An abstract artwork featuring a dark, textured background. The composition is dominated by numerous thin, light-colored, fibrous strands that are layered and intertwined. These strands form a dense, intricate web-like structure, particularly concentrated in the lower half of the image. In the upper half, several more prominent, smooth, curved lines arch across the frame, creating a sense of depth and movement. The overall effect is one of complex, organic layering.

CINDY DURANT  
**LAYERS**



// Wire 1 (detail), 2016, kiln formed glass,  
4 pieces, 385 x 505 x 8 mm

// STEVE SAFFELL  
CEO, COUNTRY ARTS SA

Country Arts SA is proud to be able to support South Australian regional artists to create exciting new artworks and to push themselves and their art in new directions.

The Breaking Ground Professional Development Award was launched in 2011 and since this time, we have supported three regional artists to realise their exhibitions in the Adelaide Festival Centre's Artspace Gallery and work with three diverse mentors.

Penong-based artist Cindy Durant became the fourth recipient of the Award in 2015 and for the past twelve months she has undertaken a period of intense experimentation in order to produce the work on display in the gallery. Pushing her glass practice into new territory, she has been guided and supported by her mentor printmaker Joshua Searson.

Working in a remote studio on the far west coast of the Eyre Peninsula, Cindy's practice embodies many of the challenges and benefits felt by regional artists. This exhibition demonstrates the beauty and rugged harshness of the landscape in this pocket of South Australia. The land around her home and her love of it have shaped her practice, and inspired the works in the exhibition.

As Chief Executive Officer of Country Arts SA it is my pleasure to welcome you to the 2016 Breaking Ground exhibition, *Layers*.

// JODI MARTIN  
SINGER-SONGWRITER

Cindy Durant's glasswork focuses our lens on the ornate inside the ordinary. She sets aglow intricate textures and designs hidden in something so simple I might have been walking straight past it every day.

She opens our eyes.

The long way 'round to Cindy's studio is one of many trails through the bush, and as we set out on one together, I begin to experience how Cindy sees things. This is so much more than a sandy track; it's a journey into the world of infinite layers that she sets into glass: Clouds disappearing to the horizon in strata upon strata of ever-changing textures and hues.

It's more than a mallee tree. We pull back the first curtain of shimmering bottle greens to reveal tiny lime-green tendrils like an overlay of lace. We gaze through the meshwork to the silver cross-hatching of branches beyond.

It's more than a roll of fencing wire. It's three-dimensional line-work and loops... transparent in delicate symmetry.

We stop as Cindy's knee brushes against the graceful seed-pods of a dried out, common weed, and we zoom in to it's mesmerising patterns and shapes shifting back and forth over each other in the puffs of breeze.

Zoom in... zoom out...



// Salt 1, 2016, kiln formed glass, 505 x 710 x 9 mm

Durant's eyes sweep the horizon; the creamy velvet layers of distant dunes, their foreground curves plunging into the deep saltwater lake. Clouds descend into its liquid mirror too. They sink down as deep as the banks of cotton wool pile up, one behind the other, overhead.

After an hour of exploring, we step up into the shade of her studio. Glinting transparent sheets clink together. Durant cascades powdered glass onto the flat surface, like the sand fell off our shoes at the door. She mindfully distills her inspiration from the endless undulations of her edge-of-the-desert backyard.

That night, in the kiln, the layered colours of warm glass meld together. Melding layers of history on a landmark. Melding layers of seaweed on a beach.

The process itself is dictated by the solitude of Durant's remote environment. As the kiln warms the glass, the same remoteness dictates the shimmering brilliance of the desert night sky.

As far out as our most powerful telescopes have reached outwards, past infinite layers of stars, is the same distance our microscopes have reached inwards through the universe of molecules and cells.

Zooming out... zooming in...

Going both ways - we haven't found the end of the layers. Durant's work brings into profound focus the little things. Unveiling magic we might sometimes miss. She reminds us that the universe is built from layer upon layer of little things. That can take our breath away. That bring us back to Earth.

It's important to address our big picture issues; to hold high as an Olympic torch our dreams of repairing a broken world. But perhaps this can only happen if we are willing to zoom in as far as we zoom out. To embrace the layers inside of us.

Perhaps it can only happen if we are willing not to miss the beauty that is already here.

// CINDY DURANT

This place I live in  
is beautiful, rugged,  
isolated, and  
sometimes harsh.

I love it for all  
of these reasons.





The sound of quiet and the wind, the sky at dawn on our unbroken horizon, the ever changing sand dunes, the pink salt lake, the wildlife all round me, the great southern ocean in all her beauty and wild energy... the list is endless. I can hear myself think here and breath.

There is so much to wonder at in the small things I see. There is beauty in those small things that often goes unnoticed. I say small things but the small things can be large things too. Leaves, branches, trees, patterns. Seaweed, shells on the beach and texture in the sand. Farm junk, old buildings, history. Layers everywhere.

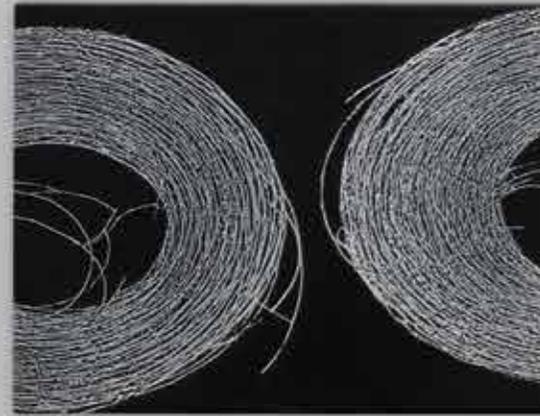
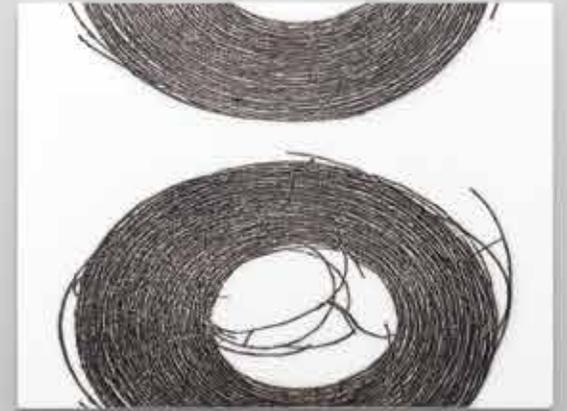
Working with glass in my remote location has been a challenge. I have embraced it fully. Winning the 2016 Breaking Ground Award has given me the opportunity to explore and play in my studio with ideas and techniques both new and old. I have experimented and developed ideas and veered off on tangents. With reckless abandon I have tried and tried again. Some ideas worked but many did not. I have completely enjoyed the time spent in this creative process.

My property is completely run on solar energy, wind power and all we have is rain water... a precious commodity. Working under these conditions is challenging to say the least. My largest kilns run on LPG which is extremely expensive here. I work in many techniques and various media including kiln formed glass and vitreous enamel on metal. Basically kiln formed glass is melting layers of glass together. The materials I use include sheet glass, powdered and crushed glass.

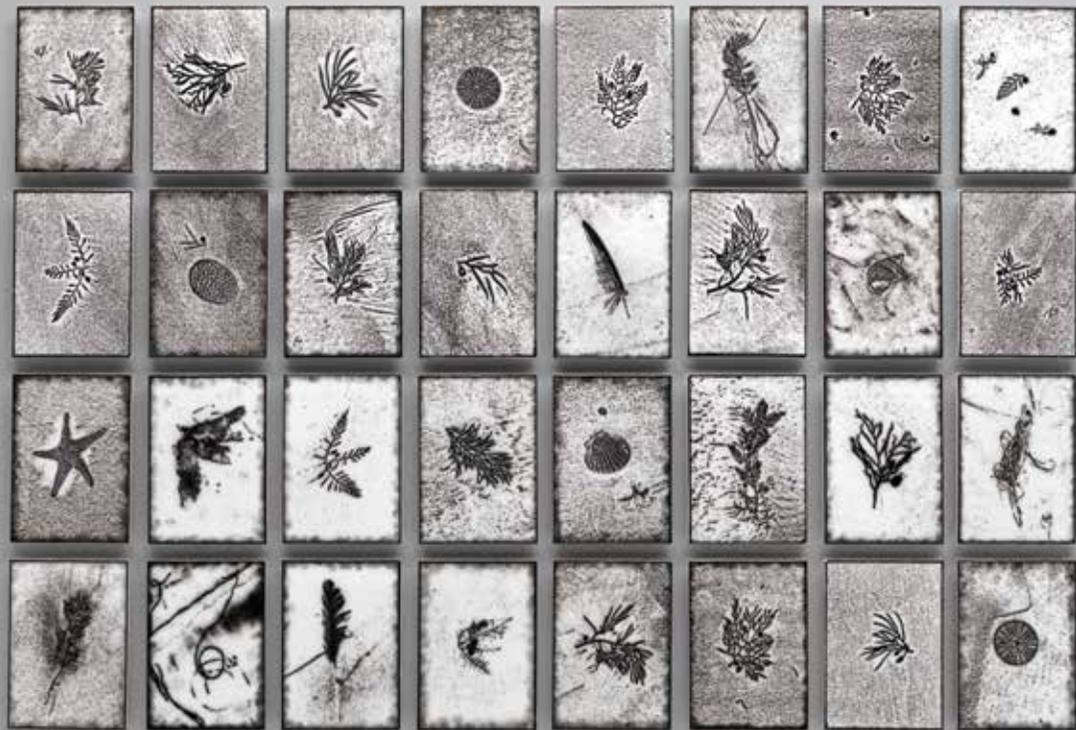
The Breaking Ground Award enabled me to work with a mentor, Joshua Searson. Joshua taught me how to use Photoshop to edit my imagery and collected imagery. I have spent countless hours editing, manipulating, altering, layering and developing this skill, eventually using it to make my patterns for screen printing on glass and other media.

For this project I have worked on developing my techniques and skills with screen printing on glass. I have used these images altered, adjusted and layered for this body of work. There is power in pattern and repetitive pattern. From simple patterns to other more graphic designs I have printed to my heart's content. Simple things usually unnoticed have amazing beauty.

// CINDY DURANT



// Wire 1, 2016, kiln formed glass, 4 pieces, 385 x 505 x 8 mm each



// Beach, 2016, kiln formed glass, 32 pieces, 140 x 200 x 5 mm each





It is important  
from time to time  
to slow down

To go away  
by yourself and  
simply be

Only then will  
nature reveal  
her secrets

// Cactus by Christo Reid



## // THANK YOU

### MAJOR PRESENTING PARTNERS



SALA



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Steve Saffell

Visual Arts Coordinator,  
Eleanor Scicchitano

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Maggie Fletcher

Adelaide Festival Centre  
management & staff

### THE ARTIST WOULD LIKE TO THANK

All those involved in allowing me this time to grow and play.

Thank you to everyone at Country Arts SA for their continued support over many years. I never could have achieved what I have without the support and belief of those at Country Arts SA. The list of these fantastic people would be huge. Steve, Marilyn and others past and present thank you for believing in me. A special thank you to Eleanor Scicchitano from Country Arts SA for her help and support with everything. I got there in the end! Beth Wuttke for putting together my catalogue with great skill.

A special thank you to my family. Bruce Durant for his unending support and devotion. His skills as Mr. Fixit and help with whatever I need help with. Dylan Durant for much needed coffee and dinners cooked after long hours in my studio.

Thank you everyone at Artspace Gallery Adelaide Festival Centre. Charissa Davies for her support and patience and helping me with my vision. Seb Calabretto gets a big thanks too.

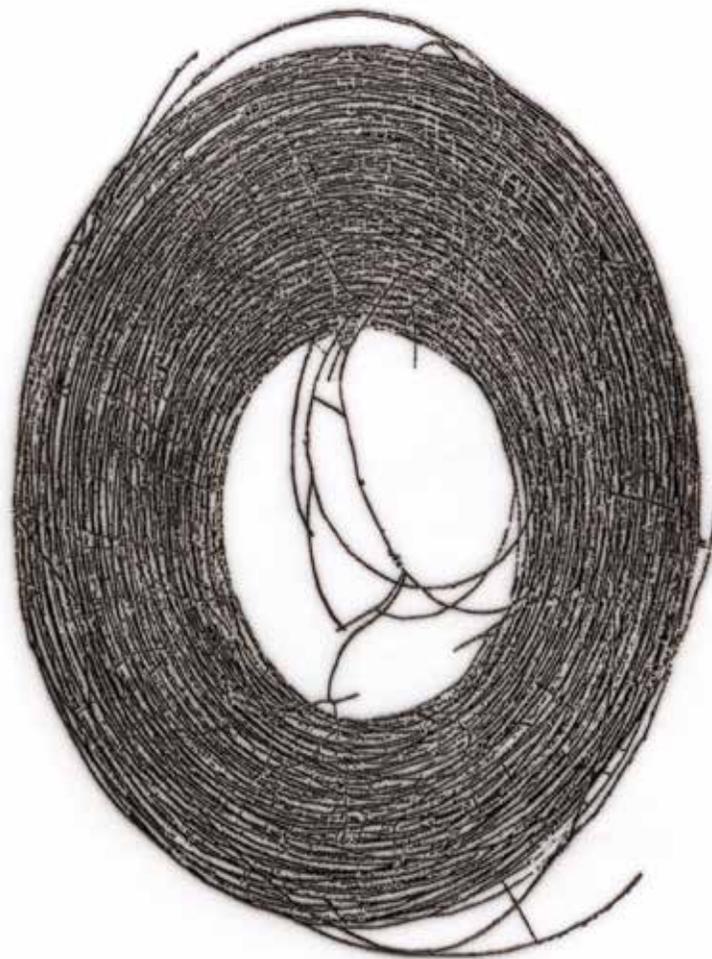
Joshua Searson for mentoring me and sharing his fantastic skills.

Jodi Martin; singer and songwriter for writing the essay for my catalogue, performing at my exhibition opening and talking about being a creative person. I admire her work and spirit.

Grant Hancock for beautiful photography at short notice and handling my glass with care.

Friends and so many people have supported me both emotionally and physically during this year. I am grateful to them all. What would I do without all of them.

The Country Arts SA Visual Artist Professional Development Award provides a practicing contemporary visual artist from country South Australia the opportunity to develop a body of work for exhibition in a major gallery space in metropolitan Adelaide and receive a mentorship opportunity to further their career.



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Cover: *Wire 1* (detail), 2016, kiln formed glass, 4 pieces, 385 x 505 x 8 mm  
Photography by Grant Hancock

