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objects + design + ideas

object

301

Frank Gehry
new Guggenheim NYC

Jun Kaneko
monumental glass

Free CD-ROM
82 Australian designers



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contributors



Joan Kee connects Walt Disney, the Sydney Opera House and an ancient Japanese art in her review of the exhibition *Origamic architecture* at the American Craft Museum in New York (page 69). Kee is curator, critic and a Center Fellow at the International Center for Advanced Studies at New York University, and is currently editing a journal issue on contemporary Asian art for Duke University Press (forthcoming 2003).



Isabella Reich's article about ceramicist Jun Kaneko is one of this issue's main features and begins on page 49. As an outcome of their discussion she writes about his *dangos* and his newest monumental glass works made at Bullseye in Portland, Oregon, soon to be exhibited at SOFA Chicago 2001. Reich is a writer with a background in art history and criticism, based in Sydney.



In 'What's new in museums' **Brett Littman** explores architect Frank Gehry's revealing models at his recent retrospective at the Guggenheim in New York (pages 16–18). Littman is Executive Director, Dieu Donne Papermill, SOHO, NY and was until recently, Associate Director of UrbanGlass, an international centre for glass art, design and architecture in Brooklyn. He is also a writer and art critic for *Glass*, *American Ceramics*, and *Surface*.



Andrea Gardner's small-scale terracotta sculptures appear to be the visual analogue of the writer's belief in revelation. **Suzanne MacAulay** suggests in her article on this ceramic artist, MacAulay directs the Quay School of the Arts, Polytechnic, Wanganui, New Zealand. She is an art historian and folklorist whose research and writing centres on ethno-aesthetics and material culture, particularly textiles. Her article starts on page 46.



Their eye for good design has shaped their collection—and their lives, **Ted Snell** reports on couple David Walker and Margaret Ainscow in his article, pages 22–23. Snell is Professor of Contemporary Art at Curtin University of Technology in Perth, Western Australia. He writes regularly for *The Australian*, *Art & Australia* and other magazines and journals.



Ihor Holubizky is an unaffiliated essayist and art historian living in Brisbane. In his article on page 35 he says Vale to Anita Aarons, a diverse artist—sculpting, printmaking, painting, drawing and jewellery—whose "charmed and passionate life" ended last year in Brisbane. Holubizky has worked internationally as a gallery and museum curator, teacher and lecturer, bass player and composer over the past 25 years.



James Minson, *Coral Necklace*, 2001, Bullseye glass, Japanese silk thread.

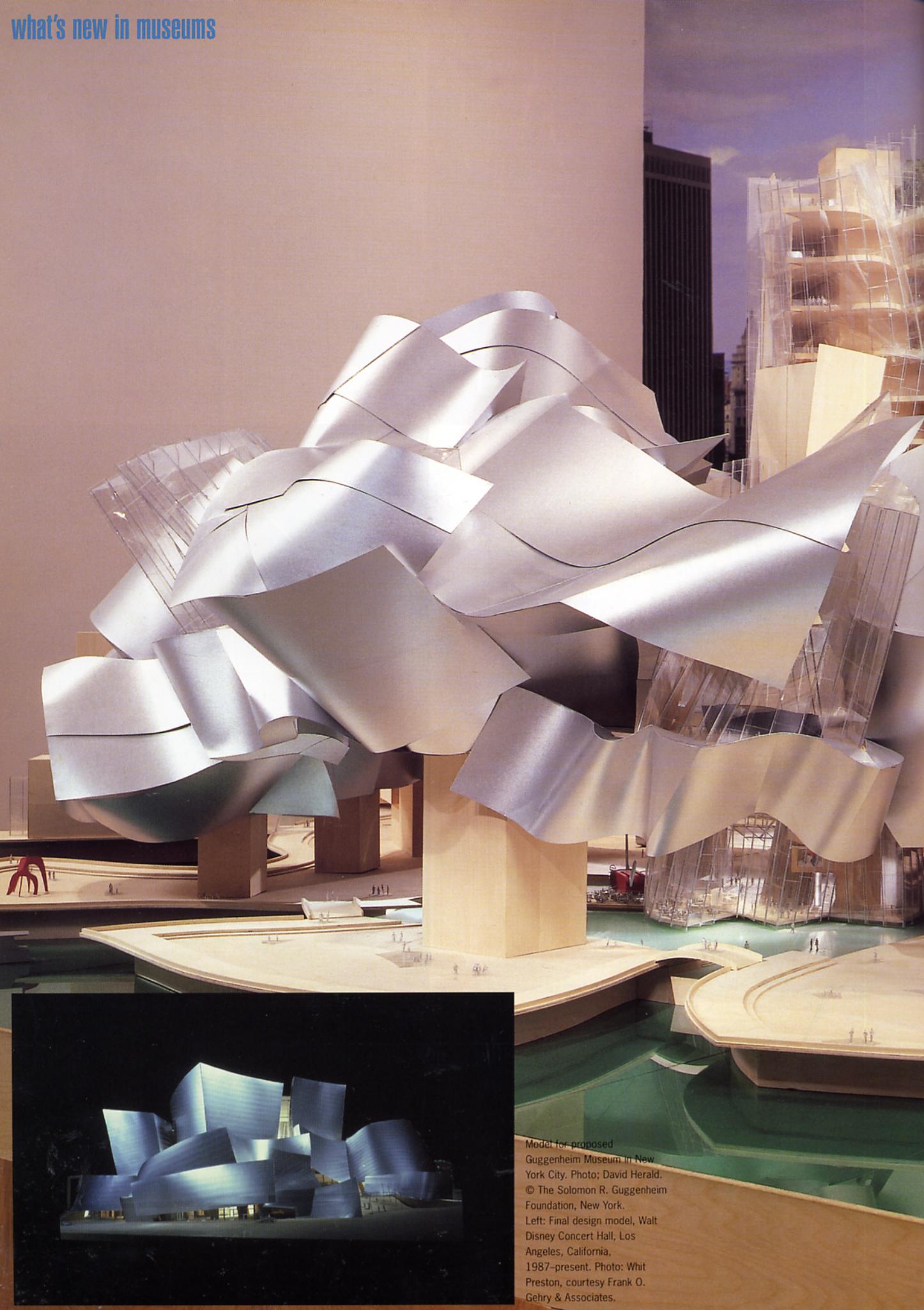
▲ Strung out

Bullseye's Glass Company's 4th annual exhibition of glass—jewellery and bead—work takes an international turn this year with the participation of jewellers, designers and glass artists from Australia, New Zealand, Great Britain, Hungary, Mexico and Switzerland. *Strung out* also reflects a departure from the previously heavy representation of torchworked beads to include a stronger showing of cast and cold-worked forms. This fact partially explains the large number of Australian/New Zealand artists like Helen Aitken-Kuhnen, Sally Mussett, Blanche Tilden, James Minson, Jandy Pannell and Greg Smith. *Strung out* was at The Bullseye Connection, Portland 11 July–28 August, 2001. For more information tel: +1 503 227 2797 or email: resourcecenter@bullseye-glass.com

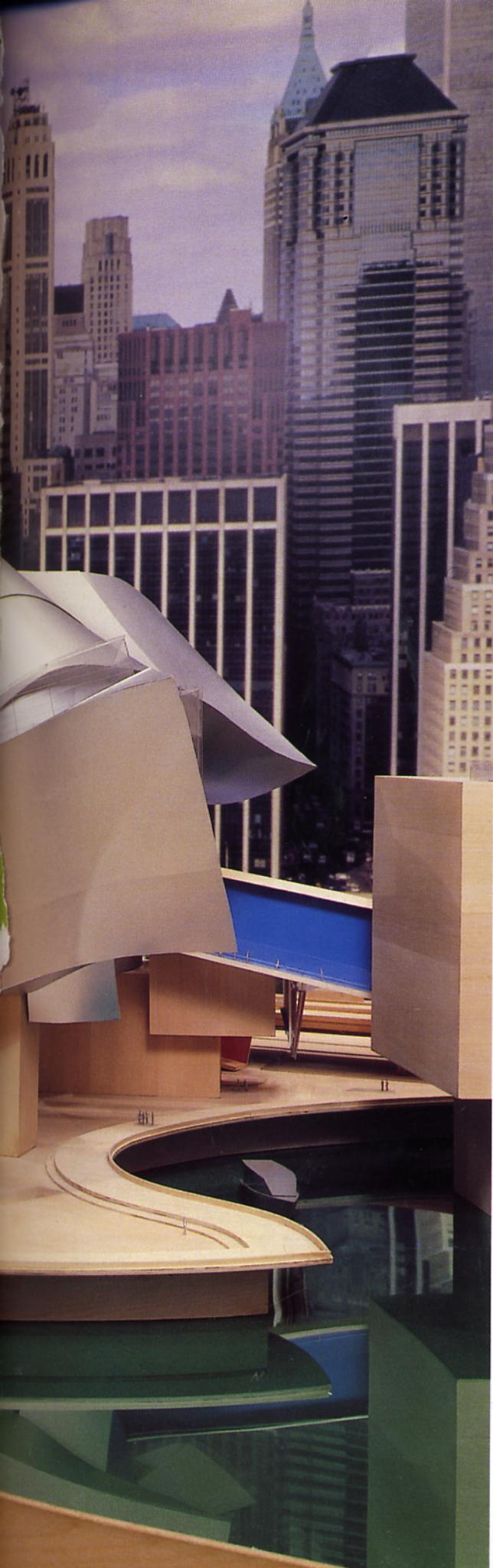
Chicago Design Show ▶

Chicago Design Show, the annual contemporary furnishings forum is at the Merchandise Mart, Chicago, 4–7 October, 2001. The forum includes more than 200 selected exhibitors. Thursday and Friday are open to the trade and Saturday and Sunday are open to the trade and public. To exhibit, call +1 (312) 527 7948. For further information visit www.merchandiseart.com

Chicago Design Show



Model for proposed
Guggenheim Museum in New
York City. Photo: David Herald.
© The Solomon R. Guggenheim
Foundation, New York.
Left: Final design model, Walt
Disney Concert Hall, Los
Angeles, California,
1987–present. Photo: Whit
Preston, courtesy Frank O.
Gehry & Associates.



Gehry

at the Guggenheim

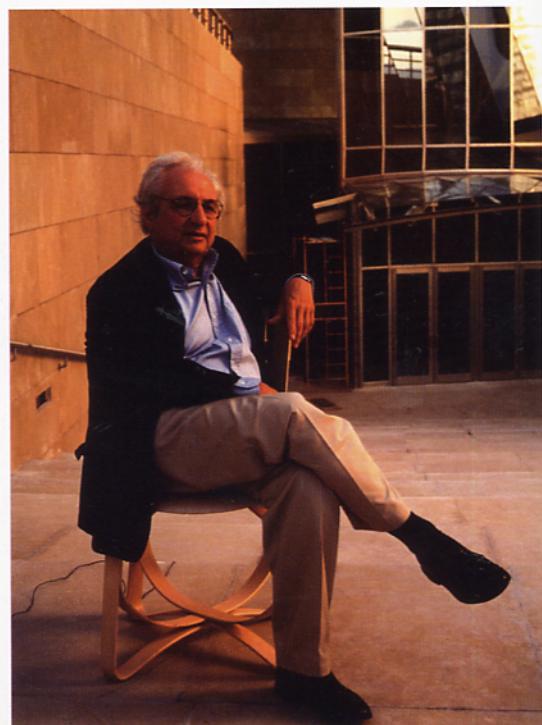
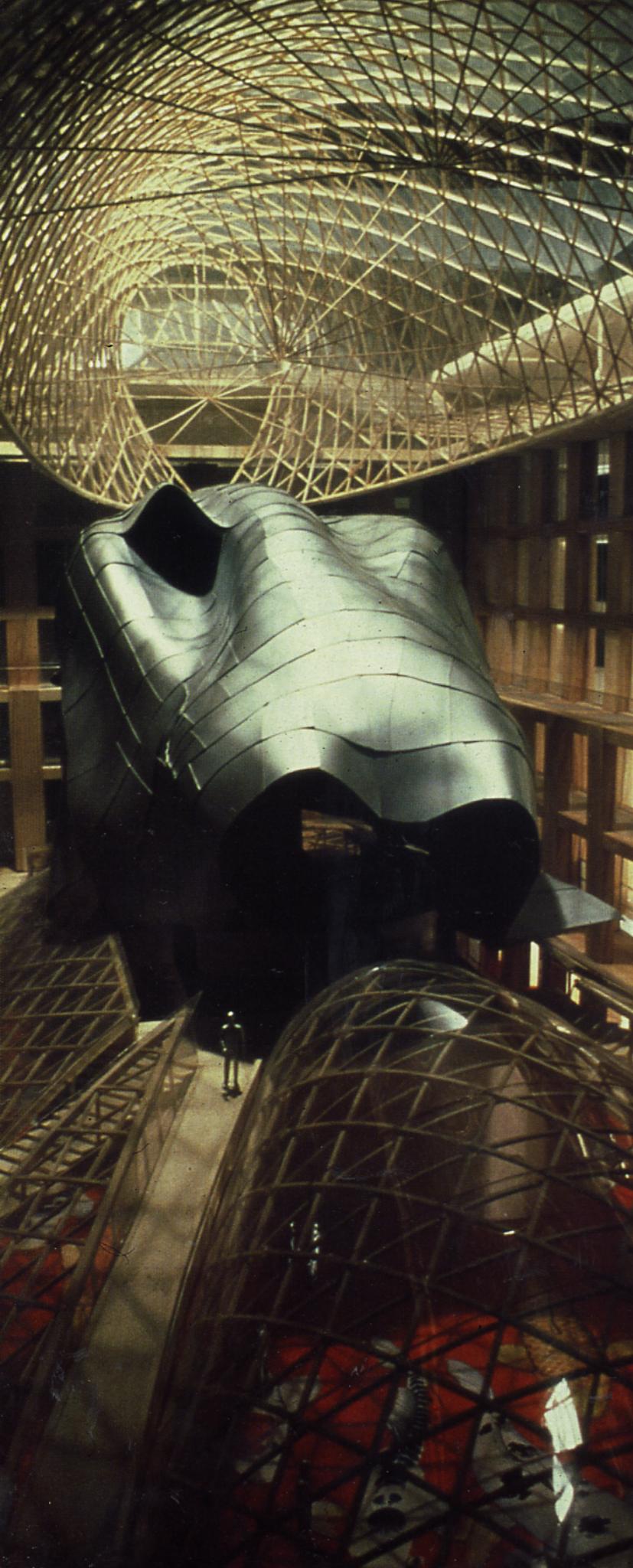
IN OUR CONTINUING SERIES **BRETT LITTMAN** EXPLORES ARCHITECT **FRANK GEHRY**'S REVEALING MODELS AT HIS RECENT RETROSPECTIVE AT THE GUGGENHEIM MUSEUM IN NEW YORK

THE RETROSPECTIVE OF FRANK GEHRY'S ARCHITECTURAL PROJECTS AT THE GUGGENHEIM MUSEUM IN NEW YORK (18 May – 26 August 2001), immediately reminded me of when I was a child and played with Lego. It wasn't the square and rectangular blocks that I liked best (it always seemed too boring to work with completely geometrical forms) it was the curved opaque and clear ones that fascinated me. You could stack them up to make Richard Meier-like windows in spaceships, landing stations and buildings. Later I figured out that I could add cotton balls, string, acetate, Astroturf and tape to my Lego objects to give them a more complete context and environment in which they could exist.

So I can only imagine what it must be like to work in Mr. Gehry's office and being handed a very rough sketch (more doodle) and being charged with interpreting it into a 3-D model out of balsa wood, metal, tissue paper, scotch tape, glue, crumpled paper, aluminum foil and whatever else is lying around the studio.

Gehry gives a great deal of poetic license to his associates and it is amazing how raw some of the architectural models are. Surfaces are covered in tape and glue and the forms are only partially realized. But underneath this chaos is always the kernel of the idea for the staircase, entranceway or seating for the project at hand.

It is important to note that the models dominate the exhibit. This is a good thing because too many architectural exhibitions rely on blueprints and photographs of finished



Frank Gehry. Photo: Erika Barahona Ede. © FMGB Guggenheim Bilbao.

buildings to illustrate progress and aesthetic choices (For example, the concurrent Mies (van der Rohe) shows at both the Whitney and MOMA.) Gehry's architecture has always been based on the juxtaposition and assemblage of a myriad of materials and his maquettes and studies give us insight into how his design process has developed over the years. Of course, with the advent of sophisticated 3-D AutoCad computer programs the physical models may become less important as Gehry focuses on large-scale organic titanium clad museum and entertainment centres like Bilbao, the Disney Hall in Los Angeles and the Concert Stage in Chicago. But his starting point always seems to be from studies and endless physical renderings that explore all of the possibilities presented by the interior and exterior environments.

Looking at Gehry's production over the last 40 years it becomes clear that no one has done more to bring design and architecture into the forefront of American (and international) consciousness. His oeuvre is diverse and covers all of the bases from private residences, apartment/office complexes, hospitals, museums and concert halls. His ability to translate complex and imaginative forms into reality gives Gehry the edge on other contemporary architects like Rem Koolhaus, Steven Holl and Richard Meier. This is confirmed when one sees the incredible model for the proposed New York Guggenheim near the South Street Seaport that will dramatically change the New York landscape if it is ever built.

Brett Littman is a New York based art and design critic. He is also Executive Director, Dieu Donne Papermill, SOHO, NY, and was until recently Associate Director of UrbanGlass, an international centre for glass art, design and architecture based in Brooklyn.

Final design model, DG Bank Building, Berlin, Germany, 1995–2001. Photo: Joshua White, courtesy Frank O. Gehry & Associates.