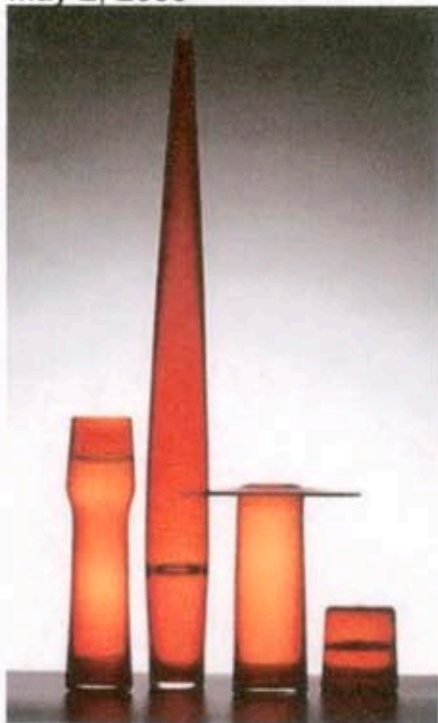


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## Mind Maps

Reviewer Stephen Crafti

May 2, 2005



Andrew Lavery's Takete (red) (freeblown glass).

Photo: Supplied

### A CARTOGRAPHY OF GLASS IN AUSTRALIA

Craft Victoria 31 Flinders Lane, city

Until May 14

This exhibition brings together more than a dozen glass artists from around the country. Conceived as part of the GAS International Glass Conference, which will be held in Adelaide in May, it takes its name from the "mind mapping" movement that started in America in the 1920s, and concerns the right and left sides of the brain working together.

The work, selected by a specialist panel, brings together some of Australia's most recognisable names in glass, mostly artists in their mid-careers. Artist Maureen Williams has included two vases, formed from free-blown glass and layered with Paradise paint, an automotive finish.

Approximately five millimetres in depth, Williams' *Obscured Landscapes* evokes the Australian desert landscapes. The shifting contours in the glass are only broken by ethereal figures as they move

across the plains.

While Williams' vases generate a sense of the outback, the work of Marcus Dillon is reminiscent of the post-war Italian designers, centred on the city of Murano during the 1950s and '60s. His object, titled *Gravitational*, wheel-worked and sandblasted, takes the form of two interlocking curves, featuring both plain and patterned glass.

As the form stretches out to the light so do the small foulard-like patterns, in greens and reds. Andrew Lavery's glass objects, *Bouba*, take their inspiration from Swedish designers. Resembling oversized tablets, each form has been finely blown to include a series of lines that accentuate the curved forms. And while the forms are exquisite, it's the colour that draws in the viewer.

Artist Kristin McFarlane uses a similar palette with her object, *Enshrine*. Her cast glass form, almost 600 millimetres in height, includes a letter, with words of the same letter magnified and overlaid several times.

Emma Varga exhibits similar forms to McFarlane. But her theme centres on the landscape. One form, *Red Sky Burning*, features a series of delicate red tree trunks, becoming whispery as the foliage reaches towards the sky. The heat generated from the red forest is quelled by the coolness of her other form, *Spring Green #1*. Grounded and polished, the effect is akin to looking into a lagoon, complete with reflections.

While most of the glass in the exhibition is simply displayed on plinths, Ede Horton, who is also the show's curator, places her convex mirror, *Finding Grace*, on a gallery wall. It is framed with Jetulong (an Indonesian timber), and is adorned with faces cast in glass. This reflective piece diverts the viewer from seeing his or her own image.

This exhibition is a vibrant showcase for some of Australia's leading and emerging glass artists.

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