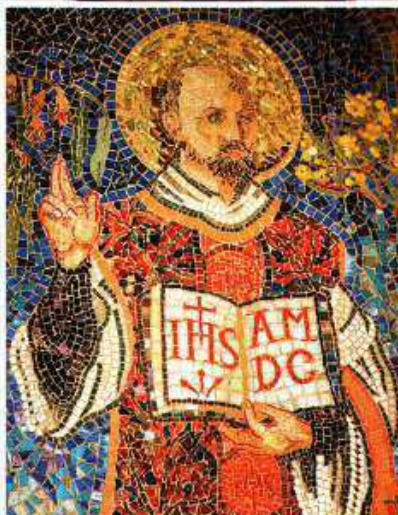




H&G insider

STARS OF THE SOUTH

Its gourmet produce and winning wines are world-renowned and South Australia has another home-grown asset: its burgeoning arts community. Here, *H&G* meets five local artists who are making their mark.



If you had to name the ideal place in Australia for an artist to reside, Adelaide would arguably be top of the list. The South Australian capital plays host to an impressive array of arts events and festivals - all enthusiastically attended by a community that's happy to support its creative residents.

"There's also a wonderful sense of encouragement and belonging among the arts and crafts community in South Australia," says Brian Parkes, Director of JamFactory Contemporary Craft and Design, Adelaide's highly regarded training studios and galleries.

"They not only support and inspire each other, the wider community supports and buys their work."

Cost of living is an important factor too: anyone trying to exist on the proceeds of their artistic ventures probably appreciates that they can do this more easily in and around Adelaide than in some of the other state capitals.

And then there are the myriad sources of inspiration. With its vast horizons, diverse landscapes and incredible produce and wines, South Australia is a place that truly ignites all the senses, says Penny McAuley, General Manager of the South Australian Living Artists (SALA) Festival. "As a result, there is an absolute wealth of creative talent in this area," she adds.

Here, we meet five South Australian women who are leading the charge, each excelling in their chosen craft.



Roz Anderson in her Adelaide studio. **OPPOSITE, CLOCKWISE FROM TOP LEFT** Detail of Roz's *Persimmon Tree* mosaic, St Aloysius carries a plague victim in this mosaic, on display at St Ignatius Senior School's chapel in Adelaide. A *St Ignatius* mosaic is also on display at the school. A goldfish shower feature Roz created for a client.

All together now

To most of us, ceramic and glass tiles are brittle and unyielding, but they are putty in Roz Anderson's hands.

The Adelaide-based mosaic artist devotes hours each day to painstakingly cutting and shaping hundreds of tiny tiles – fashioning natural themes, abstract patterns, historical emblems or whatever the job requires. Of the thousands of tiles she uses, she never uses one in its square, uncut form. "It's very time consuming because I mould every little piece," says Roz. "I aim to inject life into each of them, to achieve a look that's not static."

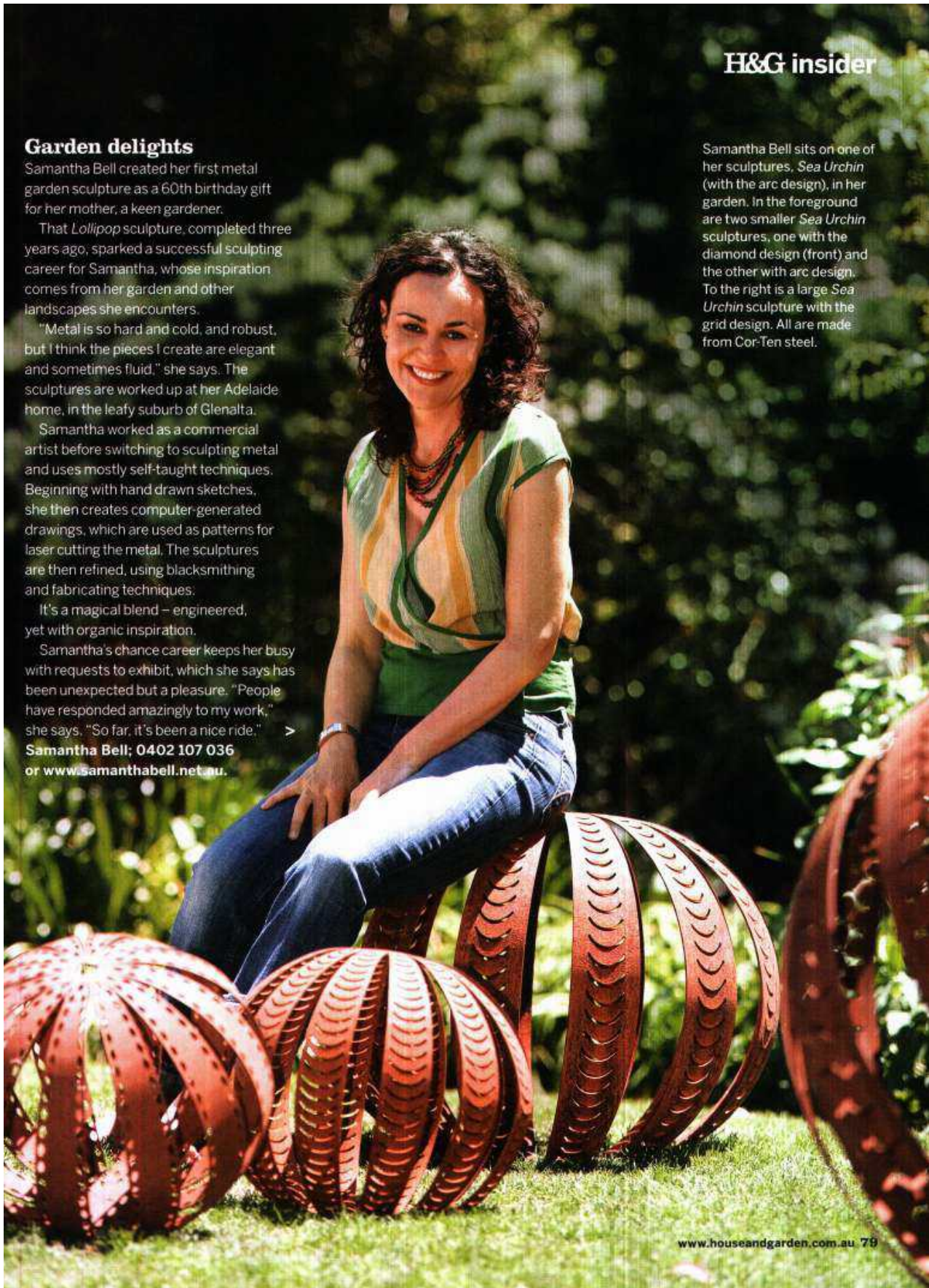
Roz began her artistic career as a graphic designer before she focused her attention

on painted furniture and trompe l'oeil painting in the early 1990s. Her transition to mosaics was a happy accident.

"A client requested a mosaic floor, but I'd never worked in mosaic before, so I painted a tromp l'oeil mosaic instead – painting the floor to look like mosaic. Everyone who saw it assumed it was the real thing. And then a local restaurateur asked me to do a mosaic on the floor of his restaurant. He needed a durable and long-lasting surface, so I took a deep breath and launched into my first real mosaic project."

Roz Anderson; (08) 8362 1205 or 0412 670 708.





H&G insider

Garden delights

Samantha Bell created her first metal garden sculpture as a 60th birthday gift for her mother, a keen gardener.

That *Lollipop* sculpture, completed three years ago, sparked a successful sculpting career for Samantha, whose inspiration comes from her garden and other landscapes she encounters.

"Metal is so hard and cold, and robust, but I think the pieces I create are elegant and sometimes fluid," she says. The sculptures are worked up at her Adelaide home, in the leafy suburb of Glenalta.

Samantha worked as a commercial artist before switching to sculpting metal and uses mostly self-taught techniques. Beginning with hand drawn sketches, she then creates computer-generated drawings, which are used as patterns for laser cutting the metal. The sculptures are then refined, using blacksmithing and fabricating techniques.

It's a magical blend – engineered, yet with organic inspiration.

Samantha's chance career keeps her busy with requests to exhibit, which she says has been unexpected but a pleasure. "People have responded amazingly to my work," she says. "So far, it's been a nice ride." >

Samantha Bell; 0402 107 036
or www.samanthabell.net.au.

Samantha Bell sits on one of her sculptures, *Sea Urchin* (with the arc design), in her garden. In the foreground are two smaller *Sea Urchin* sculptures, one with the diamond design (front) and the other with arc design. To the right is a large *Sea Urchin* sculpture with the grid design. All are made from Cor-Ten steel.



H&G insider



Mandi King in her space at Blue Pony Studios.
TOP RIGHT Award-winning Illumini decanters.
BOTTOM RIGHT Glass works-in-progress.



A glass act

When glass artist Mandi King was studying for her fine-arts degree in Upstate New York she found a book that was to shape not only the nature of her work, but her destiny.

"It was called *Australian Glass Today* and it completely captured my imagination," says Mandi, who hails from Ohio. "I saw incredible works of art on those pages and I was drawn to their singular and minimalist style. There was an underlying design sensibility that appealed to me."

The Australian glass artists she admired in the book had one commonality: they had all trained at JamFactory Contemporary Craft and Design in Adelaide. Suddenly, the young

artist, then 23, knew where she was headed. "I moved to Adelaide in 2006 and took up a two-year training program at JamFactory," she says. "They helped me to organise my first exhibitions and develop my style."

Today, flashes of brilliant colour and fluid shapes are the hallmarks of Mandi's work. "To me, colour is the most powerful element of visual communication. And it's never as vibrant as when it's used in glass because the colour can be as bright as the light that flows through it," she says.

Each of Mandi's pieces is meticulously hand blown then machine finished. "I like the idea that organic forms, which are created using methods as simple as breath

through a pipe, heat and gravity, can then be refined by the mark of the machine."

Inspiration for Mandi's designs is drawn from everything around her. "Sometimes it comes from a beautiful piece of furniture, or from the colour palettes seen on Saturday morning cartoons," she says.

The broad spectrum of Mandi's artworks range from vases and bowls through to more experimental forms.

"There's so much wonder to the process of working with glass," says Mandi. "It is a delicate and spontaneous material and the possibility of what I might create is the thing that brings me into the studio every day." >

Mandi King Glass; 0416 392 289 or www.mandikingglass.com.au.



H&G insider



Carly Schwerdt (left) and Amy Prior in their retail space, Nest Studio. **BOTTOM RIGHT** An Umbrella Prints patched cushion. **BOTTOM LEFT** A vignette from the retail space at Nest Studio.

When it rains...

Sharing an umbrella isn't for everyone. But Amy Prior and Carly Schwerdt are happy to do just that – in the figurative and creative sense.

For the past five years, Amy and Carly have been working together – hand-printing their vibrant designs onto hemp fabric, under the label Umbrella Prints, in their workspace at Nest Studio in Stepney, Adelaide.

The textile designers test and design onto three-metre lengths of fabric, then commission batches of up to 100 metres at a time to be hand-printed. In addition to the fabric prints, their designs feature on stationery, posters and homewares.

"We have a fantastic yin-yang thing going on," says Carly. "I'm more the commercial graphic designer and Amy's the fine artist. My work is bold and clear while Amy's is illustrative, so our styles complement each other very well."

The pair first met when they were running neighbouring studios in the Adelaide suburb of Croydon (Carly taught art classes in hers, while Amy's was a textile design studio). Enthusiastic door-side conversations led to their first collaboration: a charming flip doll featuring 12 fabric designs they had created together.

"We've been working with those original designs ever since," says Carly. "We like the timelessness of revisiting our work with fresh eyes and redesigning new things around those initial concepts."

The duo have also welcomed other artists to join them under their creative canopy. Silversmiths and woodworkers have fashioned various Umbrella Prints motifs – from a jolly elephant to a scribbly fan flower – into jewellery and ornaments.

All this has gained them fans online as well as attracting people to their retail space, also at Nest Studio. Here they sell Umbrella Prints, as well as designs by other artists and run art classes for adults and children, ever drawing inspiration from their younger students.

H&G

**Umbrella Prints; 0423 172 806
or www.umbrellaprints.com.au.**





hot to shop

adelaide

For vintage fashion, antique and contemporary design, this city is streets ahead, writes **Belinda Jackson**.

Staple diet

Rundle Mall is Adelaide's most visible – yet least memorable – shopping strip, flanked by David Jones, Myer and SA's own department store, Harris Scarfe. Not to be confused with the happening Rundle Street, in the east end. Splintering off from the mall are arcades including the beautiful, 125-year-old Adelaide Arcade, which houses tiny barber shops, wig makers and chocolatiers. Outlet shoppers make for Harbour Town on Tapleys Hill Road, West Beach.

Must buys

Aboriginal arts and crafts: hardworking Better World Arts has gorgeous artworks and indigenous art stitched into cushions, plus throws by Kashmiri chain-embroiderers, 144 Commercial Road, Port Adelaide. The Fabric of Life's textiles conservationist, Mary

Jose, has an eye for contemporary and antique Aboriginal and global textiles (141 Melbourne Street, North Adelaide), while the Tandanya National Aboriginal Cultural Institute's shop sells hand-woven baskets, artefacts, music and books, 253 Grenfell Street, city.

Cheap trick

For vintage fashion, start with Red Cross speciality store Two 8 Four (284 Rundle Street) but save time for the back section of Clothes Line Saga (238 Rundle Street, city), Red Ruby Vintage (14 Peel Street, city), Little Worn Wardrobe (19 Peel Street, city) and Tanjent (1A Margaret Street, Norwood). Then hit the Antiques Market for accessories (32 Grote Street, city). Magill Road, Norwood is riddled with antiques dealers – try Mid Century Modern (No. 140) or Stephen Sinclair (100 Halifax Street, city). Vinyl hounds haunt B Sharp Records (240 Rundle Street), while vintage wine lovers can either dally at SA's many cellar doors or cut to the chase at the incredible cellars beneath the Victory Hotel (Sellicks Beach), East End Cellars (22 Vardon Avenue, city) or Melbourne Street Wine Cellars (93 Melbourne Street, North Adelaide).

Market madness

Adelaide Central Markets sells the city's best produce, closed Sunday and Monday, 45 Gouger Street. Regroup and recoup at Lucia's for espresso and handmade pasta. Hunt

Theatre is a twice-yearly furniture, textiles and arts market, May 6-8, October 28-30 (Playhouse Lane, city).

Insider trading

Elizabeth Street, Croydon: This tiny strip is home to Azalia jewellery studio, which shares with contemporary art space A Room of Her Own (No. 5), interiors ideas powerhouse One Small Room, which is packed with mid-century furniture and its own gorgeous fabrics (No. 6-10), Hype & Seek for vintage wallpapers and homewares (No. 3) and Clubhouse Lane Boutique (No. 2), for fashion-forward new and vintage shoes and clothes. Note: it's mostly closed on Mondays and Tuesdays.

Home help

Visit beloved staple One Rundle Trading for antiques and interiors (20 Stuart Road, Dulwich) and Church Studios, which mixes stand-out art and eye-catching furniture (234 Port Road, Alberton). Hit Saldechins for yum cha, martinis and tea, then shop for the



accoutrements required to DIY (21 King William Street). Aptos Cruz in Stirling, in the Adelaide Hills, is a mecca for Australian and sustainable designers while the JamFactory serves up contemporary handmade design pieces from across the world (19 Morphett Street, city). Hit Magill Road, Norwood for furniture designer Khai Liew's pared-back beauties (No. 164) and second-hand fabrics at Redecorate (No. 146).

Fash & trash

The east end of Rundle Street is undergoing a renaissance with

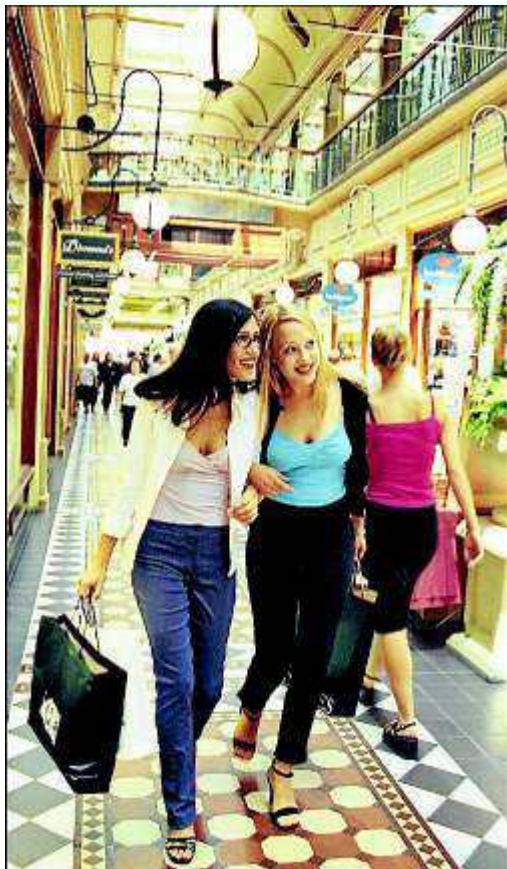
recent additions including sass & bide, Zimmermann, Lisa Ho, Jack London and Alannah Hill. But the pickings are just as rich for local designers: slip into Cherri Bellini for vertiginous heels by Mary-Kyri (No. 240), doyen Miss Gladys Sym Choon for emerging designers (No. 235A) and Mai-Loui for cocktail frocks (198A Hutt Street, city). In Hyde Park, brides flock to Liza Emanuele (92 King William Road). Adelaide staple Wild Child Style Lab kits out distinctive cross-generational street and club looks (169 King William Road).

Locals love

Chocolate. It started with Haigh's in 1915 (2 Rundle Mall) but it's all gone crazy since with Cocolat's sinful truffles (283 Rundle Street), Chocolate Bean's chocolate soup (18 Union Street, city), Bracegirdle's Belgian apricot gems (31 Jetty Road, Glenelg) and Chocolate at No. 5's Marie Belle New York chocolate boxes, (5 Main Street, Hahndorf).

The fine print

South Australian Tourism Commission, 1300 764 227, southaustralia.com.



Sweet style ... (from far left) Adelaide Arcade; chocolate treats at Haigh's; Zimmermann design.



Life and death

Tour De Force:
In Case of Emergency Break Glass
 Jam Factory
 Until May 8

“Do what you do” was the simple brief curator Megan Bottari gave contemporary artists, Nicholas Folland, Jacqueline Gropp, Timothy Horn, Deb Jones, Tom Moore, Ian Mowbray, Trish Roan and Neil Roberts for the current exhibition *Tour de Force: In Case of Emergency Break Glass*. These contemporary artists come together with their common desire to challenge the traditional ideas, methods and materials of glass making. The artists use a number of different materials in conjunction with glass to create artworks which might finally put to rest the long standing debate about where contemporary art finishes and craft begins (or vice versa).

Horn’s much-publicised image of a skull and crossbones titled *White Death* offers some insight into what’s in store in the rest of the exhibition. The skull and crossbones is a recognised symbol of death in our society and in this case represents the death of western civilisation in terms of our collapsing environment and economy. Seeing Horn’s work in the flesh does not disappoint and his choice of the medium of crystallised rock sugar gives the impression that, like our society, it could crumble at any moment.

The symbols of life and death don’t end with Horn’s work. Whether in the materials used (renewal and rejuvenation), or the musings of the artist, it resonates throughout. Several of the artists have approached their work in a somewhat scientific manner. In her mesmerising work *Wayfinding*, Roan encases glass beads, rayon thread and glycerine in scientific glass.

Gropp also uses scientific glass (borosilicate) to create, *Involution* a form which is not dissimilar to the female reproductive organs – suggesting a narrative work on the complexities of fertility.

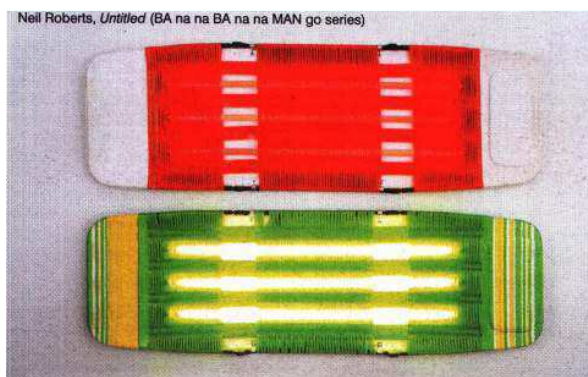
We immediately recognise Mowbray’s specimen jars as symbols of scientific research and preservation. While busy admiring his craftsmanship the viewer is caught off guard reading the labels, *My Brother, We’re All Here, Uncle Barry/Auntie Barbara* and *A Lover*, suddenly recognising the very personal nature of the specimens.

It’s impossible to miss Roberts’ work from the *Ba na na Ba na na MAN go* series which are neon lights weaved through banana lounges. The only non-new works (1998, 2001) in the exhibition they don’t seem out of place. Roberts, who passed away in 2002, is described by Bottari as being the “first Australian glass artist to break away from the confines of the guild”.

The mood shifts slightly with Moore’s work and his amusing explorations into the world of birds. His wit is evident through works like *Pond life* where the birds aren’t represented as beautiful but as Bottari suggests “unruly and bogan”. Moore’s static work *Wearable Glass Bird Helmet* comes to life when he proves its wearability donning it for the amusing DVD *I Notice Birds*.

Works by Folland and Jones touch on the everyday. Folland’s work, *Casual Acquaintance – the Sceptic* is a group of materialistic everyday objects made from a variety of materials, including a timber side table, refrigeration unit, crystal bowl and linen doily. While Jones tries to convince us that *Life is Ordinary – Good Ordinary* with her series of paintings on glass you can’t help but think she’s got a point. While it used to be the dream to live a life less ordinary it’s becoming more of a desire to live an ordinary life.

– Jane Llewellyn



Neil Roberts, *Untitled* (BA na na BA na na MAN go series)

