

Appendix 1

Record of Interviews

Transcripts available as 70 Portable Document Files on enclosed disc

This compilation of interviews is primary source material for this thesis.

Historic Background

Australian studio glassmakers evolved as a distinct creative enclave over half a century. They form a relatively small, but internationally recognized group. By 1989 – 90 individual exhibits by Australian glass artists were in six private galleries throughout the United States.³²⁶ By the mid-nineties international outreach covered America, Europe and Asia.³²⁷ The year 2000 saw over 50 works by 26 Australian glass artists in an exhibition culminating years of association between Craft Australia and HWK, a German organiser of major international exhibitions. This ended in Galerie Handwerk, Munich after being shown in Brisbane and Sydney.³²⁸ The 2005 survey book on international studio glass, *25 Years of New Glass Review* published by the Corning Museum of Glass in Corning New York, had a representation by Australian glassmakers (17 artists) that rank third among twenty-nine international cohorts. Australian studio glass artists' representation came in narrowly behind those of the United Kingdom (20 artists), but still far behind those of the United States (105 artists). A significant majority of the Australian makers in this publication were selected from the last ten years.

Criteria for Selection

I concentrate this selection of makers based on my own studio glass practice. The focus is on kiln formed glass rather than blown glass. My extensive, rather than comprehensive, interviews from this group provide access to interpretations of practice as articulated by the makers themselves and by associates such as curators, gallery owners and collectors. In some cases those with connection to related mediums are interviewed. These interviews form a collection of understandings of contemporary Australian studio glass practice.

Most interviewees regard themselves as Australian. They create exemplary work that is acknowledged as such by their peers, or alternatively, they are in a position to make informed comment on the quality of works in the context of Australian glassmaking or to make comments relevant to its positioning within general artistic practice.³²⁹

³²⁶ Kazmann 'Making Connections'. *Craft Arts International*, no. 25, pp. 99-100.

³²⁷ Dawes, Templeton, 'Australian Glass Strikes Resonance in Singapore.' *Craft Arts International* no. 38, Sydney: Craft Arts Pty Ltd, 1996.

³²⁸ Fitzpatrick, Kirsten, 'At the Edge: Australische Glaskunst/Australian Glass Art.' *Craft Arts International* no. 49, Sydney: Craft Arts Pty Ltd, 2000.

³²⁹ All interviews are transcribed. This transcript of interview is provided to each interviewee and adjustments made if requested by him or her. This approved transcript is the record of interview used in this project. The final records of interview are compiled and all (but one) are attached in this appendix. This document is referenced, in brackets, by the interviewee's initials and transcript page number when material is taken from these interviews and used in this thesis.

List of Interviewees

1. Helen Aitken- Kuhnen
2. George Aslanis
3. Martin Beaver
4. Clare Belfrage
5. Robert Bell '06
6. Gabriella Bisetto
7. Jane Burns
8. Maureen Cahill '06
9. Maureen Cahill
10. Dan Clayman
11. Richard Clements
12. Dennis Clifford
13. Liz Coats
14. Grace Cochrane
15. Cobi Cockburn
16. Deb Cocks
17. Deb Cocks '06
18. Uri Davillier
19. Anne Dybka
20. Geoffrey Edwards
21. Mark Elliott
22. Judi Elliott
23. Deirdre Feeney
24. Shar Feil-Moorman
25. Shane Fero
26. Jane Gavan
27. Ross Gibson
28. Anna Grigson '06
29. Anna Grigson
30. Jan Guy
31. Jeffery Hamilton
32. Denise Higgins
33. Frank Howarth '06
34. Deb Jones
35. Jan Karris '06
36. Dr Gerry King
37. Peter Kolliner
38. Warren Langley '06
39. Warren Langley
40. Andrew Lavery
41. Ken Lockwood
42. Jessica Loughlin '06
43. Jessica Loughlin
44. Lee Mathers
45. Bruce McWhinney
46. Peter Minson
47. Klaus Moje
48. Tom Moore
49. Karen O'Clery
50. Denis O'Connor
51. Brian Parkes
52. Brian Parkes '06
53. Stephen Payne
54. Greg Piper
55. Andy Plummer
56. Alan Poole
57. Cedar Prest
58. Kirstie Rea
59. Sergio Redegalli
60. Paddy Robinson
61. Keith Rowe
62. Paul & Summer Sanders
63. Michael Scarrone
64. Brenden Scott French
65. Stephen Skillitzi
66. Geoffrey Strutton '06
67. Peter Travis
68. Emma Varga
69. Richard Whiteley '06
70. Richard Whiteley
71. Charles Butcher and Cobi Cockburn interview transcription not included

Weeks before each interview the interviewee was sent material consisting of an official approach accompanied by questions. It was made clear that these questions were only a starting point and that I would follow the interviewee's lead in the conversation. Interviews were later transcribed and sent to the interviewee enabling any additions, changes or additions. Only approved transcriptions are used. A copy of sent material follows.

PARTICIPANT INFORMATION SHEET
Research Project

Title: Examining interpretations of the glass object to identify contextual readings of contemporary Australian kiln-formed glass.

- (1) This study focuses on contemporary Australian art glass making and explores elements that determine the way work is interpreted.
- (2) The study is being conducted by Wayne Pearson and will form the basis for Doctorate of Philosophy at The University of Sydney under the supervision of lecturer Dr Danie Mellor and associate lecturer Andrew Lavery.
- (3) Your involvement in the study will consist of one interview that will be informally recorded as audiotape. This material will be transcribed and this transcription sent to you, providing you an opportunity to add to, or amend, the text.
- (4) The interview session will take up to an hour, with suggested questions forwarded to you before hand. The interview will take place at your studio, or an appropriate venue convenient for you. A transcription of your interview will be forwarded to you within one month of the interview and you then have the opportunity to make additions or amendments to its contents if you wish.
- (5) Your involvement with this study is totally voluntary.
- (6) This is not a confidential study and your involvement will be documented and the information gathered will be publicly available, in the final form of the theses.
- (7) This study is of a reflective nature and hopefully will add to your insights into the practice of glassmaking.
- (8) You are free to tell others of this study.

Wayne Pearson. Date 10/11/2008

When you have read this information, Wayne will discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact

Wayne Pearson wpea6457@mail.usyd.edu.au
Dr Danie Mellor ph. (02) 9351 1030
Andrew Lavery ph. (02) 9351 1199

Any person with concerns or complaints about the conduct of a research study can contact the Senior Ethics Officer, Ethics Administration, University of Sydney on (02) 9351 4811 (Telephone); (02) 9351 6706 (Facsimile) or gbriody@mail.usyd.edu.au (Email).

This information sheet is for you to keep

PARTICIPANT CONSENT FORM

I, give consent to my participation in the research project
Name (please print)

Title: Examining interpretations of the glass object to identify contextual readings of contemporary Australian kiln-formed glass.

In giving my consent I acknowledge that:

1. The procedures required for the project and the times involved have been explained to me, and any questions I have about the project have been answered to my satisfaction.
2. I have read the Participant Information Statement and have been given a copy to keep. I have been given the opportunity to discuss this information and my involvement in the project with the researcher/s. Any questions I have asked have been answered to my satisfaction.
3. I agree to participate in this research, but I understand that I can withdraw from the study at any time and remove material contributed by me, without affecting my relationship with the researcher(s) now or in the future.
4. I understand that my contribution to this project will be made public through publication of the theses.
5. I understand that the interview will be recorded as audio tape and I will be given a transcription of this interview with the opportunity to alter and add to my comments before this material is incorporated into the study.

I (the participant) have read and understand the Participant Information Statement. Any questions I have asked have been answered to my satisfaction. I understand that my participation is voluntary and I agree to participate in this research, knowing that I may withdraw at any time. I have been given a copy of the Participant Information Statement to keep.

Participant's Name:.....(block letters)

Participant's Signature:.....Date:.....

Questions

Artists

These ten questions are general in nature and provide only a possible pathway for this interview. Some questions may be made redundant by earlier answers, while others may provide an entry point to deeper discussion. Please raise any significant issues that you feel have been omitted.

The field of this enquiry is contemporary Australian kiln-formed glass and for this interview it would be helpful if you would ground answers around specific examples of your own work.

1. How do you place yourself in relation to the work you do in glass?
Is this classification important for you? If so, please explain?
2. What training did you undertake for this (your work in glass)? How did this training ground your approach/philosophy and how is this approach/philosophy evidenced in your continuing practice?
3. In the making of your work, do you see yourself working within a 'language'? If so, what are the elements by which you 'articulate' and 'read' your work?

4. Discuss the relationship between your work and the material/technique you chose to use.
5. Does the 'unexpected' or 'accident' play a role in the development of your work? Using specific examples, illustrate how?
6. Take examples of your work and individually describe what you see, or feel, as you interpret them. Explain the elements in this work that you are 'reading'.
7. Have you experienced the responses you have in making and viewing glass, in situations outside glass? If so, describe these other situations.
8. What importance do you place on naming your pieces? What effect does this naming have?
9. Are you aware of differences between the way you perceive your work and the way others perceive it? If so, what do you perceive that they do not? What is in the work that allows this variation?
10. Do you find that the way you perceive a work changes as it is created and then again, after it is completed? When viewing your own work long after completion is your response to the work ever unexpected? Use examples to discuss what may have stimulated this change in response.

Collectors

These ten questions provide a general pathway for the interview. They ask only for your opinion. Some questions may be made redundant by earlier answers, while others may provide an entry point to deeper discussion. Please raise any significant issues that you feel have been omitted.

The field of this enquiry is contemporary Australian kiln-formed glass. It would be helpful if you would ground the answers in specific examples of this work.

1. Describe your collection?
2. Why do you collect the work you do?
3. What was the last piece you purchased? Describe the situation and your attraction to this piece.
4. Taking the example of this piece (Q3), describe what elements you see when you interpret it as you explain how you 'read' the work.
5. What words or phrases do you find yourself using when describing this and other work?
6. Describe what you are feeling/thinking when you are responding to work in your collection.
7. Is this response similar to reactions you have in situations other than your collection? If so, describe these other situations.
8. Are you aware of differences between the way you 'read' work and the way others 'read' it? If so, what do you perceive that others do not? What is in the work that allows this variation?
9. Using specific examples, has work moved you in unexpected ways? Describe these 'unexpected ways'.
10. When viewing a work that emotionally involved you, has your response to the work changed over a period of time? In what ways did your response shift?
11. How important is the context of a work (the artist who explains their work, the book that lists the work and the gallery owner who presents the work)? How do you separate these 'contexts' from the work itself?

Curators

These ten questions are general in nature and provide possible pathways for the interview. They ask only for your informed opinion. Some questions may be made redundant by earlier answers, while

others may provide entry to deeper discussion. Please raise any significant issues that you feel have been omitted.

The field of this enquiry is contemporary Australian kiln-formed glass. For this interview it would be helpful if you would ground answers around specific examples of artists' work within this field.

1. What is the role of a curator and/or gallery manager?
2. Do you find yourself placing work into a category when you encounter it for the first time? By what means do you do this and what are the fields into which you place works?
3. If a work is isolated from its contexts, what are the elements that provide you with the opportunity for dialogue with that work?
4. By the form of language we chose, we share the way we are thinking. What words or phrases do you most often use when describing a work?
5. Are the more powerful responses to work intellectual or visceral?
6. Describe elements within a favourite work that lead to such (Q5) a response.
7. Are you aware of differences between the way you perceive work and the way others perceive it? If so, what are you interpreting that others are not? What is in the work that allows this variation?
8. Over time, when viewing work you initially responded to strongly, has your response to that work changed? In what ways did your response change?
9. Do you find yourself affected by the context of a work's presentation (that could be the artist who explains their work, the text that lists the work or the person who presents the work)? How do you separate these 'contexts' from the work itself?
10. What are the most influential factors in presentation of a work to the public?

Appendix 2

Work Presented for Examination

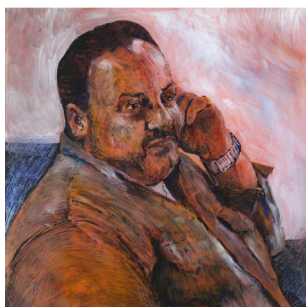
1. Voices in the Glass – Portrait installation

Visual Form, Narrative and the Expanding Object

Images are also enclosed on disc in Jpeg format. These works are reverse painted on glass using fired glass enamels.

1. *George Aslanis*
2. *Martin Beaver*
3. *Clare Belfrage*
4. *Gabriella Bisetto*
5. *Charles Butcher*
6. *Maureen Cahill*
7. *Maureen Cahill*
8. *Richard Clements*
9. *Cobi Cockburn*
10. *Deb Cocks*
11. *Mark Elliott*
12. *Judi Elliott*
13. *Shar Feil-Moorman*
14. *Jane Gavan*
15. *Anna Grigson*
16. *Jeffery Hamilton*
17. *Deb Jones*
18. *Dr Gerry King*
19. *Peter Kolliner*
20. *Warren Langley*
21. *Jessica Loughlin*
22. *Peter Minson*
23. *Klaus Moje*
24. *Tom Moore*
25. *Karen O'Clery*
26. *Stephen Payne*
27. *Wayne Pearson*
28. *Andy Plummer*
29. *Deirdre Plummer*
30. *Deirdre Plummer*
31. *Kirstie Rea*
32. *Sergio Redegalli*
33. *Paddy Robinson*
34. *Michael Scarrone*
35. *Brenden Scott French*
36. *Brenden Scott French*
37. *Stephen Skillitzi*
38. *Emma Varga*
39. *Richard Whiteley*

Images below are enclosed on disc in Jpeg format.
These works are reverse painted with fired glass enamels.



George Aslanis
60 x 60 cm



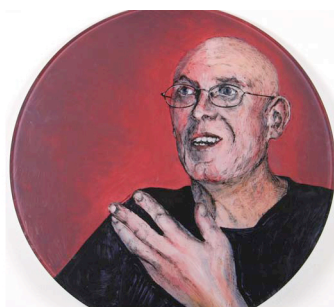
Maureen Cahill
60 cm diam.



Judi Elliott
60 x 60 cm



Martin Beaver
60 x 30 cm



Richard Clements
60 cm diam



Shar Feil-Moorman
60 cm diam



Clare Belfrage
60 x 30 cm



Cobi Cockburn
60 x 30 cm



Anna Grigson
60 x 60 cm



Gabriella Bisetto
60 x 30 cm



Deb Cocks
60 x 30 cm



Jeffery Hamilton
120 x 60 cm



Charles Butcher
60 x 60 cm



Mark Elliott
60 x 60 cm



Deb Jones
60 x 60 cm



Gerry King
60 x 30 cm



Tom Moore
60 x 60 cm



Kirstie Rea
60 x 36 cm



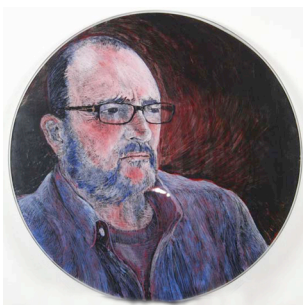
Peter Kolliner
60 x 120 cm



Karen O'Clery
60 x 30 cm



Sergio Redegalli
60 x 30 cm



Warren Langley
60 cm diam



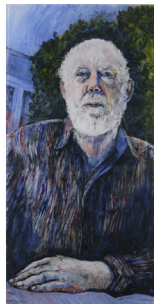
Stephen Payne
60 x 30 cm



Paddy Robinson
60 x 60 cm



Jessica Loughlin
60 x 30 cm



Wayne Pearson
60 x 30 cm



Michael Scarrone
60 x 60 cm



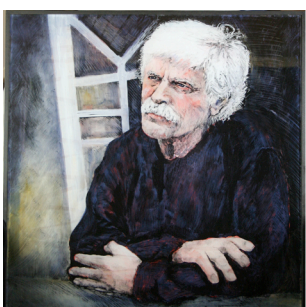
Peter Minson
60 x 60 cm



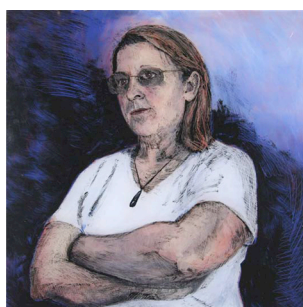
Andy Plummer
120 x 60 cm



Brenden Scott French
60 x 30 cm



Klaus Moje
60 x 60 cm



Emma Varga
60 x 60 cm



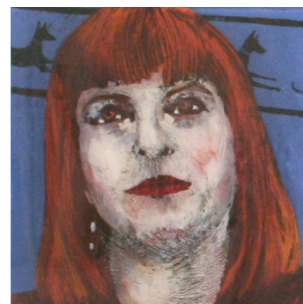
Deirdre Plummer
60 x 60 cm



Jane Gavan
60 x 30 cm



Stephen Payne
60 x 30 cm



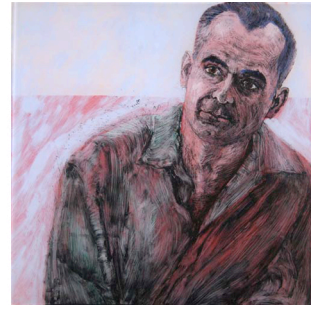
Maureen Cahill
60 x 60 cm



Deirdre Plummer
60 cm diameter



Stephen Skillitzi
60 cm diam



Richard Whiteley
60 x 60 cm



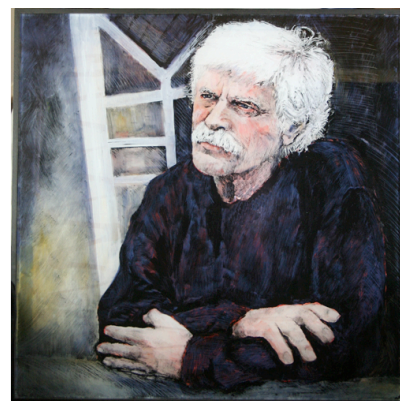
Charles Butcher (detail)



Clare Belfrage (detail)



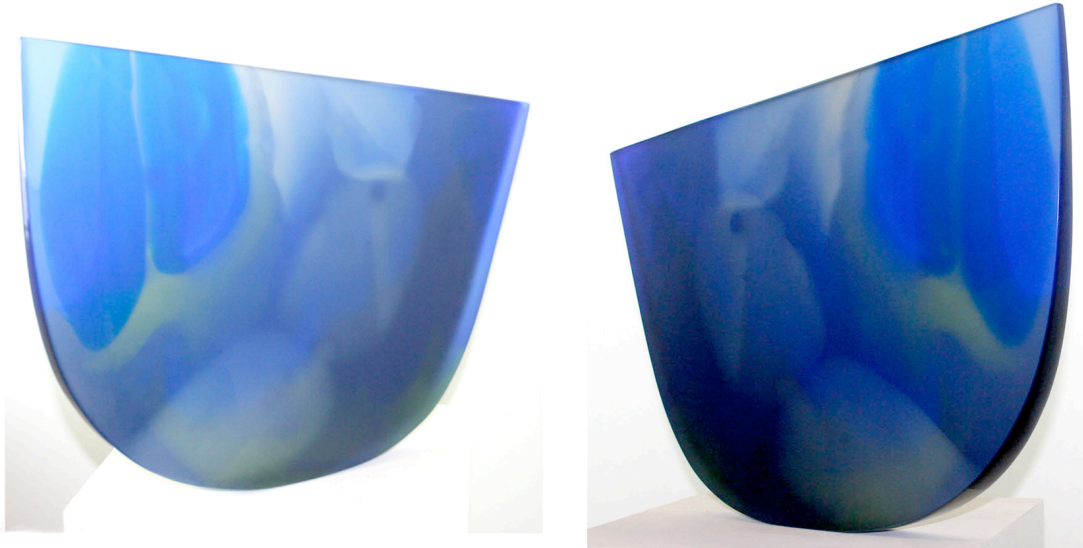
Klaus Moje (with detail)



2. **Nebulous Landscapes – Sculpture installation**

The Material, and Desire as Form

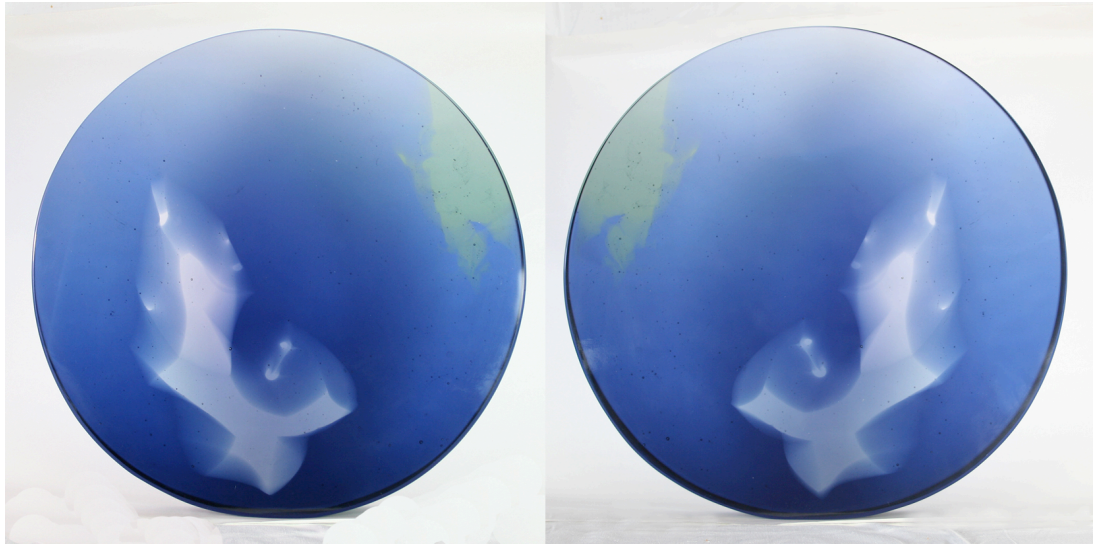
Images are also enclosed on disc in Jpeg format. These works are cast with lead glass crystal.



Only Drowning Men Can See Him (front and back)
45 x 61 x 6 cm



Drifting (installation 1)



Drifting (detail 1/5 front and back)



Drifting (installation 3)