

Proposal for a new feature window for the old Federal Church, Federal, NSW



deeds of green thrilling light
with thinned

newfragile yellows

E.E. Cummings

Submitted to the Federal School of
Arts Association Inc.

by Annique Goldenberg

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Design Brief and Artist Statement:

The brief for this glorious project has been to design a window that embodies a sense of light, spirit, community and place.

As I wrote in my expression of interest my inspiration for this project lies in the combination of the traditional with the new; from an unforgettable moment I had in an old Italian church as exquisite light flooded in through a golden alabaster window to various experiences of contemporary artists working beautifully and expressively with contemporary processes through prints on glass.

How could I bring all of these elements together? How could my creative process working with ice-ink drawings on glass and then enlarging them to reveal their secrets result in a window which represents this generosity?

My reflections...

Light: Drawing with ice and colour on glass my work shines when illuminated by light, its mysteries and subtleties are revealed and concealed by the play of light and shadow. The wonder of a window of colour is enhanced by the suggestion of what lies beyond as the shadows of the trees without or the people within dance across the surface drawing our eye over the window to find hidden moments, only to be overcome when a sudden burst of sunlight floods the space with an intensity of colour and emotion.

Spirit and community: My ice-ink drawings on glass intrinsically involve the spirit and trust of collaboration to produce the final works. I enter into a relationship with my materials and with the environment. Without that collaboration the drawings simply do not evolve.

Place: The materiality of the work is important and so for these designs it was natural to use water and pigment from the church as well as to draw on inspiration from the colours of the existing windows and from the sense of the green landscape of the district. Federal sits in the hills, its ridges and rivers flow like ribbons connecting the community.

Moving through this process the drawings emerged and I have selected and layered them to tell a deeper story. The result is a selection of 4 final prints for your consideration. My approach to the final format of this window is a contemporary one in that the final panel is the result of a partnership of drawing, printing and technology. If my work is chosen it will be digitally printed onto a soft white vinyl film and encapsulated between two pieces of toughened glass to create the final window.

Proposals:

I would like to present two possibilities to the FSAA.

Proposal 1: One large feature window

The original brief calls for one large window at the end of the building to replace the stained glass window that was removed. Any of the 4 prints I have presented would work well in this location. I have made some mock up images illustrating this. The cost of one window plus my artist commission comes in well under budget which would leave the FSAA with money to spare.

Proposal 2: A second small window at the front of the church

This is the design which excites me the most. Early on in my considerations it became apparent that the beauty and interest of the large window is lost to all who pass by the church as it is hidden away at the back of the building. The idea to put a second small window into the tiny vestibule at the front of the building emerged. From the outside this small splash of colour and light would attract the eye, intrigue the passer by, welcome and invite those who are arriving at the building with a suggestion of what lies within. Once inside the vestibule the small window would cast a light and glow into the entrance which would welcome the visitor and create a soft environment. Then, upon turning left into the building, the large window would be revealed, a partner of the small creating a connection through the building leading the visitor in. The cost of putting both windows in uses the entire budget, and I am happy to waive my commission to achieve this.

If the FSAA inc. can claim back GST then this proposal comes in just under budget. If not then this proposal could be achieved in two stages. If the panel likes this idea I would recommend that the small window is ordered at the same time as the large as this will save on costs. This small window could then have its frame made and be installed at a future date as funds arrive. Another idea is that there might be a benefactor who would like to fund this small window as their personal connection and legacy with the building and the community of Federal.

i am a little church(far from the frantic
world with its rapture and anguish)at peace with nature
--i do not worry if longer nights grow longest;
i am not sorry when silence becomes singing

E.E.Cummings

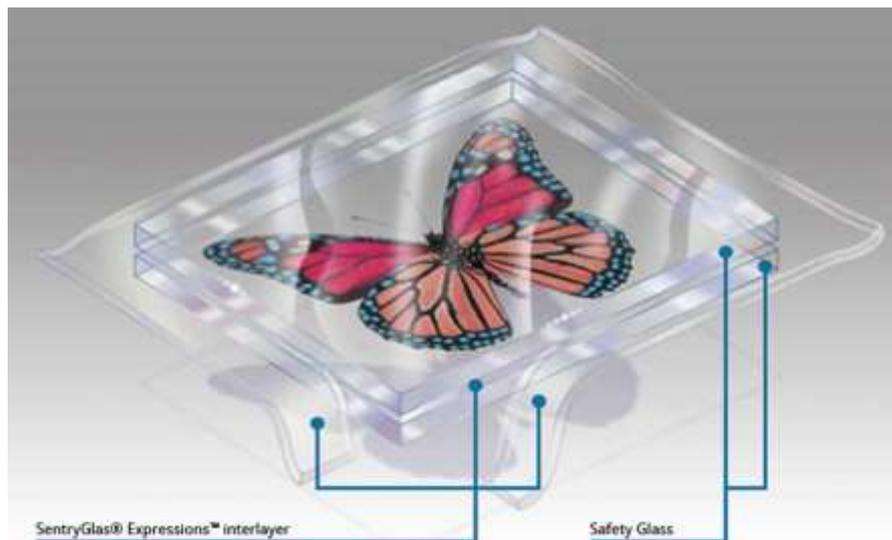
Technical information

The company I would use to create the glass panels is Digiglass - <http://www.digiglass.com.au/what-is-digiglass/>.

They are a well respected firm who have been using this process of laminating prints in between two layers of toughened glass for many years. Brisbane City Council has used them for their public art projects and would recommend them.

SentryGlas® Expressions™ is created by encapsulating a computer or photographic image in full colour, high resolution, in Class One safety glass.

Specially developed proprietary inks and interlayers are used in combination to offer the ideal adhesion, resolution, and dimensional properties needed for artistic imaging in laminated glass.



The prints will be printed on a soft white translucent vinyl; this then sets off the colours and details more vividly within the print. As the glass used is toughened there would be no issues with security for the safety of the window.

The process of printing on vinyl on glass is being used extensively in the art world, the most recent example being Megan Cope's "Fluid Terrain" 2012 in the current exhibition "My Country, I Still Call Australia Home, Contemporary Art from Black Australia" at GOMA. Other notable artists who have used the process are Janet Laurence and Spencer Finch.

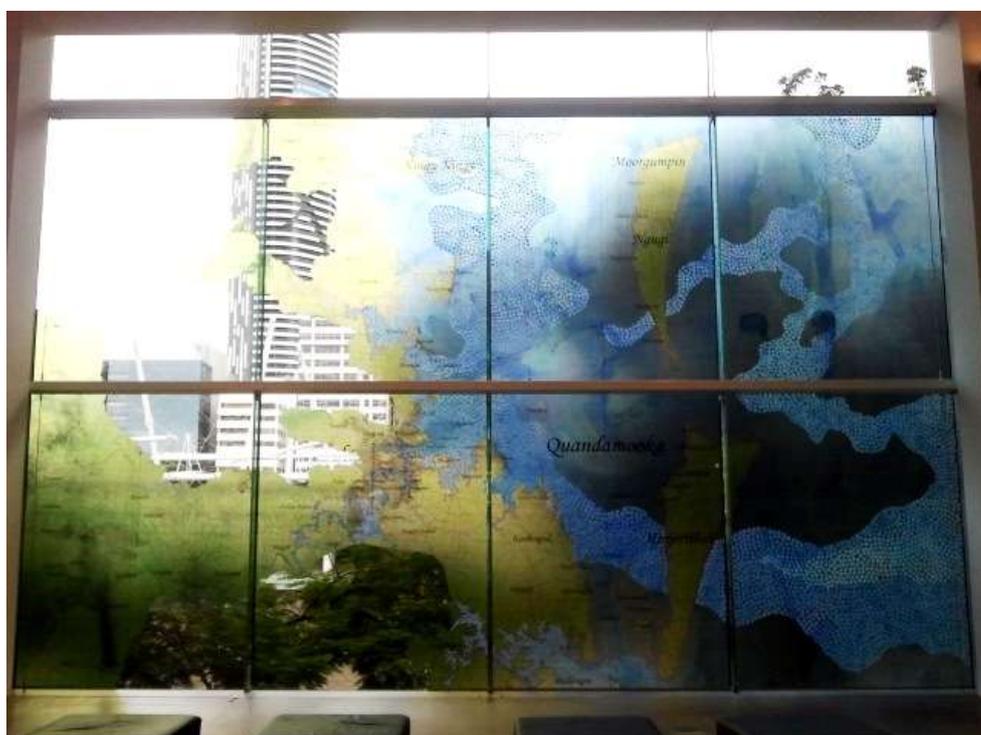
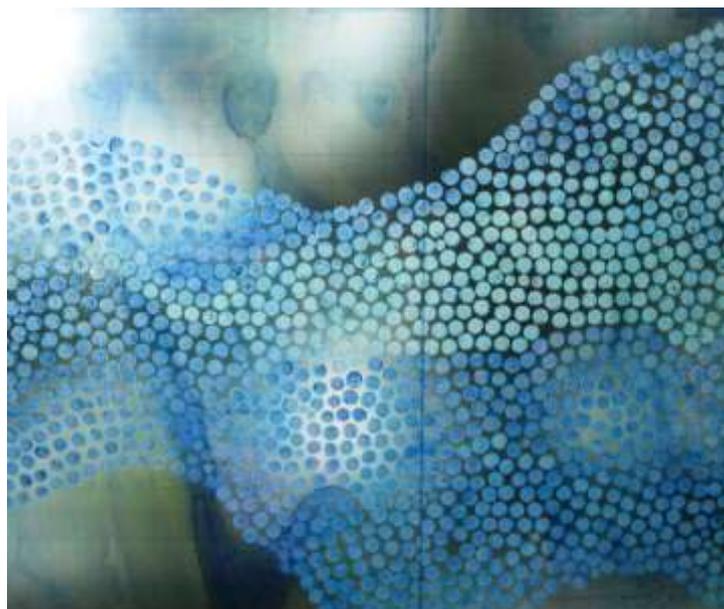
Artists working with prints on glass

Megan Cope – Fluid Terrain – 2012

Currently on exhibit at Goma, Brisbane, Qld

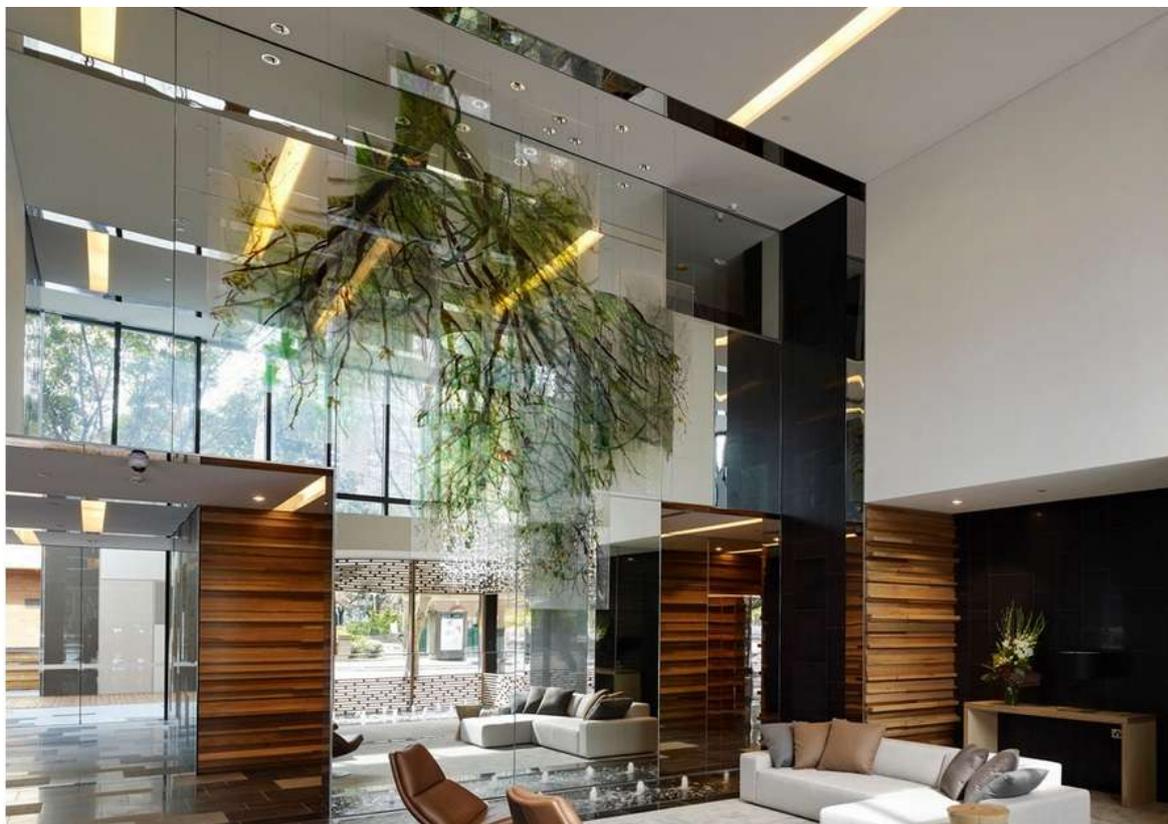
In the exhibition:

“My Country, I Still Call Australia Home,
Contemporary Art from Black Australia”



Artists working with prints on glass

Janet Laurence



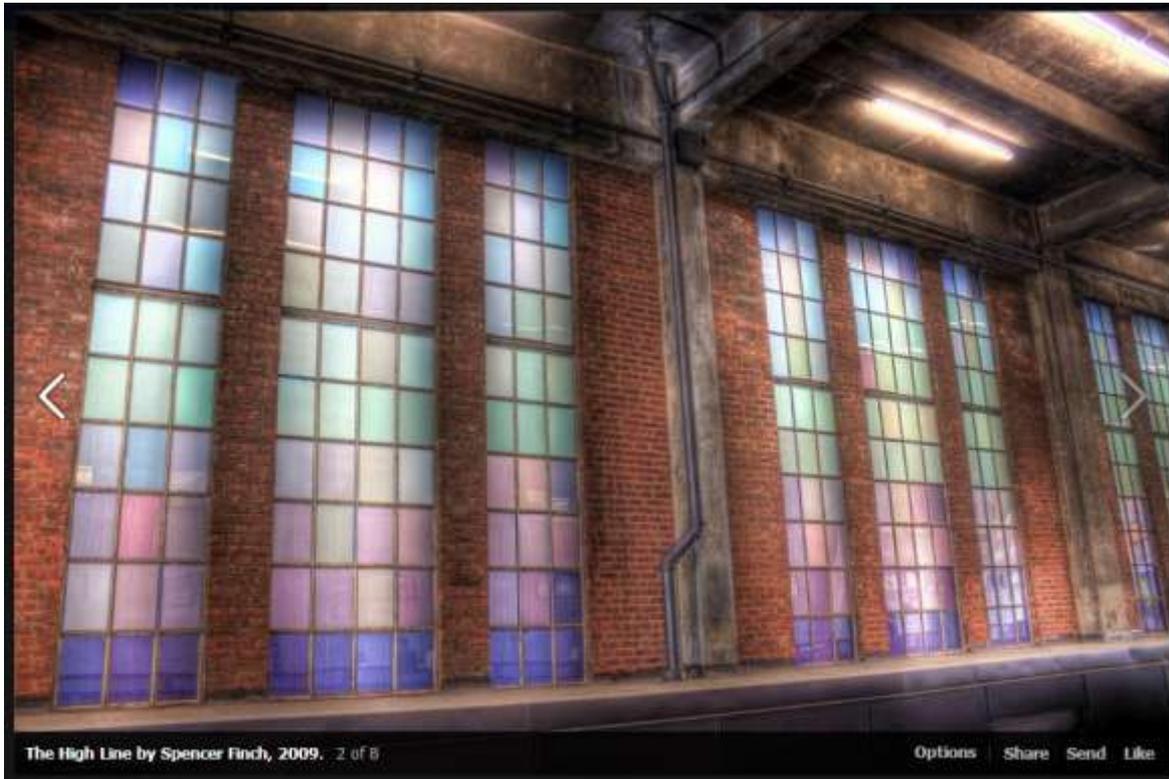
Janet Laurence In your verdant view 2010 from JL website



Janet Laurence Tarkine, Macquarie Bank Foyer, London from JL website

Artists working with prints on glass

Spencer Finch



Spencer Finch, The River That Flows Both Ways, The High Line, NY, 2009

Alabaster windows

