

JAMFACTORY ICON 2018  
**CLARE BELFRAGE:  
A MEASURE OF TIME**

EDUCATION RESOURCE



Jam  
Factory



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Cover: *A Measure of Time*, Collection of works, 2018. Photo: Pippy Mount.

Left: *JamFactory Icon 2018* Clare Belfrage: *A Measure of Time* installation, Gallery One, JamFactory. Photo: Grant Hancock.



## INTRODUCTION

### 1. Curriculum Connections and Priorities

This resource connects art works by South Australian glass artist Clare Belfrage with Australian curriculae for secondary students viewing this exhibition as part of their studies.

Connections with particular State and Territory Frameworks include those developed by the Australian Capital Territory, New South Wales, Queensland, South Australian and Victorian education departments, in response to the Australian National Curriculum devised by ACARA, the Australian Curriculum Assessment and Reporting Authority.

**Curriculum Priorities** specified by ACARA and relevant to the end of year 10, are addressed in this resource through reference to:

- a) **Aboriginal and Torres Strait Islander culture** through Clare Belfrage's admiration of Australian Aboriginal art depicting personal place in landscape, especially her awareness of connection to country through art in the paintings of Central Australian artists, **Dorothy Napangardi** and **Kathleen Petyarre**.
- b) **Sustainability:** glass as a recyclable medium.

### 2. This exhibition

Adelaide's **JamFactory Icon 2018 Clare Belfrage: A Measure of Time** exhibition is the most recent in an annual series, celebrating distinguished South Australians who have achieved creative excellence.

**JamFactory Icon** exhibitions are curated in-house for the JamFactory in Adelaide, South Australia. These exhibitions are launched every August as JamFactory's contribution to SALA, the annual South Australian Living Artists festival. Following SALA the **JamFactory Icon** exhibitions tour South Australian and interstate regional Art Centres.

This exhibition's title, 'A Measure of Time', alludes to Clare Belfrage's awareness of the development of natural patterns over time, as well as to her time-consuming patience in creating glass works that explore and reflect this awareness. It can also reflect her understanding of musical timing from her early years.





## SECTION 1 MEET THE ARTIST

Clare Belfrage was born in 1966 in Box Hill, Melbourne, Victoria, into a large family in which both her parents were teachers. The Belfrage family were seasoned travellers to favourite locations in Victoria, which the children later grew to know intimately.

### 1970s

In 1978 the most treasured trip for the family was to the United Kingdom and Europe for six months. This gave Clare the opportunity to see and absorb great artworks which ultimately influenced her later life choice to work in the arts. During her final year at high school she took great pleasure in creating miniature worlds in clay which was instrumental in changing her previous career choice from teaching to art.

### 1980s

Clare Belfrage enrolled at the Chislm Institute of Technology (now Caulfield Campus of Monash University) in 1985 to start a Bachelor in Ceramic Design. However in the second year of her degree she discovered glass. In the glass studio, established there in 1976 by **Nick Mount**, Belfrage was lucky to be taught by the current department head **Nick Wirdnam**.

Graduating from Monash University in 1988, Clare was already exhibiting her work and entering art prizes. As the eighties was a boom time for glass artists, Belfrage found many opportunities after her graduation.

To improve her skills she took part-time work at **Resolution Glassworks**, in Melbourne, run by Michael Hook. She used this money to book time in the hot shop at the **Meat Market**, a thriving centre of art workshops.

In January 1989 Belfrage attended her first **Ausglass** conference in Melbourne, which led to a lifetime commitment to this organisation and the expanding local and international glass community.

### 1990s

In early 1990 Belfrage attended a workshop at the Sunbeam Glass studios in New Zealand. She was in awe of the skills demonstrated by Richard Marquis and Dante Marioni from America but it was the Venetian cane work by the Italian **Lino Tagliapietra** that had the strongest impact on her.

Clare completed a one year traineeship at Adelaide's **JamFactory** in 1991. The following year she spent at the studio of Adelaide's Nick and Pauline Mount, further honing her skills and knowledge.

She was encouraged by the Mounts in 1994 to take up a position as junior lecturer in glass studies at Curtin University, Perth, Western Australia. Building a hot shop from scratch gave her valuable experience and a facility to develop her practice.

Nick Mount invited Belfrage to take up a newly created position of Production Manager at Adelaide's JamFactory in 1996. Following this she was appointed coordinator of glass studies at the South Australian School of Art.

At this time Belfrage began experimenting with **stringers**, for covering surfaces of her glass vessels; this was the beginning of her **signature** work.

The following year 1997 saw the founding of Blue Pony Studios in Stepney, where Belfrage and fellow glass artists developed a collaborative work space to support and promote glass making in South Australia. Belfrage continued to exhibit internationally and build her reputation.

As exchange workshops between international glass artists were common, Belfrage spent six months in the glass studios at Ohio University, in the United States, as a visiting lecturer/artist.



## 2000s

Belfrage's reputation was growing in the new millennium. She was promoted through important international art magazines and solo exhibitions in prominent art galleries both in Australia and overseas.

In 2000 Clare and her partner, glass artist Tim Edwards, had a son Finlay and their second son Luca arrived in 2003.

After resigning her lecturing role at UniSA, Belfrage planned to spend more time with her growing family and focussed on promoting her works in a range of solo and major group exhibitions in Australia and overseas, including Asia.

Her expertise was acknowledged through invitations for peer assessment and advisory roles with several important glass industry groups in Australia.

Belfrage undertook an artists' residency with her partner Tim Edwards and fellow glass artists Nick Mount and Richard Marquis at the Tacoma Museum of Glass in Washington State, USA. The Museum is a centre for glass education in America.

Some years later in 2009 Belfrage returned to America to run workshops at Tacoma, and Pilchuck also in Washington State, a prestigious educational institution nearby.

On returning to Australia in 2009 Belfrage moved temporarily from Adelaide to become creative director of the newly established **Canberra Glassworks**. Here she focused on turning the Glassworks into a centre for glass artists to create and promote their work.

## 2010s

In 2013 Clare Belfrage had the opportunity to re-acquaint herself with Italian glass artist, Lino Tagliapietra, who had inspired her 14 years earlier when she was a young developing artist. Belfrage organised his visit to the Canberra Glassworks, supported by the Australian National University, for a five day demonstration workshop attended by glass artists from Australia and overseas.

While still in Canberra Belfrage curated a major exhibition commemorating the history of Australian glass artists.

She presented a lecture for an Ernst and Young's 'Women with Ambition' Breakfast, an event that celebrated achievements of women in public and private sector leadership positions.

Belfrage's work was included in a major glass exhibition Australian Glass and the Pacific North West at the Museum of Glass in Tacoma which opened in May 2013. Its exhibition catalogue essay acknowledged Clare Belfrage's importance in the development of creative glass production in Australia.

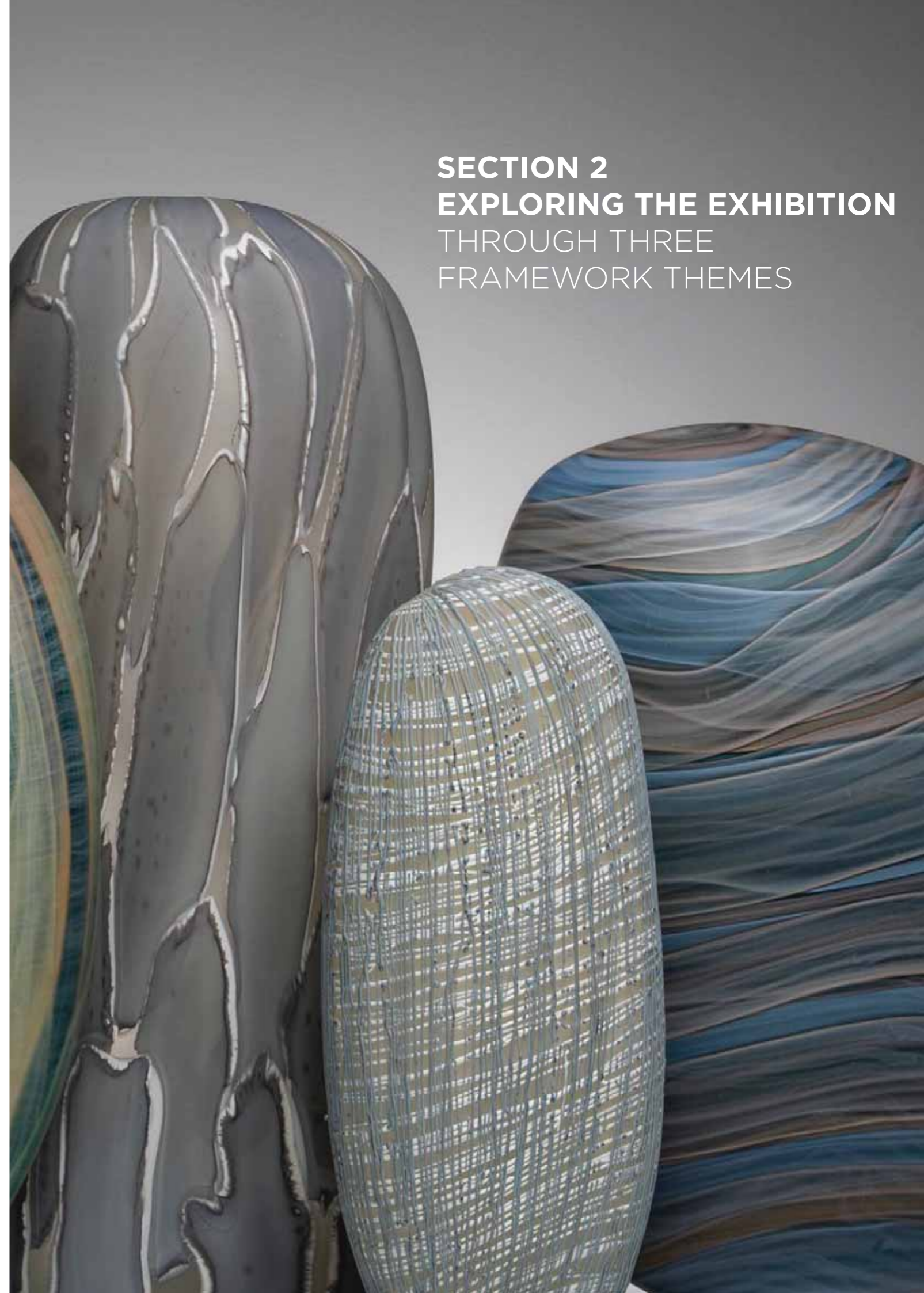
Returning to Adelaide in 2014 she and partner Tim Edwards built a new studio in their backyard for **cold working**, while using the JamFactory **hot shop** to blow glass.

Belfrage helped organise the 2015 **Ausglass** conference in Adelaide, further supporting Adelaide's glass community.

During this decade Belfrage was frequently invited to exhibit her work locally and internationally and pass on her skills to others, particularly her extraordinary use of cane drawing.

Clare Belfrage's achievements were acknowledged by two major Adelaide arts events in 2018. In addition to being selected as the JamFactory's Icon for 2018, she was selected as the 2018 SALA Festival's Feature Artist. As SALA's feature artist she automatically became the subject of the 2018 SALA monograph, written by local writers and artists, Kay Lawrence and Sera Waters.

## SECTION 2 EXPLORING THE EXHIBITION THROUGH THREE FRAMEWORK THEMES





**THEME 1 - INDUSTRY OF THE HAND** PERSONAL AND CAREER PATHWAY  
 FRAMEWORK: SUBJECTIVE, PERSONAL

Coming from a family of ten would forever influence how Clare Belfrage disciplined her life and viewed the world around her. The routine of family life guided by her teacher parents allowed Clare and her siblings to always feel they were part of a group.

- When playing sports the family could always create a ready team. Roaming in the bush for hours during their many holidays together was always safe as she was in constant company.
- Encouraged by their music teacher mother making music was a regular group activity, as her siblings played a range of various instruments.

“From these musical beginnings Belfrage became attuned to perceiving other rhythms within her everyday experiences. It was her growing awareness of such rhythmic forces that she tapped into in 2002 when she began to ask the questions that shifted her glass making practice from a focus on decorating form, to working with the pulse and flow of glass blowing to express the rhythms she discerned in the world around her.”<sup>1</sup>

<sup>1</sup> Interviews with Clare Belfrage by Kay Lawrence and Sera Waters 2017

- Belfrage has fond memories of her mother, always busy with household routines and food making, sewing children’s clothes and knitting, her favourite pastimes. As an adult Belfrage recalls the rhythmic movements of her mother’s knitting hands, working with interwoven threads creating knitted and sewn garments for the family.
- In response to these recollections Belfrage paid homage to her mother’s industry by creating two series of glass vessels between 2011 and 2013, called *Open work* and *Open Weave*, which reinterpret patterns and rhythms of her mother’s work.



From left: *Open Work* #10913, 2013. Photo Rob Little; *Open Weave* #31112, 2012. Photo Rob Little.

- Taking their large family on camping holidays into the Australian bush was a regular adventure established by Belfrage’s parents. The children were encouraged to go off into the bush and explore their surroundings. Her early contemplation of patterns and rhythms of the bush, observing the bark of the different trees, the structure of ancient rocks or the wind moving leaves have never left Belfrage’s memory. Her four series *Streaming*, *Segments*, *Leaf Circuitry* and *Fluence* re-visit these early observations.



Clockwise from top left: *Streaming* #8 and #9, 2007 (detail). Photo Grant Hancock; *Segment* #14, 2006. Photo Grant Hancock; *Leaf Circuitry* group, 2008 Photo Grant Hancock; *Fluence* #010711, 2011. Photo Rob Little.

- A highlight of Belfrage's early travel experiences at the age of twelve occurred when the family travelled to Europe, where she saw well known artworks which made her aware of the importance of art in connecting people to the natural world. She saw vibrant colours and light in Monet's Waterlily paintings and later, Michelangelo's unfinished slave sculptures emerging from marble. Seeing significant art works led her to change career ideas for her own life. On leaving high school Belfrage decided on an art career, a surprise directional change from an assumed teaching career.

- In her second year of studying ceramics, she was finding the medium increasingly laborious and became attracted to the faster pace and 'magic' of working with glass. *" 'Magic' Belfrage reflects' always sounds a bit corny to say, but actually it is somewhere between magic and love. What I mean by that is I experienced an obsessive attachment to the materials and processes"* <sup>2</sup>

<sup>2</sup> Interviews with Clare Belfrage, Rhythms of Necessity by Kay Lawrence and Sera Waters, 2017

- People from her personal and professional life have provided life-changing triggers for new life directions for Belfrage. Glass family Nick and Pauline Mount have supported her development as a creative glass practitioner, and to her development as a leader in the craft both nationally and internationally. One of her influential roles was as vice president of the prestigious glass organisation, Ausglass.

- Belfrage's attendance at a glass workshop in New Zealand in 1990 introduced her to the Venetian glass master, Lino Tagliapietra, skilled in using glass stringers, changed Belfrage's understanding of the possibilities of the medium of glass.

*"It was incredible really incredible...Lino made stuff that I had no idea was possible"* <sup>3</sup>

<sup>3</sup> Interviews with Clare Belfrage Rhythms of Necessity by Kay Lawrence and Sera Waters 2017

- Belfrage still finds great pleasure and reward in the role of educator. It was the Mount's encouragement which gave her the confidence to venture into teaching and mentoring roles.

- While struggling to establish herself as a young glass artist in the late 1980s, Belfrage had valued the camaraderie and support she received at the Meat Market Craft and Design Centre in Melbourne. After much discussion with friends and colleagues in Adelaide's glass community, they decided to established the Blue Pony Studios in Stepney in 1997. They wanted to replicate the co-operative experiences of their youth in the Meat Market.

- The Blue Pony was a supportive studio functioning as a financial co-operative, providing hot glass production facilities as an alternative to the already established JamFactory hot-shop. Belfrage was one of twelve glass artists who benefited from its supportive ethos before it closed in 2011. Other founding 'ponies' and important colleagues and friends included Gabriella Bisetto, B Jane Cowie, Deb Jones and Matthew Larwood. They were joined later by Jessica Loughlin.

Belfrage values working collaboratively and giving back to others. These motivations stem from a happy and inclusive childhood built on beliefs her parents continually demonstrated and instilled in their children.

*" While she attributes this ethos in part to her upbringing, creativity and community have been the driving forces that shaped her life and practice."* <sup>4</sup>

<sup>4</sup> Interviews with Clare Belfrage, Rhythms of Necessity by Kay Lawrence and Sera Waters 2017

## THEME 2 - CONJURING WITH FIRE:

HOW IT HAPPENS: WORKING ENVIRONMENTS AND TECHNICAL EXPERTISE

FRAMEWORK: FORMAL, STRUCTURAL

CURRICULUM PRIORITY: SUSTAINABILITY

EXHIBITION SERIES REFERRED TO: *IMPRESSIONS AND SHEDDING*

PIECES *IMPRESSIONS, RUSSET ON GREY/PURPLE, SQUARE; SHEDDING, GREY*

### A. WORKING ENVIRONMENTS

Clare Belfrage uses two workshop spaces. The **hot shop**, a workshop designed to manage extreme heat and molten glass, is where Belfrage creates her glass pieces, currently using Adelaide's JamFactory **hot shop** for several hours a week with her team of several assistants.

**Cold working** occurs in another work space where Belfrage refines her glass surfaces. The term cold working applies to work carried out when finished glass pieces have cooled.

#### 1. The Hot Shop

At the beginning of a new piece Belfrage meets with her team of assistants in the hot shop, clarifying the role each person will carry out during the session. Belfrage makes a quick chalk drawing of the piece's final shape and names her colour choices for **canes** she will be incorporating. Canes of these colours will be made during this session, so they can be applied in a molten state.

- Belfrage commences work in the hot shop by **gathering** a small amount of molten glass, called a **glob**, onto the end of a **blow-pipe** from the **pot furnace**. This furnace stores the **batch** glass, keeping it hot and ready to be gathered in small quantities during the day.

- The freshly gathered glob is then taken to another work place in the studio for **blowing, fusing** and **shaping**. Batch glass can be a base colour, for example clear, brown or very pale blue or green.

- Recycled glass can be used in some studio glass workshops, where it is kept in a special furnace for learner glass-workers or perhaps for **production lines** of characterful glass.

- Many ancient and historic glass traditions used re-melted glass. Some ancient glass shows qualities from recycling, eg a pale colour might be present from impurities; the presence of many fine bubbles can show the direction of **on-centring**; often a cloudy appearance indicates the glass was reused or not heated to the high temperatures of most contemporary glass furnaces.



Clare Belfrage gathering from the furnace. Photo: Pippy Mount.



Belfrage expands the glob into a **bubble** so she can work on its surface. Blowing air through the pipe turns it into a hollow bubble ready for canes to be applied, but it must be returned to the **glory hole** for reheating each time she changes it or works on it. This keeps the glass 'plastic' or malleable. The bubble must be hot enough, ie molten, so she can fuse additional molten **canes** of coloured glass to its surface.

- Molten glass ranges in temperature from extremely hot melted liquid glass in the furnace, to less liquid glass at a slightly cooler temperature, which it is still molten but cool enough to maintain its shape as long as it is kept turning on the pipe.

- Hot shop studios are expensive to establish and supply with fuel with gas or electricity. Many glass makers use public or community hot shops for the molten phases of making glass pieces. Belfrage currently uses JamFactory's hot shop for several hours a week with her team of several assistants.

- Hot shop workers prefer to work in lightweight shirts and shorts because of the constant heat, as safety gear is uncomfortably hot. The team alternate between wearing goggles, masks or face shields, reflective silver aprons, padded arm-length heat-gloves and insulated silver heat-proof jackets.

- Completed hot works are placed carefully in an **annealer** to be cooled slowly, usually for at least 24 hours, in preparation for the next phase of **cold working**,

## 2. The Cold Shop

**Cold working** takes place in a separate work space, the cold workshop.

It is equipped with sand-blasting and grinding equipment, running water and metal benches. Water lubricates and cools the rubbing surfaces to prevent friction-heat building up on the glass surface.

- Belfrage grinds away any sharp edges or bumps at the neck and base from the hot glass phase, usually from transferring the work from one pipe to another, as seen in this image below.



Clare Belfrage assisted by Annette Blair. Photo: Tim Edwards.

Belfrage removes all reflective shine on the **glazed** surfaces, particularly of works in her current series. Sand-blasting removes the shine by bombarding surfaces with flying sand to remove any trace of glaze. Hand smoothing with **pumice** wears away particular areas Belfrage wants worn back more selectively.

- She prefers how non-shiny surfaces allow her delicate layers to exist 'in' the glass. Although shine is usually admired on glazed surfaces, reflections and gleams can add strong visual elements. They might change or disrupt her fine pattern work and distract the viewer's attention.

- Cold-working can be hazardous work, involving powdered glass, noisy sand-blasting and tough hand-smoothing with pumice. Every activity requires protection gear ranging from tough aprons, gloves, personal breathing equipment and goggles.



Clare Belfrage coldworking at Blue Pony, 2008. Photo: Grant Hancock



## B. TECHNICAL SKILLS AND SPECIALITIES

Now in her third decade as a studio-glass artist and teacher Clare Belfrage has developed a **signature** glass style, recognisable by woven layers of patterning in subtle tertiary colours, that seem to float 'behind' her specialised powdery matt surfaces.

- Belfrage draws onto the bubble's molten surface by fusing **canes** and **stringers** with a gas torch.
- Stringers are made by pulling glass thread from a molten glob, stretching the thread out across the floor of the workshop. They are prepared well ahead of time during another hot shop session.
- **Molten canes** are prepared by an assistant while Belfrage blows the bubble to a workable size. A small amount of glass is **gathered** onto a rod, then shaped into a cone by rolling on a steel **marver**. It is then rolled in a nearby tray of powdered glass to pick up the colour. After re-heating in the glory hole, it is rolled again, then re-coloured, re-heated and re-rolled on the marver. This process continues until the desired colour has built up, ready to be applied to the bubble.

Belfrage is at her most creative when she is cane-drawing on the bubble. At this stage she takes the greatest risks with her materials, manipulating and fusing layers of canes in a particular sequence to give each piece its unique combination of colour, line and directional movement.

- Belfrage sets the colour character of each piece in the first layer of broad canes. In their separate colours they are fused and overlapped to eventually appear as translucent bands 'flowing' together.
- Belfrage sets the veils of white threads in subsequent layers, perhaps with one or more layers of fine white opaque stringers.
- Remelting the bubble's surface (in the glory hole) occurs between each broad cane and also between each layer. This reheating embeds the coloured strands into the body of the piece.

To achieve the work's final form, after the drawing and fusing stage is complete, the bubble is enlarged and reshaped. Enlarging is achieved by repeatedly blowing and re-heating the bubble to make it bigger and bigger. Reshaping occurs by carefully pushing the molten glass into its final form using wooden hand-**paddles**. Belfrage's names for her forms are sometimes added to their titles, for example 'tall' and 'square' occur on works in her *Impressions* series.



Clockwise from top left: Clare Belfrage pulling stringers. Photo: Pippy Mount; Clare Belfrage sorting stringers assisted by Drew Spangenberg 2017. Photo: Pippy Mount. Clare Belfrage Cane drawing, 2017. Photo: Pippy Mount.

**Shards** are another element Belfrage uses on her glass works and are visible in two series, *Shedding* and *Impressions*. For works in *Impressions* Belfrage fuses large red shards into a field of white stringers, creating the appearance of fine white threads flowing around rock-like shapes, perhaps suggesting boulders being changed by river water.

As the patterns of the *Shedding* series are made by overlapping grey and white shards, without incorporating white threads into the surface, they suggest the rough bark of eucalyptus trunks.

- Shards are made ahead of time. Like cutting up a sheet of paper into small irregular pieces, a (specially made) coloured bubble is cut into smaller shapes using glass **shears** while it is still hot and molten. These small hot pieces need to be handled carefully into the annealer for cooling.
- Like stringers, shards are cooled slowly to be kept and fused later onto a new work during a subsequent hot shop work session.
- Belfrage deliberately cuts shards in two styles. For *Shedding* she cuts grey leaf-shaped pieces, sometimes 10 cm long. For *Impressions* her red shards are cut to be more rounded.

Belfrage is regarded as an outstanding glass technician, having perfected many difficult studio techniques for her one-off individual studio art works. As can be seen from her works from past decades she continues to experiment with techniques and the qualities of glass to push her expertise. As natural environments show the processes of emergence and erosion, her glass work evolve and change into new forms.

Conveying meaning in art is honed through technical evolution by artists. Belfrage's use of stringers, for example, often suggesting threads and textiles, has changed from earlier works where they stand proud of surfaces and quite obviously referencing fabric, to her current works where her stringers are finer and more subtle, almost veil-like, embedded within the body of the work. Belfrage's technical developments and innovations over the last fifteen years, seen in this exhibition, reveal her continuing interest in rhythms of existence.



From left: *Shedding, Grey, 2017*. Photo: Pippy Mount; *Impressions, Russet on Grey/Purple square, 2017*. Photo: Pippy Mount



### **THEME 3 RHYTHMS OF PLACE:** DRIVING INSPIRATIONS

FRAMEWORK: CULTURAL, PERSONAL, SUBJECTIVE

CURRICULUM PRIORITY: ATSI

EXHIBITION WORKS:

SERIES *QUIET SHIFTING*, (*PIECE*) *PALE BROWN AND PISTACHIO*,

SERIES *IN DEEP*, *BLUE AND GREY*

SERIES *IN SIGHT*, *RUSSET AND PALE GREEN*

Australia's natural environment is a profound inspiration for Clare Belfrage. She explores her fascination with rhythmic patterns, particularly those of the land, by making works in several differently themed series.

- This exhibition shows works from 2003 to 2018 grouped in seven series called *Quiet Shifting*, *In Deep*, *Shedding*, *In Sight*, *Holding Time*, *Awash* and *Impressions*. Their titles suggest that the forces which create landforms are major inspirations for her.
- Her series *Quiet Shifting* was begun in 2002 and responds to high country bushland she knows well at Mt Buffalo in Victoria.
- Referring to particular places she knows well, Belfrage explains in the exhibition video *A Measure of Time* that she wants each piece to reflect a "sense of place".

The piece *Quiet Shifting: Pale brown and Pistachio*, is presented in soft tertiary colours that connect to Australian landscape and plant life. In the gallery video 'A measure of Time', Belfrage visits some of her special places, noticing subtle patterns of plant forms (xanthorea leaves seen in the film) and shadows moving gently in a breeze.

- Family camping holidays took her from suburbia into the landscape, where she became engrossed in the natural world of plants and light, of rocks and erosion. Now living in South Australia she connects with many local natural environments ranging from her own garden, to rugged bush land in the Morialta Conservation Park, to grand geological forms of the Flinders Ranges and further afield in the arid landscapes of Central Australia.
- This piece has delicately coloured canes in leaf-like ribbons, in browns, greens and grey. They ripple gently up the vessel from from its base, appearing behind a veil of white threads which makes a floating mesh over the whole piece. Perhaps the mesh or veil echoes rhythmic patterns in textiles she recalls from her childhood.

Belfrage's stringer patterns are often reminiscent of fabrics and threads, as she connects the domestic work of making garments with threads and yarns as a rhythmic pattern of life.

- As a girl at home Belfrage watched her mother and female relatives transforming yarn into domestic textiles as they worked together. Watching women's domestic work, particularly their creating and making activities, developed her understanding of how repetitive action is a creative force.



*Quiet shifting: Pale Brown and pistachio*. Photo: Pippy Mount.



*In Deep, Blue and Grey.* Photo: Pippy Mount.



*In Sight, Russet and Pale Green.* Photo: Pippy Mount.

Landscapes are suggested in Belfrage's series *In Sight* and *In Deep*, with their horizontal lines and soft earth colours. Her awareness of time, personal experience and physical elements all contribute to her understanding of 'place'.

- The title and the piece, *In Deep, Blue and Grey* suggest water wearing away at geology over time. Soft, transparent colours flow round the piece horizontally, making a striated surface that suggests geological forms or the movement of fluids.
- The rock-like form of this piece suggests a water-worn river rock, like those found in Australian river beds, where water slowly erodes ancient striped stones and boulders.

Aboriginal artists are a profound inspiration for Belfrage. Their art practice connects them to country, their place of origin, in a way Clare Belfrage deeply appreciates. She is particularly inspired by the work of two Aboriginal women artists **Dorothy Napangardi** and **Kathleen Petyarre**, both from different language groups in Central Australia.

- As an art practitioner Belfrage understands how place is represented by her own Western European cultural traditions, in which landscape is represented as places to be 'looked at'. European art has spent centuries developing a range of different perspectives (eg bird's eye, compressed, aerial and linear perspective devices) to better represent how distance appears in landscape.
- Belfrage's personal sense of landscape, as place to be part of or '*in*', is enriched by her familiarity with works of Australian Aboriginal visual art traditions. Her own experience connecting art to place is now in contrast to her own culture's focus on 'recognisable' images of how a place looks.



- Aboriginal cultural understanding of place as a part of one's self is worlds away from Belfrage's cultural and visual heritage. Aboriginal art develops narrative about existence, often as creation stories, as the most important element in art works referring to place.

- While these works are often 'abstract' in a European sense, they are complex representations of creation forces as elements of landscape.

Belfrage stated in a 2016 interview

*"I find the work of these ... artists (Napangardi and Petyarre) very powerful. And I feel that through the experience of the art, I experience the land differently, and that has become a loop"*<sup>1</sup>

<sup>1</sup> Belfrage interviewed by John Drury, 'Crossed Lines', Glass: The UrbanGlass Quarterly p 142, Spring 2016

Lawrence and Waters describe Belfrage's feelings in their book;

*"This (Belfrage's) response to country is indicative of an (non-indigenous) Australian cultural shift towards recognitions enabled by Aboriginal art that have begun dislodging European "landscape' perspectives"*<sup>2</sup>

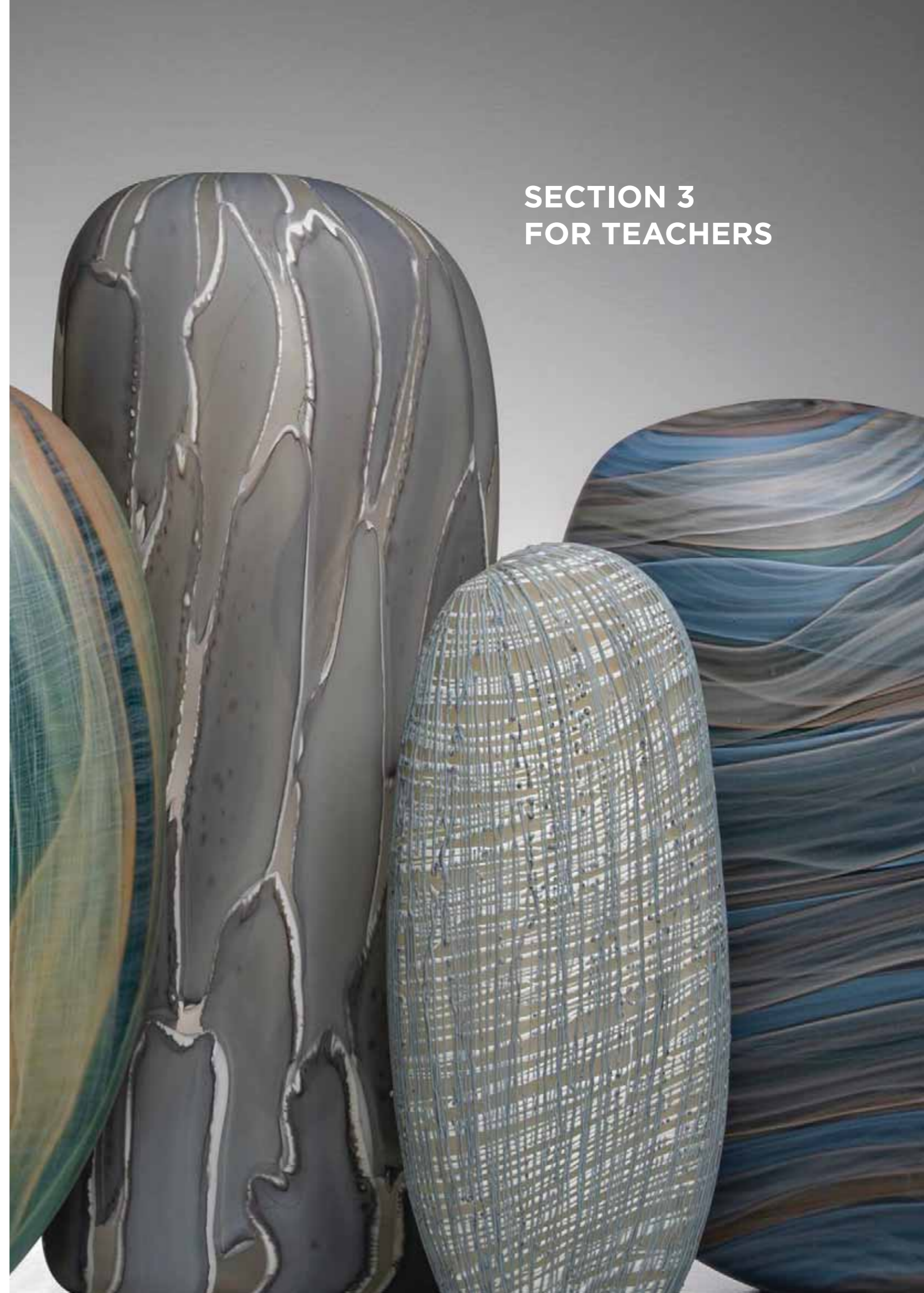
<sup>2</sup> Kay Lawrence and Sera Waters, Clare Belfrage; Rhythms of Necessity, Wakefield Press, 2018, p 68

Belfrage's piece *In Sight, Russet and Pale Green* seems to pulse with wave-like energy, like a force that both creates and erodes landscape. Its shape suggests water-worn geological forms like boulders or stones, its fluid surface of horizontal waves like fast-flowing energy of moving water.

- We see coloured bands in russet reds, yellows and blues flowing horizontally round the piece. This time fine white threads flow with the bands in the same direction, like different liquids caught up together by the same force.
- Belfrage made her white threads appear to intermingle with colours in this work, rather than moving separately in a different directions, or across them as seen in other works.

This recent piece, is one of the most vibrant and complex works in the exhibition, the work of a mature artist in charge of her own vision and technical strengths.

## SECTION 3 FOR TEACHERS





### 1. For a successful class visit to *JamFactory Icon 2018, Clare Belfrage: A Measure of Time*

This resource is designed for teachers and students of senior secondary Visual Art.

**Book now** if you are planning to bring a school group to this exhibition. **Bookings are required** to guarantee scheduled entry to the exhibition.

**Contact** the gallery to book your visit.

### 2. Background briefing: leading up to your visit;

**Inform** the students about the origins and content of the exhibition.

**Focus** on student understanding of the history and technical requirements of working with glass as creative medium.

**Prepare** students by viewing some of the videos on glass work listed in **SECTION 5 SOURCES AND LINKS**.

**Download** the *JamFactory Icon 2018 Clare Belfrage A Measure of Time* Education Resource and the accompanying Clare Belfrage video, *A Measure of Time*, from the JamFactory website. Students will benefit from seeing the Education Resource prior to visiting the exhibition to familiarise them with the scope of the exhibition.

**Devise** activity and task sheets prior to your visit, perhaps using the **getting started** activities in **SECTION 4** of this Resource.

**Refer** to the three Framing Themes in **SECTION 2** of this Resource, **EXPLORING THE EXHIBITION**. Visit selected websites from **SECTION 5 FURTHER RESEARCH** of this Resource.

### 3. Ready for action: before entering the exhibition

On arrival your group will be met and welcomed by a member of the exhibition venue staff.

**If you plan to view the exhibition in class sub groups**, smaller groups are recommended for individual responses to the viewing tasks below.

**Organise these groups before** students enter the exhibition space, with their viewing tasks. This is the best time to distribute prepared activity sheets, perhaps based on questions in SECTION 4 below.

**Prior to groups dispersing** remind students of usual gallery viewing protocols, such as being aware of others using the space (noise) and not touching the works.

**Scribing** is useful for on site reporting and post-visit research. During your visit students may be involved in some group and individual analysis and response.

**Emphasise** the nature of viewing this kind of exhibition. Students should spend quality and reflective time with the works, immersing themselves for several minutes on works they like, focussing on at least six of the 25 works.

### 4. In the exhibition

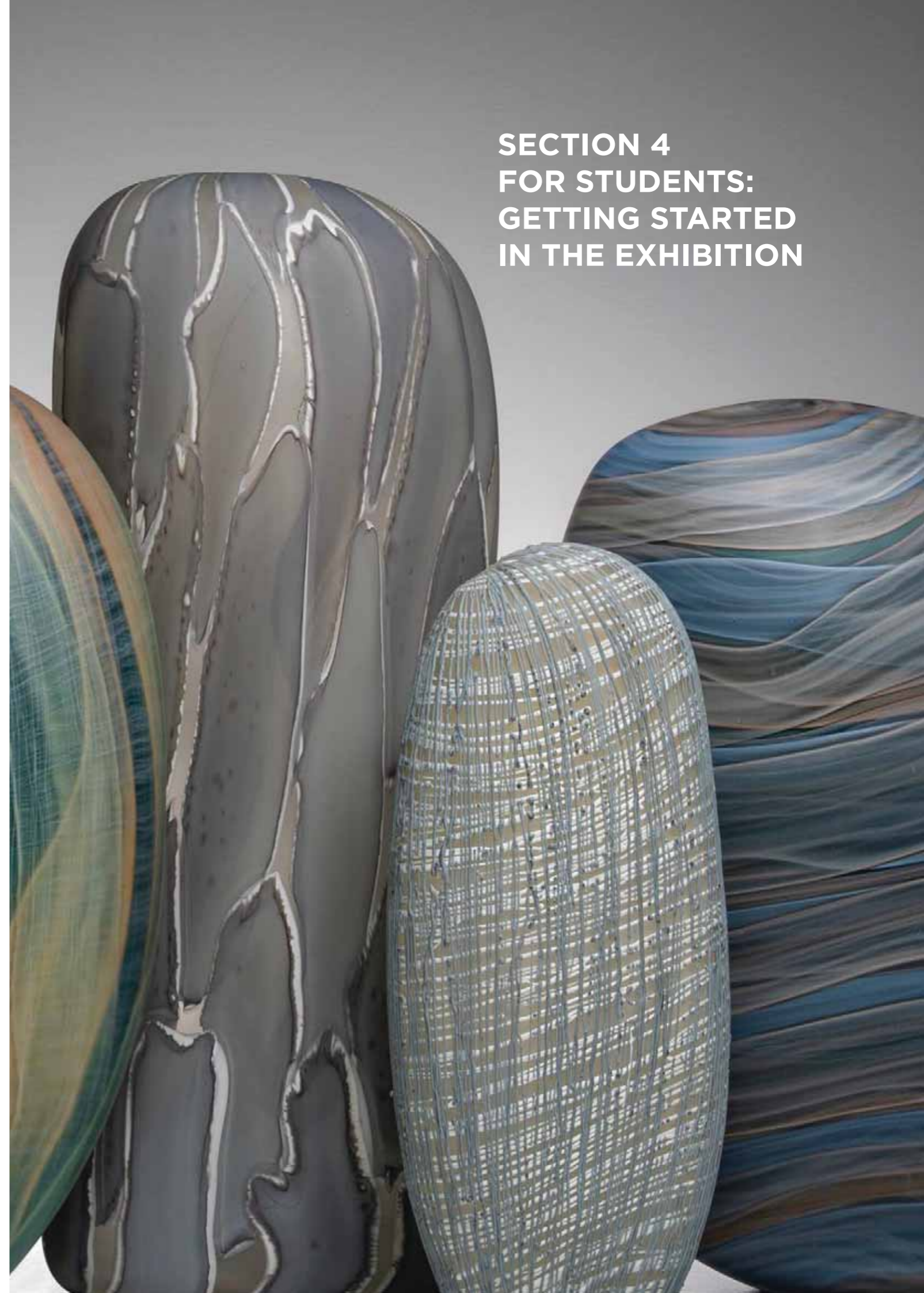
**We suggest** students also watch the exhibition video several times while they are with the works, familiarising themselves with glass-making processes used to create the works in this exhibition.

**Spend time moving** between groups of students to ensure they are engaged with their activities and successfully absorbing what they are looking at.

**Unravelling what you have seen:** after the exhibition

Post-exhibition activities might consist of analysing information, sharing opinions and photographs gathered during the visit.

## SECTION 4 FOR STUDENTS: GETTING STARTED IN THE EXHIBITION





### Task 1 Responding to the works

Choose several works that attract your attention and consider these questions:

- Describe your reasons for selecting this work to someone else.
- What are the appealing qualities of this work that influenced your selection?
- Can you see any connections between this kind of art and other forms you know about?
- What ideas has this work given you for possible research, as part of your art studies?
- Select art works from at least two different series. Describe the common art elements of each series.

### Task 2 Responding to the exhibition

- Write a review of the exhibition, including aspects like lighting, ergonomics of display and layout, seating and publicity.
- Choose one of the three themes in this Education Resource, and review the exhibition from the particular perspective of this theme. For example, using theme 2, Conjuring with Fire, address some particular technical aspects of glass making.
- Select two or more works from a series, for example Quiet Shifting or Shedding series, describing their similarities and differences using visual art language.
- Clare Belfrage admires artworks by Central Australian artists **Dorothy Napangardi** and **Kathleen Petyarre**. View the videos recommended in **SECTION 5, SOURCES and LINKS** about these artists and explain her admiration of how they portray country

### Task 3 Making

- Experiment with transparent (cellophane) and opaque (matt tissue) papers on a light table or window.
- Play with layered transparencies or paper or plastic, arranging them inside glass objects or laminated between transparency sheets.
- Collect natural objects; create a class arrangement of pattern, rhythm and movement across a floor. After photographing create a digital version as a wall installation.
- Build a sculpture; many artists, like Clare Belfrage, are inspired by nature. The British artist Andy Goldsworthy creates ephemeral and permanent artworks from natural objects found in his local environment. He has much in common with Belfrage, exploring processes of erosion and change through time. View videos of Goldsworthy at work recommended in **SECTION 5** and, using his ideas as a starting point, build a sculpture in your local environment. Video the process of creating your artwork.

## SECTION 5 FURTHER RESEARCH



## BOOKS and MAGAZINES:

*Clare Belfrage: Rhythms of Necessity*, SALA monograph  
Written by Kay Lawrence and Sera Waters, published by Wakefield Press, 2018.

Drury, John, interviewing Clare Belfrage, article *Crossed Lines*, from  
*Glass: The UrbanGlass Art Quarterly*, 142:Spring (2016)

Osborne, Margot. Article '*Clare Belfrage: Point of View*', in *Craft Arts International*, 92. (2014)

## SOURCES and LINKS

<http://www.adelaidereview.com.au/arts/visual-arts/sala-2018-time-after-time-clare-belfrage> -  
Article by art critic John Neylon, Adelaide Review, Aug 3, 2018.

<http://vimeo.com/278777744/2c560a4b5c> *A Measure of Time* by Randy Larcombe-  
looking at Clare Belfrage's work.

<https://www.youtube.com/watch?v=HjOTqTRXIs8> -Live-streamed Studio Demonstration: Clare Belfrage  
(July15,2015) (1.14.07minutes)- making a complete glass vessel.

[www.youtube.com/watch?v=lwm13JJkLhs](http://www.youtube.com/watch?v=lwm13JJkLhs) -(11.29 minutes)  
Clare Belfrage talking about the Canberra Glassworks and her own works

<https://www.youtube.com/watch?v=lwm13JJkLhs> - from the JamFactory exhibition  
GLASS: artdesignarchitecture- Clare Belfrage video

<http://www.fosterwhite.com/dynamic/artist.asp?ArtistID=199> - photographic examples of glass art by  
Clare Belfrage.

## Dorothy Napangardi. Youtube.com

*Rock Hole Story* (4.23 minutes), Aboriginal Art Dorothy Napangardi 1688, by DESERT ART CENTRE

*Salt on Mini Mina* (14.47 minutes) Aboriginal Art Dorothy Napangardi 1688, by DESERT ART CENTRE

*Mina Mina Sand Hills* (9.44 minutes) by DESERT ART CENTRE

All videos show Dorothy Napangardi creating her artworks with background music

## Kathleen Petyarre. Youtube.com

1940-Atnangkere-Atnangkere, NT (2.23 minutes) background music

[www.AboriginalPainters.com](http://www.AboriginalPainters.com) Kathleen Petyarre Paintings (.25 seconds)

## Andy Goldsworthy Youtube.com

Andy Goldsworthy- Land Art (6.29 minutes) - artist responding to the landscape

Andy Goldsworthy- Environmental Artist- Autumn work (3.47 minutes)

Andy Goldsworthy - River and Tides (3.12 minutes)

## TERMINOLOGY SOURCES

*Clare Belfrage: Rhythms of Necessity*, Kay Lawrence and Sera Waters, Wakefield Press 2018, glossary

The Corning Museum of Glass; *Glass Dictionary*  
<https://www.cmog.org/research/glass-dictionary>

*Glossary of Tools & Equipment for Glassblowing*, accessed 3 September 2018  
<http://www.mikegigi.com/glostool.htm>

## GLASS ARTISTS and AFFILIATED ORGANISATIONS

**Nick MOUNT:** a prolific artist and one of Australia's most experienced glassblowers, who works in  
partnership with his wife Pauline from their Adelaide based workshop.

**Lino TAGLIAPIETRA:** an influential glass artist born on the Island of Murano, near Venice.  
He started his career in Murano, the home of Venetian glass and now practices as a freelance artist  
and respected educator.

**Nick WIRDNAM:** widely respected glass artist and teacher at Monash University, Melbourne.

**Ausglass:** principal body for the promotion of contemporary glass in Australia which hosts a  
conference every 2 years to bring together glass artists, collectors and enthusiasts to discuss and  
exchange ideas and new practices

**Canberra Glassworks:** gallery and glass art studios in Canberra, opened in 2007 to allow the general  
public to see glass artists at work. The centre is housed in the old historic Kingston power house.

**JamFactory:** Adelaide Art and craft centre which supports and promotes outstanding design and  
craftsmanship in its acclaimed studios where a range of media from ceramic, glass, furniture and  
metal are used.

**Meat Market:** In 1977 the heritage Meat Market building, North Melbourne was purchased by the  
Victorian Government and in 1979 turned into an Arts Centre. It still functions today as a creative  
and performing arts space.

**Resolution Glassworks:** was a production glassware studio run by craftsman Michael Hook in the  
Kensington suburb of Melbourne from 1984 to 2005.





## SECTION 6 GLOSSARY

**Annealing:** a slow cooling-oven which gradually reduces the temperature of the glass returned to room temperature. Glass is annealed after it has been formed into an object to ensure it does not develop cracks or breakage due to rapid cooling.

**Assistant:** the glassworker who works directly for the gaffer. In some situations there may be several assistants depending on the size and complexity of a project.

**Batch:** a combination of sand (silica), flux and stabilisers (soda ash and lime). This substance is delivered to glass studios in fine particle form, before being loaded into a furnace to produce molten glass.

**Blowing:** the act of blowing air into a glob of molten glass through a blow-pipe, to give it hollow volume (called a bubble) and increase its size

**Blow-pipe:** see Pipe

**Bubble:** early state of blown glass, usually round-ish in shape

**Cane:** long, thin rods of glass used for colour treatments and various decoration, produced by pulling molten glass into various lengths

**Cane-drawing:** a drawing process fusing canes onto the hot surface of a glass object,

**Cold working:** methods of treating the surface of cooled (annealed) glass objects after hot-glass or kiln-formed techniques are completed. Cold-work processes include grinding, cutting, polishing, and drilling, all of which use water-fed machines and tools (like pumice stones) to prevent friction re-heating the glass.

**Colour:** comes in several forms; rods or powder, in different size 'frits' (chips), in canes, or in sheet glass

**Furnace/Pot:** the primary source (store) of molten glass, or batch, kept at a designated heat; from where glass workers form a gather on to a pipe. The JamFactory furnace is programmed to fluctuate between a working temperature of 1120 C and a melting temperature of 1250 C degrees.

**Fuse:** adhering canes to a hot glass body by applying heat from an oxy-LP gas blow-torch

**Gaffer:** senior member of the blowing team in charge of the entire production of a project

**Gather:** obtaining a layer of clear molten glass onto the pipe from the furnace. A gather is performed by dipping the blow pipe into the melted batch then turning it to collect the desired amount of molten glass onto the pipe.

**Glaze (in glass-making):** shiny reflective surface resulting from exposure to firing temperatures in a furnace.

**Glob:** the first gather of molten glass on the end of a pipe gathered from a pot furnace

**Glory Hole:** a furnace used for reheating glass to keep it workable throughout the creative process, usually kept at 1250 C degrees. The glory hole is accessed continually (during the creative process) through an opening protected by doors. In front of the glory hole is a metal stand called a yoke.

**Hot Shop:** a glass work shop designed with equipment for managing fire, intense heat and molten glass.

**Jack:** a long tool shaped to work hot glass. A Jack line is an incised line made into molten glass for the separation of a piece from its blowpipe. The addition of a drop of water onto the jack-line causes a controlled break along the line.

**Marver:** a smooth flat working surface made from plate stainless steel for shaping hot glass. Hot glass attached to a pipe is rolled to and fro across the marver to shape it. This can also help control the temperature of the glass as the marver is cooler and absorbs heat from the glass.

**On-centre:** turning the blow-pipe continually, keeps the molten glass centred and symmetrical

**Paddle:** a wooden hand-tool made of dense fruit wood, used to flatten or shape molten glass on the end of a blow pipe. Paddles are soaked in water first to prevent burning from touching the hot glass.

**Pipe/blow pipe:** hollow steel rod with a mouth piece at one end through which the glass maker blows air into the hot glass at the other end; this expands the bubble; hence the term 'blowing glass'

**Pot:** see Furnace

**Pumice:** a naturally occurring volcanic lightweight stone used for wearing away fired surfaces. Pumice can be used in powdered form, lubricated with water.

**Production-ware:** large numbers of items made to be identical or similar, for sale

**Punty:** an iron rod used for handling hot glass, specifically for transferring a hot glass object to a receiving pipe, to enable working of the other end

**Shaping:** controlling the shape of a molten glass vessel (while on the end of a blow-pipe) by pressuring the glass as the pipe is turned, using wet hand-held wooden paddles or wads of wet newspaper

**Shards:** broken pieces of fired objects. Belfrage deliberately makes coloured shards to fuse into her works as patches of colour on the body of selected pieces.

**Shears:** glassmakers' scissors that look like old hand shears used for cutting, trimming, and shaping of hot glass

**Signature:** a developed style or technique identified with a particular artist/maker

**Stringers:** thin, thread-like canes. Belfrage creates her stringers by pulling coloured glass across the floor of the hot shop into brittle thread-like lengths.

**Studio glass:** individual or one-off pieces made in small studio environments, as apposed to industrial production of glass ware.

**Yoke:** a mobile metal stand in front of the glory hole; it is on rails to support the weight of the pipe and glass work being held in the glory hole for re-heating.

## CONTRIBUTORS

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