



# ONTARIO CRAFT

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## COVER PHOTO:

THEO JANSON's mask revives the art of masquerade and fun disguise. The stone sculpture by E.B. Cox is in The Greek Garden of the Gods outside the Horticultural Building at the CNE.

Photo: Carol Gibson.

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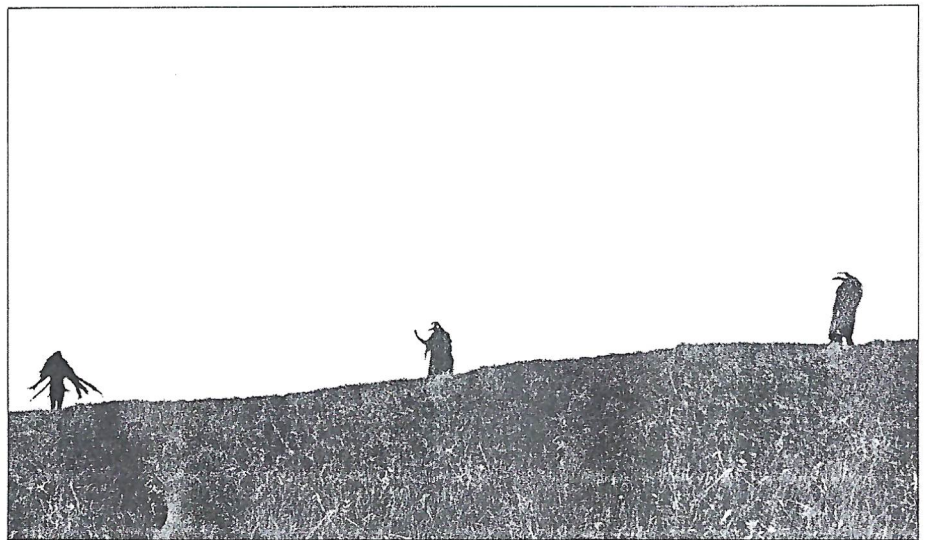
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In 'Wilbur', a character mask by Rae Anderson, the person beneath is hidden. Instead one sees only the persona of the mask itself. Photo: W. Fritz.



RAE ANDERSON, 'Raven Creating the World'. In this personal creation myth inspired by the North American Indian trickster cycle, the mask is seen in motion. Photo: W. Fritz



## InReview

## Canadian Glass Comes to Maturity

Considering that the Canadian glass movement is still very young and has only a small number of practitioners spread thin over a large geography, the state of its art is remarkable. This was obvious for all to see on Saturday evening, March 27 last, when the Koffler Gallery, 4588 Bathurst Street, Toronto, opened 'Canadian Contemporary Glass 1982' in conjunction with the Third Annual Canadian Glass Conference, held at Harbourfront. The day before there had been a show of student work at Harbourfront that settled any doubts about competence and tipped off this American reviewer as to what he might expect from the show at Koffler. Variety of ideas and obvious expertise stood out at Harbourfront; there was a kind of young daring that was largely lacking in the more secure efforts shown

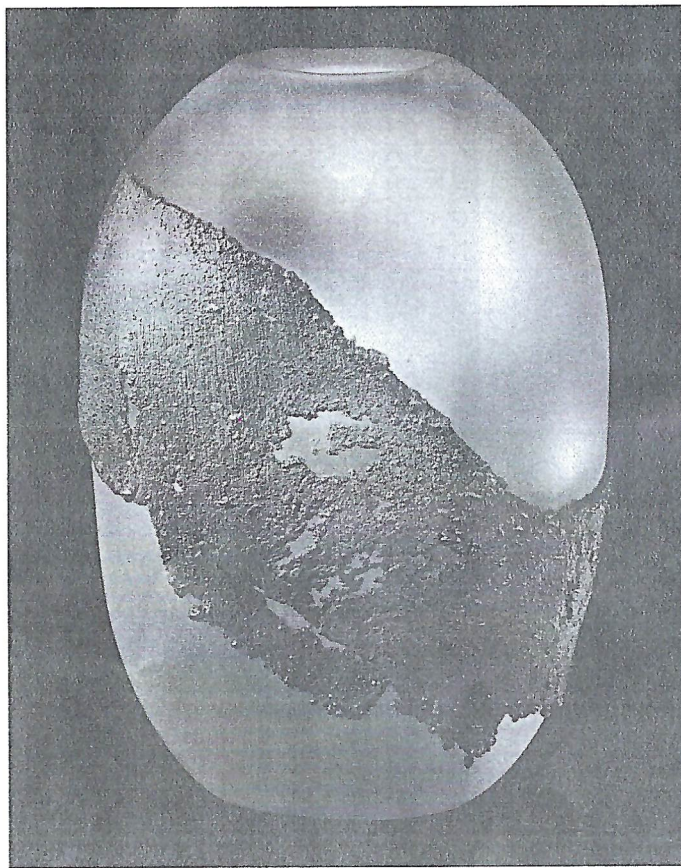
at Koffler. In both shows there were examples of techniques and shapes that have been familiar in the United States for some years now—it was almost like seeing a replay, especially the sandblasting—but these things are generic to all glass-making and one only judges the skill or the originality of approach. As new glassworkers come along they all begin, hopefully, with the same bag of tricks.

The invited artists at Koffler selected the works they wanted shown—barring, I suppose, important works being exhibited elsewhere—and some 150 pieces were ranged about the rather intimidating vastness of the gallery in little groupings of from two to four on pedestals of varying size and height. Unfortunately, two artists were usually made to share a pedestal, so that it was difficult to get an eyeful of one artist's work all together. Toan Klein, for example, showed in one

place 'Faceted Galaxy Glass,' a carefully proportioned, judiciously faceted piece suggesting perhaps the earth as seen from the moon; while his equally impressive 'Hyperbolic Interplay,' with its dome in the base and depression in the top, was off on another pedestal. But I must confess here that the show was only partially installed when I reviewed it and improvements were made later. Max Leser was lucky: his elegantly blocked and doweled shapes stood together like tall office buildings in downtown Glass City.

The work at Koffler ranged in size from Robert Held's small white and yellow filigree vase to Karl Schantz's nine-foot 'Trimorphic Section Animation,' a concoction of vitrolite glass, sheet glass, and wood that was obviously meant to be just fun. Schantz's more important and much smaller pieces were simultaneously on view in Toronto's Glass Art Gallery.

*Photographs of the actual work in 'Canadian Contemporary Glass 1982' are unavailable.*



ROBIN FINEBERG, sandblasted free-blown glass with copper overlay, 1982.



KARL SCHANTZ, 'X=19 Series', laminated sculpture.



Many works showed both imagination and humor. There was Christian Ferry's 'Maison de Verre,' a slightly slumped, A-frame glass log cabin. There was Norman Faulkner's surreal 'Hold the Tomatoes' and 'Persistence of Lamination,' vignettes whose chief roles were played by glass C-clamps, rubber C-clamps, laminated glass slices, and glass ants. And there were Greg Herman's three pieces, one sand-blasted container containing ridged glass lumps resting in real water. Why did it have to be achieved with real water; why couldn't it have been better done with a pond of clear glass as a separate entity inside the glass container? Most unlikely yet convincing was Francois Houdé's life-sized skeleton of a boat with wooden keel and cast glass ribs, a marine archaeological spoof of the first high, or perhaps low-water.

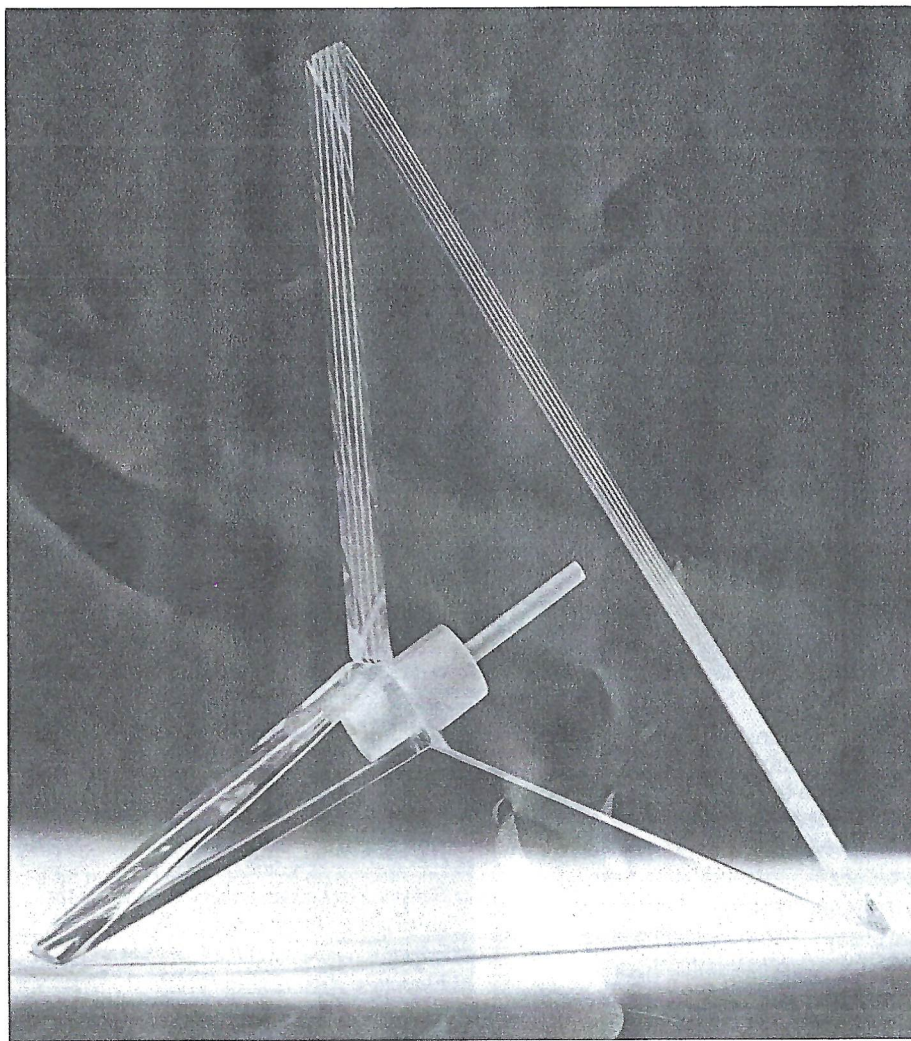
Then there were pieces that were unpretentiously likeable, pretty, or beautiful. I liked Loris Williams's loose, hexagon bowl in green to amber and streaked with crimson. But why didn't the artist bother to polish off the half-ground pon-

til? I liked Clark Guettel's vase blown in an optic mold with inner color casings that recalled our well known Mt. Washington Burmese. Was this intended or done by chance, I wonder? I liked Ed Roman's softly, foggily beautiful landscaped vase done in Mark Peiser's style but far more subtly. It reminded me of our best American art pottery. And I thought that Robin Fineberg's urchin-shaped and other forms wrapped in bands of copper and topped with copper nuggets were a creative effort beyond most of the other exhibits—fine jewelers' work it was.

What Canadian glassworking lacks in numbers and in the sharing of experience it will soon make up in talent and determination, for these are already evident as part of the Canadian glass landscape.

### Paul Hollister

*Paul Hollister is the editor of The Glass Journal, author of many books on paperweights and paperweight collecting, and a regular contributor to The New York Times.*



MAX LESER, glass sculpture, 1982.  
Photo: Bob Stewart.

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