



List of Objects

The Book
Book 1, *Secrets*
Size 45 x 39 x 25 cm
Cast Lead Crystal glass

Book 2, *Tree of Life* with bronze twig
Size 45 x 39 x 25 cm
Cast lead crystal glass

Book 3, *Open Book*
Size 45 x 39 x 25 cm
Cast lead crystal glass

Tales of Migration
comprises 56 black and white, cast glass miniature dishes
Size 2.8 m x 75 x 90 cm
Cast lead crystal glass

Invitation of Memory Works

An exhibition of glass objects by Ede Horton

Craft Victoria **6-29 June 2002**

Opened 6 pm 6 June 2002 by Naomi Cass,
Executive Director,
National Exhibitions Touring Support
Artist floortalk at 5.30 pm
Exhibition closes Saturday 29 June

Craft Victoria
31 Flinders Lane, Melbourne 3000
Phone (03) 9650 7775
11-5:30 Tuesday-Saturday

Sydney Jewish Museum **2-28 May 2002**
Opened 6 pm 2 May 2002 by Faith Bandler AO

Sydney Jewish Museum
148 Darlinghurst Road, Darlinghurst
Phone (02) 9360 7999
10-4 Sunday-Thursday, 10-2 Friday
Closed Saturday and Jewish Holidays

Acknowledgments

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Catalogue by Million Ideas



Ede Horton

Memory Works

Ede Horton Details

Exhibitions

- 2002 'On the Seventh Day' Jewish Museum of Australia.
'Memory Works' National Institute of the Arts Gallery, Canberra; Sydney Jewish Museum, Sydney; Craft Victoria, Melbourne; Craft Queensland, Brisbane.
'Contemporary International Glass' Taiwan. Ranamok Glass Prize, touring nationally.
- 1999 RFC Glass Prize, touring nationally.
'Australian Contemporary Design in Jewish Ceremony' Jewish Museum of Australia, Melbourne-touring exhibition.
'Vitreous 11', Craft Queensland Gallery, Wagga Wagga Art Gallery, Ausglass Production Show, Ausglass Members show
- 1997 RFC Glass Prize, touring nationally and overseas Ausglass Conference Sydney College of the Arts
- 1995 Ausglass Conference Jam Factory, Adelaide
- 1993 A.C.I Glass Award, Meat Market Craft Centre, Melbourne
- 1988 'International Flat Glass-36 Women from 12 Countries'. Monica Trujen, Bremen, touring exhibition in Germany and Switzerland.
- 1985 'Glass from Australia and New Zealand', Heissisches Landesmuseum, Darmstadt, Germany, Romot, Switzerland and Chartes, France.
'Australia Flat Glass', Meat Market Craft Centre, Melbourne.

Studies

- 1998-2002 Masters of Philosophy, National Institute of the Arts, Australian National University.
Kiln forming workshop with Tessa Clegg

1993-1997 Kiln forming workshops with D Reekie, K Ogita, A Robinson, J Rybach and M Rijsdik

1983-1984 Architectural glass design workshops with L Schaffrath, J Shreiter, J Poensgen and P Marioni

Awards

- 1989 Box Hill Acquisition Award
1983 Australian Council Grant
1980 Australian Council Exhibition Grant

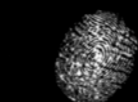
Collections

- Parliament House, Canberra
Nishida Museum, Toyama, Japan
Queensland Art Gallery
The Jewish Museum of Australia
Wagga Wagga City Art Gallery
South Australian School of Design
Footscray City Council, Victoria
Private Collections-Australia, United States and Europe

Publications

- 2000 Fong, Helen, 'Craft Arts International', No 48, pp 88-91
- 1999 Light, Helen, 'Craft Arts International', No 47, pp 95-97
- 1993 Edwards, Geoffery, 'Craft Victoria', October 1993. Vol. 23, No 222
- 1992 Cochrane, Gace, 'The Craft Movement in Australia-a History', NSW University Press.
- 1988 'Nues Glas' Magazine. Germany, 2nd Issue
- 1982 Zimmer, Jenny, 'Stained Glass in Australia', Oxford Press.

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CRAFT VICTORIA



EDE HORTON: MEMORY WORKS

L'dor v'dor - from generation to generation. We Jews are extolled repeatedly to transmit our stories from one generation to the next. At the annual Passover meal, the seder, each of us has to imagine that we were slaves escaping Egypt; that we ourselves stood at the base of Mt Sinai and received the Ten Commandments. It beholds us to feel what our ancestors experienced, to learn about and to learn from their pains, tribulations and triumphs, to shoulder the responsibility to pass this on to the next generation vivid and real as if we experienced this ourselves. The transmission of historical and collective memory is a strongly forged chain that links Jews together throughout the turbulent centuries and scattered throughout the diaspora.

Ede Horton's ambitious exhibition is the result of her profound search for self definition within the continuum of familial and collective memory. Ede is of the generation of children of the Holocaust. Her parents, Nina and Ernest Horton were refugees from Nazi Europe. Nina fled from occupied Czechoslovakia to England where she served in the W.A.A.F. during the war. Most of her family: her father, sisters and their families were murdered during the Holocaust. Ernie Horton had family that had settled in Manila so he escaped from Germany there just before war was declared with some of his family. The rest was murdered. Eventually both independently settled in Australia where they met and married.

In common with many survivors, the Horton's chose to repress their memories, not talk about the horrendous years, their losses and sufferings so that they could rebuild their lives in a new country and create a safe and health haven for their children. Therefore the chain of memory was broken through silence. Ede quotes her mother's responses to questions about the war years as "I Don't remember much" or "It's so long ago".

It is this tear in the fabric of family memory that Ede has sought to mend through her work. She explains "The silence and mystery surrounding this part of their lives made me feel cut off from some strong element of who I was. I needed to know from where I came before I could figure out where I belonged."

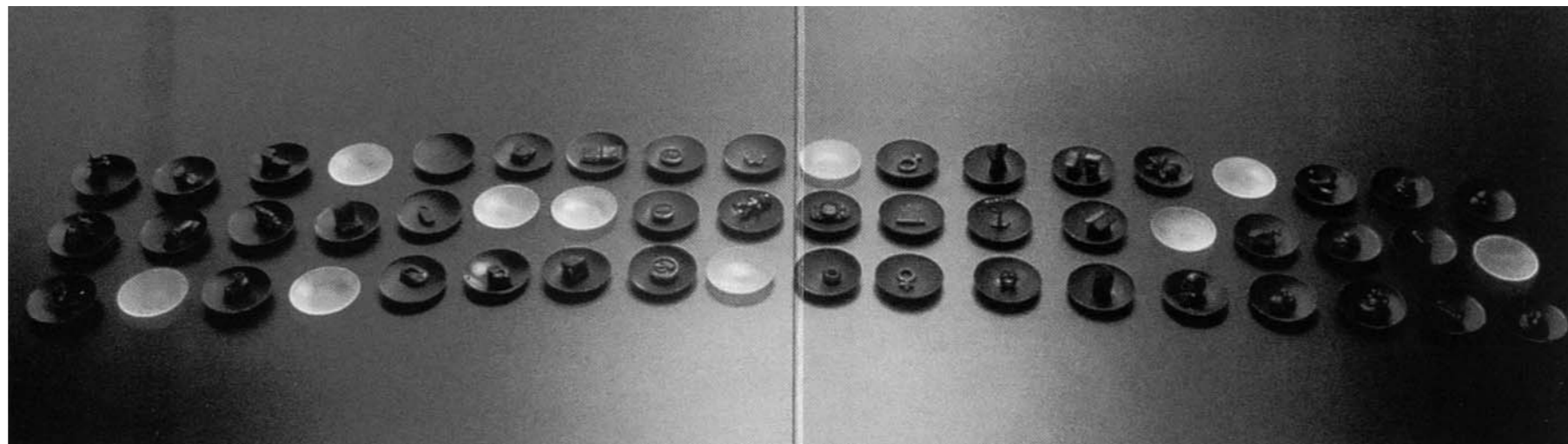
No one can become what he cannot find in his own memories - Jean Améry

She also recognises the need to understand her own past in order to define herself so that her children will glean from her their own past. L'dor v'dor.

Ede is a glass artist so it is through her glass work that she has explored her family's past and created links that reunite the generations - her parents with her and then her with her boys.

Glass as a material is fragile, breakable. Not very much survives as material witness to history. That which remains is precious and treasured. Ede works in cast glass. It is challenging material to work with, to mould to shape and to master. And although it is vulnerable it is weighty. It has real presence. The individual pieces that make up her installation are small, even miniature, delicate and indeed precious. The work entailed was exacting and meticulous, gentle and yet firm. It is thus too that Ede deals with extracting and depicting her parents' memories.

Tales of Migration is an installation of small elliptical dishes in rows of three containing very literal symbols of the three generations. For Ede the dish represents the ritual of giving. She explains that one way in which "women transfer culture and



traditions is by providing food for their family every day and on festive occasions. The dish is my vehicle of discourse. The symbols represented on each dish are things (objects, stories, rituals) we take with us from old homes to new, representing the link between past, present and future." To me the dishes also seem to contain and protect the precious objects and memories.

The objects are chosen to reflect different aspects of life in prewar war Europe of her parents; in the Australia of Ede's experience growing up and of her boy's life today - mirroring changes in fashion; advances in technology; diversity in interests, in leisure activities, in work, in aspiration and in religious identity. Each object rep-

resents some aspect of the culture, the environment or the preoccupation that shapes the identity of that generational family member. Each group of three interlinks and contrasts the three generations.

A clear and simple connection and progression is for example evident in the trio about transport: a ship, a car and a plane. A more personal and complex trio is that which references religion. The menorah represents the parents' generation - a tactile, physical ritual object, that has been handed down, transferred. Ede's religious identification is represented by a pair of hands, such as hers, positioned to bless the Sabbath candles - part of her body, reflecting the action of ritual involvement itself and the commitment it implies. Significantly the dish made to hold the symbol

of the next generation's religious identification is currently empty - awaiting definition.

Ede's journey is her own. It is also that of every child of migrants, and hence, of many many Australians. The memories and histories of the generations are distanced and different, and the links often fragmented and torn by the dislocation of migration.

The other work in this exhibition comprises three large cast glass books, again relating to the three generations, to the intergenerational connections and changes. Ede has entitled them in chronological order: Secrets; Tree of Life and Open Book.

For Ede the book is a symbol of knowledge and wisdom, of narrative and law. It is also for Ede a metaphor for identity and collective memory, as the Jews have always been known as the "People of the Book" and it is through the texts that history and memory are transmitted and transported. Again, for Ede the book has familial historical significance. Her mother smuggled three diamonds in a cut out section of a book when she escaped Czechoslovakia. Her father fled Germany after the burning of the books. These actions saved her parents' lives. These pieces have a strong physicality. They are large and wide open. Their secrets are revealed. Their pages are inviting further inscriptions inviting the new generation to continue the family saga.

The making of these pieces have been Ede's journey back into her parents' past and forward into her own and her children's future. Into the past because thereon is built a secure future. Into the future, because that is what such a considered work of art is about. The process of creation involves resolutions, personal, contextually, technically and conceptually. Ede through her art work is defining her own sense of identity - as an Australian, an artist, a daughter, mother, a Jew. Her mode of expression is uniquely her own and a product of who she is.

Dr Helen Light

Director

Jewish Museum of Australia

Images

Cover: *Tales of Migration (detail)* 4 x 8 cm each. Stuart Hay photograph.

Inside: *Book Series, Open Book* 65 x 39 x 25 cm. Stuart Hay photograph.

Tales of Migration 2.8 m x 75 x 90 cm. David McCarther photograph.