



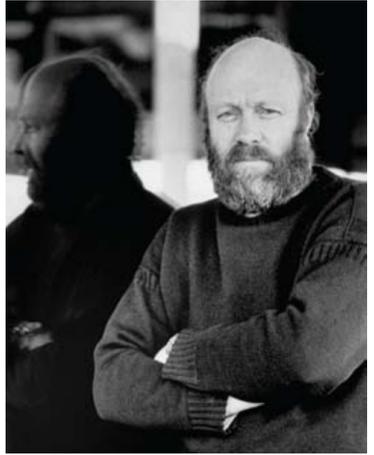
"Our work is very much a part of our contact to life; qualities which express the substance of our living represent that which is alive in us"



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It is easy to run along side this hurried life, without a thought for the wondrous, without allowing the brilliance of the every day to touch us. There is little time for calm attentiveness.

Stephen Procter stopped to know and understand these fleeting moments. As an observer, interpreter and equilibrist Stephen's writings and artworks deepen our awareness of the intricate order in nature and our wonder in the living world.

Itzell Tazzyman

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Concept: Christine Procter and Itzell Tazzyman

Editors: Christine Procter and Itzell Tazzyman

Essay: Dan Klein © Copyright

Project Management: Sandie Shaw-Velzen

Writings from Sketch books: Stephen Procter

Editorial Advice: Denise Higgins, Sue Kesteven, Ann Lone Thwaites, Margaret Noonan

Additional information about Stephen Procter

and this book is available online:

www.stephenprocter.net

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Light unlocks the secret of colour,
whose vibrations reveal imagery and
form. Light is the one constant in
a sea of changing space and
time, stretching beyond the limitations
of a transitory world.



*'These passages through light are beginnings,
notes and jottings; a small patchwork of ideas
towards a greater understanding...'* Stephen Procter.

Stephen found meaning in unexpected places. Inspiration came to him from observing the landscape, its laws of opposites and its cyclic forces; the lightness of clouds, the heaviness of rocks, and the rhythms of the sea and sky. These elements evolve and are repeated in his work as his perceptions of them deepened. He explores the effects of light, reflection or containment, each work achieving a perfect balance between form and lightness. They encapsulate a minimalism that is also found in Stephen's writings in which he strives to express what makes us feel and be light in the world. Stephen's art is an instrument for transformation, placing us in harmony with our world, transcending time and cultural boundaries to communicate the sacred in nature and life's purposeful journey.

Wherever he ventured, Stephen was always accompanied by a sketchbook and a soft drawing pencil. He jotted down his thoughts, drew and painted, to capture what was meaningful to him. Stephen felt that a sketchbook was "a journey of discovery, a journey where everything is possible, where you write the script." In his Canberra studio there is a large collection of these small, black, horizontal books. Selecting and editing from this material, we chose extracts from the writings, the images and highlighted their relationship. The poetic narrative that evolved incorporates Stephen's thoughts on teaching and living that were pivotal to the conceptual formation of his art. He is best known for his glass sculptures but he always was a painter. This aspect of Stephen's practice is not widely known. We have included the major artworks in all mediums as well as sketches and playful ideas to introduce this wider picture of the artist and his world.

Christine Procter and Itzell Tazzyman
September 2007

When I first began my work, I was fortunate to have lived on a fairly wild part of Britain in the southwest called Dartmoor, overlooking the river Dart, as it flows through a steep sided wooded valley. It constantly reflected the changes of the day and seasons of the year.



This river of light had a profound effect, influencing and inspiring much of my early imagery. It is perhaps the most important reason for me working with glass.

Listening to the river below, it is not only the sparkling waters wandering through the trees below, it is the completely dimensional experience, which permeates my being.



Emerge gently,
but emerge!
Hear the stillness at night,
listening to the Milky Way,
shooting stars,
the lapping of the water's edge,
birds' wings overhead.



Watching the gliding of seals through a green turquoise sea, walking in a sea garden through the clumps of seaweed and a shell floor when the tide is out. Being here is truly like going through the gate of a dream, through the door!

I was watching a seagull fishing, wading in the shallow waters and I realized that we learn not only about the object of our attention but also about ourselves a little. Coming back on the boat tonight, there was a lone white seagull gliding through the darkness in the wake of the ship. It looked almost magical glowing in the dark, silently gliding through the air.



For the light is bright on the waves, and the wind blows the clouds on,
and the skies move around us now above,
below and through our very beings, to quicken and refresh,
to tell us that, it is truly us alive!

Life is constantly turning, moving, changing. A piece of artwork offers the opportunity to hold that moment in thought, which in reality is never still. Unity is achieved not so much in one final statement, but rather at points of harmony during these constant changes.

Fixed pieces of glass have a totally different kind of movement.





Use skill with conscious awareness. It is only when you work with the hands that you understand. Until then it is theoretical and although possible, incomprehensible, because when the work begins and grows, it reveals something not before conceived. It is a discovery, a life and sensibility of its own that is created through working.

A piece of work is the embodiment of time and thought. It is nothing without soul and that is the only quality worth working for.