

Kitengela Glass

Presents

BUSHGLASS 2006

15th to 27th May

OUT OF THE BOX

*"L'arte vostra quella, quanto puote,
Segue, come il maestro fa il discente,
Si che vostr'arte a Dio quasi è nipote."*

A. Dante

(Art, as far as it can, follows nature, as a pupil imitates his master, thus your art must be, as it were, Gods grandchild.)

The theme is 'Out of the Box', with an emphasis on nature.

The objective is to open a well of inspiration by placing a like-minded group of people in a uniquely stimulating yet limiting environment with the materials and technical know-how to satisfy the most fertile imaginations. Our participants are encouraged to share problem projects or questions with each other in search of solutions or answers.

RESOURCES:

Hot Shop - The studio consists of a 50-foot dome shaped brick workshop, with gallery adjacent. This is the nerve-centre of the workshop activities, as the workshop participants make some of the building blocks of their projects in blown or cast glass. All the glass we use is recycled from window (and sometimes bottle) glass. It is very fast cooling, and needs to be worked quickly. Our five glassblowers are skilled and will be on hand to assist in any way. The window glass is mostly compatible with the Optul powder colour range - developed by Kugler for fusing with float glass. 400 kg continuous feed furnace, 2 annealers, 4 gloryholes, 12" diamond saw, 2 grinding and polishing wheels, glass drill.

Dalle de Verre Studio - Glass blocks (press-cast in the hot glass studio) set in concrete is another of our disciplines. We cast large panels and sculptural pieces, tabletops, lamps and floors. This can be combined with mosaic for stunning effect. 80kg furnace w/attached annealer, 1 large fusing/slumping oven, 2 small fusing/slumping ovens.

Stained Glass Studio - This is the oldest part of the studio complex, having been in operation for about twenty-three years. Apart from traditional leading (we make our own came and solder) and copper foiling of panels, mirrors, lamps, boxes and sculptural pieces; possibilities include acid etching, painting and firing with oxides and silver stain, 3 small kilns for pate de verre, fusing or slumping. 1 large kiln for pate de verre, fusing or slumping, paper recycling press, sandblaster, air tool.

kitengela hot glass ltd

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Bead Hut - An onion shaped enlargement, with a bead furnace with three pots, designed and made by Mikko Merikallio after Bush Glass 99. We use the mini day-pot technique and make beads in the Nigerian method from recycled stained glass shards, and bottle and window glass.

Metal Workshop - We make all our own frames for stained glass and dalle de verre, furniture, multimedia sculptures and most of our own tools, molds, etc.

Pottery - We have an electric wheel, a kick-wheel, and a salt firing kiln and a large lathe in working order.

Fully trained staff in all the aforementioned.

A major limitation of the studios is the lack of 24hr municipal electricity - all power comes from our own 27 KVA Perkins diesel generator.

Materials for larger projects to be purchased at cost for the artist, includes flat glass for slumping, and refills of gas bottles for the same, lots of free glass and metal scrap available. The workshop fee includes unlimited hot glass (two glory holes for six hours, divided equally among the participants; but bear in mind that your fee only barely covers the fuel use during this time and extras like colour, extra burners, garage use will be charged at cost). Flat glass can be made, and imported stained glass purchased on the spot. Lead came is made in the studio, as is our solder. Plaster for molds will be provided at cost, as will silica sand. Any extras will have to be bought by the participant via the usual studio suppliers.

An exhibition of the pieces at the end of the workshop has proven a success with our public. Income is split three ways: 33% Gallery, 33% Kitengela, 33% artist. Kitengela Glass and the exhibiting gallery will organise publicity and locations for the event. This is a good way to defray some of the costs of the workshop.

All of the buildings that we live and work in were built by ourselves, so there is plenty of traditional, sculptural and outsider architecture - architecture without architects. There are no building codes. Apart from the aforementioned disciplines, one can try ones hand at mosaic work, building in natural or recycled materials (past students have made their own huts from mud brick and bottles), camel riding, ostrich farming, large scale sculpture or soap-making. About 50 people work at Kitengela Glass.

There are many things to do in and around Nairobi and Kitengela. Animal or safari related - we would be happy to set up any sort of trip you desire. The studios are located on the Maasailand Kitengela plains adjacent to the Nairobi National Park, about an hour by car from Nairobi. There is a driver going into town almost every day, for collection of materials. There is a lot of wild and tame fauna in and around the area, so participants must be able to get on with animals, especially dogs, camels and vultures.

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COSTS:

US\$ 900 workshop fee per person, payable in full and in advance.

Major credit cards are accepted, with a surcharge.

The accommodation and food are costed separately to allow the participants a degree of flexibility, to wit:

Accommodation is **US\$12 to 18** p.d. (there is a choice, sharing is possible),

Meals @ **US\$6** breakfast, **US\$8** lunch, **US\$12** dinner.

Workshop duration is 12 days from May 15th to 27th 2006, exhibition opening Thurs 1st June for two weeks.

Perfect time to go on safari or visit the exquisite Kenyan coast.

Participants will be expected to pay for their own tickets. Kitengela Glass will provide collection from JKIA International Airport, Nairobi. Extras like trips or special dietary requirements are not included, but assistance will be provided to provide guidance on safaris and local travel possibilities.

MEDICAL REQUIREMENTS:

Yellow fever is not strictly required for Kenya, but is good to have.

It is best is not to take any malarial prevention. If malaria occurs, treat with Cotexin, a very effective Chinese medication available here, and can be purchased for significantly cheaper than the US or European drugs. Part of the reason that malaria is so bad is that it becomes extremely resistant to drugs very quickly, and tourists on powerful drugs prescribed by out of touch European or American doctors have exacerbated this. In addition, the prophylaxis can mask the disease if you get it, and it can be hard to diagnose.

R.S.V.P.

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