', 2014, shibuichi, patina, 16.3 x 5.4 x 5.4 cm*



'Ocean Eddies', 2014, stg silver, 24 ct gold, 10.5 x 5.9 x 5.9 cm

'Hand Held Heart Loved', 2014, (from left) shibuichi, patina, semi-precious stones; stg silver 24 ct gold keum boo, bronze patina. All 4.5 x 4.5 x 4.5 cm



moment of creative insight and innovation, when the artist transforms the world as we know it – when the hands as a window of the mind, becomes its guide.

This is Felicity Peters' first solo exhibition in Perth since 2007, though like many successful artists based in Western Australia she is constantly showing in exhibitions around the world; undertaking residencies and participating in conferences, prizes and awards.

The exhibition provides an opportunity to bring together projects undertaken during a period of intense research and experimentation made possible by a Creative Development Fellowship and a Professional Development grant from the Department of Culture and the Arts, a Munich residency in 2010 with German metalsmith Peter Bauhuis, and another at the Visual Arts Board studio in Rome.

It has been a tumultuous period, characterised by an ardent will to achieve, to overcome adversity and use every experience as a catalyst for new work. Diagnosed with breast cancer in 2009, she made a decision to continue working, to take every opportunity and with characteristicchutzpah to work her way through the ordeal. The *3Ls series* (Live Love Life) documents that process of coming to terms with her diagnosis. Each ring was cast with delicate bands and tops, sometimes with intricate spiralling ridges emulating blood vessels, skin folds and cells. These interiors were then transformed with transparent enamels to intensify the form or tiny glass beads, flocking or crushed gemstones. Viewed together they are a visual paean to the breast, a personal acknowledgement and acceptance. Like *Exuberance*, they are a celebration of the breast, of life and of living. The flocked, enamelled and richly coloured interiors are as glorious as the sensuous curves of the exterior. It is the declamatory statement of a survivor.

Winthrop Prof Ted Snell

AM CitWA, Director, Cultural Precinct
University of Western Australia



PHOTO: CHRIS STOCK

'Land of Possibilities (lost and found)', 2014, bone china, glaze and metal pin, dimensions variable, base 40 x 180 cm

ANNE GIBBS: UNSETTLING HARMONY

Shown by Ruthin Craft Centre at COLLECT, Saatchi Gallery, London, 8 – 11 May, 2015

ANNE Gibbs's intricate configurations of objects are both topology and topography: considered arrangements of shapes which in turn reference formations of landscape. Primarily ceramic and mixed media assemblages, displayed as tableaux on shallow plinths, they evoke the landscapes which inspired them as well as new imaginative territory, including that of the body and of objects.

Gibbs has a broad and expressive vocabulary from her background working in different media and on dramatically different scales, and she brings together seemingly disparate elements. Her materials are largely subject to processes used in ceramic practice, such as firing, fusing, layering and glazing; even metal components such as dress-makers' pins are kiln-fired and fused together into bundles and heaps, which may lie flat or stand in idiosyncratic towers. Some of her ceramic forms may be sharp-edged and fragile, held together with pins, or solid masses of slip cast clay. For example, in *Shift* (2014) the material is delicate and we are made aware of the vulnerabilities and brittle qualities of bone china, but there is nothing

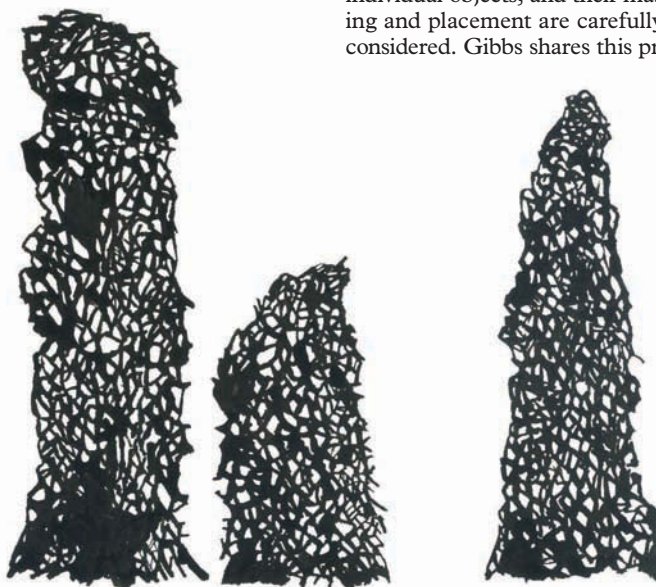
tentative about the forms. Gibbs's approach to ceramics is unconventional, having come to it late; her Ceramics Masters degree followed a full decade after her first degree in Fine Art Printmaking. 'At my studio, I have different working stations, each one set for different activities; these are sewing, drawing and working with

clay. I start by cutting and sewing fabric and latex together to make shapes that reference my drawings or objects of interest. To convert these into ceramic works I make plaster moulds using traditional methods then slip cast with bone china liquid clay.'

Grouping is crucial – her forms are never intended to be read as individual objects, and their massing and placement are carefully considered. Gibbs shares this pre-

occupation with configuration and the landscape idiom with several contemporary artists and craftspeople, whom I profiled in 2013 in an exhibition, *Setting the Scene*, at Crafts Study Centre, University for the Creative Arts, at Farnham, England. In the text I wrote: 'I have observed that the installation tendency in craft and the recognition of a non-pictorial representation of landscape in fine art, seem to have given rise to the conditions in which certain craft makers, newly at ease with representation, now engage with landscape as a subject in a responsive, non-decorative way, which yet maintains their concern for the discrete, functional object. Collectively, it seems such objects may now also perform as art, as representation and as components of expression within a larger concept.'

Gibbs's work is derived from movement through the landscape: she routinely walks with the purpose of finding objects with which to work, in the woods near her studio or at the beach, sifting the mundane, the overlooked, organic and inorganic, maybe altered by time and use: metal parts such as found knots of wire rusted into rigid masses, discarded nails bent and twisted, and twigs snapped and bundled. She says: 'I collect items that I find intriguing because of either their form, surface or colour.'

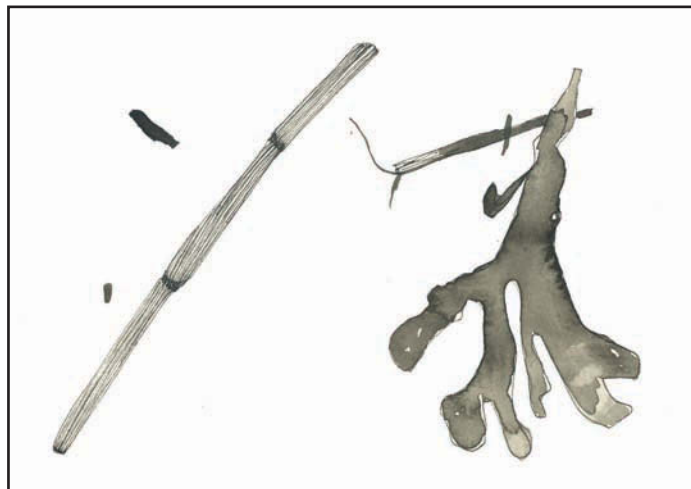


'Structures', 2014, ink on paper, 14 x 21 cm



PHOTO: CHRIS STOCK

'To be elsewhere (knot)', 2012, bone china, fused pins, varied dimensions



'Borth', 2013, pen, ink and wash on paper, 42 x 29 cm



'To be elsewhere (breathless)', 2012, bone china, glaze, pins, varied dimensions

Depending on the outcome I want to achieve, I cast, dip, stitch, knit, stain or alter the findings to create one-off sculptural objects.'

In denoting some of the language of landscape through configuring ceramic forms on a tabletop surface, Gibbs inevitably also references the familiarly domestic. Dr Johanna Dahn, Senior Research Fellow at Bath Spa University, has identified the sense of the domestic *uncanny* in Gibbs's work, a notion further developed by artist and writer Cath Roche, who also detects unsettling undercurrents in the work. 'Gibbs is both mining and mapping here, providing co-ordinates of displaced landscapes where internal and external collide, somewhere disorientating and yet familiar.' Gibbs poses questions about vessel forms, conventions of display and relationships between domestic-scale items and the body.

Roche continues: 'Forms representing organic growth lie adjacent to those presenting more bodily or medical references, truncated organs, a torn limb or severed artery perhaps? Fragile narratives are hinted but the spaces that Gibbs creates are in flux: they are in-between places where ambiguity presides.'

In her work our sense of scale is tested, bent, and challenged: tiny objects and fragments echo buildings or landmass; surfaces become terrain; lines are route or fence or contour. Scale becomes irrelevant, nonspecific, ambiguous. In *To be elsewhere (breathless)* (2012) are we looking at rocks of human scale or a sugarloaf mountain? Is the cursive wire line a trace of movement or a road? Whatever the scale, there is evidence of human activity: there are massed bundles of sticks; brutally pruned growth; a bent limb, human or of vegetation; lines twisted in a tight but irregular spiral. In *To be elsewhere (outline)* (2012) she uses the awkwardness of a twisted found wire, propped up on a nail, to evoke both terrain and fence line. Gibbs has, until recently, also worked on full-scale urban landscaping

projects with a firm of landscape architects. She applies the same principles of balance, mass, tone and scale to her small-scale tableaux as the urban environmental projects, and it's clear that the one practice has informed the other. The tableau presentations could not be more spare – some are composed of just three elements upon a painted platform – yet it is in the careful selection of imagery, both made and found, altered by heat and manipulation, and the placement of these elements, which conjure the transformation of the space between into terrain.

Drawing is a sustained part of the artist's practice; her drawings are also spare, involving gestures and marks that are bold yet minimal. She employs watercolour and ink with the same economy that she applies to clay: turning a gesture, a Rorschach blot, a fine line, into mass, direction or body, the mean – while charging the space left on the paper surface with significance. The language of mark-making

derived from drawing undoubtedly informs both her object-making and her tableau arrangements, and she is acutely aware of the relationships between objects and the power of 'negative' space. In one watercolour, sketches of her towers of kiln-fused dressmakers' pins emphasise the architectural qualities of their construction; while in others, we can see how the found, organic and manufactured, may be treated in similar ways: seed; bladderwrack; leaf; stone; but also: pin; nail; and wire.

Colour is restrained but used to establish both pace and coherence within object groups. In *Shift* (2014) jarring pops of pastel clay are repeated in an array of objects, establishing a rhythm between parts. Lavender, white and candy yellow alternate in the ceramic forms of *Land of Possibilities (lost and found)* 2014 and unify them as a distinct family of forms, however disparate their origin. In this work, the judicious use of glaze signals the mechanistic origin of

forms derived from manufactured metal dome nuts; a trio of glossy colours denotes a sub-grouping of related objects.

Gibbs achieves a highly refined sense of balance, through assemblage and in drawing. It is no surprise that she is currently looking to Japanese culture, especially the high refinement of Ikebana, and the Japanese aesthetic of *wabi-sabi*, specifically in Shigaraki traditional ceramics, for further insight into how to achieve harmonious configuration. It is, however, the point of tension between such harmony and a disconcerting uncanny which make her work so inventive and intriguing.

Sara Roberts

Sara Roberts is a freelance curator and writer based in Winchester, England.

Anne Gibbs is an associate tutor at Cardiff Metropolitan University, Wales. She has exhibited both in the UK and internationally, including Greece, Korea, Canada and the US. She is a recent recipient of an Arts Council of Wales Major Creative Wales Award and will be represented by Ruthin Craft Centre at COLLECT, London, May 2015.



'Land of Possibilities (lost and found)' detail



'Shift' (detail), 2014, bone china and fused pins, varied dimensions



'Coronet for KK', 2014, 24ct gold plated silver, Tasmanian sapphire, citrine, quartz, zircon, stones from antique brooch



'Observatory Necklace', 2012, 24 ct gold plate, concrete, gold dust, Tasmanian black spinel, sandstone from MONA, 96 x 8 x 0.4 cm

EMMA BUGG - Jewellery maker for the new millennium

THE wedding coronet displayed in the window at Handmark Gallery, Hobart in June, 2014 invited closer inspection; a show stopper for Tasmanian jewellery maker extraordinaire Emma Bugg whose exhibition was then on view. But there was much more inside.

Her inspiration for the coronet was a piece of handmade vintage lace, thereby addressing the wedding tradition of "something old". She first stiffened the lace with PVA glue from which she made a mould then cast it in solid sterling silver. The next task was to make the settings for the gemstones – citrines, quartz, zircons, some stones from an antique brooch and one Tasmanian sapphire from her personal collection – to bring in "something borrowed and blue". Once the lace and settings were finished in 24 carat gold by Graham Knowles, the coronet was ready to receive the gemstones. Ultimately, a one-off piece fit for a goddess stepping out to tie the conjugal knot.

The coronet typifies the manifold oeuvre of Emma Bugg, a young, well-travelled jeweller with a lively imagination and inquiring mind, who marks homecomings to her

'Cultured and Manly' (two sets), 2012, cufflinks, stg silver, brass, concrete, sand from Manly Beach, NSW, 2.3 x 3.2 x 0.8 cm

beautiful island the moment Mt. Wellington appears on the horizon.

Her current body of work stems from observations of nature. It is indeed "organic" in the truest sense of that oversubscribed word. For it is concrete, not gold, silver, platinum or titanium, emeralds or diamonds, that sets her imagina-



'Alchemist #1', 2012, ring, stg silver, oxidised stg silver, keum boo, 24 ct gold, brass and concrete, 2.3 x 3.2 x 0.8 cm

PHOTO: CARLIE DEVINE



'Dar Una Higa' (two-part brooch), 2012, 18 ct gold, stg silver, oxidised stg silver, cuttlefish bone, titanium, quartz, concrete, sandstone, stainless steel pins, both 5.2 x 4 x 0.4 cm

tion on fire to produce exquisite, contemporary one-off pieces that are simply of their time – i.e., this time – when artists and consumers often seek out the monochromatic tones of black-grey and silver to signify who they are and the style to which they aspire. More dash

PHOTO: PETER WHITE

than flash perhaps. Nevertheless, Bugg also diverges from the predictable, incorporating touches of gold, platinum, diamonds, precious gems and even cutting-edge technology into her work.

Her jewellery is exemplified in the necklace titled *Risen*, as in risen from the ashes. It evolved one day when she went for a drive shortly after the huge bushfires had swept through the Tasman Peninsula, and she collected some ashes from a place called Duck Creek Road.

'What I noticed was that there was a lot of twisted and rusted corrugated iron lying around from the fire's aftermath,' says Bugg. There is reference to this in the way she treated the concrete in this piece: the ashes she collected are visible in the surface of the concrete. The juxtaposition of sentiment and history with concrete is analogous to the strong concrete made from volcanic ash, observed by archaeologists at the ruins of Pompeii, which helped preserve the bodies in the form of casts rather than bones. Pompeii concrete is very strong due to the ash content. It is the *Risen* necklace that is typical of this artist's ongoing and highly successful current work. Meaning made concrete it could be said.

But there is a whole lot more that sets Emma Bugg's work apart. She



PHOTO: CARLIE DEVINE



PHOTO: CARLIE DEVINE

has evolved a way to impregnate precious memories into commissioned jewellery pieces. The idea is so fantastic and original that at first it's difficult to grasp. But once aboard, the idea becomes both mesmerisingly striking and seductive. It brings back that time of golden coronets, medieval tales and secret thoughts buried in a locked diary or book – a practice which continued up until the 20th century. Today one's poetry, private letters, thoughts, novel and medical records, even a loved one's ashes or those of a pet, can be locked away in a brooch, necklace, bangle or ring, accessible by the owner's mobile phone. All this intuited and designed by Emma Bugg thanks to her ingenious coupling with microcomputer software and QR



'Reversible Inner City Necklace/Pendant', 2013, stg silver, brass, pigmented concrete, polished concrete, blue metal (basalt) and demolition site rubble on silk cord, 4.8 x 3.6 x 0.6 cm



'Halfway House Earrings', 2012, oxidised stg silver, 24 ct keum boo gold and antique marcasite, each 1.2 x 0.7 x 1 cm

codes. And that is revolutionary!

Already being used in wearables as shown at trade fairs in Berlin and Rome, it seems the potential for incorporating new technologies is endless. It seems we require another word to describe such groundbreaking creativity in the 21st century, as jewellery becomes for Emma Bugg 'the interface by which to lead into messages of personal history or memory, just like a portal or diary'.

'Observatory Ring', 2013, stg silver, concrete, gold dust, Tasmanian black spinel and sandstone from MONA, 2.5 x 2.2 cm



'Brickwork Necklace', 2012, stg silver, brass, concrete, stainless steel cable and clasp, 5 x 1.7 x 0.6 cm

'3D Box Earrings', 2012, oxidised stg silver, concrete, demolition rubble and keum boo 24 ct gold, each 2.2 x 2 cm



PHOTO: CARLIE DEVINE



PHOTO: CARLIE DEVINE

True to her organic aspirations, little is wasted nor is waste created; a practice which philosophically resonates with our times. Times of secrets and lies too, as always it could be said. So what finer way to file our secret selves, our precious memories, travel mementos, our knowledge, than in a striking casket around the neck, a bangle on our wrist, even a ring perhaps. All is up for discussion between the artist and her private client.

On her website Bugg explains that combining concrete with precious metals and stones challenges the value we place upon this material. In the form of a building, concrete is highly valued, but when a building is demolished and the material is taken out of context, all that is left is worthless rubble.

Emma Bugg is the current "Tasmanian Arts", artist-in-residence, enjoying excellent studio space in Hobart for one year. Her jewellery was also featured in the book *Five Hundred Art Necklaces* published by Lark Crafts in 2013. Her imagination seems to know no limits and her jewellery making resonates with the now of this resourceful rethinking epoch. Thinking sends her out into the field of nature and onto building or demolition sites where she gathers the necessary ingredients to incorporate in her pieces – lime, concrete, sand and building rubble – which are then ground and manipulated into the shapes and textures she requires ... All worthless materials made new.

Then the hard work commences, involving art, science and technology in order to create remarkable beauty in the form of bracelets, pendants and necklaces, such as the reversible *Inner City* Necklace.

Jan Jones

Jan Jones BA; AICA is a writer and freelance arts journalist; member of the International Association of Art Critics.

'Alchemist #2 Ring', 2012, stg silver, oxidised stg silver, keum boo 24 ct gold, brass and pigmented concrete, 2.5 x 2.3 x 1.6 cm



PHOTO: TAYLOR DABNEY

Susan Iverson, 'Dream Sequence', handwoven tapestry, 80 x 79.5 cm

Three Generations of Tapestry Artists

Hunterdon Art Museum, Clinton, New Jersey, US, 11 January – 10 May, 2015

THIS exhibition of tapestry at the Hunterdon Art Museum weaves a fascinating picture of how the artform has evolved over the past 70 years. It highlights the work of three generations of artists from nine countries who are elevating tapestry to a new level of technical and aesthetic excellence. 'Visitors to the museum will be able to appreciate in intimate settings all aspects of the wide scope of today's tapestries and the individuality of their makers,' said Carol K. Russell, curator for the exhibition and a leading expert in the field. 'There is no sameness of imagery; no stiffness of the noble class; no disconnect from present-day life and contemporary issues. People, animals, symbols, abstractions and new methods of visualising familiar thoughts or themes are brought vividly to life in the hands of textile artists from various cultures and countries.'

The works of 39 artists fill three of the museum's four main galleries,

and features stellar loom work by some of the world's most renowned artists working today, including:

- Archie Brennan, a major international figure in tapestry for over 25 years. He joined his fellow artisans in 1948 as an apprentice and went on to serve as director of the prestigious and award winning Dovecot Studios in Edinburgh.
- Joan Baxter finds inspiration in the rich cultural heritage and wild beauty of the Scottish Highlands



Barbara Heller, 'One Way', 2013, hand-woven tapestry, linen warp, wool weft, some miscellaneous, mixed media, 140 x 169 cm



PHOTO: TED CLARKE

Alex Friedman, 'Flow 6', 2014, hand-woven tapestry, wool weft on cotton warp, 137.5 x 87.5 x 5 cm

where she resides. She chose to work in the medium of traditional woven tapestry because she likes the way her initial ideas can develop and expand during the slow

and deliberate making process. Baxter notes, 'The process, though a very ancient one, allows me to push boundaries in design, technique, materials and concepts.'

• Designer Yael Lurie and tapestry weaver Jean Pierre Larochette have collaborated on work for over four decades and across three continents. Lurie, the daughter of a painter, grew up in a kibbutz in Israel and initially studied to be a painter. Larochette, was born in Argentina, but is descended from a long line of French Aubusson weavers. The two met through the patronage of Jean Lurcat, the Frenchman widely credited for reviving tapestry in 20th-century France. 'The history of tapestry in the US during the latter part of the 20th century owes much of its success, direction and development to Jean Pierre Larochette and Yael Lurie,' according to the opinion of Susan Martin Maffei, another internationally known tapestry artist whose grand-scale tapestry appears in the exhibition.

• Polish artist Włodzimierz Cygan has always worked at the cutting edge of tapestry and textile architecture and continues to reinvent his medium and his messages. Such exceptional talent has been rewarded with the Bronze Medal at the sixth International Fibre Art Biennial from Lausanne to Beijing and Zhengzhou, China. His tapestry, *Orbitrek 29*, earned the Grand Prix at the 12th International Triennial of Tapestry in Łódź, Poland.

'We hope visitors will take away a new perspective on an ancient art form,' writes the curator Carol K. Russell. 'Tapestry can and shall endure through the centuries, but its messages have become more personal. Indeed, the artform has evolved and become its truest self in the hands of individuals.'

To commemorate and celebrate "Three Generations of Tapestry Artists", Russell has written a new book, titled *Contemporary International Tapestry*, soon to be released by Schiffer Publishing, featuring images and information about the artists included in the exhibition.

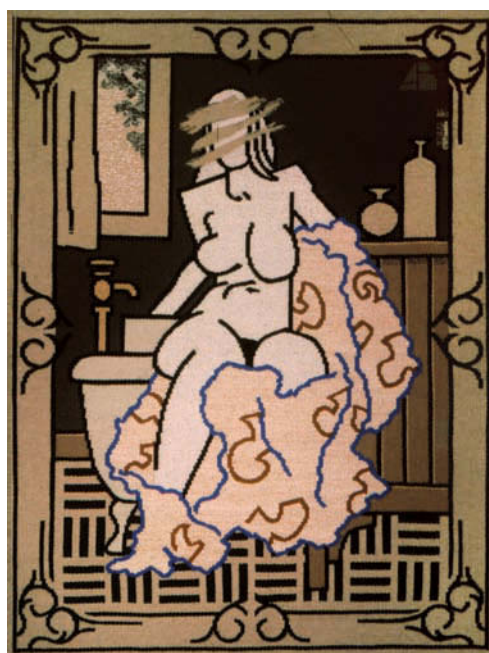
David Harding

Other artists are: Jo Barker, Helga Berry, Annelise De Coursin, Soyoo Hyunjo Park Caltabiano, Rebecca Bluestone, Alla Davydova, Susan Edmunds, Elizabeth J. Buckley, Ina Golub, Alex Friedman, Susan Hart Henegar, Dirk Holger, Peter Horn, Constance Hunt, Christine Laffer, Silvia Heyden, Ruth Jones, Barbara Heller, Susan Iverson, Jane Kidd, Ewa Latkowska-zychska, Ramona Sakiestewa, Bojana H. Leznicki, Lore Lindenfeld, Julia Mitchell, Jon Eric Riis, Aino Kajaniemi, Micala Sidore, Janet Moore, Sarah Swett, Lialia Kuchma, Linda Wallace and Elinor Steele.



PHOTO: KEN MAYER

Ruth Jones, 'Wood Deva', 2011, handwoven tapestry, wool weft, cotton warp, 30.5 x 40.6 cm



Archie Brennan, 'Monsieur Bonnard's Grand Daughter?', 2001, handwoven tapestry, 101.6 x 77.5 cm

BOOKS



Hendrik Forster Silversmith: Designer Maker

By Christine Erratt

Published 2014, Paperback
ISBN 978-0- 646-92599-8
AU\$35.00

At the end of this book, author Christine Erratt poses the question: 'What makes a successful craftsman?' I quote her answer:

'The design and making skills to work with a wide range of materials, techniques and scale. The flexibility to embrace technological and market changes. The personality and vision to respond to the briefs of diverse clients. A sound business acumen that includes a strong work ethic and ability to meet deadlines. The desire to share and pass on your expertise to the next generation of craftspeople.'

This might in fact be Hendrik Forster's direct response, because the book describes how he meets these principles – in spades.

Hendrik Forster was introduced to silversmithing in Melbourne. Returning to West Germany at the beginning of 1970 he commenced his life-long passion with metal.

'Teapot on Stand', 2005, stg silver, red gum timber, Corrugated series



'Ginger Jar with Lid', 1979, stg silver, red gum timber knob, collection of the National Gallery of Victoria

He was accepted into gold and silversmithing at Die Akademie der Bildenden Künste (the Academy of Fine Arts), Munich in 1970, under Prof. Franz Rickert, who had a major influence on German and European gold and silversmithing. Rickert was a staunch advocate of the Bauhaus philosophy that 'form followed function' and gave equal importance to both technical skills and artistic sensitivity. Rickert believed there was design logic in humble domestic objects

emerging from simple production techniques and insisted that students were proficient in making paper models of three dimensional objects. Forster made paper teapots for six months and found that these models revealed more information than drawings. Many of his early pieces were cooking utensils made from brass, copper and forged steel, which prompted him to coin the phrase "aesthetics of necessity" to describe objects designed purely for functionality.



'Hanukiah', 1998, stg silver. Collection of the Jewish Museum of Australia



'Champagne Cooler', 2000, stg silver, part gold-plated

Forster was granted a residence permit for Australia and returned in 1974. This was an exciting time for the arts in Australia. The crafts flourished and new tertiary and TAFE courses were established to cater for people seeking careers in the creative arts.

Soon after his arrival in Australia, Forster was introduced to Barbara Noble – then director of Gallery Distelfink and later Makers Mark in Melbourne – and Matcham Skipper, who hired him briefly in 1974 to assist with an exhibition of jewellery. They shared a mutual exchange of skills and approach, which marked the beginning of Forster's network in Australia and the rationale behind his ongoing support and mentoring of many emerging silversmiths. He regards himself as part of a continuum, passing on the skills he learnt from master silversmiths to the provider of help to others in later years.

Almost from the day he settled in *'Aspersorium and Aspergillum', 2002, stg silver, part gold-plated, stainless steel and polymer nylon. St Patrick's Cathedral, Parramatta*





'Tea Service', 1990, stg silver, part gold-plated, and red gum timber

Australia Forster began exhibiting his work while maintaining close contacts with a number of collectors in Germany and doing business with these clients on his frequent trips to Europe. European attitudes, unlike those in Australia, appear to favour the value and sagacity of investing in precious metal objects. During the Australian recession of 1992, Forster packed a bag of tools and headed for Munich where he worked for nine months in rented space. He returned to Australia with a full book of commissions which kept both him and his wife Kerryn Kirkby occupied for 12 months.

A highlight of Forster's career in the early 1980s was the commission to make The Royal Wedding Gift: 20 octagonal under-plates in sterling silver, in a blackwood box with sterling silver components. It was often used in the Royal dining room and he did some repairs when he inspected it some years later.

Forster taught at both RMIT and the Riverina CAE at Wagga Wagga, passing on technical and design skills and his strong sense of discipline. His teaching philosophy is that creativity, in addition to talent, also requires hard work and focused attention in order to achieve success. He was uncompromising in his expectations – preparing his students for the reality of the commercial world. He also believes that the final presentation of an object is only half of its life, the other half being the dialogue, discussion and criticism that the object presents to its owner who will appreciate its tactile qualities and functionality.

In 1989, Forster received the first of three major ecclesiastical commissions. He used this opportunity to push the boundaries and make a strong statement in ecclesiastical

'Munich High Tea', 1992, stg silver and red gum timber



'Sitting Down III - Travelling to Alice', 2005, brass, patination, gold-leaf



'Serving Cutlery', 1998, stg silver and stainless steel, Corrugated series



work. A large commission for St. Patrick's Cathedral in Parramatta in 2001 was the first in which he combined silver and stainless steel.

Forster took up an Australia Council Fellowship in 1997 to design and develop a body of tableware based on a theme of corrugation, reflecting the corrugated tanks and sheds he saw in rural Victoria. He sees this period as a major leap in his development and the work has been widely acclaimed. He made a significant body of more than 60 different pieces, including boxes, tableware of all descriptions and jewellery, which certainly appears to be whimsical and more informal than earlier items.

Broadening his technical skills to further increase opportunities, he experimented with non-precious materials and some new surface techniques that led to commissions for large, sculptural outdoor works and further exhibitions.

His move to Australia freed Forster from European tradition and he became more experimental. His time living and travelling around rural Victoria was an inspiration.

Forster has used his skills and deep knowledge of metal of all kinds to create pieces ranging from small silver hollowware objects through to large-scale sculptural works in Corten steel. He is a collaborator, frequently involving others when undertaking his work.

'We are indeed very fortunate that Hendrik Forster chose to live in Australia,' says Christine Erratt. 'He has contributed significantly to the body of work in Australian public and private collections and to the development of skills of a new generation of silversmiths.'

The book is a valuable contribution to the small collection of monographs on Australian craftspeople.

Meredith Hinchliffe

Heather McDermott

THE tideline of Isle of Skye is a treasure trove of unique objects discarded from the urban environment and reformed by the battering of the sea. The landscape is dense with windswept linear grasses on the hillside and gnarled trees moulded by the ever-changing and often inclement weather. These inspirational scenes are developed through graphic drawings and translated in my work by utilising shapes and colours. Unconventional in size and structure, each piece is an expression of sculptural form and is designed to create a statement. Using the industrial nature of the stainless steel in hand-formed soft geometric shapes these designs are also made in silver, mimicking fishing nets and lobster pots. Repetition creates chaotic chain which is then embellished with simple vivid discs of colour inspired by washed up buoys. I love the juxtaposition of traditional enamel techniques with the free flowing nature of the shapes I surround it with.

Born Isle of Skye, Scotland, 1989. Education: Portree High School on Skye 2001–06. MA Jewellery and Silversmithing – Edinburgh College of Art 2007–10; Edinburgh College of Art 2010–11, BA (hons) in Design and Applied Arts. She has exhibited extensively in the UK in group shows at major venues, including the Barbican, Inverness Museum and Art Gallery, Edinburgh Contemporary Crafts Exhibition, Oxo Tower and Lesley Craze Gallery London. Heather McDermott's website: www.heathermcdermott.com Email: hmcdermott22@hotmail.co.uk



'Short Fankle Necklace', 2014, silver, 25 x 25 x 10 cm



'Barrel Studs in Aqua', 2014, silver, powder coated colour, 1 x 2 x 1 cm



'Hanging Weight Earrings', 2014, silver, 18ct gold, 1.5 x 3.5 cm



'Float Brooch', 2014, silver, powder coated, steel, diam. 5.5 cm



'Necklace & Detachable Brooch', 2014, silver, steel, 35 x 15 x 1 cm



'Weathered Buoy & Rope Brooch', 2014, silver, powder coated, stainless steel, 7.5 x 12 x 5 cm

1. JOSEPH CORNELL

A Parrot for Juan Gris, 1953, box construction, 45.1 x 31 x 11.7 cm; to be shown at Royal Academy of Arts, London, UK (4 July – 27 September, 2015)



1

2. BARBARA HEPWORTH

Squares with Two Circles, 1963, sculpture, bronze, 306.1 x 137.2 x 31.8 cm; to be shown at Tate Britain, London, UK (24 June – 25 October, 2015)



2

3. EVELYN DUNSTAN

Alice #2, 2013, kiln cast glass, 45 x 28 x 24; to be shown in "Shared Inspirations" at Kirra Galleries, Melbourne, VIC, (26 February – 22 March, 2015)



3

4. KIRSTEN COELHO

Vase with Two Bowls, 2014, porcelain, matt white glaze, banded iron oxide, Vase 29 x 9.5 cm; Bowl 16.5 x 4 cm; Brown Bowl 11 x 11.5 cm; to be shown at The Scottish Gallery, Edinburgh, UK (3 July – 1 August, 2015)



4

5. GRAEME DRENDEL

Drone, 2014, watercolour, 30 x 27 cm; to be shown at Beaver Galleries, Canberra, ACT (5 – 24 March, 2015)



5

6. BRENDEN SCOTT

Tectonic Trace Binary #9, 2014, kiln & hot formed glass wall panel, 112 x 82 x 4 cm; to be shown at Sabbia Gallery, Paddington, NSW (11 March – 4 April, 2015)



6

7. LONNEKE GORDIJN AND RALPH NAUTA

Fragile Future III, 2011, concrete chandelier, Phosphor bronze, real dandelions and LEDs, 94.5 x 73.5 x 73.5 cm; to be shown in "What is Luxury?" at the Victoria and Albert Museum, London, UK (25 April – 27 September, 2015)



7

8. CLAUDE MONET

Poplars in the Sun, 1891, oil on canvas, 93 x 73.5 cm; to be shown at the National Gallery, London, UK (4 March – 31 May, 2015)



8

9. PETER LAYTON

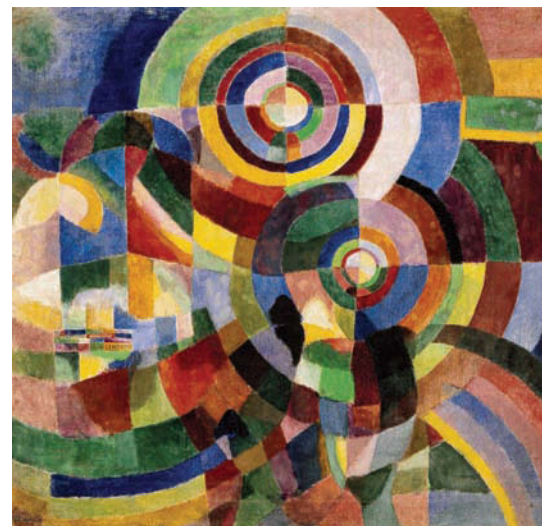
Red Burano, 2014, free blown glass, 40 x 20 x 7 cm; to be shown at London Glassblowing Gallery, London, UK (24 April – 30 May, 2015)



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10. SONIA DELAUNAY

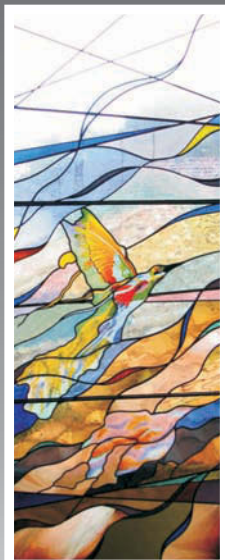
Prismes Electriques, 1914, oil on canvas, 250 x 250 cm; to be shown at Tate Modern, London, UK, (15 April – 9 August, 2015)



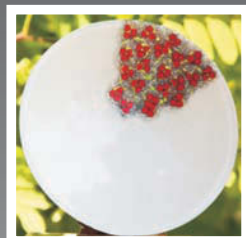
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Glass Artists of Western Australia

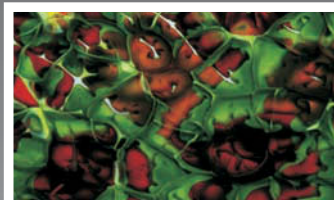
www.facebook.com/glassartistsWA email: glassartistswa@hotmail.com



Chris Rumble &
Belinda Richardson



Belinda Kay



Greg Ash



Vivienne Jagger



Estelle Dean



Tania Porter



Silvana Ferrario

A community of glass artists in Western Australia aimed at promoting glass art and collaborating on exhibitions, events and all things glass

The Outback Open Art Prize 2015



Call for entries from Australian artists, works in any media that address the theme of the Outback.

Total prize pool \$18,300, including the acquisitive first prize of \$15,000.
Entries close 5 June.

Forms available on the website www.bhartgallery.com.au, via email OutbackOpenArtPrize@brokenhill.nsw.gov.au or ph. 08 8080 3440

Image: Liz Butler, *Lines of Demarcation*, 2014, (detail). Winner of the Outback Open Art Prize, 2014.

COWRA REGIONAL ART GALLERY

22 MARCH TO 26 APRIL 2015 2014 Jacaranda Acquisitive Drawing Award (JADA)



Emma Walker, *Keys Bridge in Flood*, 2014, graphite, charcoal, pencil and pastel on paper, 150 x 200cm. Winner 2014 Jacaranda Acquisitive Drawing Award.

JADA seeks to encourage and promote innovation and excellence in drawing and plays a vital role in fostering Australian drawing practice.

Toured by Grafton Regional Art Gallery.



3 MAY TO 14 JUNE 2015 2015 Calleen Art Award & Central West Regional Art Award



Naomi White, *End of Day*, 2014, oil on canvas, 112 x 183 cm. Winner 2014 Calleen Art Award

The Calleen Art Award is an acquisitive painting prize established in 1977. It has developed into the Central West's signature art award and one of Australia's richest worth \$19,000 in 2015. The Central West Regional Art Award is non-acquisitive, attracting entries from some of the regions foremost artists. The 2015 winner will receive \$2,500 in prize money. Finalists are selected by a panel of art professionals and the winners are announced by the Awards Judge at the Awards Gala Opening.

Cowra Regional Art Gallery
77 Darling Street, Cowra, NSW 2794
Ph: 02 6340 2190 Fax: 02 6340 2191
Hours: Tues – Sat 10-4 pm, Sun 2-4 pm.
ADMISSION FREE
cowraartgallery@cowra.nsw.gov.au
www.cowraartgallery.com.au



The Cowra Regional Gallery is a cultural facility of the Cowra Shire Council

Gladstone Regional Art Gallery & Museum

21 FEBRUARY – 16 MAY **ANZAC Day: Lest We Forget. Centenary of the First World War**

A tribute to the Australian and New Zealand (ANZAC) defence forces for their support with Great Britain during the Great War – World War I. Photographs and memorabilia from local families together with that from the Gladstone RSL and the Gladstone Regional Art Gallery & Museum collections.

18 APRIL – 20 JUNE

Cream: Four Decade of Australian Art

Arthur Boyd (1920–1999), *Woman in a Jinker*, 1976, oil on canvas, 182.7 x 175.3 cm, Rockhampton Art Gallery Collection, Art Acquisition Fund, purchased with the assistance of the Visual Arts Board of the Australia Council 1976, © Reproduced with permission of Bundanon Trust.



Providing a unique opportunity for regional audiences to view a survey of 20th century Australian art by some of the country's most recognised artists. The touring works explore the development of modernism in Australia from 1940 to 1980 and include paintings, drawings and prints by Australian Greats such as John Perceval, Arthur Boyd, Charles Blackman, Sidney Nolan, Russell Drysdale, John Brack, Sam Fullbrook, Clifton Pugh, Margaret Olley and Fred Williams. A Rockhampton Art Gallery exhibition, toured by Museums & Galleries Queensland.

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body. Funding for insurance has been provided through the Queensland Government Exhibition Indemnification Scheme, administered by Arts Queensland. Project support has come from the Regional Arts Development Fund, a Queensland Government through Arts Queensland and Rockhampton Regional Council partnership to support local arts and culture. Rockhampton Art Gallery is owned and operated by Rockhampton Regional Council.

16 MAY – 20 JUNE

Reflections of Yesteryear

An exhibition by Australian artist Marie Green.

Using the traditional medium of oil on canvas, Green examines the everyday lives of Queenslanders living and working in tough conditions between 1880 and 1980. In particular Green focuses on the "normal" activities that ordinary Queenslanders once did, but no longer do now. The exhibition also includes a digital component with photographs and oral histories relaying first person anecdotes and stories behind some of the paintings.

ADMISSION FREE

Open Monday – Saturday 10 am–5 pm.

Open Easter weekend and ANZAC Day.

Closed Good Friday and Queen's Birthday public holiday

Corner Goondoon & Bramston Streets, Gladstone

Enquiries: PO Box 29, Gladstone, QLD 4680

Ph: (07) 4976 6766 Fax: (07) 4972 9097

<http://gallerymuseum.gladstonerc.qld.gov.au>

Email: gragm@gladstonerc.qld.gov.au

A community cultural initiative of the Gladstone Regional Council



Toowoomba Regional **ART** Gallery

Entries open for Contemporary Wearables '15



2013 AWARD WINNER Claire McARDLE, VIC / *The Emu* 2013 / neckpiece - leather and polystyrene / 14 x 17 x 30cm; 63cm cord

Entries are now open for Toowoomba Regional Art Gallery's biennial award exhibition of Australian and New Zealand jewellery. This Award is open to entrants who are permanent residents of Australia and New Zealand.

Contemporary Wearables is curated by Toowoomba Regional Art Gallery which is owned and managed by Toowoomba Regional Council with award prize money sponsored by the Toowoomba Gallery Society Inc.

Entries close Friday 1 May 2015. For full entry details visit www.toowoombaRC.qld.gov.au/trag or contact the Gallery.



Donna DAVIS / *REsource* [detail]
2013 / mixed media installation /
Courtesy of the artist

18 APRIL –
7 JUNE 2015

BIMBLEBOX:

art – science – nature

Expressing the quintessential Australian landscape.

Inspired by the life found at the Bimblebox Nature Refuge, a group of selected artists camped and captured the environmental, social and scientific significance of this unique landscape currently under threat from coal mining.

Curated by Beth Jackson, this

exhibition presents the responses from this diverse group of Australian artists who tap into the tradition of working with the Australian landscape whilst also responding to a contemporary and urgent political matter.



Bimblebox: art – science – nature is a touring exhibition partnered by Museums & Galleries Queensland and Redland Art Gallery in association with Bimblebox Nature Refuge. Assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, the Gordon Darling Foundation and proudly sponsored by Artfully, Tangible Media, Planet Roob, Wotif.com, Platypus Graphics, artisan and At A Glance.



**531 RUTHVEN ST, TOOWOOMBA,
QUEENSLAND 4350**

TEL: (07) 4688 6652 FAX: (07) 4688 6895
Gallery Hours: TUES - SAT 10 AM - 4 PM
SUN 1 PM - 4 PM. Closed MON & Public Holidays
Email: art@toowoombarc.qld.gov.au
Website: www.toowoombaRC.qld.gov.au/trag
ADMISSION FREE

M
ag&m

Stephen Bowers: *Beyond Bravura* *JamFactory Icon 2013*

MANLY ART GALLERY & MUSEUM

27 MARCH – 3 MAY 2015



Blue Chitnz, wheel thrown, earthenware, underglaze, clear glaze, 70 x 670 mm

Manly Art Gallery & Museum

West Esplanade Reserve, Manly, NSW

T: 02 9976 1421 F: 02 9948 6938

E: artgallery@manly.nsw.gov.au

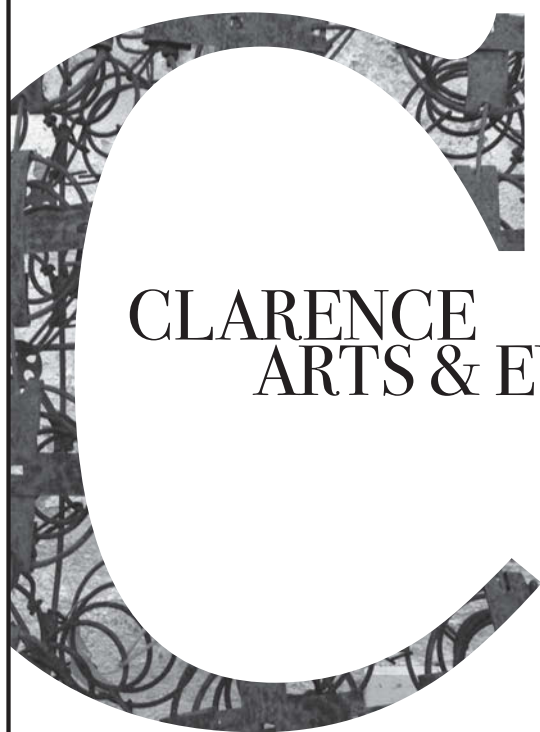
www.manly.nsw.gov.au/attractions/gallery

10 am–5 pm Tuesday–Sunday Free entry

Stephen Bowers: Beyond Bravura - JamFactory Icon 2013 is a JamFactory touring exhibition, supported by Visions of Australia, an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia.

Jam
Factory





CLARENCE ARTS & EVENTS

India Flint, Back Country, (detail)

BACK COUNTRY

India Flint

March 13 until April 12
11am – 5pm
Wednesday to Sunday

(Also Monday 23 and Tuesday 24 March during the
Tasmanian International Arts Festival)

Rosny Barn and School House Gallery
Rosny Hill Rd, Rosny

p 6245 8740

e schoolhouse@ccc.tas.gov.au

www.ccc.tas.gov.au



Clarence...
a brighter place



craft & design centre

Exhibitions

10 April - 16 May 2015:
Bogs and Fens: Artist in residence
// featuring internationally acclaimed wood artist Satoshi Fujinuma, Melbourne artist Annee Miron and Canberra artist Sally Blake.

29 May - 11 July 2015:
Janet DeBoos: A Survey
// an exhibition that examines the career of this internationally renowned ceramicist from the late 1970s to 2015.

visit www.craftact.org.au for details



Image: Janet DeBoos, Watering II, 2008. Photograph: courtesy of the artist.

Supported by:





Upstairs on Level 1
North Building
180 London Circuit
Canberra City

(02) 6262 9333
www.craftact.org.au

GALLERY + SHOP
HOURS:
Tue–Fri 10.am–5.pm
Sat 12.pm–4.pm
(closed Sun, Mon +
public holidays)



WANGARATTA ART GALLERY

21 March - 3 May 2015
KIM WESTCOTT - IT'S ALL INTERTWINED
a survey exhibition by acclaimed master printmaker,
including recent work alongside pivotal works
from throughout her career

9 May - 7 June 2015
WORDS THAT MATTER
Professional practising artists living in north east Victoria
respond to the theme of "words that matter"

13 June - 26 July 2015
WANGARATTA CONTEMPORARY TEXTILE AWARD
National finalists in the 4th biennial award, featuring
artists working in diverse forms of textile media.
With an acquisitive prize in 2015 of \$10,000.

56 Ovens Street Wangaratta VIC 3677
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E: galleries@wangaratta.vic.gov.au
www.wangaratta.vic.gov.au
Hours: Mon-Tues 12-5, Wed-Fri 10-5, Sat-Sun 12-3
A Cultural Service of the Rural City of Wangaratta



RURAL CITY OF
WANGARATTA



ARTS
VICTORIA



Victoria



LEA KANNAR-LICHTENBERGER

7 – 17 MARCH 2015



Opening: Saturday 7th March 2 – 4 pm

Curated by Lisa Sharkey



Hazelhurst Community Gallery

782 the Kingsway Gympie NSW 2227 Ph 8536 5700

Hazelhurst
REGIONAL GALLERY & ARTS CENTRE
A facility of Sutherland Shire Council

Sutherland Shire
COUNCIL

GW BOT

Glyphs and the elements: air, fire and earth



'Grassland Glyphs', 2014, linocut on Kozo paper, 92 x 63 cm

17 February - 8 March 2015

Australian Galleries – Melbourne

STURT
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STURT GALLERY PRESENTS

of National Significance

CERAMICS then and now by artists in
the Sturt permanent collection
22 February - 12 April 2015



Featuring
new work alongside
historic work from
the Sturt collection – inc:
Les Blakebrough, Patty Wouters,
Campbell Hegan, Yasuo Terada,
Yasuhisa Kohyama, Svend Bayer,
Kevin White, Paul Davis,
Pru Venables and
Victor Greenway.

STURT GALLERY
02 4860 2083

Open daily 10am - 5pm
Closed on public holidays

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Mittagong NSW 2575

www.sturt.nsw.edu.au

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Artists featured (from left): Erika Beck, Gus Gardiner and Cilla Davis

www.kmc.nsw.gov.au/artcentre

2015 Emerging Artist Craft Award

CALL FOR ENTRIES

Craft NSW invites emerging craftspeople in any craft discipline to submit entries for the 2015 Emerging Artist Craft Award

www.artsandcraftsnsw.com.au/award



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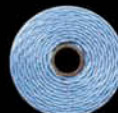
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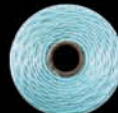
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9am-5pm Weekdays



STEPPING UP

THE AUSTRALIAN
CERAMICS
TRIENNALE

CANBERRA
9 TO 11 JULY
2015

Registrations now open at www.australianceramicstriennale.com.au

Conference dates: Thursday 9 – Saturday 11 July 2015

Public Program: Monday 6 – Saturday 11 July 2015

Masterclasses: Monday 6 – Wednesday 8 July 2015

The 2015 Triennale includes three days of conference presentations – keynote talks, panel discussions, individual artist's presentations; exhibitions, a trade fair, a potters' market, a wealth of social events and pre-conference masterclasses.

Masterclasses

Fred Olsen. A once-in-a-decade opportunity to not only work with an acknowledged master, but to also participate in the restoring and firing of the anagama style kiln at Strathnairn Arts.

Janet Deboos. Will lead a workshop based on wheel throwing in which the making of useful wares will be considered, along with how the act of making can lead to new ideas

Juz Kitson. Will draw on her experience working between rural NSW and Jingdezhen, China and her continuing forensic fascination with the world, as well as her modular approach to making large scale installation art works.



Image credit: Juz Kitson 2012, image courtesy of the artist

Visit www.australianceramicstriennale.com.au and subscribe to our mailing list for up-to-date information and view further details on the conference themes, masterclasses and registration.

Stepping Up partners: Craft ACT: Craft + Design Centre, The Australian National University, Canberra Potter's Society, Strathnairn Arts and The Australian Ceramics Association

CONFERENCE • MASTERCLASSES • EXHIBITIONS • MARKET • TRADE FAIR • TOURS • SOCIAL EVENTS



WANGARATTA
CONTEMPORARY
TEXTILE AWARD
2015

13 JUNE -
26 JULY

\$10,000
ACQUISITIVE
AWARD



WANGARATTA
ART GALLERY

ARTS
VICTORIA

Victoria



image: Paul YORE, Map, 2012, detail, wool tapestry
Winner of the WCTA 2013, Wangaratta Art Gallery Collection

Attention SCULPTORS

Mid-Western Regional Council, in collaboration with Rylstone Sculpture Inc., announces a Wood Sculpture Symposium, to be held in 2015

29 OCTOBER – 7 NOVEMBER

Ten sculptors will be invited, the selection of whom will be based on proposals submitted.

Entries close: Friday, 1 May, 2015

For forms and details contact:

www.rylstonesculptures.org

Rylstone Sculptures Inc. PO Box 63,
Rylstone NSW 2849 Ph: 02 6379 1926

Brief details:

ELIGIBILITY: Professional sculptors, wood carvers including up-and-coming young artists and emerging students in Fine Arts. There is no restriction on age.

MATERIAL: Wood. The participants will each be provided with a Ribbon Gum trunk of 2.4 m in length and 50 – 60 cm in diameter, free of charge.

TOPIC: Free

ACCOMMODATION AND FOOD: Will be provided by organizers during the symposium, from Thursday, October 29, till Saturday, November 7, 2015.

HONORARIUM: An honorarium of A\$1,000 will be paid to each participant on the completion of the work.

For detailed information and Entry Form contact and Rylstone Sculpture Inc.

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on Any Device, Anytime!



Other recent issues of *Craft Arts International*



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Top: Lifetime Achievement Award Winner Paul J. Stankard,
Honeybee Swarm with Flowers and Fruit, 2012, 6" d. Photo: Ron Farina
 Bottom: San Jose skyline, courtesy of Team San Jose

GLASS ART SOCIETY

BECOME A MEMBER

The Glass Art Society is an international non-profit organization founded in 1971. We strive to stimulate communication among artists, educators, students, collectors, gallery and museum personnel, art critics, manufacturers, and all others interested in and involved with the production, technology, and aesthetics of glass.

GAS offers many great member benefits including four online issues of *GASnews* per year, access to the Member Directory, free classified listings on the GAS website, domestic shipping and printing discounts with FedEx, domestic insurance benefits and much more.

JOIN US IN SAN JOSE, CA

June 5-7, 2015

Interface: Glass, Art, and Technology

The 44th annual GAS conference will feature prominent and emerging artists from around the world in demos, lectures, and panels.

Visit www.glassart.org for more information.



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Tel: 206.382.1305 Fax: 206.382.2630
www.glassart.org info@glassart.org

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ANTHONY SCALA
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ceramic art London 2015

THE LEADING FAIR FOR CONTEMPORARY CERAMICS
FRIDAY 17 – SUNDAY 19 APRIL 2015

Presented by the Craft Potters Association
at the Royal College of Art, London
www.ceramics.org.uk

OPENING TIMES

Friday 17 April, 10am-6pm
Saturday 18 April, 10am-6pm
Sunday 19 April, 10am-5pm

ADMISSION

Adult £12, Concession £9,
Three-day pass £25
All tickets include:
• a full-colour catalogue
• entry to events programme

FURTHER DETAILS

Online: www.ceramics.org.uk
Email: organiser@ceramics.org.uk
Tel: +44 (0)20 3137 0750

Presented by the Craft Potters Association at the Royal College of Art, London



Ruthin Craft Centre

The Centre for the Applied Arts

Showcasing the best of
Contemporary Applied Art
is just part of what we do.
To find out more visit
www.ruthincraftcentre.org.uk



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Education & Activities



Studios



Publications

18 April – 5 July 2015

Dail Behennah *Fieldwork* new work in willow and other materials.
Fritz Maierhofer retrospective of jewellery and objects
direct from Vienna.

Coming soon: see website for further details.
Summer: *Not Too Precious*: international jewellery.
Autumn: *Wallpaper*: a view of contemporary practice.
Julie Blyfield: new work in metals from Australia.
Susan O'Byrne: figurative ceramics.

Ruthin Craft Centre, The Centre for the Applied Arts
Park Road, Ruthin, Denbighshire, Wales UK LL15 1BB
Tel: +44 (0)1824 704774. FREE admission.
FREE on-site parking. Open daily 10.00am – 5.30pm



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Cefnogaeth gan
Y Loteri Genedlaethol
trwy Gyngor Celfyddydau Cymru

Yn ddiolch i
Llywodraeth Cymru
Cwmwlwrdd
Welsh Government

Dail Behennah, *Caged*, 2014. photo: Jason Ingram

