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President's Report

Anne Clifton

PRESIDENT@AUSGLASS.ORG.AU

""Round the world and home again, that's the sailor's way." *Gene Wilder as Willy Wonka*

Dear Members at home, overseas and somewhere in between,

The New Year is a great time for change and movement...and the AGM. This year is the second time in Ausglass history where the AGM was held in Perth. It was short, sharp and snappy. Just the way we like it. The best part was announcing the winner of the Vicki Torr Online Gallery Prize of \$2000. I'm proud to announce that the 2012 winner was Mikyoung Jung for the images of her fabulous work *The Still City*. A commendation went out to the tied second place winners: Spike Dean of NSW, Annabelle Kilpatrick of VIC and Kayo Yokoyama also of NSW.

The last quarter saw many comings and goings from the Board of Directors. We say good bye to Ruth Oliphant our Newsletter Editor, Amy Worth our State Rep Liaison, Jodie Bruce-Neville our temporary Treasurer and Jen King our Secretary and world class administrator. We are so grateful for your efforts and commitment to Ausglass and the quality time you have all put into various projects. You will be missed.

We also welcome on Board: Dominic Fondé from Singapore and Andrea McKey from the Northern Territory. Now I'm not sure whether this geographical change of focus has to do with the President also living a substantial distance to the 'hub' or because of the ripple effect of participation or even because the demographic of the Ausglass membership has changed. Viewed alongside Gerry Kings request for an opinion on the End of Glass, it is indeed food for thought.

On a personal front, you may have read somewhere that my partner and I are leaving WA to set up in Tasmania. There are a myriad of factors that could be used as reason for this move, i.e. business, education, climate, geography, family, market, you name it, it has an impact...but basically we really like James (Dodson) and the invitation to join him at Tasmanian Glassblowers was accepted. The decision was made in late November and has just now started to impact the response time of the Presidency (to an almost nil) these last few weeks while the hearth gets packed into a crate, my apologies.

The move was made possible by the relationship built over sharing time together on the Board of Directors. Time spent on projects and working together on a common goal enabled James and me a particular understanding and depth. I also enjoy a solid working relationship with this Board too. Tussles, ideas, opinions and decisions are all made with the complete trust of a team that knows each other – it's quite fun too. There is space for you –come and join us...be part of that.

By the time this edition of the newsletter goes out I shall be in cooler climes. May you be comfortable, dry, warm, cool wherever you are.

Kind Regards

Anne

Treasurers Report

TREASURER@AUSGLASS.ORG.AU

The Treasury

Well surprise it's me again...The Treasury finds itself in an unusual position with no formal Treasurer. Instead we have a Treasury Working Party. Previously, Jodie Bruce-Neville was contracted to come on board for 3 months to facilitate the hand over and to smooth the way for a new Treasurer but none came.

My efforts have been substantial to find Ausglass a worthy Treasurer to take care of our near half a million in assets and with enough knowledge and confidence to drive such a leviathan. I have found such a one and an Ausglass Member too! However she is unable to start her position until June 1. So in the mean time a working party has been established with me as the main cheque writer and account holder, Damian Connellan as consultant, A. Dews and Associates as the bookkeepers and Jeff Hamilton who will interpret the financial figures for the Board. This will allow Ausglass a higher degree of accountability.

Part of this process has meant that we are paying larger than normal fees in bookkeeping and I am happy to send you a report that was commissioned to examine the costs. You must request it through treasurer@ausglass.org.au and it shall be sent to you forthwith.

The Annual Report

The Board worked very hard on the Annual Report and it is worth a read if you haven't done so already. The financial part of it says pretty much 'business as usual' although as this is a non-conference year we posted an operating loss for the quarter of \$28,626.46. You are also welcome to a copy of the Profit and Loss Statement for Oct 2011 – Feb 2012 if you wish to examine the accounts in more detail.

Ausglass has substantial funds. A motion was passed by the membership last AGM stating that a committee would be formed and that plans and strategies would be put into place to manage these assets. This is an exciting place to be in for Ausglass and we need to manage these funds correctly. I put the call out once more for interested parties to come forward and be part of the subcommittee for financial management. We will also be asking the membership for their opinion in an upcoming survey being produced by the Stakeholders subcommittee.

Now to the real stuff...

Kind regards

Anne Clifton

AUSGLASS State Reports

QLD

QLDREP@AUSGLASS.ORG.AU

At present Queensland is without a state representative. If there is anyone willing to "step up to bat" as it were Ausglass would love to hear from you.

NSW – Gail Oldroyd

NSWREP@AUSGLASS.ORG.AU

I has just taken up the reins of state rep so please get in touch with all your news!

ACT – Jess Casha

ACTREP@AUSGLASS.ORG.AU

ACT News

current exhibition: Masahiro Asaka: Transition - A Captured Moment - inspired by nature and the tensions people create with the natural environment, his striking work highlights the transparency and beauty of glass while exploring the notions of energy and gravity. Masahiro was a recent Thomas Foundation Artist in Residence at the Canberra Glassworks and winner of the 2011 Ranamok Glass Prize 18th January - 15th March 2012

TAS – Leigh Roberts

TASREP@AUSGLASS.ORG.AU

'Frozen Forest' by Leigh Roberts has been selected along with 21 other Australian works in 44 final selections from a flood of international submissions in the Contemporary Glass Society's (UK) Non-members Online International Exhibition. The Australian success is an example of the high standard of our work when compared on an international stage. The URL is: [here](#)

Thanks!

NT – Andrea McKey

NTREP@AUSGLASS.ORG.AU

All members of the NT Ausglass group have had pieces of work accepted for an exhibition currently showing at the Chan Contemporary Art Space from 7 March to 5 April 2012- "A Fine Line: where craft meets art & design - an exhibition celebrating contemporary craft practice in the Northern Territory". This is a good step towards fostering awareness of glass art within the Northern Territory community.

See more on The Fine Line face book page [here](#)

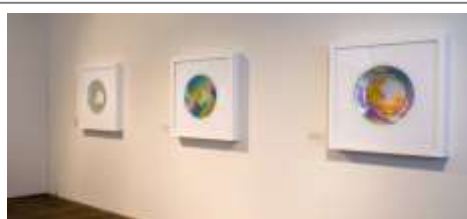
Cheers from the Top End
Andrea

VIC – Beth Wheeler, Nadia Mercuri

Congratulations to Philip Stokes, Patrick Wong, Michelle Kaucic and Kristin McFarlane who were selected for the Contemporary Glass Society UK's international Artist Exhibition. Click [here](#) to learn more.

Jasmine Targett's work has been included in *WONDERLAND: New Contemporary Art from Australia*, curated by Antoanetta Ivanova it is being held at Museum of Contemporary Art Taipei. *Wonderland* is a survey of innovative contemporary art emerging from Australia, the exhibition features works from 24 award winning artists.

The first multi-art form survey exhibition of Australian art in Taiwan, *Wonderland: New Contemporary Art from Australia* expresses the dynamic processes of rethinking Australia's identity and its place in the Asia-Pacific region. It promotes the values of respect between Indigenous and non-Indigenous people, openness and tolerance, creative innovation and excellence, and a growing sense of environmental responsibility. More info is available [here](#)



Jasmine Targett, Life support systems

Congratulations to another big cohort of Victorian students selected for the 2012 *National Student Art Glass Prize* they are.....Jennifer King, Magdelana Buseck, Dan Bowran, Tegan Hamilton, Ruth McHallum-Howell, Jasmine Targett, Nicole Heffes & Emma Borland.

Seaview Gallery situated in Queenscliff was featured in Episode 2 of Postcards; you can follow this [link](#) to see the clip....watch out for the beautiful glass wave made by local artist David Hobday.

Dan Bowran's work will be included in *EXPLORATION 12*, 29 May - 16 June at Flinders Lane Gallery. Now in its 12th year, Flinders Lane Gallery's popular annual emerging artist exhibition series continues. Presenting the work of young artists in this curated survey of recent graduates and artists on the cusp of a bright creative future, 2012 will again feature a \$5,000 acquisitive prize sponsored by Pleyzier Perkins Architects. Good luck Dan!

Osmosis An exhibition of new works by Tevita Havea & Harriet Schwarzrock opens at Kirra Gallery on March 1st & runs till April 1st.

There are lots of exciting things about to happen in Victoria, including an upcoming exhibition opportunity for emerging artists & a brand new studio opening.

WA

WAREP@AUSGLASS.ORG.AU

Gina Scrivens has been shortlisted from 1600 entries to be part of the Modern Masters Art book. This is some achievement for a world published book. For more information click [here](#). The book publication is Modern Masters Art book, click [here](#) for the website.

Denise Pepper has made it into the Bullseye Emerge 2012 and we hope it gives her the world recognition that she deserves for her talent. The winner will be announced on 4th April at the Bullseye gallery in Portland.

Tour De Force: In Case of Emergency Break Glass will be at The Chapel Gallery in the Bunbury Regional Art Gallery 29/6/12 to 12/8/12. It has been curated by Megan Bottari so you know it will have something challenging to look at.

Greg Ash, Peter Bowles, Anne Clifton, Ian Dixon, Elizabeth Mavrick, Denise Pepper, Gerry Reilly and Anne Sorensen are all part of "Fluidity" at the Mundaring Art Centre from the 16th March.

Elizabeth Mavrick and Steve Scott are getting married on the 25th March. Elizabeth has a gorgeous little gallery named Red Umbrella Art Gallery and is seeking glass artists to exhibit. It is really a lovely space.

Philomena had an exhibition entitled "Time is a Bankless River" on Sunday March 4th.

Peter Bowles is now ensconced in his tent in lower Tasmania after a 10 day desert retreat. The photo to see was Peter after the trip. If I get it, it will be posted. By the time this goes to print, Anne Clifton will have finished completely dismantling the contents of the house in North Perth and moved to Tasmania as well. She is exhausted as she is also doing the considerable work as Ausglass president and is also our treasurer for the moment.

The Ausglass AGM was held at ECU, Mt Lawley in WA on 19th Feb and afterwards the hardy few moved to my place in the same suburb to meet Jennifer King on her maiden visit to WA. She stayed for a total of only 14 hours but packed in a lot in that time.

Bob Leatherbarrow is back in town for two workshops at Art Glass Studio. He is doing his master class this time around for the second workshop. His new techniques are something to behold.

Estelle Dean, our travelling glassie is now in Japan as part of her husband's work. Here is an interesting report on a workshop Estelle attended.

"While I was in Tokyo in August 2011, I managed to attend a 7 day workshop in Pate de Verre (casting) at just one of many Glass schools, Tokyo Art Glass Institute, www.tgai.jp, with Sensei Bo. Needless to say my Japanese Language skills were non-existent and we communicated through hand signals, sketching and an interpreter for 2 days. It was a fun and very informative class.

The facilities to say the least are outstanding, particularly impressed coming from Western Australia and not having everything in the one place, and minimal teaching facilities. Because at that time of year there were no students around as it was their summer break, the Institute had some short introductory classes for children as well. The children were taken through some aspects of glass from flame work, sandblasting images of their choice, enamel painting on glass, fusing, engraving, slumping while casting and glassblowing were demonstrated with a couple of older children having a go. This was a great way to introduce children to a selective field and encourage creativity out of the usual classroom situation.

There may be some potential glass artists in some of the 60 or more children which went through the program. If you can handle the challenges of heat and humidity of that time of year, crowded trains and language issues, be adventurous and go to Summer school for a week... I had a blast. They were a very quiet and gentle people willing to teach and answer questions... and shower facilities were available before I tackled that 2hr crowded train back to where I was staying.

I am back now in February 2012 and the end of their institute year. I was lucky enough to meet up with my glass colleagues at their recent Graduation Exhibition. The work produced was inspirational with each student choosing a technique that they preferred. I cannot say there was an absolute favourite, but I was clearly impressed by the experimental approach to making their work. The attendants at the exhibition were the graduating students and they were happy to talk to me. The Sensei and students explained how they made their works, pitfalls and all. Quite refreshing. It is a two year full time course where the students learn about kiln building and safety as well as all techniques associated with glass art. The pictures only give you a glimpse of the work".

Estelle also has also been visiting an exhibition she is totally enthralled with. Visit the [website](#) she mentions for the images.

"Visiting galleries and museums; and finding my way in Tokyo and beyond is quite an adventure. The trains are the easiest to navigate and if you have access to a computer there is a brilliant site to help you with the navigation. Today I am heading to Hara Museum of Contemporary Art in Shinagawa (www.haramuseum.or.jp). It's a warm day of 4°C, and with boots, coat, scarf and gloves I catch the bus outside the apartment to take me to the station and catch the Rapid Express Train into Tokyo (35mins), walk underground (well travelators and escalators) past the eateries and nic-nacky stuff, spruikers calling their bargains (usually food related) for 10mins to the next platform to take me to Shinagawa (20mins).

A lovely man who speaks a little English , as my Japanese totally sucks, takes pity on me when looking at the map at the station, helps me find the right side of the station to walk to the Hara MCA (15mins), to find the glass exhibition. It is "Jean-Michel Othoniel" with his retrospective exhibition "My Way". A French sculptor, who in 2011 was awarded his first major retrospective in a show at the Centre Pompidou in Paris and is now here in Tokyo. There are over 60 pieces on display in the "My Way", which shows Othoniel's progression from working with unusual materials like sulphur and beeswax, through to his recent works, large-scale creations fashioned from Italian Murano glass and metals.

To give you a better picture of the scale I suggest you visit his website (www.othoniel.fr), but the gallery allowed pictures to be taken , unusual to say the least. Fantastic work from small flower like pieces to specimen jars and celebratory poles of beads and flags you could imagine in a street parade. The bed with the beaded canopy in one room and large scale abacus in another and knots of large scale beads suspended from the ceiling in another were inspirational, while along corridors there were drawings and sketches of his work, presumably from his diaries, I presume as unfortunately my Japanese© reading skills are non-existent. There was also some of his sulphur works and a video work which was quite an interesting performance piece. Accompanying this were the props used in making the video.

As I walked from room to room and along the corridors I was struck by the number of children accompanying their parents, with the adults getting down to their height pointing at things and what I presumed was explaining or telling their children about the work. In one of the rooms overlooking the garden there were tables and chairs and coloured pencils and they (adults and children) were drawing. One lady told me, they were asked to draw/sketch their favourite work to take home or to put up on the wall of the activity area. I spent a while in the garden too as some works were suspended in trees and on poles amongst the galleries existing artworks and then to get out of the cold, I spent a leisurely time in the cafe with a cup of tea and homemade creme brulee, before heading back to the train station. A really enjoyable day".

SA – Hayley Carpenter

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Well it's been an exciting time for new beginnings for the SA glass scene. It is with sadness we say farewell to Amy Worth as the joint SA Representative and as an Ausglass board member but it seems 2012 has shaped up to be a super busy year for her and Worth Gallery.



She is however continuing to support the Ausglass cause through the Worth Gallery exhibition program. So far in the year Worth Gallery has supported two winery exhibitions at Deviation Road winery and Nepenthe, shows included works by Mandi King, Karen Cunningham, Andrew Baldwin, Claire Wilson and Christine Chowela. Eve is also running until Monday the 16 of April, Monday-Friday 9am-5pm and is a joint exhibition hosted by Worth Gallery and Fisher Jeffries featuring a range of artists including Sarah Parker, Maggie Cecchin, Grant Donaldson, Eileen Gordon, Marie Hart, Emily Pwerle and Betty Mbitjana.

Amy has also been appointed the project manager for *Subversive Clay*, the 13th Australian Ceramic Triennial which will be held in Adelaide September 28- October 1 and we in SA wish her all the best with all her projects!

There's been some exciting news for the UniSA Ceramics and Glass Studio who recently received a Helpmann Academy Grant towards their Visiting Artist program – in 2012 they will host Jiyong Lee (Korea/USA), Irianna Kanellopoulou (Vic), Mel Douglas (ACT) and Bev Hogg (ACT). A small group of Uni SA students are also planning a trip to the GAS conference in Toledo Ohio, USA which will celebrate 50 yrs of studio glass. UniSA student Racquel Austin-abdullah is a finalist for the Bullseye Emerge Award exhibition in Portland OR, USA.

Emerging artist, Zoe woods has also been awarded a UniSA Summer Scholarship to continue working on some new glass pieces for her upcoming first solo show. She has also been selected to exhibit at the renowned exhibition *Hatched*. Zoe, Natasha Natale, Alice Mahoney and Jennifer Ahrens and I (Hayley Carpenter) will also be exhibiting at the 2012 National Student Art Prize at Wagga Wagga, opening on the 23 March.

I'm currently in Canberra completing a Graduate residency at the Canberra Glassworks and was lucky enough to see Mel Willis' opening of her first solo show at Craft ACT. Kirstie Rea will be exhibiting at Bilk, Canberra in May.

At the JamFactory we welcome Karen Cunningham into her new role as Creative Director of the Glass Studio. Dale Roberts is currently making new work for an upcoming exhibition in the Netherlands. Mandi King and Karen Cunningham- *illumini*, have been developing and making new work to launch at Design Made Trade event in Melbourne in July. We also congratulate Nick Mount **as the first visual artist to receive the state's largest grant for an independent arts maker**. He will receive \$150,000 over three years under the Triennial Project Grant Program, which was introduced by Arts SA in 2007.

Past and present associates have also been busy; Kristel Britcher has an exciting residency in Vermont USA and the Netherlands in April and May. At the same time Madeline Prowd also has a residency coming up at the Canberra Glassworks. Emma Klau has also been busy and is currently exhibiting in the Hahndorf Academy Exhibition.

SA is full of exhibitions, creative sights and festive spirit as we celebrate the Fringe Festival and welcome an eventful 2012.



Nick Mount
Picture by Callum Robertson

Special Features

The End of Glass

Is contemporary glass on the wane? Are glass artists extending their interests into other media? Have the sensitivities and abilities developed by using glass become a grounding for other art practise? Have collectors and curators turned their attention to other fields? Do you have an opinion? I would be pleased to receive it. Please forward your views to gerrykingglass@ozemail.com.au

New ownership laws

Under new laws, artists must register their ownership of artworks before consigning them to a gallery, in order to avoid losing all if the gallery goes under.

Previously, when an artist consigned artworks to a gallery, with the understanding the gallery would sell the artworks on the artist's behalf, the art works remained the property of the artist. If the gallery then became insolvent and went into liquidation, the consigned artworks escaped the reach of the liquidator because they were not seen to be part of the gallery's assets. This new law comes under the Personal Properties Securities Act which came into effect on the 30th January. An article in the Sydney Morning Herald dated March 9th Notes that the majority of artists and galleries are unaware of this new act and there seems to be a degree of confusion about how to register work, so it seems more than sensible for Ausglass Members to find out in order to protect themselves from the potential loss of work.

You can find out more by emailing enquiries@ppsr.gov.au or clicking [here](#). If any Ausglass members have additional information on this topic please let forward the information to either the state reps or the editor so that it can be passed along

Thanks to Beth Wheeler for highlighting this.

Collective Vision 2013

The Collective Vision conference team are requesting proposals from parties interested in presenting Papers, Presentations and Demonstrations at the Ausglass Conference The Collective Vision, to be held at Wagga Wagga Art Gallery: Home of the National Art Glass Collection in Wagga Wagga over three days – 5, 6, 7 April 2013.

The 2013 Ausglass Conference, The Collective Vision aims to examine local, national and international approaches to collecting art glass. In 2013 and beyond the collector is faced with many decisions and challenges as artists working in the studio art glass / contemporary art glass arena have moved the boundaries to include a variety of artistic practices which include, aesthetic, contextual, technical, site specific, new media and experimental / hybrid styles. This list may not be new but the extent to which these boundaries have been pushed and the technical levels being achieved is remarkable, posing many new questions and possibilities.

The deadline for proposals is May 4, 2012.

We look forward to your contribution and ideas for this exciting conference.
Yours kindly

Michael Scarrone

The Secret Fortress

Murano, the glass island of the Venetian lagoon is a fortress of glassmaking secrets, tradition and history. Glass has been created on the island of Murano since the 9th century, but officially became the home to all Venetian glassmakers in 1291 when fear of fires in Venice became too great and the law insisted on forcing all glass furnaces to be operating outside the city. In the 1300's, Venice was exporting exquisite mirrors, beads and the highest quality glassware all over the world. Adventurine glass was invented by the Venetians as were many other secrets of the trade.



Early Venetians discovered the protection of the swampy lagoon, and became excellent navigators and tradesmen. They were able to protect their looted property from other lands and trade with many different cultures that influenced their design of their buildings and objects of art and function. The Venetian style, flamboyant, and decorative was allowed to flourish during the dark ages when most towns were building severe fortress walls and dark spaces. The Venetian palazzo built on the open water displayed its richness to the passerby on the canal. Included in the palazzi were chandeliers, goblets, and decorations made from blown glass.

The history of Murano is as deep and mysterious as the lagoon. As a glassmaker, it is a magical, dreamlike experience to disembark on an island where only glass exists, where glass is the only language, and the dull hum of a furnace is the heartbeat of its people. I have been so lucky. I was introduced to Murano in 2004 when I was invited to be a teaching assistant for the Abate Zanetti Scuola del Vetro on the island.

The recent opening of the Abate Zanetti Scuola del Vetro was intended to train young glassmakers on the island, and keep them interested in pursuing a career in glassmaking. "The School follows the traditional footsteps of one of the most historic institutions of glass in Murano, the Drawing School for Murano glassworkers, which was established in 1862 by the abbot Vincenzo Zanetti. character intact. It is equipped with big rooms for facilities, a hall for lectures, garden, library, internet-point with wi-fi, and cafeteria." (abatezanetti.com)

Glass secrets still remain within family lineage and are passed down through the generations. But in recent decades, the young men have been allowed to leave the island and to choose their profession. This is gravely affecting the industry, leaving old glass masters with no heirs to carry on the trade secrets! Caramèa, one of the world's greatest goblet makers in the world is in his eighties and still is blowing glass, but he has no descendants to take his family traditions.

The recent access to Murano allows for foreign glass enthusiasts to come and learn by watching maestri at work or participating in classes. Coming from America, where entrepreneurial spunk drives my ambition, I was amazed to learn some trade secrets of Venetian glass masters. This deep knowledge and tradition has been locked up for centuries. It has inspired me to take some of these old techniques and combine them with contemporary design for my own work.

The Venetian tempo of life slows down to the pace of meandering a maze of tiny alleys, crossing bridges and slow moving boats motoring up the canals. For a glassmaker, the intense immersion into a culture that has glass in every window and a hot-shop behind nearly every wall, and a glass museum displaying centuries of priceless heirloom pieces, can be overwhelming and exhilarating. Murano is struggling now to find a new identity with new technologies, a competitive market from Asia, and a loss of new generations of glassmakers. It is a living museum of glassmaking and an important cultural heritage location on our planet.

I would encourage anyone who would like to experience a profound glass experience to sign up for a course at the Abate Zanetti school or contact me for private organization of classes with various masters. I speak Italian and translate and organize groups of international students to enjoy this chance of a lifetime to create glass on the island of Murano and to be influenced by its enduring culture.



In the hotshop in Abate Zanetti

I would like to acknowledge a word of thanks to Dale Chihuly who made it possible for me to be invited to the island several times. Without his early relationships with Venetian glass masters in the 1970's, the doors might still be closed off. But as progress moves forward, we might wonder if that is a good thing? Murano has recreated itself and almost became extinct a few times in the past 700 years. This is a time of massive change for the island and a chance to embrace new technologies to merge with their timeless traditions.

Julie Livio

Glass arts getting a boost in the UK

Sparkling glass graduates in running for national prize

They combine creativity, innovation and enormous practical skill...and now the most outstanding graduate glass artists and designers have a chance to win a prestigious national prize. The Contemporary Glass Society will be awarding prizes worth nearly £2,000 to exceptional glass graduates exhibiting at this year's New Designers exhibition in London. The first prize includes £250 in cash, a £100 Warm Glass voucher, a professional photo session with Simon Bruntnell worth £750, and a promotional and marketing package worth £400, including two year's CGS membership.

Two runners up will receive vouchers from Creative Glass UK, and a promotional package worth £100, including a year's CGS membership. There will also be a number of commendations that will give artists useful exposure in Glass Network, the CGS magazine.

The judges will be acclaimed glassblower Simon Moore; international glass artist Anna Dickinson; Leo Duval, Director of Plateaux Gallery, and glass artist Karen Murphy representing the Contemporary Glass Society. The judging will take place on the June 28 at the Business Design Centre in Islington.

This year, the prize will be especially significant as it forms part of the Contemporary Glass Society's nationwide celebration of glass – Glass Games 2012.

Glass Games 2012 is part of a two-year programme by the CGS to put contemporary glass on the map. From June 1 to September 30, there will be a festival of events designed to bring the magic of glass to more people than ever before. There will be exhibitions, workshops, demonstrations and open studios, harnessing the spirit of the Olympics and Paralympics.

Last year, the judges unanimously chose Plymouth College of Art graduate Sara Fell for her "sophisticated and elegant style".

"To receive such unanimous recognition from the judges made me very proud, both for myself and the glass department at Plymouth," said Sara. "All the hard work paid off and the prize enabled me to get the work photographed professionally as a whole concept – something that I could not have managed to do otherwise. It also helped fund my place on the Ted Noten summer school in Amsterdam, taking my conceptual approach to jewellery to another level."

Alan Horsley, who won a runners-up prize in 2011, said the CGS award helped his development as a glass artist.

"I think at the most basic practical level, the photography session offered by the award was a huge boon in starting a professional portfolio which has earned its keep in the past years," said Alan, a graduate of Edinburgh School of Art.

"By far the most important aspect of the prize, though, was the incredible lift you get from knowing that other people are genuinely engaged by what you create. My work is born out of a sincere interest in the practical aspects of making, a fascination with the chemistry and structure of glass and a personal connection with the subject matter I depict – none of which guarantee that the work itself has any inherent quality or value to anyone other than myself. Consequently, the interest which something like the CGS award represents is deeply heartening and has certainly inspired me to pursue the exhibition of my work."

New Designers is held every June/July at the Business Design Centre in London. Around 3,500 newly graduated designers come together from the top 200 design courses across the nation to meet industry employers, the media, trend predictors and a design-hungry public. There are nine design zones, covering everything from animation to architecture, graphics to glass and fashion to furniture.

Ranamok Glass Prize

ENTRIES NOW OPEN

The Ranamok Glass Prize is an annual A\$15,000 acquisitive award for glass artists who are residents of Australia and New Zealand. The Prize, now in its eighteenth year, was founded by Andy Plummer and Maureen Cahill as a way to promote glass as an art form to the public.

The work presented for consideration for the Ranamok Glass Prize is expected to be a major effort in the artist's personal body of work. This work should be innovative, displaying excellence and imagination in quality of idea and execution in contemporary practice.

2012 RANAMOK DIARY

15th June 2012 - Closing date for entries

15th August 2012 - Ranamok Glass Prize winner to be announced at Canberra Glassworks

JUDGING PANEL

Ms Louise Doyle

Director

National Portrait Gallery, ACT

Mr. Brian Parkes

CEO

JamFactory, SA

Ms Gillian Minervini

Creative Director/Producer - Events

City of Sydney

Mr. Andy Plummer

Co-founder

Ranamok Glass Prize

2012 RANAMOK TOUR

15th Aug – 13th Sep 2012

Canberra Glassworks

Kingston ACT

24th Sept – 28th Sept 2012 Foyer, Riverside Centre Brisbane QLD

8th Oct – 20th Oct 2012 Foyer, Angel Place Office Tower Sydney NSW

23rd Nov 2012 – 3rd Feb 2013 Glasshouse Regional Gallery Port Macquarie QLD

4th May – 30th June 2013 Western Plains Cultural Centre Dubbo NSW

26th July – 1st Sept 2013 Manly Art Gallery & Museum Manly NSW

Ranamok Winner's Collection also to be exhibited

Tom Malone Prize 2012

The Tom Malone Prize 2012 award winner was announced on 10th Feb. Brian Corr's piece won. It is now the second piece that the Art Gallery of WA has in their collection. Click [here](#) to learn more. As this was the 10th year of the prize artists talks from previous winners were also given by Nick Mount, Deidre Feeney, Ben Sewell, Jessica Loughlin and Clare Belfrage the following day. Clare had also given a presentation at our WA state meeting on the Thursday night.

It's called a what?

Alongside "what happens when you suck?" the most common question a glassblower is likely to be asked is "why is it called a glory hole?" For anyone who has not set foot in a glassblowing studio a glory hole or *gloryhole* as it is sometimes written, is a cylindrical gas burner, used to reheat the glass when it is on the blowing iron. Typically it burns at between 1080 degrees centigrade to 1200 degrees centigrade. This is a significant amount of temperature and it can feel like the most brutal evil heat when you are standing in front of it.

Back in my college days, it seemed like a name chosen for the maximum amount of innuendo. "Fancy a visit to the blowing studio?" or "what are we blowing today?" Worse still was the day my parents called and innocently enquired "what did you learn today?" I did not have the heart to tell them "bench blowing". Of course in the context of the studio all these terms make sense. Except for the glory hole. I've never ever heard a satisfactory explanation for why it has this name and when asking among my peers discovered that none of them, no matter how experienced, seem to know either.

The first explanation I was given was while still a first year at Buckinghamshire College of Higher Education. When I asked Kalim Afzal, the hot shop technician, why this piece of kit had such a bizarre name I was told "there was a Scandinavian glassblower who on learning he had lost his job commended his soul to heaven and threw himself head first into the furnace. So it was named in his honour". This is not even remotely plausible and in his defence Kalim utterly failed to keep a straight face while he said this. The problem is that most of the other explanations that you will hear are no better. While giving glass blowing demonstrations at the World of Glass (UK) in the early 2000's I heard staff members give explanations ranging from "It comes from the Norwegian word for the sun" to "It refers to an under stairs cupboard for keeping coal". It pains me to admit that at times I was complicit in this deliberate misinformation. When you have an audience eager for information and three times a day you have to tell them "sorry I have no idea why it's called that", well, it's galling to say the least.

In 2004 the UK staged the first International Festival of Glass in Stourbridge. Driving between St. Helens and Newcastle I eagerly tuned into a radio program to listen to the coverage of the event. The program prominently featured an interview with a couple of crusty old blowers from Royal Brierley Crystal. Inevitably they were asked why is it called a glory hole? The answer, dripping with sarcasm was "I don't know. The only glory I ever saw was my pay packet".

In approaching the writing of this article I canvassed a number of glass blowers, many of whom are friends and was candidly told, "I've heard all the same stories as you". Sui Jackson went as far to say "no one ever explained it to me. I just laugh and think about sex whenever I hear the word". This brings us back to this subject of innuendo. Glory hole is a term that has been co-opted as sexual slang. Take my advice, do *not* use Google to try and ascertain its meaning. The majority of sites it will return will do serious damage to your computer not to mention your mental well being.

The only plausible theory I've ever come across was during a craft fair in Edinburgh at the turn of the millennium when a bunch of glass artists, me included, decamped to the pub to chat one evening. During the course of the discussion someone pointed out that what we know as a glory hole only came into existence very recently, due to the technological advances spurred on by the Toledo workshops of 1962. Prior to this glassblowers had worked in factories that operated giant room sized furnaces. It was considered likely by us that any reheating of the glass would be done in the furnace mouth or a specially prepared hole cut in the side of the furnace wall. Afterwards with furnaces and burners evolving rapidly, the cylinder shaped burner we all know and love was born. In this circumstance, we theorised, it's possible that the name was chosen arbitrarily, simply because it sounded good. This I should make clear, is pure conjecture on our part no matter that it sounds pragmatic enough to be likely.

Another question that occurs is does the term glory hole predate the Toledo workshops? I seem to recall the term used in Daphne du Maurier's novel *The Glassblowers* which is set in revolutionary France but as I don't have a copy of this any longer cannot check to see if my recollection is correct. Neither do I have a copy of Charles Bray's *Dictionary of glass* to hand but I suspect that even this book would not tell us when the word was first used. Any written description I have seen simply describes what the glory hole does or how it is constructed, not why it has such a fanciful and fruity name. Clearly there is some research work to be done here.

One other theory is that the name started out quite innocent, markedly different and descriptive. Two hundred years ago glassblowers referred to a certain type of iron as a "pontil". These days they are referred to as "puntys" It would seem this is a process of Chinese Whispers, whereby through successive generations words gradually evolve and change. It's not beyond the realms of possibility that the term glory hole was born in this way.

So why is a glory hole called a glory hole? No idea. Sorry, can't help you. Answers on a post card please.

Dominic Fondé

EXHIBITIONS OPPORTUNITIES AND WORKSHOPS

If you have an exhibition or event coming up please let us know at newsletter@ausglass.org.au and we will put it in the next 'Exhibitions Calendar'

Taking a Leap: Making Resonant Work

Tutor: Catharine Newell

Catharine Newell, recognized for her distinctive figurative work using glass powders, exhibits her unique approach to kiln working internationally. Recent exhibitions include Collect at Saatchi Gallery in London, Art Chicago, SOFA Santa Fe and SOFA Chicago. An ardent educator, Newell's teaching history includes Master classes at Pilchuck Glass School and Corning, as well as venues across Europe and the UK, Australia, China, and Norway. Juried four times into Corning Museum's New Glass Review, her work has been acquired for the permanent collections of Swedish Hospital, Hotel Murano, Bullseye Glass Company, Hunter Museum of American Art, University of Miami Lowe Museum and Tsinghua University Museum in Beijing. Newell maintains a private studio in Portland, Oregon. Organized as a directed residency, the focus of this breakaway course is toward developing and refining a skilled, intuitive and uniquely individual approach to making using sheet glass and powders. Nothing compares to the joy of making powerfully resonant work. This course perfectly suits those students interested in elevating their studio work to another level via personal examination and a bit of risk taking. Simple black and white single layer studies encourage increasingly individual work and culminate in independent multi-layered monochromatic and colour projects. Relevant experimentation with materials and strategies for invention will be encouraged and the creative process of moving from idea to concept sketches toward final resolution will be stressed. A highly personal journey for each student, course emphasis will be placed upon conceptual development by examining influence and intention through independent research, ongoing discussion, critique and student presentations.

Dates: Monday 18th - Friday 22nd June

Expressions of interest are now being accepted for this class please contact (03) 9553 4434 or email info@bluedogglass.com.au. Prices to be advised shortly



Here and There, Grand Central by Catherine Newell

Panel looks for art with heart and Olympic spirit.

Reino Liefkes, the V&A museum's senior curator and head of ceramics and glass, is to join the selection panel for Glass Games, an international exhibition of Olympic-inspired glass art. Liefkes played a major part in the redesign of the V&A's glass gallery in 1994 and the new glass gallery in 2004. He will join fellow panel-members Victoria Scholes, chair of the Contemporary Glass Society, and award-winning glass artist Angela Jarman for the selection early next month

The Contemporary Glass Society (CGS) was flooded with entries for the exhibition, taking place at The Gallery in Redchurch Street, London from June 13 to 23. This selling show will bring together the excitement of the Olympics and the talent of glassmakers worldwide, and will be the launch event of Glass Games 2012 – the Contemporary Glass Society's nationwide summer festival of exhibitions, workshops and events.

"Champions aren't made in gyms; champions are made from something they have deep inside them – a desire, dream, a vision'. These are the words of Olympic gold boxer Muhammed Ali. We know that the same passion and commitment can be found in artists as well as sportspeople," said Victoria Scholes. "We'll be looking for work that shows the talent, the skill and the heart that goes into their art."

Artists were invited to submit works that showed the sheer virtuosity of their trade; expressed something of the Olympic and Paralympic spirit, or took a wide or alternative view of 'games'. Proposals for new work were accepted alongside existing pieces.

The Gallery in Redchurch Street is in one of London's most up-and coming areas, right in the heart of East London and near to the Olympic Games site. There will be gallery events throughout the exhibition, including several previews, a mad hatter's night (the gallery is in an old hat factory) and a grand Glass Games launch to coincide with the official opening of the London 2012 Festival on Midsummer's Eve.

Glass Games 2012 is part of a two-year programme by the CGS to put contemporary glass on the map. From June 1 to September 30, there will be a nationwide celebration of the magic of glass, with exhibitions, workshops, demonstrations, open studios and much more.

**For more information or images, please contact Rebecca Dearden at info@rebeccadearden.co.uk.
www.cgs.org.uk**

The Glass Furnace

As The Glass Furnace, we are a 10 year old glass art foundation located near Istanbul. We started as a small glass studio intending to share and spread the love of glass. In time, we've become one of the biggest non-profit glass schools in Europe. Our main objective is to provide glass education and spread the love of glass around the world. Thus the reason, we need help from our glass loving friends.

We've just announced our intensive summer program for 2012. We have an outstanding line of teachers from all around the world.

Best regards from Istanbul

- 1) Mark Ecstrand's lesson has been moved to our 4th Session (between the 17th to 28th of July)
- 2) Instead of Mark Ecstrand's lesson at the 6th Session, we have a new Kilncasting & Mix Media Artist - Lubomir Ferko.

You can see the details on our web page: [Camocagi](#)

Goulburn Gallery Too

In late April Leigh Roberts will be showing 2D and Relief glass panels at the new 'Goulburn Gallery Too' situated in the Republic Bar and Cafe, Elizabeth St., North Hobart.

Toledo Conference GAS

Toledo, Ohio - 50 Years of Studio Glass: Idea-Impact-Innovation - June 13-16, 2012

Join us at the 2012 Toledo Glass Art Society conference. Celebrate the 50th anniversary of studio glass!

Register at lowest conference rate by Thursday, March 1.

Pre-register at the early-bird rate. Discounted prices for full-conference pass:

\$275 individual member

- \$145 student member.

- Registration fees increase to \$315 and \$175 on March 2.

- Corporate, Patron or Benefactor member? email info@glassart.org to use your benefit.

BOOKED YOUR ROOM YET? The Park Inn Hotel room block is filling up...

Call 800.670.7275 and ask for the GAS12 rate (\$95 instead of the regular \$129) Problems reserving?

Please let us know. RATE AVAILABLE UNTIL MAY 25.

Conference attendees must be current members of the Glass Art Society.

AUCTION, Open to public, Sat, June 16-----Donate & purchase to support GAS

Special Events, Exhibitions & Tours-----Parties & Fundraisers,
Days of Glass, Golf Outing, Factory & Studio Tours, Goblet Grab, Gallery Hop
& Student Exhibition

Collectors Tour in Toledo-----Visit private collections.

Curator led tours in Toledo and Detroit & more

Pre/Post-Conference Workshops-----Come early or stay late to learn
and create!

- CONNECT - WATCH - LEARN - MEET - BE INSPIRED

We look forward to

seeing you in Toledo! QUESTIONS? Call 206-382-1305 (Mon-Fri, 9-5) or email info@glassart.org

Glass Art Society

T: 206-382-1305

Flameworking workshop

At last! A workshop to learn the techniques of designing, planning and constructing creatures (and their features) and other three dimensional forms in borosilicate glass.

The workshop will cover the making of the components and how to join them to create a finished piece.

Come and explore the wonderful world of real and imaginary flora and fauna - you will only be limited by your imagination.

This is a 3 day workshop and will be held at Penel's brand new studio at Elanora Heights on the 18th, 19th and 20th April. Cost is \$600.

Please contact Penel on 0422 437 812 or firebirdbeads@gmail.com



canberra
glassworks

Flameworking Off the Mandrel with Nudibranch - Christian Arnold and Laurie Young

3 Day Professional Workshop

30th and 31st March, 1st April



Image: Belladonna and the Minstropova. photo: Rikline Bayraktaras.

Times: 9am-4.30pm (with lunch break) **Cost:** \$720 (inc gst) **Venue:** Canberra Glassworks

About the class

This class will delve into how you can evolve beyond bead making to off mandrel work by exploring various techniques and theories of solid sculpting, colour use and some tube work. As well as these techniques, students will be encouraged to develop ideas by utilising the nature and strengths of flameworking and the importance of creating a solid basis from which to nurture your own artwork. The teachers will lead discussions on progression, research and developing your own style through mastery of techniques.

About the instructors

Nudibranch Art Glass is comprised of the duo Christian Arnold and Laurie Young. Christian is a world renowned flame working artist. He spent years apprenticing with his father, Rainer, learning the exacting craft of scientific glass blowing. He now creates flame worked pieces that explore his creative side and he has quickly carved a niche for himself within the world of master flameworkers.

Laurie Young has been working with glass for many years, transitioning from flat (stained) glass work, to fusing to casting to the torch. After graduating with Honours from Monash University Glass department she and Christian formed Nudibranch Art Glass.

Together Nudibranch believe that in Australia, we are in a very good position to create techniques and styles in our own context because of our relative isolation, and that we are somewhat mitigated by the dissemination of techniques and ideas via the internet. Here is your chance to work with two of Australia's finest, intricate and technically proficient flameworkers, Christian and Laurie.

Registration is open

Participants are expected to have a history with working in glass, but not necessarily flameworking. Class will filled on a first come-first serve basis.

To register your interest, please email the following information to mel.george@canberraglassworks.com

- Your name
- Your mailing address
- Best telephone number
- Email address

Payment

Invoices will be sent for a non-refundable deposit of \$100 due immediately to reserve your place. Final payment will be due 15th March 2012.

gallery hours

Wed-Sun 10am-4pm

canberra glassworks

11 Wentworth Ave
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E contactus@canberraglassworks.com

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About the newsletter

The Ausglass newsletter is produced on a voluntary basis. All care is given to submissions and it is the editor's discretion what will & won't be published. It is published quarterly and distributed via email around the 15th of February, May, August and November or via post shortly after.

The Deadline for the next edition is 20th May

From the editor's desk

Dear Members,

Thank you for reading and also for submitting information to the Ausglass Newsletter. This is the second edition since I took over the reins and slowly I am getting the hang of things. In order to help me with the timely collation and distribution of the newsletter I am implementing some guidelines to help with the process. Some of the membership will already be aware of these as I've sent them out in an email but this seems to be a good opportunity to restate them and even do some fine tuning.

Word count, if you are submitting a state report please try and limit your text to between 300 and 500 words maximum. If you are submitting an article for the features section there is a little more room to play with and the article can stretch to 1000 words.

Pictures. If at all possible please set the resolution of any images to be sent at 300dpi. If you don't know how to do this don't worry just send them through and I will handle matters. Image resolution is important if we want nice clear images.

Finally, think about the format. Please label your images clearly with a title and if possible an indication of where they should appear in your text.

What all this means is that in future it becomes much easier to put the newsletter together and you, the readers will have a much better experience reading as (hopefully) the quality will rise.

All of these technical matters aside, the most important thing is that members contribute and feel that their input is valued. Without the membership sending information, be it about a forthcoming exhibition or changes in a law that will affect the business practices of artists, the newsletter is a weaker poorer entity. Don't be shy! We need you, your thoughts, ideas and activities.

The next date to submit articles, listings and news is mid May and let me say a big thank you in advance for the information and articles.

Thanks you

Dominic Fondé