COLLABORATIVE ENDEAVOUR - III

contemporary glass from Canberra + Berlin
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Klaus Moje • Richard Whiteley • Madeline Prowd • Ruth Oliphant • Marcel Hoogstad Hay • Alexandra Fraersmith • Charles Walker • Hannah Gason • Kate Nixon • Madiyn Zabel • Jesse Günther • Sadhbh Mowlds • William Rudolph Faulkner

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Exhibition in the Australian Embassy Germany
Wallstraße 76-79, 10179 Berlin

Dedicated to Klaus Moje AO (1936-2016)
The Australian Embassy in Berlin is delighted to support the ongoing successful collaboration between the Berlin Glas Studio and the Australian National University’s School of Art and Design in Canberra.

The exhibition ‘Collaborative Endeavour III’ – presented at the Australian Embassy as part of the Australia now Germany 2017 program – is the culmination of three years of cooperation between Australian and German glass artists. A further exhibition at Benhadji & Djilali gallery in Berlin Mitte titled ‘Made in Australia’ shows emerging glass design from young Australian artists crafted at the JamFactory in Adelaide and Canberra Glassworks.

Germany had a strong influence on the modern glass movement in Australia. Many of Australia’s leading contemporary glass artists draw on German glass traditions and expertise. The works in this exhibition were mostly crafted by visiting graduates from the ANU’s School of Art and Design during residencies at Berlin Glas Studio. These are exemplary works of Australian glass art produced in Berlin and we are proud to present them at the Australian Embassy.

A key objective of the Australian Embassy’s exhibition space is to showcase works from Australian artists through changing exhibitions and present German and international visitors with a diverse image of contemporary Australian art and design.

In 2017, the Australian Government’s public diplomacy initiative Australia now showcases Australian culture in Germany through a multifaceted year-long program to highlight new collaborations and deepen networks across a variety of fields. The success of German-Australian collaboration in glass art is just one example of a thriving partnership that encompasses culture, science and technology, sport, business and government.
Arts writer and curator

Klaus Moje and the Canberra School of Art Glass Workshop

Australians are a nation of travellers: you have to be when much of what goes on in the world happens over 10,000 miles away. In the 1970s, when working in studios with glass was a novel idea for Australians, young artists such as Stephen Skillitzi, Gerry King, Maureen Cahill, Warren Langley, Nick Mount and Neil Roberts all travelled to Europe and the USA to find out what was happening. Australia also gained a fair bit of inspiration through incoming exhibitions: American Glass Now and Adventures in Swedish Glass toured in 1975. And perhaps most memorable of all were the visits by American artists: Bill Boysen with his mobile glass workshop, Sam Herman and Dick Marquis all toured in 1974. Everything was new, experimental, at times a little rough around the edges but certainly inspiring.

Put simply, Australian artists had decided they wanted to work with glass despite the fact that up until the later 1970s there were very few opportunities to learn. Unlike in Europe, Australia in this period had no trade or vocational schools which provided specialist glass skills, few art institutions which might provide specific training – one of the first was Maureen Cahill’s department at the Sydney College of the Arts which she established in 1978 after returning from Stourbridge – and few glass manufacturing companies where artists might hone their skills. It was not until the late 1970s that small glass workshops began to appear in educational institutions, largely within the art departments of technical schools and colleges and largely set up by the same pioneers who had worked so diligently to acquire their skills overseas. Most of the workshops focussed on furnace work with a few exceptions such as Cahill’s kiln and cold work in Sydney.

I mention all this because the story of Klaus Moje’s first decade in Australia is really the story of the immense changes he brought to glass education in this country. And while it would seem Australia at the time lacked the many advantages of European and American programs, Moje was in fact not interested in re-creating any of these. His vision was for something completely different. To understand how profound this change was it is necessary to understand a little of the background of the Canberra School of Art itself and why this had attracted Moje in the first place.

As the School’s founding director, German born Udo Sellbach created one of the most innovative art institutions in Australia of the late 1970s. Sellbach was born in Cologne, had studied at the Kölner Werkschulen and gone on to establish the Kölner Presse as a master print maker and lithographer. He arrived in Australia in 1955, taught print making and subsequently became head of the Tasmanian School of Art before his posting to the Canberra School of Art. One of Sellbach’s most important contributions in the sector was his insistence that subjects which had traditionally been labelled as ‘craft’, including ceramics, textiles, wood and glass, could only flourish in the contemporary context when taught as part of an integrated package of visual arts much as had been achieved at the Kölner Werkschulen. As the practice in Australia up to this time had been to accommodate such courses within the technical colleges rather than art schools, his vision for an integrated program was unique and forward looking. To achieve his vision Sellbach based the School’s program around a number of specialist workshops each of which would be headed by a master in the relevant field. Student’s would select a specialty and spend most time in that workshops, although every student was also required to undertake a foundation year designed to introduce them to the ‘language’ of art through graphic investigation and theory. Eventually there would be eleven workshops at the School including painting, printmaking, sculpture, glass, ceramics, gold and silversmithing, graphic investigation, leather, photomedia, printmaking.
and furniture. Above all Sellbach sought to eliminate any perceived hierarchies between the various workshops while maintaining the additional hope that there would be considerable interaction between the specialties. In all this Sellbach had in mind the Bauhaus model with its integration of all the art forms into one community of visual arts practice. As in the Bauhaus, there would be various levels of success in terms of integration of the specialties but even so the opportunity was there for students to become aware of discussions and practices outside their own particular interest and to consider their own place within the wider context of contemporary visual arts.

The model greatly appealed to Moje when Udo Sellbach asked him in 1981 to establish the School’s glass workshop. At the time Moje was already considering taking up some sort of teaching position. He had been working from his own studio in Hamburg for just on 20 years. He was very familiar with international developments in both glass practice and education, particularly through his work on the World Crafts Council as well as through his own exhibitions and contacts in the USA and Europe. He had been an outspoken advocate for improving educational opportunities for ceramics, glass, gold and silver and textiles which he saw being eroded in Germany as art schools moved away from these in favour of the more ‘avant-garde’ practices of painting and sculpture. Moje was also aware of the courses being offered within the American universities but felt that what these offered in terms of experimental energy was not being complemented by traditional master skills. Sellbach’s offer, he said, painted “a picture of an art school that we all wanted”. Moje was also attracted to the freedom that Sellbach’s model offered to the teaching staff wherein the head of each workshop had sole responsibility for shaping its own culture and practice.

For his part, Sellbach felt that he and Moje “understood each other from the outset” and that Moje’s approach as a teacher would be one of support and mentoring rather than competition amongst peers. In thisSellbach’s instincts were completely right. One of the things Moje most disliked about the Bauhaus enterprise was what he called the ‘cult of the individual’ practised by some of its masters and which he felt inhibited the students from developing their own unique potential.

Moje arrived in Australia in 1982 and initially established the workshop with his own equipment from his Hamburg studio. This meant that for the first few years the workshop’s focus was on kilnforming and cold working, for which it continues to be widely known both through Moje’s work and a good number of the School’s graduates. By 1986 furnace work was introduced with the assistance of Dennis O’Connor, Neil Roberts and Scott Chaseling and later teaching blocks by Brian Hirst and Elizabeth McClure. Former student Kirstie Rea continued to provide an important role as tutor throughout the later years of Moje’s tenure. Moje had taken the post on the understanding that he would give 10 years to the role after which he would return to a focus on his own practice. He felt 10 years was a feasible period to both establish the culture and practice of the workshop as well as maintain the level of energy and focus that he knew the teaching role would require.

The unique model of a tertiary art school based on master led workshops was the vehicle through which Moje would change the landscape of glass education in Australia. Or, more precisely, it was the combination of the model and the man. One of the hallmarks of Moje’s teaching was his emphasis on the skills of the student as opposed to direction by the teacher: “the more we teach, the less can be learned”, he would say. Moje also had the skill to inspire others to support his vision. Within his tenure Moje initiated a program of visits to the School by international and Australian artists which introduced students to a wide variety of working techniques. Visitors included Hiroshi Yamano from Japan, Richard Meitner from the Netherlands, Dante Marion from the USA and Finn Lynggaard from Denmark. A highlight was the 1988 International Masters Workshop in Kilnforming where six international artists were paired with six Australians, and each of these were paired with a student assistant. The School’s annals still ring with the energy created by that event. By 1987 Moje had also organised the first exhibition of the workshop graduates’ work at the Victorian State Craft Collection Gallery, followed
in 1989 with Australian Kilnformed Glass, shown at Habatat Galleries in Chicago and Florida, Kurland/Summers in Los Angeles and Heller Gallery New York. This was an outstanding opportunity for young artists whose work is now very well known, including Judi Elliott, Kirstie Rea and Richard Whiteley.

Moje was also successful in gaining government arts funding for students to study at Pilchuck which would again raise the profile of the Australian work. Close links were also maintained with Bullseye Glass Company whose compatible glass for kilnforming had greatly expanded the artists’ colour palette. These close links between Australian and American artists continued into later projects such as the Latitudes workshops and associated exhibitions initiated by Kirstie Rea and Scott Chaseling in 1995 and 1998, and the 2013 Links exhibition.

None of these projects would have had such a profound impact were it not for Moje’s own teaching philosophy. He gave priority to bringing out what was best in each student so that the integrity and values of the inner artist would produce a robust foundation for an artistic career. “When someone knows how to jump over his own hurdles,” he said, “then I have done a very good job … Art could not be taught, only nurtured from what was within.” And how to measure the impact of all this? For Moje the only way to measure success was through “its most important achievement … the body of graduates it produced: artists who never followed a workshop style, but created individual signature work that became a hallmark of Australian glass”.

Nola Anderson, Canberra, March 2017
A Conversation with Richard Whiteley, Head of the Glass Workshop at the ANU-SOA&D

When did you first meet Klaus Moje?
I first met Klaus in November 1982, when I interviewed to study with him. I remember our conversation so clearly; he was not interested in my academic achievements. He was interested in who I was and what I was thinking.

Did you know Klaus Moje’s work before you started studying with him in 1985?
I was accepted to study with Klaus in February 1983, but I deferred this offer and started one year later in 1984.

Was Klaus Moje your first and only professor/teacher at the Australian National University?
There was always a second teacher in each workshop. Klaus was the head of the glass workshop and Neil Roberts taught for the first few years Klaus was at the ANU. Neil worked in glass, but was better known as a mixed media artist; his work was experimental and he had a great connection with the students. During my 4th and last year of studies, Elizabeth McClure took over as the second staff member.

How would you characterize Klaus Moje’s way of teaching?
As students, we were encouraged to experiment endlessly with both ideas and with this material – glass - that was so new to us. What was significant (and I remember vividly) was that Klaus built a community that was self-determining and accountable; there was little in the way of assignments or tasks - we needed to set these ourselves and to explore our own ideas, which is still rare within undergraduate education. Klaus instilled in us the importance of being aware of the wider world and of seeing ourselves within that landscape, and that was far more valuable than any formal teaching structure. Critically, he taught us that we needed to be masters of our methods rather than merely just masters of a material. Klaus’ approach to teaching was to get us into the studio every day and encourage us to work through our ideas. He worked under the belief that the skills and knowledge we required would form naturally, as they are needed, and as we found our way. I believe he was right. He gave us marathon slide lectures about what was happening around the world in relation to glass, and I see now how informed we became through his awareness and passion. He inspired us to dedicate ourselves, and I believe that this remains one of the most important dimensions and ambitions to have within teaching. His tuition was primarily about self-discovery of the medium, its potential, and us finding our voice within that conversation.
What were the focuses of Klaus Moje’s tuition?
As I mentioned above, his tuition was primarily about self-discovery of the medium, its potential, and us finding our voice within that conversation.

What was special with Klaus Moje as a person?
Klaus was very clear and decisive, and he was passionate and critically informed about professional practice. Klaus also had a warm, social side; in one of our first conversations, he told us the only thing that was not negotiable about our study was attendance at all the Glass parties!

What was different compared to your other teachers, as for example Jaroslava Brychtová and Stanislav Libenský with whom you did a workshop at Pilchuck in 1986 or the professors/teachers at the University of Illinois?
Yes! From a broad philosophical approach, Jaroslava Brychtová and Stanislav Libenský were not that divergent to Klaus. Their approaches were wrapped in different cultural contexts and methods, but at the heart of their teaching were the same principles of developing one’s own voice through a rigorous exploration of methods. This was different to the experiences had at the University of Illinois, in the USA. I worked with William Carlson and the cultural contexts and approaches to contemporary practice were dynamically different. There was less emphasis on material and more emphasis our individual voices. Chicago was not far from Champagne, Illinois, where my university was, and so every month we had the opportunity to travel to Chicago and see the latest contemporary work across all media. It was so different and yet so inspiring. In some ways the American and Klaus’s European approach to teaching did contradict each other; but it’s hard to say one was better than the other. I sense that Brychtová / Libenský and Moje were mavericks in terms of traditional European approaches to teaching and, at the end of the day, I just think I was very lucky to have worked with and learned from all of these amazing minds.

When you took over Klaus Moje’s former position at ANU in 2002, could you still rediscover any of his principles?
Klaus ran the program from 1982 to 1991 and left to focus on his work as an artist. Stephen Procter took over the program in 1991 but passed away in 2000. I took over the position from Jane Bruce who was running the workshop following Stephen Procter’s passing. Klaus set up a program and it changed slightly under Stephen and Jane and it has changed again under Nadege Desgenétez and myself. The glass program has always emphasized that students develop their own methods of expression through a strong understanding of the materials they are working with. Looking back, the modes of teaching have changed considerably, but the principals have not.

Regarding the educational concept, what did you decide to maintain and what did you plan to modify at that time?
There has been considerable change over the years. The university structure and the students themselves have both changed enormously. Universities expect (and students want) diversity in curriculum, as well as the opportunity to access information in more condensed forms. This challenges the immersive and focused approach to teaching that Klaus pioneered in glass. Through necessity, we have had to diversify and expand our teaching methods. Nevertheless, all of the workshops within the school still aim to deliver an immersive experience that involves a focused emphasis on technique with the material for their students.
What distinguishes the ANU glass workshop today from other glass schools?

The ANU has always been known for emphasizing technique and a deep understanding of the medium, along side exploring concepts to be able to communicate them.
Studying under Richard Whiteley and Nadege Desgénètez, Madeline Prowd received a Bachelor of Visual Arts from the Australian National University in 2009. Madeline then relocated to Adelaide to undertake the two year Associate Training Program in the Glass Studio at JamFactory.

Madeline is currently employed as Assistant Technician in the Glass Studio at JamFactory. Madeline is heavily influenced by traditional Italian glassblowing techniques and the technical proficiency inherent in the process of making. She strives to make work that incorporates an element of the handmade.

In 2010, Madeline received a Partner Scholarship to take Italian maestro Davide Salvadore’s class at Pilchuck Glass School. Madeline also received a 6-week residency at Canberra Glassworks in 2012 and has since travelled to the USA to be teaching assistant to artists Ben Edols in 2013 and Brian Corr in 2014 at Pilchuck Glass School, Nancy Callan in 2015 at Haystack Mountain School of Crafts and Clare Belfrage in 2015 at The Corning Museum of Glass.

In 2014, Madeline was an artist in residence for 8-weeks at Berlin Glas e.V, and a featured artist in the Berlin Design Week/DMY Festival. Madeline received the Saxe award from Pilchuck Glass School in 2014, which granted her a full scholarship to attend a class in 2015. Madeline is a studio tenant at JamFactory, and a regular hirer of the Glass Studio facilities. She also dedicates significant time each week assisting the wider Adelaide glass community. Madeline is first assistant to artists Nick Mount and Clare Belfrage.
Ruth Oliphant is an artist who currently uses fused glass and is based in Canberra. She is concerned with the interrelationships between place, memory and perception. She is intrigued by the way light interacts with and activates the built environment and acts as a presence that implies memory and experience.

Ruth Oliphant graduated with honours from the Australian National University’s glass workshop, Canberra in 2008. Upon graduating she received a number of awards including the Canberra Glassworks Residency Award and the Sabbia Gallery award.

She has gained recognition as an emerging artist and has exhibited both nationally and internationally. She has had three solo exhibitions and been a finalist in Ranamok Glass prize twice. In 2014 she received an Endeavour Executive Fellowship to undertake a research residency in Berlin at Berlin Glas e.V. and she also undertook a month long residency at Bullseye Glass in Portland, Oregon.

The body of work ‘Hidden Histories’ she developed whilst in Berlin looks at buildings that have dark and often difficult pasts but are now repurpose and continue on in the modern life of the city. There are now no clues to these hidden histories except for the memory held in the bricks and mortar.

www.rutholiphant.com
Originally from Canberra, Marcel Hoogstad Hay studied at the Australian National University under Nadège Desgenétez and Richard Whiteley. He graduated with a Bachelor of Visual Arts with Honours in 2012. In 2013, Marcel moved to Adelaide to undertake the two-year training program at JamFactory Contemporary Craft and Design.

Marcel’s work is influenced heavily by patterns and optical phenomena. Through rigorous technical experimentation, he creates patterns and optical effects in the medium of cane. By drawing from traditional Venetian techniques and using them in an experimental way, he aims to contextualise them as his own.

After finishing the JamFactory training program, in 2015 Marcel was awarded the Endeavour Executive Fellowship to travel to Berlin to undertake a residency at Berlin Glas e.V. Over a four-month period, he produced his own work using the facilities at Berlin Glas e.V. During this time, Marcel showed work in two group exhibitions in Germany and travelled to Venice and Murano on a research trip.

The residency at Berlin Glas was an invaluable experience for Marcel. It afforded him the opportunity to develop new work in a thriving and supportive community. It also exposed Marcel to new ideas, and gave him the chance to experience new places and network with people in the wider art world.

www.marcelhoogstadhay.com
Originally from country NSW Alexandra Frasersmith’s work has a strong sense of the natural environment infused into it from glass bones to panels of frozen liquid textures.

Alexandra graduated (with Honours) from the Australian National University (ANU) glass program under Richard Whiteley and Nadège Desgenétrez in 2012. While at university Alexandra explored the concept of multiple components making up the spines of jewel like bone structures and the ambiguous nature of watery textures frozen in time.

After graduating Alexandra has participated in numerous group shows and prizes both in Australia and abroad. Highlights include: awarded a residency at the Canberra glassworks, being selected as a finalist in the Stanislav Libenský Award, a finalist in the Wagga Wagga Student prize, and participating in a Masterclass with New Zealand Kiln caster Evelyn Dunstan.

In 2015 Alexandra was awarded an Endeavour Award by the Australia Arts Council to travel to Berlin Glas and complete a four month residency. While in Berlin, Alexandra explored a technique called a “rollup”, a technique Klaus Moje pioneered in Australia. The rollups explored a cast glass liquid texture, in a 3D form from a flat panel. These tests pushed the limits of what the glass could physically achieve. The experiences gained while at Berlin Glas were formative to the continuing investigations of new techniques and concepts in Alexandra’s artistic practice.

amfrasersmith.wixsite.com/glass
Charles Walker’s passion for the arts was evident from a young age. Walker was enrolled in art programs all since primary school and his mother began teaching him to leadlight (stain glass church windows) in early high school. Given this, it is no surprise that he decided to pursue a career in the arts. Walker discovered his love for sculpture in 2008 at Orange TAFE, where he undertook and achieved a certificate IV and a diploma in fine art. He continued to pursue an education in the arts at Australian National University School of Art, where he fell in love with the visceral nature of bronze casting, graduating with a Bachelors degree in Fine Art. Walker then transferred his sculptural knowledge and casting skills to the medium of glass and graduated with honours from the ANU School of Art in 2013. It was the combination of skills, techniques and influences experienced during his studies at ANU that lead to the development of Walker’s unique approach to casting and sculpture.

Since finishing university, Walker has gone on to complete a residency at Berlin Glas e.V in Berlin, where he was able to further develop and refine his skills in working with glass, metal and stone. Walker’s work explores the reactions of material on a chemical level, as he allows his materials to corrode, shatter and taint one another with striking aesthetic results.

www.charleswalkersculpture.com
New Zealand born, Kate Nixon completed her honours degree at the ANU School of Art & Design Glass Workshop in Canberra in 2013, incorporating a diverse practice ranging from traditional processes of blown glass, lost wax casting and mosaic, alongside new technologies such as waterjet cutting and ceramic decals. In 2015, Kate completed the two-year Associate Program at the prestigious JamFactory Contemporary Craft and Design in Adelaide.

Kate completed a four-month residency at Berlin Glas e.V. in 2016, assisted by the Endeavour Fellowship. The focus of Kate’s research was the unusual public collections in Berlin, building on her interest in the expression of identity and narratives through the creative activity of assembling collections and the material mass we will all eventually leave behind.

Kate considers her time in Berlin to be a pivotal step in her development as an artist and will no doubt prove to be a legacy that will echo throughout her career. It gave her the time and space to develop new ideas, experiment and explore and allowed her to immerse herself in a city considered to be at the epicentre of the contemporary art world. She was able to build an invaluable network with international artists, and developed a much better understanding of her own practice. Kate is also very grateful for the opportunity to teach a workshop through the Multaka: Museum as Meeting Point programme, which enriched her practice from both an educational perspective, and also as a powerful reminder of how lucky we are to do what we do and the positive difference we can make when we share this gift.

www.katecnixon.com
Hannah Gason is a Canberra-based visual artist, who graduated from the Australian National University School of Art in 2015 with a Bachelor of Visual Arts (Glass). Hannah is fascinated by the fluid materiality of glass and employs kiln-forming techniques to interact with colour, line and pictorial form. Her creative process is reflective and intuitive, and inspired by her surroundings. Her work commonly embodies her experiences in the Australian landscape. Getting to know you (2017) reflects her experience in Berlin in the summer of 2016. Through daily explorations and conversations, the unfamiliar city began to slowly reveal itself. While the many layers of history are immediately evident, like all things, a deeper connection and appreciation requires repetition, curiosity and time for reflection. During her regular walks through Berlin, Hannah was struck by the unique variety of colours, patterns and structures. An intriguing contrast for her was the play between the many historic structures and contemporary street art. Getting to know you evokes the brick monoliths of Berlin’s restrained brutalist architecture tempered somewhat by irreverent and vibrant street art. Getting to know you also acknowledges her valuable experience with the people of Berlin and Berlin Glas, including rewarding collaboration with fellow Australian artist Kate Nixon. Hannah’s work has been exhibited nationally and internationally, and is housed in prominent public and private collections, including the Australian Parliament House Art Collection.

www.hannahgason.com
Madisyn Zabel is an Australian based artist who investigates the dynamic relationships between three-dimensional objects and their two-dimensional representation, and the growing dialogue between Craft and digital technology. Within her work, Zabel juxtaposes volume and flatness through the combination of cast glass forms with mixed media to create geometric installations that transforms the surrounding space.

Zabel obtained her Bachelor of Visual Arts with First Class Honours, majoring in glass, at the Australian National University School of Art & Design, Canberra. While at ANU Zabel’s interest in illusion began when she came across the Necker Cube, an illusion created by Swiss crystallographer Louis Albert Necker. From there she began exploring the illusionistic qualities of glass alongside string drawings that projected the implied shadow of the object into space.

During her studies, Zabel travelled abroad to participate in workshops at Pilchuck Glass School, Corning Museum of Glass and upon completion of her studies she enrolled in the Studio Assistantship Residency Program at the Chrysler Museum Glass Studio in Norfolk, VA.

Since graduating Madisyn Zabel’s work has been shown internationally, included in the Corning Museum of Glass New Glass Review and has been the recipient of awards including Warm Glass UK’s The Glass Prize Bullseye Glass Artists Category and the Jutta Cuny-Franz Foundation (Museum Kunstpalast in Düsseldorf) Talent Award.

www.madisynzabel.com
Jesse Günther graduated with a Bachelor of Fine Arts from the National College of Art and Design in Dublin, Ireland, the country where he was born and raised. He was awarded the Leonardo da Vinci scholarship to complete a professional internship experience, and chose Berlin Glas e.V. for his residency in the Autumn of 2013. When he finished his internship, he was offered a position at Berlin Glas e.V. as Studio Manager, lead Gaffer and instructor. Jesse’s work explores the philosophical and aesthetic notions of the natural world and its processes. Issues around metamorphoses and beauty come to the forefront in his work, which is very much centred on minute, micro-details that are often missed by the human eye. His sculptures are made with a variety of media, including hot-glass, wood, metal, and neon, which reflects and connects the various strands of his investigations.

www.jessegunther.com
Sadhbh Mowlods

Born in Dublin, Ireland, Sadhbh Mowlods studied in the National College of Art and Design, where she was introduced to the magic of glass. In 2014, she graduated with a Bachelor in Craft Design. Following her graduation, Sadhbh was awarded the Erasmus+ scholarship allowing her to travel to Germany to undertake a three month internship in Berlin Glas e.V. She has remained part of the Berlin Glas team ever since.

Despite living in Germany, Sadhbh’s work is still very much influenced by the storytelling and traditional songs of her culture. With a history rich in folklore, the people of Ireland have long held a certain ‘fairy faith’. Sadhbh’s work explores this belief of the otherworld, and it’s demise, through first-hand collected stories of fairy folk from around the island. Using blown glass as a canvas for enamelled illustrations, light and shadow often have a distinct role in her work.
William Rudolph Faulkner received a BFA in Sculpture from San Jose State University, an MFA in studio glass from Southern Illinois University Carbondale, and a second MFA in Edelstein und Schmuck (gemstone and jewelry design) from the Hochschule Trier in Idar-Oberstein. He is now living and working in Berlin as a freelance artist, gaffer and instructor at Berlin Glas.

The current themes found in his new work reflect upon the differing group mentalities that are found within the social constructs that compose our world. This subject matter has given rise to objects that embody the inability of people to communicate with one another. Using the material of glass he recreates social barriers that are built to separate people. The form, in combination with the material, allows the viewer to generate associations about the objects, as they are taken out of their normal context.

www.williamrudolphfaulkner.com
For several years now the Australian Embassy in Berlin has run a program presenting artists from Australia, some based in Berlin for longer periods of time, others making a stop in Berlin as they are pursuing their international careers. They have all added in fascinating ways to showcasing Australian experiences in this vibrant city, a key place for contemporary arts in Europe.

In some instances we have also shown works reflecting perspectives on Australia from outside, by Germans bringing back images from travelling in Australia.

This time it is our pleasure to provide the first stop of a tour of ‘collaborative endeavour’ between Australian and German artists working in a very special field, in contemporary glass. The Australian National University’s Glass Workshop has been working with Berlin Glas e.V. on joint projects in particular based on Klaus Moje’s legacy - a fine example for creative exchange, supported by Australian and German government agencies, including a number of Australian Endeavour Awards for artists participating in the exchange.

This show is a wonderful opportunity to present a selection of fine, elaborate artworks resulting from this cooperation, and it will contribute to our engagement with visitors and audiences at the Embassy. As a Canberra resident, familiar with the superb work of the Australian National University and the Canberra Glassworks, and as a temporary Berlin resident, I particularly warmly welcome this exhibition!

Collaborative Endeavour showed at the Australian Embassy in Berlin from 18 September until 4 December 2015
An affection for distance

In Dusseldorf’s Glasmuseum Hentrich, many of the glass objects on display have come down to us from very distant times. It is amazing to stand in front of a ribbed bowl that some Roman legionnaire may have had in his hands about 2,000 years ago. The exhibition Collaborative Endeavour: Contemporary Glass from Canberra to Berlin also confronts us with a long distance – not in time, however, but in space. From the South-East of Australia to the North of Europe, these works of art, or their artists respectively, have travelled far. Do they look different? Does distance show?

In its original sense, the Latin source word for distance, distantia, means that distant things are set apart from each other. Distance often implies difference, and it can be used with negative intentions (such as in “keeping at a distance”). But distance also offers chances and opportunities, for which the history of contemporary glass in Australia offers a striking example. From the onset, the history of Australian contemporary glass has had a global character. Studio glass had apparently been introduced first by the American artist Bill Boysen, who toured the country with a mobile glass studio in 1974. When the director of the Canberra School of Art, Udo Sellbach (1927–2006), decided to establish a glass program, he invited in 1982 a fellow German, Klaus Moje (born 1936), to set it up. Distance may have helped in the search for an ideal candidate. The German tradition of apprenticeships and specialized glass craft schools may have played a role: Moje himself had passed a formal training with specialization in cold-working techniques like glass cutting and etching. But Moje also had three years of teaching experience at various international glass programs, especially at the Pilchuck glass school near Seattle, in the northwestern-most corner of the United States. Moje brought an emphasis on the teaching of glass techniques to Canberra, and to this day the school is proud of its sound craft tradition. At the same time, studio glass has spread to many places in Australia, and the International Glass Art Society Conference in 2005 in Adelaide has impressively shown the continent’s liveliness and power of innovation in the field of glass art.
Artists and Industry: A Short International Story

Forty years ago three art school graduates built a glass factory in Portland, Oregon, USA. Without Klaus Moje and Richard Whiteley, it would be a very different place than the one it is today.

Today, while daily rolling out thousands of pounds of colored glass for distribution around the world, Bullseye Glass Co. also supports in-house studios filled with students and artists, testing, learning, and exploring new methods for working with an ancient material. This was never the plan.

The factory founders never expected the factory to be operating in 2015. They intended only to make enough money to start their own studios, then to retire to their personal art-making. It was a get-rich-quick scheme, not a long-range business plan.

Then the Portland artists met Klaus Moje. It was 1979. Moje had come from his home in Hamburg, Germany to teach a short workshop at Pilchuck, a glass school three hours north of Portland. By chance that summer Moje was exploring a glassworking method that the Bullseye artists were also investigating: the fusing together of disparate colored glasses in a kiln, a haphazard method largely abandoned two millennia prior on the advent of glass blowing.

Fast forward two years: Moje interrupts his own career as an artist in Germany and accepts an offer to start a glass program at the Canberra School of Art in Australia. In the same time frame, encouraged by Moje’s interest and the remarkable artwork he is creating, the Bullseye factory develops the world’s first line of “tested compatible” glasses designed specifically for kilnforming, their shared technical passion. One of the first crates goes with Moje to Canberra in 1981.

For the following decade Klaus Moje creates not only some of the most innovative works in contemporary glass seen anywhere in the world, but also a generation of artists that put the Canberra School of Art on the glass world map, leaders in a method that is today at the forefront of contemporary art in glass. One of those first students is Richard Whiteley, today the head of the Canberra glass program.

In the decades that follow, Moje, Whiteley, and other artist/teachers from Canberra continue to fuel the passion of the Portland factory. They export to our shores not just ideas and inspiration, but also students, and fellow artists. We, in turn, reshape the way a small business operates: from simple production to a complex and energizing mix of artist residencies, technical exploration, exhibition and international collaboration.

For our successful past and our even more exciting future, we are indebted to Klaus Moje, to Richard Whiteley, and to all the artists who have evolved under their tutelage. Bullseye is proud to have been witness to their remarkable accomplishments, and to celebrate them with this current exhibition.
On Klaus Moje and Collaborative Endeavour exhibition

Collaborative Endeavours is a joint project between the Australian National University School of Art (ANU-SOA) glass workshop and the Berlin Glas e.V. studio.

You could say the show presents three “generations” of Australian artists. Klaus Moje was born in Hamburg where he began to build his international reputation in the 1960s and 70s. He moved to Australia in 1982 to establish the ANU-SOA glass workshop where he taught for 10 years before turning again to concentrate on his studio practice. Richard Whiteley completed his initial training under Moje and returned in 2002 to head the ANU workshop. The five young Australian artists in the show have studied at the ANU-SOA under Whiteley’s tenure. These five have also recently undertaken international residencies at Berlin Glas e.V. The Australian artists are joined by Jesse Günther who took up the position of Studio Manager at the Berlin workshop after graduating from the National College of Art and Design in Dublin.

This generational perspective of the show started me thinking about American critic Susan Sontag’s concept of “a continuous serious modern tradition”. When writing in 1965 Sontag thought this quality to be lacking in the modern novel form but not in music or painting. Sontag was not referring to evidence of stylistic influence or the shock of the new. She was looking for a sustained mature and self-conscious development of artistic purpose from which effective critical dialogue will grow.

The combined careers of the artists in this show span around 55 years - perhaps sufficient to generate something along the lines of what Sontag was looking for: Whether speaking of Australian artists working in glass or in a wider international context, you need to have the opportunity of seeing consistent, self-conscious development in one or a group of artists’ work over many years before such a discussion envisaged by Sontag can make any sense. Elsewhere Sontag also refers to the value of sustained maturity often seen only through extended and incremental change. It gives the audience “breathing space” and time to assimilate what the artist is saying. It offers the opportunity to spend time looking and re-looking. There is time to savour minute variations and enjoy nuanced vocabularies.

Moje’s work from the 1970s to the present certainly offers this opportunity. There has been a sustained and nuanced development from his first colour work in Hamburg to his work with the vessel forms over subsequent decades and on to the later wall panels. The Chromatic Evolution panels (2012 and 2013) use the artist’s highly refined language of colour, geometry and light in a sloow peaceful meditation. In other works such as Puget Sound (2012) the language is more dynamic and gestural but remains loyal to his nuanced vocabulary of line and colour. The earlier wall panel series using the layered cross motif dating from the late 1990s and the later freer gestural geometric panels show the same language made working across a variety of conceptual themes. Here in a life’s work is the tradition of a sustained endeavour that Sontag is looking for.

Richard Whiteley is the “second generation” in this show. Whiteley’s experiences in Australia as a young artist were completely different to Moje’s in Hamburg. University courses promoted active self-awareness as well as technical diligence; arts funding programs had been established; international exchange was common and there were galleries that paid attention glass. But while Moje’s and Whiteley’s early experiences were radically different, their shared endeavours at ANU-SOA created substantial and important affinities. Of his years studying under Moje, Whiteley notes that students were expected “to get working and to figure out who we were, what we thought and what we wanted to say.” A sound basis for serious work. Since then Whiteley’s art has shown a mature and consistent development over 20 years. His is a sure and elegant arc of investigation and careful exploration that will allow a sustained and thoughtful critical evaluation.

And what of the third generation? As for all artists, they have inherited a world where everything is possible, and everything is expected. New York critic Roberta Smith said in 2009 that even though the “idea of originality has been dissected and pulverized by so-called postmodern artists, they are still expected do so in an original way”. Despite this overabundance of choice, the younger artists here show no signs yet of being lost at sea. The settled confidence in this work is refreshing. There are Madeline...
Prowd's elegantly simple vessels, and Marcel Hoogstad Hay's sure handling of the Venetian tradition. Ruth Oliphant continues to elaborate her theme of layered cityscapes. Charles Walker, one of the most recent graduates, confidently picks up the theme of tectonic thrusts of the land. Alexandra Frasersmith builds on her interest in integrating natural forms into personalised statements. Jesse Günther is working on his magical biomorphic creatures in glowing colours.

Who knows what critical discourse, academic trends, galleries and audiences will expect of these artists over the next half century? If they are brave, this will be entirely theirs to shape.
The three exhibitions Collaborative Endeavour – contemporary glass from Canberra + Berlin are a celebration of the on-going cooperation between the glass workshop at the Australian National University School of Art & Design and Berlin Glas e.V.

Germany had a strong impact on glass and the modern glass movement in Australia, when in 1982, Hamburg-based artist Klaus Moje AO (1936-2016) was invited by the Director of the Australian National University in Canberra to start a glass programme. He took the opportunity to start something that would not be limited to glassblowing, introducing techniques he had been researching in his own practice at home: kiln forming, carving and “cold-working”. Students at the Australian National University were taught a wider range of working with glass, and he created a curriculum that emphasised technique as much as it did concept. Klaus Moje’s tenure at the Australian National University School of Art (ANU-SOA&D) inspired subsequent generations of artists using glass as a principle material, including Richard Whiteley, who is now Associate Professor and Head of the Glass Workshop at the ANU-SOA&D.

I met Richard Whiteley when I took his class at the Pilchuck Glass School outside of Seattle, Washington. He asked whether there was a possibility for Berlin Glas to host his recent graduates on a residency, so that they may gain an experience in one of Europe’s major art capitals; and as well, to bring back to Germany the strong influences that Moje taught, and that continue to resonate in Australian glass art. There have been 8 graduates who have thus far been to Berlin Glas, each carrying traces of Moje’s influences with sensitivity. If Moje’s bright colour fields have been interchanged with more subtle, monochrome palettes, a desire to combine, whether style or materials, is very much present in all of their works.

The artists’ works are testaments to the legacy that Klaus Moje originally took to Canberra; and one, which Richard Whiteley continues to foster at the ANU. And now this legacy is making a journey home, through the collaboration between the Australian National University-School of Art & Design and Berlin Glas e.V.