

COLLECTIVE JOURNEY: MOTHER'S FOOTSTEPS

is part of a joint collaboration with Collective journey: Suspended Space, designed independently but conversing together to share the experiences of early adulthood. The dreams of past childhood, current practice, and future steps into adulthood.

Mother's Footsteps displays a selection of my mother's glass artworks from 1996 to the 2000's, gifts for family and friends - created specifically for, and in relation to, each person. Commissions of love. Consisting of 3 stained glass lamps, and 1 glass sun catcher, along with a book documenting the creations, this show is a step into my mother's glass working space. A step that I am taking myself, through the worn path she has left for me.

Entering into adulthood you are told that you have your whole life ahead of you, *time* to choose what you want to do. But that time stretches only so far as the end of year 12, where life changing decisions are put to you. Perhaps even so young as year 10 with the question of VCAL or VCE. Having to choose a University, a degree, moving out into the city, living without the support of family because that is what you are supposed to do. All set within a 3 year band of time. Being cornered into life changing decisions, and then learning what you actually want to do from there is a hard lesson for any young person to learn. Finding out that my mother has already done what I want to spend my life doing was astonishing. I had been accidentally, or perhaps subconsciously, following the path my mother had already trod. Having her teach me the ins and outs of soldering and glass cutting, sharing her secrets, I had never before been so encapsulated by my mother. I had always known that she had liked art, always creating beautiful things out of whatever craft we did together, being able to draw (not hereditary), but her love of the arts was. Mum always said art and science were like sisters, "One is more logical and follows a formula, the other follows what she wants, but they both interact with the same things, and found the same results." In a family full of science I followed the other sister. Chemistry may have tempted my mother out of the arts but with her steps to guide me through this introductory phase I will be able to make my own footsteps thanks to her.

Many thanks to the Monash Staff for their support getting this show to display, thanks to Crystal for keeping me on track and on time, and thanks to Mum for giving me something to do a show about.



This document an annotated bibliography for the above writing. For ease of understanding I've split it into sections relating to the parts of my research. With a more in-depth explanation of how these art pieces were created, and a mini history lesson about stained glass if you would like a deeper understanding of the medium itself. As well as a run through of the era of the arts these pieces were created in, and writings on the key themes and points of this exhibitions. Along with other exhibitions I drew inspiration from that are along the same themes as this show.

That enamel -a coloured pigment that when heated at high temperatures melts and becomes smooth and tough- and so 'stained' the clear glass, is the way of glass *painting* since the mediaeval. It is how faces, letters, and details were able to be captured to such clarity in these giant paintings. Stained glass as we know it today was a revolutionary idea coined by Louis Comfort Tiffany in 1893 . He was inspired by the oxidised glass found from archaeological sights, and set out to make his own. Thanks to this entrepreneur, the glass that we have today comes so varied in colour and texture that artists today are able to make the most interesting and compelling pieces.

My issue with research for this exhibition mainly stems from most, if not all, writings on art glass, coming from the hot glass perspective. Inherently -plate -sheet -stained glass is only art in the historical context of church windows. I have struggled to find any scholarly sources that examine contemporary stained glass. So rooted in the sphere of craft this side of glassmaking is. There's a lot of history involved in telling this section of art history, a story for another time.

Glass

de Kay, Charles. *Tiffany*, Parkstone International, 2011. ProQuest Ebook Central, <http://ebookcentral.proquest.com/lib/monash/detail.action?docID=791464>. (Not very useful as I had another book on Tiffany that covered him and his practice more deeply. But a unique look at page layout.)

Duncan, Alastair. *Tiffany Lamps and Metalware : An Illustrated Reference to over 2000 Models*. Woodbridge: Antique Collectors' Club, 2007.

(This book is a really valuable visual resource for the different shapes forms and expressions these lamp styles could come in. Page 241 has my favourite lamp in the whole book!)

Eidelberg, Martin , Alice Cooney Frelinghuysen, Nancy A. McClelland, and Lars Rachen. *The Lamps of Louis Comfort Tiffany*. 1st ed. New York: Vendome Press, 2005. (This book is very enlightening for the sheer depth of knowledge these authors have to share. I recommend every chapter although it is a very large book and quite dry it leaves you with a clear understanding of everything related to Tiffany and his lamps.)

Grigson, Anna. "New Directions: Emerging Glass Artists in Australia." *Craft Arts International*, no. 47 (January 2000): 91. <https://search.ebscohost.com/login.aspx?direct=true&AuthType=shib&db=asu&AN=5458082&site=ehost-live&scope=site>.

(I thought that this article could help place glass artists of the era and what styles and techniques were created. It did to an extent but all of these artists worked with hot glass not sheet glass, so helpful for a broader context, but not specifics.)

Exhibitions

Ashton, Paul W. "Mothers Matter: Review of: Mother Nature: Art & Psychology in Conversation" *Jung Journal*, Vol.5 (2011), p.109-114

(While it is an exhibition of mothers, it is about the beginning of life, and its overlap through psychology. The inherent elliptical nature of children -to mothers, and great thought -researchers, pulls these creators together.)

Australian Performing Arts Collection. *A Treasure Chest of Memories: Inside Barbara Angell's make-up case is a rich life in show business*. Melbourne: Arts Centre Melbourne, 2023. <https://stories.artscentremelbourne.com.au/a-treasure-chest-of-memories/index.html>

(For this resource I found the digital documentation of this display. It walks the viewer through Angell's career through the mementos left in her case, objects from loved ones, and keepsakes from places. Exploring her life.)

Fahrner-Tutsek, Eva-Maria, Clementine Schack Von Wittenau. *In The Name Of Love: Contemporary Glass*. Bielefeld: Kerber Art, 2012.

(This book holds a collection of glass artworks and essays relating glassmaking and the act of love. Love that comes in many shapes and forms, love for another, dangerous love, love for family. A comprehensive look at love and its display through sculptural form.)

Harding, Dale, Hannah Matthews. *Dale Harding : Through a Lens of Visitation*. First ed. Caulfield: Monash University Museum of Art, 2021.

(This book is part three of an exhibition project; encompassing essays relating to Place, knowledge, and connection; documentation of the physical exhibition; and an interview. This project was made in its entirety with their mother and is a look backwards to the history of family, while also continually moving forward and consolidating generational knowledge.)

Research of the art era

Curating As Feminist Organizing "Feminist Curating as Storytelling and Mothering: The Work of D and Kate Harding" Tara McDowell, edited by Elke Krasny, and Lara Perry, Taylor & Francis Group, 2022. ProQuest Ebook Central. <http://ebookcentral.proquest.com/lib/monash/detail.action?docID=7074452>.

(Is a delightfully clear expression of the exhibition 'through a lens of visitation' and works to add context to the exhibitions foundations and its narrative nature. With a deep

examination of the feminist roots of the show, it is clearly and concisely able to cut to the heart of the show.)

Osborne, Margot. "Bravura: 21st Century Australian Craft." *Art Monthly Australia*, no. 227 (2010): 19-22. <https://search.informit.org/doi/10.3316/informit.765803153079255>. (Talks to the loss of craft exhibitions, finding that the majority of craft exhibitions look towards integrating craft with design and contemporary art. Taken from the collection and looking at a large swathes of art, this exhibition was ambitious but perhaps overcrowded according to the author. But none the less it looks to craft in the gallery space and craft being welcomed into the standings of art.)

Srigley, Katrina ; Zembrzycki, Stacey ; Iacovetta, Franca. "Yarning up Oral History: An Indigenous Feminist Analysis." In *Beyond Women's Words*, 196-209. Routledge, 2018. (Yarning and oral stories are an integral part of knowledge sharing for Indigenous people. A way to teach the younger generation about Country and experience those truths on country.)