



TUESDAY


15° Mainly fine.
Partly cloudy.

See: Yo Pinoch stage show. A live show in the theme of Walt Disney's *Pinocchio*, this hip-hop musical creation, produced by Mighty Good Entertainment, will show at Star Theatres, Hilton, until Friday. For more information, call 8234 1800.

Handy hint: Have a clear plan for how you will handle a tantrum for a range of situations, such as out shopping or at home. If a tantrum does happen, remember to focus on your plan. This will help keep you calm and in control. Remind your child of what happened last time they misbehaved. If they are old enough to understand, remind them of past consequences of misbehaving.

Source: www.kidspof.com.au

YOUR DAY


AM

PM

REMEMBER



WEDNESDAY


14° Fine.
Partly cloudy.

Try: Harbour Town hosts the Crayola Creative Hub this week. It's an interactive children's art activity that integrates the crayon manufacturer's website, digital cameras, wireless computers and printers to provide an endless supply of personalised colouring pages and templates for children aged between two and 12. The hubs are open between 11am and 2pm until Friday. Visit www.harbourtownadelaide.com.au for more information.


Did you know? The Melbourne Institute of Applied Economic and Social Research found a third of men want a boy as their first child, compared with 19 per cent of mums-to-be. Only six per cent of men and 16 per cent of women wanted a girl first.

YOUR DAY


AM

PM

REMEMBER



LIFTOUT TODAY





Three times lucky for glass

Elements: Glass and Tour de Force: In Case Of Emergency Break Glass.

At Craft ACT, North Building, 180 London Circuit, Civic. Hours: Tuesday-Friday, 10am-5pm, Saturday, noon-4pm. Until August 6.

Reviewer: **Kerry-Anne Cousins**

Glass and yet more glass! Aficionados will have three very different glass shows to enjoy over the coming weeks. In addition to the JamFactory exhibition at the Canberra Glassworks, there are two new shows at Craft ACT – *Elements: Glass*, an in-house show by Craft ACT, the second in its 40th anniversary exhibitions, and *Tour De Force: in Case of Emergency Break Glass*, a touring exhibition from Wagga Wagga Art Gallery (centre for the National Collection of Studio Art Glass).

Megan Bottari is director of the Bega Valley Regional Art Gallery and the curator of this exhibition. She was previously at the now defunct gallery at the ACT Kamberra Wine Company. Bottari is a vocal advocate for innovation in glass. In putting the exhibition together, she has chosen works by Nicholas Folland, Jacqueline Gropp, Timothy Horn, Deb Jones, Tom Moore, Ian Mowbray, Trish Roan and the late Neil Roberts – artists whose work crosses the craft/art divide and “who happen to work with glass”.

Moore’s imaginary glass landscapes are inhabited by hybrid glass creatures, among

them remarkable long-beaked birds. This world is innovative and quirky but there is enough dark humour to render it an uneasy one. What can one say about the accompanying video of the artist in a large clear-glass bird helmet going about his daily tasks? An indulgent bit of nonsense perhaps but amusing nevertheless. While Moore’s creations only directly hint at scientific experimentation in creating hybrid forms of life, Roan and Mowbray’s work centres on the scientific process more directly. Both artists use a traditional form of scientific specimen jar as a container for an interior installation. Roan’s delicate arrangement of glass droplets suspended in the interior space of a bell-like jar is a poetic metaphor for an exploration not only of the constellations of the October night sky but also of personal journeys. Mowbray in his very clever and disturbing work recreates the specimen jar in which were kept all manner of biological curiosities for scientific study. The artist, by naming them as *Family Souvenirs, My Brother, Uncle Barry! Auntie Barbara* and *We’re All Here*, confronts the collective dehumanising context of the scientific world. By naming the individual, the work opens up a dialogue that questions the very essence of human relationships.

The Craft ACT exhibition looks at some of the outstanding

practitioners in Australian glass – Helen Aitken-Kuhnen, Clare Belfrage, Judi Elliot, Klaus Moje, Kristie Rea Itzell Tazzyman, Blanche Tilden and Richard Whiteley.

Tazzyman’s wall installation consists of surgical scissors that are arranged in a stately decorative pattern like the wall of an medieval armoury. They have a hypnotic quality underlined by a close encounter with the beady eyes painted on the glass insertions in their handles. An effect that is amusing rather than menacing.

Elliot’s three wall pieces *Fortress 1-3* with their large areas of primary hues are by contrast a play on the rich dramatic effects of colour in glass.

Moje’s three classic works – a large bowl, vessel and a wall piece are made up entirely of small blocks of coloured glass fused together so that they make up the singular vision where pattern becomes form.

Rea’s wall piece *Woodshed – Reserves for a Grey Day* has an architectural presence tempered by an uneasy tension between the fragility of large glass tubes held behind a vertical steel bar.

Whiteley’s two sculptural works use the transparent quality of glass to play with positive and negative forms and the illusion of space. Belfrage’s two blown glass vessels are elegantly assured and repose



together in a graceful coupling. The angled opening of the vessels enhances their form and allows the structure of their glass layers to be appreciated. Jewellery by Aiken-Kuhnen and Tilden combine glass with metal in sculptural forms that can be worn.

The components in Tilden's articulated necklaces are made up of units of clear glass joined by oxidised silver links. These glass units echo the articulation of the human spine and move subtly in sympathy with the rhythm of the body.

Aiken-Kuhnen uses the contrast between kiln-cast coloured glass and silver to create geometric forms that are strung on thin stainless steel cable. The warmth of the colour and texture of the glass contrasts pleasingly with the coldness of the industrial precision of the metal.

These are two very different exhibitions. There is a quiet and assured elegance about the Craft ACT show that is in marked contrast to the more aggressive exuberant mood of the touring exhibition from Wagga Wagga. It is this contrast in mood that will please Megan Bottari as it underlines her belief in the necessity of provoking stimulating discussion about contemporary glass practice. Others however may find the proximity of the two exhibitions a distraction.



Judi Elliott's *Fortress 1, 2 and 3*.
Photo: Creative Image Photography.
Below, Klaus Moje's *Nijima Series*,
(gaffer Scott Chaseling). Photo:
Creative Image Photography



Distinctive designs dazzle

10 Good Stories - Glass from the JamFactory

Canberra Glassworks, 11 Wentworth Avenue, Kingston. Hours: Wednesday-Sunday, 10am-4pm. Until August 9.

Reviewer: **Kerry-Anne Cousins**

One of the highlights of a trip to Adelaide is a visit to the JamFactory, the iconic craft and design centre. There are always good exhibitions to see and a well-stocked shop in which to browse.

The quirky name came from the old historic jam factory located in the Adelaide suburb of St Peters.

This was where the Dunstan government in 1973 initiated the development of a collection of artists' workshops, studios and galleries.

The glass workshop was situated behind the old jam factory but in 1991 when the organisation moved to its present custom built premises in Morphett Street in central Adelaide, the glass workshop and studios went as well.

The Glass Studio, interestingly, is the longest-running hot glass studio in Australia.

Most artists working in glass in Australia have had an association with the JamFactory in one form or another.

There is a lot of professional interchange between the Canberra Glassworks and the JamFactory so it is entirely appropriate to see this touring exhibition in the Canberra Glassworks. The exhibition contains examples of works (the 10 stories of the exhibition title) that exemplify the wide-ranging activi-

ties carried out by the JamFactory Glass Studio. This includes the work of individual artists and the collaborative teamwork necessary to carry out small private and large commercial commissions.

Tom Moore and Nick Mount are among the most well-known and successful artists presently associated with the JamFactory Glass Studio. Moore, a member of the staff, moves easily between his own private practice and other commissions. His work in this exhibition titled *Daikon* is a very good example of his idiosyncratic vision of a landscape inhabited by whimsical and imaginative glass creatures. *Daikon (Japanese radish)* is one of the largest of these creatures and its large scale gives to this "anthropomorphic oriental radish" a sense of dignity and gravitas that is not always associated with vegetables.

Mount has the important role of a being a mentor to other glassworks artists. His own work, *White Granulare Composition*, is an example of how fellow international glass artists Richard Marquis and Lino Tagliapietro have helped realise Mount's own creative concept. (The granulare refers to a type of Venetian murrini technique). In *White Granulare Composition*, a phalanx of milky white and pale pink glass vessels with brightly coloured curling straws advance towards the viewer as if taking part in a baroque theatrical fantasy.

Danielle Rickaby and Karen Cunningham are good examples

of young artists whose careers have been connected with the JamFactory Glass Studios.

Cunningham has had many successes already in her short career, working at the famous Pilchuck Glass School in the United States and winning a 2008 Qantas Spirit of Youth Award to study in London with designer Mark Newson. Her beautifully proportioned and richly coloured *Dishee stacking bowls* is a good example of her skill.

Rickaby is a young artist and presently an associate at the JamFactory. Her Fescue paperweights that encapsulate replicated glass turf are a fresh and amusing take on an age-old glass form.

The stories of Randall Sach and Kumiko Nakajima are perhaps more unusual.

Sach is a surgeon specialising in reconstructive hand surgery. He became fascinated by glass and took it up as a discipline. His sculpture of a glass hand is therefore appropriate although I did think the addition of the scalpel was an unnecessary embellishment.

Nakajima's two glass boxes in the exhibition tell her story eloquently. As a glass artist from Japan working at the JamFactory, she has now married a fellow artist, John Quan, who is from the furniture design studio.

The two elegant glass boxes with wooden lids illustrate this happy collaboration.



The JamFactory commissions are varied. They are illustrated by four stories.

The collaboration between Bjorn Rust and designer Deb Jones enabled a solution to be found for the manufacture of some very up-market audio speakers.

A larger commission involved artists from the Glass Studio in a collaboration with outside designers to make the red glass droplet ceiling for the Collegians Rugby League Club in Wollongong.

The Glass Studio team was

responsible also for the design and manufacture of a small run of commemorative bottles for the Seppeltfields Winery's special port.

Jones has also designed the distinctive and striking *Kink Oil Bottles* as an original in-house small production run.

The JamFactory has established a very high profile in the visual art

world and among the wider public. In these unpredictable economic times it is fatal to be complacent. This exhibition demonstrates why the Glass Studio at the JamFactory continues to be a successful enterprise as a place where artists can learn their skills from professionals and teachers, but also where items of unique design can still be sourced.



Deb Jones has designed the distinctive and striking *Kink Oil Bottles* as an original JamFactory in-house small production run.



Highlighting the masters

Rob Knottenbelt

ROB has worked continuously within the area of contemporary glass since 1975.

After an initial 18 months at the Jam Factory, he built two hot shops as part of artist co-operatives in Adelaide before moving to Victoria in 1983.

Establishing his private studio, "Britannia Creek Glass" in the Upper Yarra Valley outside Melbourne in 1984, he made a range of hot glass production blown work.

From 1988 to 2000, these decorative studio lines were developed together with his glass artist partner Anna Amiet.

Throughout most of this period, Rob has been making sculpture.

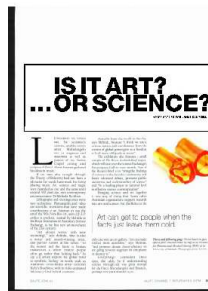
The works at this point are now recognised as falling into three distinct periods, Assemblage 1977 to 1988, CAD CAM Waterjet Cut plate glass sculptures 1987 to 1997, and the current castings 2002 to present day.

Rob's interests are wide ranging; covering literature, science, politics, and the environment.

He has exhibited consistently with works held in public and private collections in Australia and elsewhere.



Rob Knottenbelt, *Ancestor' (#4 Totemic Series)*, cad/cam water-jet cut glass, sandblasted, acid polished, wooden base.



IS IT ART? ...OR SCIENCE?

WORDS ARTS EDITOR LANCE CAMPBELL

Art can get to people when the facts just leave them cold.

LEONARDO DA VINCI was the scientist's scientist, and the artist's artist. Michelangelo was an engineer and anatomist as well as painter of the Sistine Chapel ceiling and sculptor of *David*. Albert Einstein gathered his ideas in music.

If the man who thought through the Theory of Relativity had not been a physicist, he would have made his living playing music. Art, science and magic were regarded as one and the same until around 400 years ago, says contemporary artforms curator Dr Melinda Rackham.

Lithographs and etchings once were new technology. Photography and video are scientific inventions that have made contributions to art. Internet art was the art of the '90s. Now Bio-Art, as in *Life 2.0: artifice to synthesis*, curated by Melinda at the Royal Institution of Australia's Science Exchange, is the first new art movement of the 21st century.

"Art always works with new technology," says Melinda, who is also a writer and award-winning artist, and partner curator at the RiAus. "To the newest and the latest in human endeavours is where creative people often go, rather than looking back." In *Life 2.0*, artists explore the global trend

to synthetic biology in works such as Australian cross-media artist Deborah Kelly's *Beastliness*, with its video-animated laboratory-bred hybrid creatures.

Australia leads the world in Bio-Art, says Melinda, because "I think we are a curious nation and our distance from the centres of global power give us a freedom to look more obliquely at issues".

The exhibition also features a small sample of *The RiAus Adelaide Reef project*, which will take over the Science Exchange's FutureSpace Gallery next month. Part of the RiAus's brief is to "bring the findings of science to the broader community and foster informed debate, promote public awareness and understanding of science" and "be a leading player at national level in effective science communication".

Bringing science and art together is one way of doing that. Some other Australian organisations support research into arts and science, but the RiAus is the only one with an art gallery. "Art can make science more accessible," says Melinda, "and promote debate about whether we are going to work together for the planet or destroy it."

Everything's connected these days, she adds. So if understanding science through art was good enough for da Vinci, Michelangelo and Einstein, perhaps everyone should try it.

These and following page: Works based on glass optical fibre structures made by staff at the Institute for Photonics and Advanced Sensing (IPAS) at the University of Adelaide. Photograph: Jennie Groom.





COOL TECHNOLOGY

One of these days, glass scientist Heike Ebendorff-Heidepriem would like to produce her own glass art. She could do that, says glass artist Danielle Rickaby, because some of the pieces Heike helped create at the Institute for Photonics and Advanced Sensing are “really cool little objects”.

This year, Heike and Danielle got together with the IPAS glass science team from Adelaide University and fellow glass artists Nick Mount and Janice Vitkovsky for the exhibition *A Fine Line* at the JamFactory. Their goal was to explore the similarities and differences in their work.

Danielle, Nick and Janice use their hands to make glass art. Heike and colleagues at IPAS, led by director Professor Tanya Monro, have advanced technology machines to shape new forms of optical fibres for use in areas such as defence, medical diagnostics, remote environmental monitoring and food and wine production.

Light travels along the glass fibres through holes as thin as a human hair.

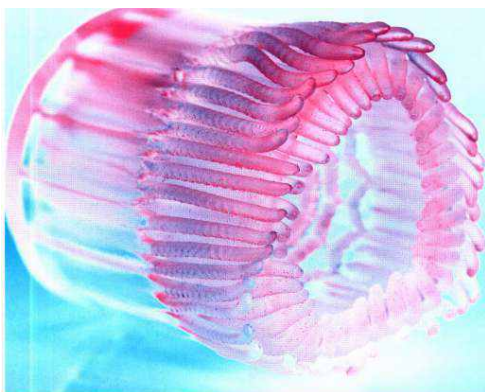
The experience was “amazing, one of my favourite exhibitions”, says Danielle, winner of the inaugural Waterhouse Youth Art Prize in 2009. “I learnt so much about the chemical side of my work. Some of the scientists’ pieces were so intricate because they use machines. I would love some of the patterns you can’t get by working with your hands.”

After 20 years of investigating the composition of new glasses, Heike developed a fresh appreciation of the medium through the artists. “Glass is fascinating because you can shape it in different forms,” she says.

“I began to see it as like jewellery, shiny, glistening and in different colours. One thing that struck me was that we have invested in some very expensive equipment to be as automated as possible, so that we can make everything identical when we need to. Glass artists don’t want everything to be the same. By using their hands, they put the human element into their pieces.”

This is what has attracted Heike to the idea of creating her own glass art. Although the scientists walked down North Terrace to a JamFactory workshop, and the artists went up for an IPAS session, their work was made separately and displayed on opposite sides of the gallery.

So the show wasn’t strictly a collaboration. Now that art and science have set up a relationship, says Danielle, a true joint venture would be exciting. A theme of *A Fine Line* was “see if you can spot the difference” between glass science and glass art, and although Heike admits that some of the IPAS pieces were “accidents” on the job, a point was well made: There is still much in glass for artists and scientists to explore, together.





CORAL BLOOM

You can crochet anything, says Margaret RainbowWeb. She's been doing it since around 1955, and the craft comes in handy. This cold winter the retired permaculture designer sleeps under four of her own double-sized crocheted blankets.

But when you crochet a coral reef, you are crocheting for the world. A lifetime committed environmentalist, Margaret was at a meeting of the Australian Meteorological Society at the Royal Institution of Australia's Science Exchange when she picked up a brochure about The *RiAus Adelaide Reef* project.

Since then she has crocheted coral while watching TV, listening to the radio and audio books, on buses and while waiting for them. She uses wool, window blind cords and the scourge of the ocean – old plastic bags.

Margaret says Charles Darwin thought coral reefs were more symbolic of evolution than the Tree of Life. "I love the wonderful ecosystems around coral reefs," she adds, "the symbiosis between the coral polyps and the algae that makes their junk food, and the relationships between the sun and the moon and the tides."

Yet coral reefs, of course, are under threat from global warming, pollution and marine traffic, including the mother of them all, the Great Barrier Reef. The

RiAus Adelaide Reef is a satellite of a response to this crisis – the worldwide *Hyperbolic Crochet Coral Reef* project created in 2005 by sisters Margaret and Christine Wertheim of the Institute for Figuring in Los Angeles.

Adelaide Reef combines mathematics, marine biology, handicraft and community art practice, says project manager Cherry Greenslade, a business analyst and "crafty person" whose maternity leave happily coincided with the *RiAus*'s decision to proceed. Initially Cherry was worried that she and her *RiAus* programs manager, Julie Walker, would have to "crochet the whole reef."

But the allure of both coral reefs and crocheting soon won the day. Teachers, art students, lawyers, retirees, divers, textile artists, government officials, marine biologists, mathematicians and retail workers took up the cause. Peter Goers and actor Garry McDonald did their bit.

At crochet workshops, the volunteers have learnt about biodiversity and toxic reefs from experts while working on three types of reef. The regular, healthy reef is crocheted from cotton and wool yarn, the toxic reef from pollutants such as plastic bags and cassette tape, and the bleached, or dead reef from white materials



Recipe for a reef ... project manager Cherry Greenslade (left) and artist Margaret RainbowWeb (below) with the ingredients and finished product of crocheted coral.



"It has been a learning experience and a wonderful way to bring the community together," Cherry says. She expects *Adelaide Reef* to cover "the walls, floor and pillars" of the RiAus's FutureSpace Gallery as part of the SA Living Artists Festival from August 5 to 28.

Margaret will be at the opening. "People go into denial, emotional meltdown over the way we treat the world," she says. "It's such a big thing to face. But crochet is soft and beautiful, something they can touch. It's a different approach.

"Art can get to people when the facts just leave them cold."



ELEMENTARY CREATIONS

The University of Adelaide chemistry department bid hard for uranium on eBay. Associate Professor Greg Metha and the team considered copper too, because a gift of £20,000 by the Copper Triangle mining magnate Walter Watson Hughes founded the university in the 1870s.

But uranium had the form to be SA's representative in *The Periodic Table on Show – The Art of Chemistry* as part of the 2011 International Year of Chemistry.

Olympic Dam at Roxby Downs is the largest known single uranium deposit in the world, and the university has a long connection with geological surveys for uranium through the likes of Sir Douglas Mawson and Reg Sprigg.

Besides, a hint of controversy doesn't go astray in science, and is never far away.

At the eBay auction of all 112 elements by the Royal Australian Chemical Institute, Adelaide won the





THERAPIST BRIDE

Once when Rebecca Cambrell performed her *The Bride of Art* in Flinders Medical Centre's arts in health program, professor of neurophysiology Marcello Costa accompanied her on 12-string guitar.

Usually a cellist or violinist from the Adelaide Symphony Orchestra backs Rebecca (*above*), who is an oil painter and sculptor as well as performance painter. So having a neuroscientist as her musician was an exceptional instance of artist and scientist in harmony.

There is growing evidence that having art around in hospitals reduces stay time, assists pain relief, works for immune systems and alleviates levels of stress and depression in both patients and staff. Now 15 years old, the FMC arts in health program is arguably the largest in Australia, and embedded in the hospital as a service, just like medical oncology or the liver transplant unit.

As part of this collaborative process of art and the science of healing, Rebecca wears a bridal gown as she produces a large-format oil painting. "Dementia patients love it," she says. And while Rebecca's performance is about "the blurred role of modern women" and isn't a comment on marriage, FMC staff members have been known to remark, "I wish I'd done that with my

wedding dress." *The Bride of Art* isn't confined to hospitals, but Rebecca has found FMC an ideal venue because art "often unlocks the grieving in people, they find some lost creativity they have not been engaging with". It can start with something as straightforward as a patient asking how she mixes her paints.

Rebecca likens her performance to watching a scientific experiment. "Because we are in a digital-technological age, it is too easy for art to be fudged in private," she says. "With the inquisitive nature of people, they can find the process of making art much more appealing than the outcome.

"Coming across a list of scientific results isn't interesting. But making art in public can be like putting yourself in a petri dish and watching a culture grow. Most of the artists I know are very interested in science but fewer scientists have artistic knowledge.

"Yet all science is founded on creativity and its best discoveries are made with a mind open to change and chance. That's what happens in the arts and we don't want to lose that approach."

A passion for biology, especially microbiology, often finds its way into Rebecca's work. After all, the artist observes, "Every time you look down a microscope you are looking at art."



right to sponsor uranium as an artform for the bargain price of \$102, the same as carbon. Photos of uranium tailings and crystals were despatched to the show's Tasmanian organisers and printmaker Marinelle Basson, who is also an applied mathematician.

Marinelle notes with satisfaction that the technical aspects of printmaking, especially etching and screen-printing, rely on the rules of chemistry. "The choice of a resist to put on the plate to prevent the acid from eating away those sections relies on a knowledge of chemistry," she says, "as does the choice of acids to etch different metal plates – copper, zinc, aluminium or steel. Similar rules of chemistry apply in screen-printing."

For the uranium artwork, which along with the other 111 elements in *The Periodic Table on Show* will be at the SA Museum from August 4 to 26, Marinelle turned to a domed metal structure that survived the World War II atomic bombing of Hiroshima in Japan. "The charred and distorted metalwork is both beautiful and poignant," she says.

The bomb was powered by uranium fission, and killed around 70,000 people. So the print, made with etched and cut lino, might cause a comment or two next month, which is fine by Greg. "I've felt for a long time that overall there is great

scope for art and science to intermingle," he says. "I see art as a medium for promoting science."

Every year, Greg adds, students are given "boring traditional white lab coats," and it's time for that to change. "I think we can reinvent the lab coat," he says. The back is "pretty much a canvas anyway," so Greg has sent his to Melbourne artist friend David Bowers to be turned into a painting.

He hopes to have it back by National Science Week from August 13 to 21. He will wear it to public events and around the lab, as a visible statement of the interface between art and science.



Above: Marinelle's etched lino cut representing uranium and the bombing of Hiroshima.



CELL FORMS

Textile artist Cheryl Hutchens has a chronic food intolerance. Long interested in what makes the body function, she began looking at cells to find what caused her symptoms. "Bacteria and viruses," Cheryl says, "small but horrible things that affect people's lives so much."

Yet they are also beautiful, in the creative mind and hands of an artist. Cheryl's fascination with cells led her to her exhibition *Break, suffer, heal* at the University's Barr Smith Library earlier this year. Just as importantly, the six embroidered pieces are now in the University's permanent collection.

The show was part of the *Cultural Illuminations* series, where artists are invited to respond to learning, research, innovation and creativity within the university. Cheryl's description of her work is "taking something mysterious and small and making it bigger".


"Making it something to see and touch is a way of understanding the cells. The best effect I've noticed has been in people who thought what I was doing was a bit funny and strange. But once they saw it, they said it allowed them to look at illness in a different way.

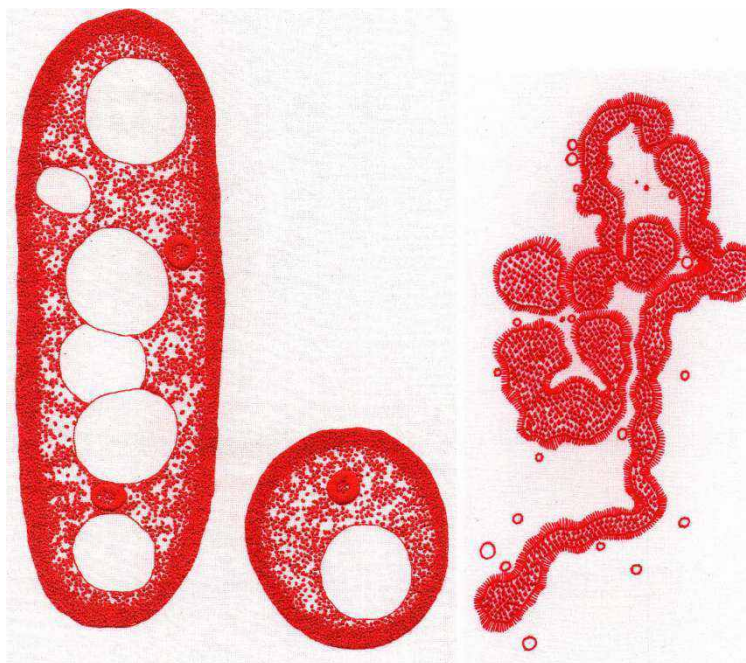
"It's taking scientific research and reinterpreting it in an art form to help the average person understand what it's about. Art has a skill of communication that science perhaps sometimes doesn't."

In the exhibition curated by Adelaide University graduate Nerina Dunt, the artist tackled the 'flu, yeast and urinary tract infections, gastric ulcers, strep throat and legionnaire's disease. Three of the pieces hang in the population health and clinical practice school board room and the others in the health sciences faculty.

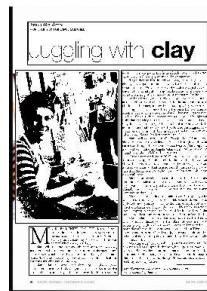
In 2005, Adelaide University graduate J. Robin Warren won, with Barry J. Marshall, the Nobel Prize for Physiology or Medicine for their discovery of the bacterium *helicobacter pylori* and its role in gastritis and peptic ulcers.

The university boasts five Nobel laureates. Its art and heritage collections manager Mirna Heruc says staff and students can point out Cheryl's gastric ulcer artwork to visitors and start up a conversation about Dr Warren.

"Art around the university that fits with the academic disciplines gives a really nice narrative, something to talk about." Like much of the best art, it can be as simple as that. 



Material microbes ... Cheryl Hutchens' Urge, sting, sear, representing urinary tract infection bacteria, and Ache, shiver, sweat, depicting the influenza virus.



Artist in Residence

WORDS ARTS EDITOR LANCE CAMPBELL

Juggling with clay



MARIA PARMENTER HAS THE KILN GOING in her home studio while she's working as a physiotherapist in the next suburb. "Ceramics are very time-consuming," she says. "Things can happen when you're not there."

Maria will be home soon enough, to continue her balancing act of young children, work and art. As a physio, she spends time with people, which is healthy for any human being. As a ceramic artist, "I have the opportunity to explore the bit I don't talk about, that isn't straightforward," she says.

Maria's father, former Australian squash player Owen Parmenter, encouraged his daughter to have a vocation that provided an income. Physiotherapy allowed Maria to travel and

work, which was good. But from schooldays she had shown a creative side – drawing, painting and photography.

"Physiotherapy has limited creativity," Maria says, so after eight years of part-time art she went back to school, to study visual arts at the University of SA. She hadn't touched clay until she did. It came naturally. "I enjoyed the medium," she says, along with the teaching of leading ceramic artist Kirsten Coelho.

An honours degree was followed by a two-year traineeship at the JamFactory's ceramics studio. Maria had "one and a half children" at that stage, but saw the traineeship as "a great experience in a unique facility". Since then it has been the balancing act. Much of her work is domestic-related, "because I guess that is my life," she says, "but it is experimental as well. My objects are utilitarian yet fairly abstract. They have spouts and handles but they don't have apertures, so there is a lot of ambiguity. While they are non-functional in one sense, they function as triggers. I have made vessels in the past, but the objects I make now have other roles, as signifiers or holders of memories."

Maria will contribute to *The Protege*, the 25th anniversary show for Aptos Cruz Gallery at Stirling from July 14, which carries on through the SA Living Artists Festival. Many big names are involved, including Angela Valamanesh, Milton Moon, Bert Flugelman, Julie Blyfield and Greg Johns.

"Angela mentored me in 2007, and I'm an emerging artist among the people in this show," Maria says. But the company she will keep is an acknowledgement of her growth as a ceramic artist just the same. That artistic growth can also be seen next month in Maria's own SALA show, *Suite*, at St Morris Upholsterers on Magill Road.

Maria is on the exhibition committee for the 2012 Australian Ceramics Triennale in Adelaide in late September to early October next year. This time themed *Subversive Clay*, the Triennale is officially the 13th Australian Ceramics Conference, with artists from around the world.

Maria went to the last Triennale in 2009 in Sydney, which was spread over 57 galleries. Adelaide's West End, with its arts and teaching organisations such as the JamFactory, the SA School of Art and Adelaide College of the Arts, will be the focus next year. "We're hoping to get the Art Gallery of SA involved too," Maria says. "It will be a huge event for SA art, and for the West End."

With acclaimed international ceramic artists, the Triennale will "stimulate discourse on the place of ceramics in the contemporary craft and art scene". With children and work, Maria doesn't have the advantages that come with a Triennale, or a group environment. "Once I stop juggling small children I hope to be involved in a group environment. I like the criticism and the exchange of ideas."

Working as a physio actually helps Maria's ceramic art. "Both demand a fair bit of upper body strength and postural awareness," she says. She's worked as an artist that morning, and is talking about her art while being a physio in the afternoon. It's busy, but Maria is glad she made the plunge, "to commit and explore, to push my creativity further".

Maria Parmenter is at www.mariaparmenter.com.au or mparmenter@iprimus.com.au



Rip it Up
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Brief: JAMFACTORY



URBAN COW STUDIO
11 FROME ST, ADELAIDE
Creepy Love
Adelaide artists Cohen Gum and Minnette Michael will be presenting their new designs in a colourful exhibition of illustrations, jewellery, objects, furniture and accessories. Gum's exhibition includes the latest collection of his illustrations of happy, colourful and quirky little creatures that are often just a little bit creepy. Using detailed line work and a deliriously vibrant colour scheme, Gum has created an original and memorable set of characters that leave you in a delightedly confused stupor. Inspired by Cohen's illustrations (and her love of nanna crafts), Minnette has created an adorable new range of jewellery including rings, bangles and cufflinks. Opening night speaker will be Christian Hall, the creative director of Jam Factory's metal design studio.
OPENS: Wed Jul 6 at 6pm
CLOSES: Sun Jul 31