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The 2009 Ausglass Conference in Hobart will be held at the University of Tasmania's School of Art in Hunter Street. This building (an old jam factory) won several prizes for recycled architecture when the School moved in. The venue will provide a compact location for most of the conference activities, including talks, demonstrations, teas and lunches, the trade show, the AGM, and the Auction.

The School of Art is situated in Sullivan's Cove – the historic heart of Hobart – right next to Fisherman's Dock. Many facilities are just a few minutes walk away, including the Carnegie Gallery which will house the Exhibition, Mure's Upper Deck Restaurant for premier fish dishes and 73 other restaurants, the Tasmanian Museum & Art Gallery, and Salamanca Place. When choosing accommodation, picking a place in easy walking distance might be a good idea. See the website www.ausglass.org.au for suggestions. The Conference theme *Glass Roots* encompasses getting back to basics, dealing with fundamental issues of contemporary glass practice, and linking glass art with nature. We hope to offer something for everyone, as expressed in our conference logo.

The Program offers a series of important presentations, starting with the Official Opening, a review of Ausglass' achievements over the 30 years, and the Keynote Address by Shane Fero, the President of GAS. We have also been lucky enough to attract three speakers with extensive experience in architectural glass, including the role of glues in art practice.

Since there is a lot of interest in this topic, we have scheduled an intensive look into sustainability in glass art manufacture, involving 'big picture' items such as carbon footprint policy, detailed technical sessions relating to hot and warm glass practice, and a forum where everyone can have a say or ask questions. We expect this afternoon to be very popular.

Besides these highlights we have other presentations by leading Australian artists, USA and UK artists, and many others. In parallel there will be a series of artist talks, panels and other discussions to meet as many facets of the glass arts as possible. Of course there will also be demonstrations throughout the Conference, though in the absence of a hot glass studio we'll concentrate on other aspects.

As social activities, we start the Conference off on Thursday evening with a Welcome function at the Exhibition, probably followed by an opening get-together. On Friday, the Governor and Mrs Underwood will invite delegates to an evening reception at Government House – a jewel of Georgian architecture in Australia. At the end of Sunday there is of course the Closing Party on board the MV Cartela for an estuary cruise. Expect some surprises, and lively entertainment.

Glass Roots promises to be a conference that you can't miss. Besides offering an excuse to visit beautiful Tasmania, it offers the opportunity to mix with Australian and international glass artists, for a fun and rewarding weekend!

Arthur Sale (co-chair, Organizing Committee)

President's Report

Maureen Williams

PRESIDENT@AUSGLASS.ORG.AU

Dear Members and Friends

The Board met in Hobart last weekend for their yearly face-to-face board meeting. Some of the Board met in Launceston where they viewed the workshop space at James Dodson's studio and the site for the new studio at Poatina organised by Keith Dougall. The Tasmanian Conference Organising committee met with the Board and I would like to thank them for taking time out of their already busy lives to discuss the conference with us.

It was a great meeting and organisation for the Tassie Conference is moving along at a rapid rate. Members will have received emails about early registrations and I do encourage everyone to register early and book their travel and accommodation. The Art School where the conference will be held is beautifully situated on the waterfront and the opening event at Government House and closing party on the boat will be fabulous. Please visit the website and click on the "2009 Conference" sidebar for information and updates.

I also encourage members to read the details about the Conference Exhibition which will run for one month instead of the usual three days. This is our chance to showcase Australian glass in Tasmania at a time when Hobart is brimming with visitors from all over the world and the Vicki Torr Memorial Prize will be offered again this year and selected by members from this exhibition.

The Vicki Torr Online Gallery Prize will be coming up again soon and notices regarding this will be sent out. The Board have decided to increase this prize to \$1500 so I encourage all emerging artists to have their work on the Online Gallery together with their CV to be eligible.

My thanks go to Brenda Page and Kristin McFarlane who have resigned as the Victorian State Representatives. They have been great representatives and congratulations to Kristin and John on the arrival of their baby daughter last week. I would like to welcome Bethany Wheeler and Nadia Mercuri who have kindly taken up the role as the new Victorian State Representatives and thank them for taking up this position.

I wish everyone well in their work and lives for the next three months and please do contact the Board with any ideas or suggestions. AND register for the Tasmanian Conference now.

All my best wishes
Maureen.



The Ausglass Board
At snowy Mt Wellington

*** Reminder : Memberships Expired on 31 May 2008 ***

Members are reminded that all memberships expired on 31 May. Our Treasurer, Damian Connellan, has either e-mailed or posted renewal invoices and is in the process of sending reminder notices for those who have yet to renew. Those of you who choose not to renew will be removed from the Ausglass Online Gallery, be removed from the members@ausglass email system and will no longer receive newsletters or other bulletins from Ausglass.

Many members have already taken the trouble to send in their renewals and for this we are grateful and thankful for their ongoing support. Without the active support of the membership Ausglass will not function as it should and will not be able to deliver the benefits that it can. Great steps have been taken in the last two years to improve the financial viability of Ausglass, change the constitution to a more modern and relevant constitution, start the Vicki Torr Online Gallery Prize and established the exclusive members@ e-mail system that allows all members to send important notices to other members.

We now move forward to the next conference to be held in Hobart in January 2009 and this alone should be a reason for rejoining through to 31 May 2009. We trust that you will all rejoin and continue the support that Ausglass needs for it to remain relevant to its members.

The latest in Australian studio glass

Gerry King is researching the current state of Australian studio glass for lectures he will present in Europe during 2009. He would appreciate members forwarding to him information about their current works & events. The topic is wider than gallery exhibitions and includes all techniques, commissions, production works and workshop developments. Please forward a CD or DVD with three JPEG screen viewing images and a brief CV or/and statement to... Gerry King
122 Sheoak Road
Crafers, SA 5152

Treasurers Report

Damian Connellan

TREASURER@AUSGLASS.ORG.AU

Our current financial year is rapidly coming towards its end and the question that confronts every treasurer of a not for profit organisation is will the members renew this year and will we make a surplus for the year. As you would all be aware the membership year finished on the 31st May 2008 & we are well into the new membership year. Many members have renewed & this is very heartening but sadly there are some who have yet to renew and who may shortly be removed from the Ausglass Online Gallery, the members@ausglass email system and our mailing list. Hopefully this will not happen to you.

The wrap up from the Canberra Conference is nearly complete with only the post conference document to be finalised. A total of 231 people attended the conference in one way or another which far exceeded our original expectation of about 160 members attending. This high attendance put some strain on the volunteers who organised the conference and was a very good outcome considering that this was the first true Ausglass conference since 2003. We must thank all the volunteers for their sterling effort as they greatly contributed to the success of the conference and I trust that all those who attended the conference enjoyed the experience.

The conference was also a financial success in no short measure due to the volunteer effort to reduce the cost of the conference wherever possible and the nearly 70 extra paying attendees. Ausglass also received just over \$44,000 in grants for the conference and workshops and this enabled the international artists and speakers to be brought in. The total grants nearly exceeded the total we received from conference registrations so we would not have had a financially successful conference without the support of artsACT, the Australia Council for the Arts and the Ian Potter Foundation. We thank them for their support and also the conference sponsors such as Wagga Wagga City Council and Jason and Katrina Van Domburgh.

As mentioned in the previous newsletter the auction also raised approximately \$44,000. So, barring unforeseen eventualities, Ausglass should finish the year in a better financial position than when we started.

In relation to the auction it was our intention, under our Deductible Gift Recipient status (DGR), to issue tax deduction certificates in recognition of the funds raised on the night. Unfortunately the ATO refused to issue us with a private ruling and we have not been able to complete this part of the exercise. The issue of what you can issue tax deduction certificates for is a complex one and many charities, raising funds at an auction, have faced the same issue with no satisfactory outcome. We are continuing to look into the matter with Lowensteins Arts Management in Melbourne who is trying to identify a solution for a number of charities that they represent. I will let you know if we get anywhere.

The Tasmanian Conference Committee is now in full swing putting together the Glass Roots conference for next January. You will have received notification of the conference and registration forms from the committee and will find a significant amount of detail on the website. I encourage you all to attend this 30th anniversary conference and make it a resounding success as well.

That's all for now.
Best wishes,

Damian.



Wildflowers
Anne Clifton
See WA State Report

Welcome to New Ausglass Members

Ausglass welcomes the following who have joined the Ausglass family since the May 2008 Newsletter:

Airlie	Alam	Airlie Alam Art Glass	TAS
Christine	Andersen		NSW
Rosa	Barry		WA
Mariella	Brain		WA
Clive	Hillier	Clive Hillier Stained Glass	NSW
Mignon	Johnson		TAS
Jeremy	Keain		SA
Gary John	Lisle		QLD
Kerry	Rowe		VIC
Slyvia	Simon		VIC



Ausglass 30th Anniversary Exhibition Hobart 2008-9

Dianne Martin

The Ausglass Members Exhibition is to be held in the Carnegie Gallery, Hobart, from 18th December 2008 till 18th January 2009. The exhibition will be officially opened to the public on Thursday 18th December. Delegates to the conference will be invited to attend a special conference opening of the exhibition on Thursday 15th January the night before the conference begins. **Space is limited** - so send in your applications now to have your work on show with the opportunity to sell to the public for the extended period of over four weeks.

The gallery is centrally located on the corner of Davey and Argyle Streets near the waterfront in Hobart, close to the Art School (conference venue) and to Constitution Dock. This is where the Sydney to Hobart racing yachts anchor with their crews, rich owners and families – all potential buyers of glass works. The Gallery has hosted many high profile exhibitions showcasing glass in the past, such as the prestigious City of Hobart Art Prize and the Ranamok Prize.

December and January are the height of the tourist season in Tasmania with the yacht race and The Taste of Tasmania on Princes Pier, attracting thousands of visitors to the Docks and Salamanca Place area. Salamanca Market on Saturdays from 8am till 3pm is a not to be missed experience. It runs along Salamanca Place, which is lined with picturesque stone warehouses built in the early 1800's, that now house galleries, craft alcoves and restaurants, with numerous artist studios on the upper levels. This is one of Australia's best outdoor markets.



Go up Kelly's Steps from Salamanca and discover the village of Battery Point with its colonial whaler's cottages cheek by jowl with mansions originally built by rich merchants and ship owners in the nineteenth century.

All this within ten minutes walk from the Carnegie Gallery! So don't miss out, get your applications in early and come and experience Tasmania's unique lifestyle for yourself.

The Carnegie Gallery
Hobart

Government House Reception

What do Tweety Bird & the Governor of Tasmania have in common? Read on...

Not usually open to the public, Government House is sited prominently on the Domain at the major entry into Hobart, on the banks of the Derwent River. Slightly hidden from the road, the Victorian Gothic style building was constructed in 1855-8 and is a truly magnificent building.

His Excellency the Governor Peter Underwood and his wife Mrs. Underwood have invited delegates to the Ausglass Conference to attend a reception at Government House on the evening of Friday 16th January. A bus will be provided for those without cars.

The event is strictly by INVITATION ONLY. This function is included in the full registration fee, provided it is paid by 3 November 2008. Full delegates who have paid by then may also book a ticket for their partner.

A member of the organizing committee once met a previous Governor wearing jeans and a bright purple T-shirt with 'Tweety Bird' on the front (this fashion & etiquette faux pas was committed purely unintentionally). For our reception the dress code is lounge suit (tie optional) and day dress.

DON'T MISS THIS OPPORTUNITY - REGISTER EARLY. Even for republicans this is a unique opportunity to look at an architectural gem.





conference workshops

❖ make friends with a potato ❖

❖ Tom Moore ❖ (South Australia)

✦ Tasmania Glassblowers, Breadalbane

📅 10 to 14 January 2009



This exciting workshop under the direction of Tom Moore, one of Australia's most innovative glassmakers is a must do. With a title like that how could you not want to be involved. There is a limit of nine so you will have to be quick.

Within the theme of *Glass Roots* Tom will be combining his strong foundation in glassmaking tradition with his appreciation of organic forms along with an awareness of diminishing natural resources. Read the full workshop proposal in the Conference website at www.ausglass.org.au

We will keep emphasising that delegates must get themselves organised and book early to avoid disappointment!
....the secret may also be revealed as to who 'Wolf Boy' is.....

❖ the nature of casting ❖

❖ Helen Stokes ❖ (Victoria)

✦ Woodbridge

📅 11 to 14 January 2009

Helen Stokes is coming to Tassie!

I am one of the lucky people, who have had the opportunity of doing two workshops at Helen Stokes' studio in Melbourne. The first was to learn about her honeycomb technique and the second was with Donald Robertson (from Canada) and his cored projects.

Helen utilises silicon moulds in her work and this has intrigued me, and has led to wanting to learn more. So as a result she has agreed to come to Tassie and share more of her knowledge. We are hoping to access the nearby coast (great low tides at that time), natural bushland and many found objects for items that we can take moulds from and then use to make detailed forms. She will then teach us her many techniques in lost wax casting utilising her special honeycomb system. Helen is very good at passing on her knowledge to her students.

I find the marine environment a great inspiration and as a result cast fish, sea urchins and never have enough time to do as much as I would like. The chance to learn more is fantastic and I am already cleaning out our studio at the top of Woodbridge Hill.

So come on down Helen, this is God's country.



For all your comprehensive conference information, registration details and regular updates visit the [AUSGLASS](http://www.ausglass.org.au) website and click on the "2009 Conference" in the sidebar www.ausglass.org.au

❖ **placing roots** ❖

❖ **Mandy Renard & Merinda Young** ❖ (Tas)

✦ Merinda Young's studio Kingston

1 11 to 14 January 2009

"Create a new image"

I have been called a 'workshop junkie' but in my defense I find them a wonderful chance to build friendships with people of the same ilk, as well as amazing learning experiences. If nothing else I have collected a number of invitations to visit many places around the world – now I'm just waiting for the appropriate funds.

It's a pretty special experience to work closely with people who start as strangers & take a common journey into new areas of creativity. Workshops are all about the exchange of ideas, skills and aesthetics and everyone learns - the leaders as much as the students.

I have always looked at the work of printmakers and felt an affinity with their image making. It's good to be challenged and so much can be developed with cross-pollination between media. The idea for this workshop is for us to work with a printmaker (Mandy Renard) - to allow her to challenge our preconceived ways of working, ways of looking, and ways of resolving images. At the same time we will explore a variety of kiln forming techniques (from simple to complex) and to leave the workshop having begun a journey to 'create a new image'.

When I first talked to Mandy (a significant and well respected printmaker) about the concept for the workshop I attempted to explained my attraction to printmaking. I was amazed when Mandy said "printmaking is about the light". As a glass artist who mainly works within an architectural setting, I know that the successful manipulation of light is fundamental and I realized that this was the meeting point for a new adventure.

We will be working with paints, frits, fusing, dichroic, texture and engraving to develop a different form of expression. It is the intention that the course will allow participants to pursue their individual interests within a group setting.



Placing Roots
Mandy Renard



Painted Glass detail
Merinda Young

❖ **spontaneous flameworking with responsible energy consumption** ❖

❖ **Shane Fero** ❖ (North Carolina, USA)

✦ Richard Clements' studio, Franklin

1 11 to 14 January 2009

This workshop is designed for people with some experience in flameworking. We will cover solid sculpture encompassing the human figure, animals, avian, aquatic, and other denizens of the natural and dream worlds utilizing soft glass and some borosilicates. It would benefit people who want to make sculptural beads and small sculpture for jewelry components. There will also be demonstrations involving tubing for hollow beads and vessel forms. PowerPoint presentations on the history of flameworking will round out your viewpoint.

❖ **sustainable hot glass practice** ❖

❖ **Hugh Jenkins** ❖ (Hawaii, USA)

✦ Arts Centre, Poatina

1 19 to 23 January 2009

Save save save...Hugh's extensive study into heat recovery on furnaces and gloryholes will be shared in this landmark workshop. Independent practitioners and organisations will gain by attending . The cost can easily be recovered within a year. Hugh will demonstrate both options of new or retro fitting recuperative systems to furnaces and gloryholes using different burner systems with considerable savings in gas consumption. Read the full workshop proposal in the Conference website at www.ausglass.org.au and book early to avoid disappointment – you would have to be mad or highly subsidised not to.

AUSGLASS State Reports

ACT – Rosa Kang

ACTREP@AUSGLASS.ORG.AU

Greetings from Canberra!

Firstly big congratulations all round to our Canberra artists!

- to our recent Canberra School of Art mid-year graduates Ruth Oliphant and Erin Conron, who put on a marvellous Honours show, and third year graduates Jackson Schwartz and Sue Kestevan.
- Ranomok finalists Jonathan Baskett, Matt Ryan, Erin Conron, Ruth Oliphant, Sue Kestevan, Jac Knight and Cobi Cockburn
- Churchill Fellowship recipient Itzell Tazzyman.

There are several wonderful exhibitions displaying the works of some of our finest local artists that will be on during the next few months. Matt Curtis, Chris Harman and Brian Corr at Beaver galleries, Stephen Proctor at Sabbia and Matt Curtis and Harriet Schwartzrock at Riley Gallery in Cleveland and of course Ranomok, at the Canberra Glassworks which will be displaying selected works of artists from Australia.

The ANU Glass workshop will be welcoming Stephen Proctor Fellow Rebecca Churnow to spend the next few weeks developing her own work alongside the students.

And finally good luck to all the third year and honours students who will be working tirelessly this semester as they approach graduation.

NSW – Marcus Dillon, Mark Elliott, Bronwyn Fife and Carmel Mollison

NSWREP@AUSGLASS.ORG.AU

Residencies/ Grant recipients

We welcome back Lee Mathers who has just returned from Pilchuck where she took part in the Susan Stinsmuehlen-Amend "painting in the space of glass" workshop. She also attended the GAS conference in Portland where she delivered a presentation on the SCA Glass Studio. We look forward to hearing about her travels at the Ausglass NSW Members BBQ.

Emily McIntosh is currently at Pilchuck on a half Scholarship where she is participating in Michiko Miyake's "Hot Junk" workshop. Upon her return she will also present a slide talk at the Ausglass NSW Members BBQ.

Eliot Brand is also visiting Pilchuck this month where he is taking part in Chris Taylor's "Making a hard thing harder" workshop.

Marina Hyasat has begun a 2 week residency in metal work at the School of Applied Arts, Vienna which will be followed by a Master class at Northlands hosted by Jiri Haracuba & April Surgent. Whilst there she will also be attending the Annual Conference and will then undertake another Master class at Northlands with Ann Wolfe before returning to Sydney in late September when she will present a slide presentation about her travels at the Ausglass NSW Members BBQ.

Jane Gavan has just returned from a successful residency at Schott Glass, Germany.

Andrew Lavery, who was a recipient of an Australia Council Research grant, is back from his visit to the Rakow Research Library at the Corning Museum of Glass. We also wish to congratulate him on his recent marriage to Lucy Makellar.

Congratulations to Lisa Cahill who was also a recipient of an Australia Council grant for New Work, we also applaud Mark Wotherspoon who was selected as a finalist for Sculpture by the Sea, which runs from the 16th October to the 2nd November. Congratulations must also go to Danielle Sellers who has won a \$7500 award offered by the FOBL - Friends of Balmain Library community group. This award was developed in conjunction with SCA with 11 students entering the competition. Her submission, 'Urban Jungle' is a series of windows that form part of the Balmain library refurbishment.

Exhibitions

Warren Langley "Six Works about light", July 8th – July 26th, Australian Galleries, Sydney.

Andrew Lavery is represented in "Pilot Light", 22nd May – 17th August, Canberra Glassworks.

"From Out of the West" - Glass Artists from Western Australia.

Jamie Worsley, Anne Clifton, Peter Bowles, Kevin Gordon, David Hay, Alisdair Gordon, Rish Gordon + others. 5th – 24th August, Glass Artists' Gallery, Glebe.

Morgan Shimeld has a solo show "Tracing Constructs", 12th August – 6th September at Brenda May Gallery in Waterloo.

Marc Grunseit & Daniela Turrin present "Remembering Rain" at the National Glass Collection, Wagga Wagga. The show opened to the public on August 1st with the official opening by Robert Bell to take place on the 30th August. The show includes collaborative pieces between Marc and furniture maker Leon Sadubin along with a CD called "Rain" by musician Robert Forbes and his group "Tramtracks" compiled especially for release in conjunction with the exhibition.

The students of the Glass Studio at SCA have put together "Hot shop" at Addison Road Gallery that opens on the 17th of September at 6pm, 142 Addison Road Marrickville.

"Shaping Perspectives" is another exhibition that will feature both SCA Glass Students and Alumni and will be exhibited at Horus & Deloris Contemporary Art Space. It opens on the 18th November, Level 2, 102 Pyrmont Street, Pyrmont.

"Samjjana (Harmony and Equity)" sees 5 artists working in 5 different media respond to a new musical composition by Maryjane Leahy, tutor at Wollongong University. It runs from the 15th – 26th of October at Global Gallery, 4 Comber St, Paddington.

Brian Hirst has a solo show opening on the 19th October at Gallery B in Baden Baden, Germany.

Miki Kobo will also have a solo show in October at Kirra Galleries, Melbourne. It includes work from her recent solo show in Japan as well as new work.

Demonstrations and Workshops

Charles Butcher and Coby Cockburn presented a demonstration at the GAS Conference in Portland called "Merging Methods". Kate Baker, Lisa Cahill and Lee Mathers also attended the conference further enhancing the vast Australian representation.

Peter Minson – Guru of Glass, will host "Beginners Glass Bead Making" on Saturday 30th August, 10am - 4pm at the Centrehouse Community Art Centre in Lane Cove. The more adventurous "Borosilicate Glass and Blowing" will take place on Sunday 31st August, 10am – 4pm.

Our thanks to Jamie Worsley for such an energetic and insightful demonstration and slide presentation recently at SCA proving he is a true ambassador for the WA glass crew, all of who are doing some very beautiful and inspiring work.

This years SCA Open Day will take place on Saturday August 30th between 10am – 4pm. We are pleased to announce in addition to students demonstrations and presentations the Glass Studio is fortunate to have both Ben Edols and Brian Hirst demonstrating in the Hotshop. We encourage all to pay us a visit.

Other News

Jack Rowe has returned from a year in Vancouver working in Robert Helds' studio. Keith Rowe has opened a new gallery at 241-242 Great Western Highway, Blackheath showing the work of Kayo Yokoyama, Scott Coleman, Jack Rowe and his own work. It is an experimental gallery with new and past works complimented by paintings by John Moran.

We wish to congratulate Rob and Yuri Wynne upon the healthy arrival of their new son, Clifford Yusuke Wynne.

SCA Glass Studio has been awarded a TIES Grant for the purchase of 10 new kilns catering for large scale fusing and slumping as well as casting with the ability for multi-point annealing. The grant also provides for the procurement of two new computers and software to allow for the development of a rapid prototyping station within the Glass Studio. In preparation for the 2011 Ausglass Conference the studio is currently undergoing various major upgrades.

Finally all NSW members and any other interested parties are invited to join us at the Ausglass NSW Members BBQ and Slide Night at the SCA Glass Studio on Thursday September 25th from 6pm onwards. Lee Mathers, Emily McIntosh and Marina Hyasat will present slides and talk about their residencies, new work and travels.

glass roots

special dates

- **17 October 2008**
Closing date for Exhibition Entry Forms.
- **3 November 2008**
End of Early Bird Registration Fees go up after this date.
People who register after this date will also miss out on the Governor's reception.
- **16 January 2009**
Official start of Conference (though there will be some activities the day before)

NT - Jon Firth

NTREP@AUSGLASS.ORG.AU

Far be it from me to rub it in about the winter woes of our southern fellows, but I can't help myself. At this time of year the Top End enjoys the most perfect weather on Earth, so I shall think of you all as I survey the clear blue skies and am cooled by the gentle breezes.

There is little to report from the Top End except that well known and very talented glass artist Helen Peake is leaving the Territory. Many people will remember the astonishing strands of large beads Helen sent to Canberra for the Members Exhibition in January. Helen and her other half Owen are going to settle in Gippsland and so we lament their departure and wish them the best for the future. Hope to see you in Hobart in 2009, Helen. As for the rest, well its full stream ahead to Tazzy and hopefully a more numerous NT contingent. We did have a 100% increase in Canberra with 2 attendees, I'm hoping we will number four in Tazzy & set a blistering record.

QLD – Terry Eager

QLDREP@AUSGLASS.ORG.AU

"The studio has been very busy the last few months with equipment upgrades and a lot of studio time being hired out. Currently we have Stanislav Melis, Noel Hart, Tina Cooper, Lucas Salton, Chris Pantano, Greg Royer, Matt Quirke, Lisa Delanoue, Jay Salton and myself as regulars in the workshop. Also Bernie Stoner spent a week with us, after instructing a flameworking group at Tracey A Brown's studio in Brisbane. A great success with all positions filled in the 3 day workshop. We are planning flameworking workshops in the future and are taking names for interested people. Also studio time is available in the hotshop. Phone: (07)54728822 All the best Jonathon Westacott " From Jonathon Westacott on the Sunshine Coast Hinterland

And further up the coast – from Sean O'Donoghue :: *"Other glassblowers might be interested to know I now have an all electric studio. I added an electric gloryhole at the beginning of this year to go with my electric furnace. All running on three phase. The gloryhole runs on \$7 a day. The furnace runs on \$20.00 a day. If anyone wants any more info they can contact me ph 07 54424537 best regards Sean".*

Gayle Shaw was invited to lead a series of glass based workshops in Tambo, far west Queensland, in June. They were very well organised and attended by enthusiastic locals who have subsequently held an exhibition of their works. The core group have already met to create and fuse more work. Gayle also recently introduced a small group in Roma to the excitement of fused glass in their new community arts centre.

SA - Wendy Fairclough, Jennifer Taylor & Kristel Britcher

SAREP@AUSGLASS.ORG.AU

SALA FESTIVAL August marks South Australian Living Artist's festival (SALA) and there are many SALA exhibitions on during the month featuring Ausglass members.

BMG Gallery Adelaide, features Nick Mount and Pippy Mount, 8th - 30th August 2008

Duologue: Jamfactory Gallery 2, 8 July – 7 September, Clare Belfrage and Tim Edwards

Hinterland: Newland Gallery Gerry King

Nature's Echo: Waverley Homestead, Willunga 1 –17 August, Jenny Pedlar

Peter Walker Gallery, Walkerville, features Matt Burgess in his first solo show, 31st July - 16th August.

Perceiving Pilchuck Jamfactory Atrium 19 July – 7 September, Andrew Baldwin, Annette Blair, Karen Cunningham, Louise Fitzgerald, Elizabeth Newman, Dale Roberts, Janice Vitkovsky

Wish List, The Space Between, Malcolm Reid building, Adelaide, 31 July – 16 August includes Ausglass members Ebony Addinsall, Gerry King, Emma Petersen, Monica Prichard, Brendan Scott French, David Yule

South Australians at Pilchuck Gabriella Bisetto taught a workshop with Rebecca Hartman-Kearns and Aaron Robinson (ACT) as her assistants. Tim Edwards worked as art assistant to Dick Marquis.

More South Aussies doing amazing things

- Jess Loughlin recently ran a workshop at the 2008 GAS conference in Portland USA.
- Deb Jones and Gabriella Bisetto were assigned mentors (a panel beater and scientific lampworker respectively) as part of the 'Trades' program through CraftSouth. The exhibition of work resulting will be held at the Jamfactory in October.
- Nicole Ayliffe has just received a \$10,000 grant from the Australia Council to create new work. Nicole also has a solo show opening in September in Stockholm, Sweden.
- Tim Shaw has recently returned from South Africa where he ran a workshop with Peter Bremers and Richard Price in a large glass factory. Tim is planning on giving a presentation about it at Glass Roots
- And ... Wendy Fairclough celebrated her 50th birthday! Congratulations from us all!

TAS – Leigh Roberts

TASREP@AUSGLASS.ORG.AU

Just a couple of items as the Tassie Conference is covered so well elsewhere in this issue.

Jan Clay, (jan.clay@bigpond.com.au), has supplied the following:

"I thought someone may find it interesting that I am travelling around America meeting contemporary glass marble makers and have just attended a marble get together in Tacoma Washington. I am doing this because I own "The World of Marbles" in Tasmania – the only gallery I know of in Australia to specialise in Art glass marbles where we also have a studio where visitors can watch the marbles being made. I have also worked with some glass workers here to learn more about the art of marble making and tomorrow I fly to Springfield Massachusetts to spend a couple of days in the studio with Josh Simpson who has the record for making the largest paper weight (made as the 1000th paperweight in the collection at Corning museum of glass). I will be back at the gallery and my studio in the middle of August so if anyone is interested in finding out more about marbles I would be happy to share any knowledge and skills I have."

Rebecca Coote's great news is that she has been selected as a finalist in this year's Ranamok Prize. We extend our congratulations and best wishes to her.

VIC – Beth Wheeler & Nadia Mercuri

VICREP@AUSGLASS.ORG.AU

We would like to take this opportunity to thank Kristin & Brenda for all of their hard work as Vic State Reps over the past year. Big shoes to fill.

Richard Morrell's solo show **Atavus** at Kirra Gallery in May was a wonderful collection of his contemporary practice comprising of a collection of spin cast bowls. The opening night was a great success with many glass artists from Victoria and beyond attending.

The Monash Momentum continued at Kirra Gallery in June with another *MM08* group exhibition featuring work of graduates from the Monash University Glass Studio.

Currently showing at Kirra Gallery is Capital Glass, a group exhibition "showcasing the extraordinary diversity, style & techniques of glass artists living and working in Canberra".

Congratulations to Yhonnie Scarce who received the Qantas Encouragement of Australian Contemporary Art Award. In recognition of her work Yhonnie received a travel allowance and money towards expenses to pursue her research and develop her career overseas.

Blanche Tilden has recently returned from the US where she presented a paper : **Carte Blanche – Glass as a Material for Contemporary Jewellery** at the 38th Annual GAS Conference in Portland, Oregon. While in the US she visited the Corning Museum of Glass. Earlier this year Blanche's work was selected for inclusion in the Corning Museum's **New Glass Review 29**. Following her visit to the museum, Blanche has been commissioned by Tina Oldnow, Curator of Modern Glass to make a piece for the permanent collection of the museum.

Suzannah Terauds has just returned from Pilchuck where she participated in Kirstie Rea's kilnforming workshop. She will soon be jet setting again, this time to North Lands Creative Glass in Scotland to attend Tobias Mohl and Janusz Pozniak's master class.

Sary Zananiri & Beth Arnold have created a constantly changing & breathing wall installation as part of the Laneway Commission. It comes alive at night check it out in a small laneway north of 22 McKillop Street, Melbourne.

Ian Mowbray has exhibited a collection of glass snow domes at Dianne Tanzer Gallery entitled **Dead Country**.

Dave Herbert, Jess Fisher & Peter Minson have worked collaborated with Rosslynd Piggott in her current exhibition *Extract: in 3 parts*, on at ACCA.

Elaine Miles & Eugene Ughetti will be exhibiting their glass percussion installations at Shepparton Gallery from the 13th of September.

Turyia Orme, Tim Bassett, Brent King & Bethany Wheeler have been selected as Finalists in the Ranamok Glass Prize.

Coming up in late August is Ann Robinson's latest exhibition of her iconic cast glass vessels at Axia Modern Art entitled *A Trans-Tasman Sampler*, 27th August – 7th September.

A big congratulations to Kristin, Jon & Oscar on the birth of their daughter Irene Jade!

WA - Greg Ash, Louise Cartledge & Marie Fritz

WAREP@AUSGLASS.ORG.AU

It is great to see that Gallery O (Northbridge) is again maintaining a strong link with glass artists in their most recent exhibition **MANUKA** running till 23rd August.

<http://www.galleryo.com.au>

Congratulations to Denise Pepper for winning a \$10,000. Grant from the Australian Council for the Arts for her 1st Solo Exhibition which is to be held in November, 2008 at the stunning Riseborough Gallery which is situated 1 hour north of Perth and overlooks the Gingin valleys.

Denise who graduated in Visual Arts from Edith Cowan University in 2006, majored in Sculpture and is currently working with Pate De Verre and Casting, an example of her work can be seen in the 2006 Ranamok Catalogue (page 62).

http://www.ranamok.com/documents/RanamokGlassPrie_2006.pdf

A great response has come from local and interstate glass artists for the Australian Glass Artists Exhibition which is to be held in Katanning in the great southern region of WA.

This excellent gallery will showcase the work of 38 glass artists from all aspects of the glass arts.

The exhibition is to run for a fortnight from the 22nd August, 2008. The Gallery is located at Austral Terrace (next door to the Library), Katanning - if you happen to be down that way, well worth a look!



Cinnamon Murrine

(detail)

Peter Bowles

glass roots TRAVELING NORTH TO SOUTH

Merinda Young

Many delegates travelling to Tasmania will bring their cars on the Spirit of Tasmania. Those who do are in for a treat as they drive through the constantly changing Tasmanian landscape. How many times have you cursed *after* a holiday when you discover that if you had have taken that turn off... had stopped in that little town... had taken the coast road... then you would have seen the eighth wonder of the world now featured on Getaway!

So what's the best way to get from north to south! If you've come off the boat at Devonport have your breaky at 'ETC' in Elizabethtown or stop 5km further on for fresh raspberries and pancakes at the 'Christmas Hill Raspberry Farm'. Stop at Longford for great antiques, divert into Launceston or venture to Evandale (great Saturday market in a pretty Georgian village).

From there it is often straight down the Midlands Highway to Hobart. It takes 2.5 hours from Launceston to Hobart or three and a half hours from Devonport. Campbell Town is half an hour south of Launceston and as well as being a great toilet stop (they recently proudly claimed that they had experienced "a toilet led economic recovery"), 'Zeps' make fantastic coffee and pizza (and other fine food).



Alternatively you can choose the high road over the Central Highlands or the coastal road down the East Coast. To take the mountain route, make your way to Poatina. A tired 1960's Hydro development village has been transformed into a vibrant town and it will soon to be the site of a new arts colony featuring an extensive glass facility. Keith Dougall's glass monument stands at the entrance to the town. After winding up the hill you will travel through a beautiful wild mountain landscape - very few towns but great trout fishing.

Allow an extra day or two if you plan to take the coastal route. Turn left (east) at Conara Junction to St Mary's. At the top of Elephant Pass is *another* pancake parlour worth stopping at. Just before Bicheno (pronounced Bisheno), stop at the Douglas-Apsley National Park and take the short stroll into the waterhole for a swim. Stop at Freycinet National Park (Coles Bay) and take the walk to the iconic Wineglass Bay or drive to Friendly Beaches. All along the coast you will take another turn and be blown away by the scenery, the beautiful beaches and (even though it will be the height of summer) the lack of people.

I haven't mentioned the Northwest Coast or the West Coast (my favourite region), the wilderness areas.... Just come and have an absolute blast - as well as meeting up with all your fellow glassies at a not to be missed conference.

A letter from Trisha Allen

Intro by Eileen Gordon

A year ago we realised Trish and Norm were unable to earn an income due to Tricia being diagnosed with MND. They have many similarities to us. We both work together with our partners while bringing up kids, and getting all our income from what we knock off the end of our blow pipes.

So I found myself wanting to do something for them. The idea of an auction to raise money for them was born. We then got in contact with their good friend Daniel Jenkins, a sculptor in Lakes Entrance who we heard had the same idea. So it quickly grew from a small affair at our place to a much larger venue in Melbourne. This was as a result from word spreading in the glass community. So many people wanted to donate pieces for the auction, not all glass either. From there the word spread through the collectors and friends. Wines were donated, an auctioneer (from Jealous Caig) volunteered their time. People came from all over wanting to help and donate. It was a very moving and rewarding experience for us as the results were way beyond our expectations. It enabled Tricia and Norm the freedom to try some new innovative treatment in India.

Hello Everyone,

well our 2 months in India is over, we're back home settled in and a month gone already. it was a great experience which we both enjoyed and appreciated on many levels. There was a lot to take in at once; Indian culture, the stem cell treatment, fellow patients and the varied and interesting hospital staff.

The stem cell treatment was physically easy, just daily injections. They push the importance of physio so that was up to 2 hrs daily as well, bar Sundays. We were told to be patient as the stem cells have to grow over the coming months. They were, however, looking for any immediate improvements. Such improvements were more obvious in the paralysed patients who start feeling their toes, aching muscles, bowel and bladder, and in Perry's case breathing without a ventilator for the first time in 14 years [and we were right there in the room at the time]. With a degenerative disease however, its not so obvious. I did start filling out in the face and looking healthier every day, which was nice to appreciate when you saw a mirror. My arms and legs continued to deteriorate slowly over the two months though. I felt strong through the torso and energised. with physio. My range of movement is good but my voluntary movement is decreasing. Despite that I was relatively stable with a mix of some things better and some worse. Also that's relative to what 2 months of deterioration would have been otherwise. So, happy with it but also disappointed to be getting worse.

However, according to some other mnd patients, their notable improvements came at 4-6 months, and over time they generally haven't got worse. So time will tell, but I have deteriorated more obviously since returning. I have the option to return at any time but want to see some positives beyond the immediate time there. Great to experience India though. Lots of people, pollution, colour and energy. Very friendly, helpful people. When out and about there were always many hands helping lift me up stairs or into taxis. We were confined to Delhi which was fine as it has heaps to see, only venturing further when Esther and Grace visited for a week with my sister Marj, and we went to the Taj Mahal for mothers day. Very speecy, did you know the mogul emperor who built the Taj as a tomb for his wife, planned to build an identical one for himself in black marble on the opposite bank of the river. Wow, but alas his son overthrew him.

The other patients were mainly young paraplegics; a few Aussies, Americans, Canadians and Arabs. it was certainly a very positive, encouraging environment and wonderful to see them realising they have a brighter, mobile future. Most moving though, was a stay in the original hospital where they treat locals. There they are treating more varied conditions. We saw more children with degenerative conditions or brain tumors. They are also treating diabetic patients where vision is being restored and they are getting responses from comotose patients. It was hard to take it all in but the compassion of the staff was impressive, leaving me in no doubt about the sincerity and good intention of Doctor Geeta Shroff and the work they are doing with stem cells. There is also a records room there where Geeta's father, who has a phd in statistics, is heading a team recording everything ready for when the west comes knocking. Unfortunately the west is content to criticise from afar suggesting it is unsafe or taking advantage of desperate people. In India, experimental treatments are allowed on patients with terminal or incurable conditions. Dr Shroff started her career in invitro fertilisation then moved into stem cell research / treatment. From one excess 2 day old egg from her invitro program, she has grown all the stem cells she has used in her treatment of some 500 patients over 5 years, with no side effects and no immunosuppressants needed. It would be good to see the world accept what is happening there & collectively move on, instead of spending time and money reaching the same point.

So, there you have it. Thanks for everyone's support and the opportunity to have this adventure.

love

Tricia and Norm

Intellectual Property for the Glass Artist

Part 3 – Other Intellectual Property

Arthur Sale

Moral rights

The Copyright Act 1968 as amended, besides defining copyright, also confers *moral rights* on an artist (Part IX) as an addition to copyrights. Moral rights cannot be sold or licensed and are inalienably attached to the artist and his or her heirs. They can only be exercised by an individual. They last as long as the copyright does – in other words 70 years after your death.

What are moral rights? Basically they constitute a right for you to be recognized as the creator of your work, for that recognition to be done fairly, and for the work to retain its integrity.

Firstly, if your glass art is displayed somewhere, you have the right to be mentioned as the creator. The display of your name ought to be clear and reasonably prominent. If a photograph is displayed of your work, you have a similar right, though there are exceptions. These can include that it was too difficult to include all names in a series of snapshots or a montage, for example.

More importantly, if one of your pieces is falsely shown in an exhibition or a newspaper as being by someone else, it is under moral rights that you ask for the error to be corrected.

You are also entitled to have your work treated in a non-derogatory fashion. If all your works in an exhibition were consigned to a dark and unattractive corner, you might be entitled to complain and ask for equitable treatment with other artists in the exhibition.

Perhaps more significantly, the same section (s195AK) provides that your work may not be tampered with. Take for example a work shown at the *Open Slather* Exhibition in Canberra, consisting of three cast and fused 'books'. Suppose this work was sold to a gallery, and the gallery tried to sell the 'books' separately thus compromising the integrity of the artwork. The artist would have recourse under moral rights to stop this action which would damage the integrity of the work.

Similarly, suppose that you made a large work on display in a public space, and several years later you discovered that the Council was going to paint it black, moral rights come to your rescue. You may think this farfetched, but people do chip genitals off statues, or commission another artist to paint out offending bits of murals. It can happen in glass too.

Engineering drawings

Section 21 of the Copyright Act provides that an artistic work in two dimensions is reproduced if it is constructed in three dimensions, and vice-versa. Basically this causes engineering drawings of buildings, for example, to be regarded as equivalent to the actual building, since by following the drawings the building can be reproduced. Copying the engineering drawings is therefore protected as if constructing a replica building.

This will have limited impact on the practice of glass art, but it could apply to a monumental mixed media object. If you get into this situation, check who owns copyright to the engineering drawings you have had made. You may find your art work partly belongs to someone else.

Designs

The Copyright Act and the Designs Act 2003 are linked. The purpose of this is to allow copyrighted works to be applied to mass-produced items by the process of design registration. I simply alert you to this – the matter is complex. If you get involved in mass production, seek legal advice. The nearest glass artists may get to this is in producing printed T-shirts for sale using their own or another's artwork, but even this probably would not qualify as mass production.

Trademarks

Trademarks and service marks are registered designs, words or logos over which a supplier or service provider has a limited monopoly. Cases that spring to mind are *Bullseye*® or the Commonwealth Bank logo. Both the registered trademark sign ® and the trademark sign ™ may be used to signify that a trademark is being used. However, the concept goes further than this: the classic glass *Coca-Cola*® bottle is a registered design. The words *University of Tasmania* is a registered service mark.

Just be aware that if you want to make a piece of glass art involving a replica of a *Coke*® bottle, you'd better get permission from the company or you'll be confronted with an army of lawyers. The same applies if you want to use a logo, a *Disney*® character, or indeed any recognizable trademark.

If you're into production glasswork, you may want to investigate registering your own logo that is stamped or engraved into your production pieces. Paperweight makers may use signature canes.

Other Intellectual Property *continued*

Patents

Patents are a huge area in their own right. Patents exist to give the inventor of a new technique, process or machine a monopoly for a limited time so that the inventor can recoup their R&D costs, make a profit, and develop new inventions. This is achieved by giving the inventor a manufacturing (or process) monopoly, or through royalties paid by licensed manufacturers or service providers. The subject of patents must be novel, and cannot have been previously published.

For example, I worked out a way of weaving glass. I never had any intention of patenting it, because glass art is generally open to innovation and information, but when I checked I found two other people had also independently discovered the same technique. Either of these would have invalidated a patent, had I applied for one, as being 'prior art'.

It seems likely that patents will be of real interest to very few glass artists. You are more likely to meet patents in tools and equipment that you buy. Of course, you may develop a new burner or a new glassmaker's bench... The costs of the patent system are large, and few patents actually recover the costs of registering them.

Arthur Sale is Emeritus Professor in Computer Science and has lectured on intellectual property as it applies to computing, including the artistic aspects of web interfaces. He is also a glass artist and his wife is a textile artist, in both of which areas copyright issues arise.

glass roots WALKING IN TASMANIA

Merinda Young

Some members will only be able to fly in and fly out for the conference, but if you have the time to add a short holiday to the experience, you might like to consider some of these walks that will take you out into our magnificent bush. Many people are aware of the 4-5 day iconic walk along the Overland Track. It is well worth it, but in January it will be very busy and remember that there is now a booking system and you can only walk from north to south. Here is a selection of other walks where you will be able to experience our wilderness. More information is available from <http://www1.parks.tas.gov.au/recreation/bushwalking.html>

DAY WALKS – NORTH

1. Cradle Mountain – The beginning of the Overland Track at Dove Lake is worth the view alone. If you only have a short amount of time or have only low fitness levels, walk the Dove Lake Circuit (1-2hr). If you have time (& medium fitness) you can climb to the Cradle Mt summit (8hr) or walk to Marion's Lookout (5 hr).
2. Liffy falls is south of Deloraine - The walk is a short 45minute walk to beautiful waterfalls on the Liffy River.
3. Cataract Gorge and Duck Reach – Accessed from suburban West Launceston, this is a 1-2 hr walk along the mighty Cataract Gorge to the old Duck Reach Power Station. Building started in 1855 and in 1985 the scheme supplied power to streetlights in Launceston.

LONGER WALKS – NORTH

4. Walls of Jerusalem – A 2-3 day walk into this magnificent alpine valley is truly heavenly. Initially you walk up a steep incline but it soon flattens out as you walk along the beautiful King Solomon's Jewels (small mountain lakes). Entering Herod's Gates, you step into another world. Take the time to climb King David's Peak for a great view of all the peaks on the overland track.

DAY WALKS – SOUTH

5. Tarn Shelf at Mt Field National Park – 1.5hr drive from Hobart is Mt Field National Park. There is a simple walk from the visitor's centre to Russell Falls. For a 3-5hr walk (medium fitness) drive up to Lake Fenton. From the car park you climb steeply before walking along a string of tarns (mountain lakes). In summer you might find yourself swimming with a platypus.
6. Hartz Peak – West of Geeveston (2-hour drive south of Hobart). This easy walk follows the base of a line of cliffs and tarns before rising over a saddle from where there are magnificent views into the heart of the southwest wilderness region including Federation Peak.
7. Mt Wellington – "The Mountain" is covered with numerous tracks and is passionately loved by all locals. Details of walks can be found at the "Visitor's Centre" in the city. For people of medium fitness, park at the Springs and take the Zig Zag track to the summit climbing beside the Organ pipes. For a gentler stroll, find the Octopus tree.

LONGER WALKS – SOUTH

8. Mt Anne – Called the 'queen of the south west', this imposing peak is the highest in the south of the state. On day 1 drive in to Lake Pedder (off Strathgordon Rd) and climb to High Camp. On the second day make an early start to Mt Eliza then continue over the plateau to the summit. The summit is tricky and many turn back. For experienced walkers.
9. Also check out Frenchman's Cap (3-4 days, can be muddy) or the Tasman Coastal Trail (4-5 days coastal walks along magnificent sea cliffs)

Check local conditions before leaving. Keep an eye on the weather remembering that you can truly have 4 seasons in one day. In National Parks you will find walkers logbooks, and you should enter your intentions. Carry sufficient water and wet weather gear even if the forecast is good. Good maps are available from Service Tasmania outlets especially in Hobart. Don't forget your camera and sketchbooks!



Exhibitions

AUSTRALIA

ACT

Ranamok Glass Prize 2007

Touring Exhibition
25/8/08-23/9/08
Canberra Glassworks
E: glassprize@ranamok.com
W: www.ranamok.com

Claudia Borella
Beaver Galleries, Canberra.
4/9/08-22/9/08
T: 02 6282 5294
E: mail@beavergalleries.com.au
W: www.beavergalleries.com.au

NSW

In Essence: The Legacy of Stephen Proctor

Group exhibition of artists.
Sabbia Gallery, Surry Hills, NSW.
19/9/08-25/10/08
T: 02 92 81 47 17
F: 02 92 81 47 18
E: anna@sabbiagallery.com
W: www.sabbiagallery.com

Solid Light

Richard Whitley
Sabbia Gallery, Surry Hills, NSW.
6/11/08-29/11/08
T: 02 92 81 47 17
E: anna@sabbiagallery.com
W: www.sabbiagallery.com

Janice Vitkovsky - Solo Exhibition

Sabbia Gallery, Surry Hills, NSW.
6/11/08-29/11/08
T: 02 92 81 47 17
E: anna@sabbiagallery.com
W: www.sabbiagallery.com

Remembering Rain

Marc Grundseit, Daniela Turin & Leon Sadubin.
Wagga Wagga Art Gallery, Wagga Wagga, NSW.
1/8/08-30/11/08
T: 02 6926 9660
E: gallery@wagga.nsw.gov.au
W: www.waggaartgallery.org

From out of the West

incl. Anne Clifton, Peter Bowles, Alasdair Gordon,
Kevin Gordon, Rish Gordon, David Hay, Jamie
Worsley
Glass Artists Gallery, Glebe, NSW.
5/8/08-24/8/08
T: 02 9552 1552
E: mail@glassartistsgallery.com.au
W: www.glassartistsgallery.com.au

SA

Duologue

Clare Belfrage, Tim Edwards
Jam Factory, Adelaide
19/7/08-7/9/08
T: 08 8410 0727
W: www.jamfactory.com.au

Double Exposure

Nick Mount, Glass; Pippa Mount, Photography
BMG Art, Adelaide.
8/8/08-30/8/08
T: (08) 8231 4440
E: bmgart@bigpond.net.au
W: www.bmgart.com.au

Perceiving Pilchuck

Andrew Baldwin, Annette Blair, Karen Cunningham,
Louise Fitzgerald, Elizabeth Newman, Dale Roberts,
Janice Vitkovsky - new glass
Atrium, Jam Factory, Adelaide.
19/7/08-7/9/08
T: 08 8410 0727
W: www.jamfactory.com.au

VIC

New Glass X3

Clare Belfrage, Tim Edwards, Nick Wirdnam
Axia Modern Art. Armadale, Vic
12/11/08-23/11/08
T: 03 95 00 11 44
E: enquiries@axiamodernart.com.au
W: www.axiamodernart.com.au

Capital Glass

Canberra Glass Artists. Helen Aitken-Kuhnan,
Masahiro Asaka, Jonathan Baskett, Brian Corr,
Amos Enders-Moje, Holly Grace, Simon Maberley,
Tom Rowney, Luna Ryan and Harriet Schwarzrock
Kirra Gallery, Federation Square, Vic.
24/7/08-24/8/08
T: 03 9639 6388
E: kirra@kirra.com
W: www.kirragalleries.com

NEW ZEALAND

The Scots In New Zealand

Mixed Media Exhibition. inc: Elizabeth McClure
Community Gallery Of Te Papa
The Museum Of New Zealand Te Papa
Tongarewa Wellington
18/08/07 - 02/2010
T: 64 43 81 72 81
E: susans@tepapa.govt.nz

New Work

Tom Moore
Masterworks Gallery, Ponsonby Road. Auckland. NZ
18/9/08-08/10/08
T: 64 9 378 1256
E: enquire@masterworksgallery.com
W: www.masterworksgallery.com

DENMARK

Germany In Focus

Selected Ebeltoft Glasmuseet Collection Pieces
Exhibition
Ebeltoft Glasmuseet. Ebeltoft.
01/03/08-31/08/08.
TI: 45 86 34 17 99.
E: glasmuseet@glasmuseet.dk
W: www.glasmuseet.dk

Emerging Artists

European Glass Context 2008 Exhibition
Foreningen Grønbechs Gård. Hasle
13/09/08-19/10/08.
T: 45 56 96 18 70.
E: info@groenbechsgaard.dk
W: www.glass08.com & www.groenbechsgaard.dk

Established Artists

European Glass Context 2008 Exhibition
Bornholms Kunstmuseum. Gudhjem
13/09/08-19/10/08.
T: 45 56 48 43 86.
E: info@glass08.com
W: www.glass08.com & www.bornholms-kunstmuseum.dk

Industrial Design

European Glass Context 2008 Exhibition
inc: Anu Penttinen
Foreningen Grønbechs Gård. Hasle. 13/09/08-19/10/08.
T: 45 56 96 18 70.
E: info@groenbechsgaard.dk
W: www.glass08.com & www.groenbechsgaard.dk

FRANCE

Verriales 2008: Light, A Source Of Life
inc: Clifford Rainey, David Reekie & Colin Reid
Galerie International Du Verre À La Verrerie De Biot, Biot
05/07/08-? T.B.C.
T: 33 4 93 65 03 00
F: 33 4 93 65 00 56.
E: serge@galerieduverre.com
W: www.galerieduverre.com & www.verrieriebiot.com

SINGAPORE

ArtSingapore
inc: Galia Amsel, Emma Camden.
Contemporary Art @ Suntec City
Singapore. 10/10/08-13/10/08.
W: www.artsingapore.net & www.koru-hk.com

SWEDEN

What Glass Smells Like
Åsa Brandt Solo Exhibition
Sveriges Glasmuseum. Smålands Museum, Växjö.
24/05/08-14/09/08.
T: 46 470 704 200.
E: reception@smalandsmuseum.se
W: www.smalandsmuseum.se

UK

A Sense Of Place

Ewa Wawrzyniak Solo Exhibition. Margaret Harvey
Gallery. University Of Hertfordshire. St. Albans.
01/08/08-16/10/08.
T: 01707 284 290.
E: a.1.karia@herts.ac.uk

The Blue Room

An Edinburgh Festival Exhibition.
The Scottish Gallery. Edinburgh.
08/08/08-06/09/08.
T: 0131 558 1200.
E: christina@scottish-gallery.co.uk
W: www.scottish-gallery.co.uk

British Glass Biennale 2008

British Glass Biennale @ The International Festival
Of Glass
Ruskin Glass Centre. Amblecote.
22/08/08-28/09/08.
T: 01384 399 410
E: info@biennale.org.uk
W: www.biennale.org.uk

Call to Artists

Jutta Cuny Franz Memorial Award Participation 2009

Application Deadline: 15/10/08 The award is presented to Glass Artists up to the age of 40. Works should be from the realm of the fine arts (glass objects or sculpture) and made within the last two years. Each applicant may submit three works. They may send colour slides 24mm x 36mm or on C.D.-Rom (jpeg - 3 Mio. Pixels per image) and must be clearly labelled with medium, the name of the artist, title of work, material, technique, dimensions and date. The application deadline for 2009 is October 15th, 2008. Applications and curriculum vitæ must be submitted to Herrn. Dr. Helmut Ricke. Jutta Cuny-Franz Foundation. Stiftung Museum Kunst Palast, Glasmuseum Hentrich, Ehrenhof 4-5, 40479 Düsseldorf. GERMANY.
F: 00 49 211 892 9173.
E: helmut.ricke@museum-kunst-palast.de
W: www.museum-kunst-palast.de

New Glass Review 30 Application Deadline: Call To Artists 01/10/08. The 'New Glass Review' Competition will be judged in early December. All entries, accompanied by a \$20.00 US\$ entry fee, must be postmarked no later than October 1, 2008, and sent to: 'New Glass Review'. Curatorial Department, The Corning Museum Of Glass. One Museum Way, Corning. New York NY14830-2253. U.S.A.
E: curatorial@cmog.org

Call To Glass Artists: New Deadline For Application: 15/12/08. Glass Art Society 39th. Annual Conference, Theme: 'Local Inspiration, Global Innovation'. Corning (NY), US, 11/06/09-14/06/09. The Glass Art Society Board of Directors is requesting proposals for lectures, demonstrations and panels for the Corning, New York conference that incorporate the theme, 'Local Inspiration, Global Innovation'.
T: 01 206 382 1305. F: 01 206 382 2630.
E: info@glassart.org W: www.glassart.org

Grants

Deadline: 1 September, 2008. Australia Council Project and professional development (category B) - community partnerships.

Project and professional development (category B) grants provide funding up to \$20,000 for one-off community arts and cultural development projects that involve a range of collaborating partners and may or may not have a public outcome. W: <http://www.visualarts.net.au/modules/civicrm/extern/url.php?u=591&qid=64486>

Conferences/Courses/Demonstrations/Masterclasses

Dante Marioni is coming to the Jamfactory in February '09 but you'll need to be quick. The Intensive Workshop is sold out already. Limited places are still left for the Demonstration Workshop Fri 27 Feb 09 - Sun 1 March 09 from 9am - 4.30pm at the Glass Studio, Jamfactory Contemporary Craft & Design Cost \$319 (inc GST) for the 3 days OR one day option for \$130 (inc GST)

Registration closes 16 February 2009. For more information contact Christine Cholewa on 08 8410 0727 or glass.studio@jamfactory.com.au.

Engraved Glass: Our Inner Portrait. Tutor, Mare Saare. International Summer Academy Bild-Werk Frauenau (Germany). 06/08/08-22/08/08. Engraving is one of the most intimate ways of expression in glass. Engraved lines, surfaces and reliefs, be they made with the help of copper, stone or diamond wheels, always bear the individuality of the maker. They can be elaborate or simple, confident or wavering, realistic images or abstract compositions, symbolic or just descriptive, revealing or, sometimes, concealing the thoughts of the artist. Engraved glass attracts light in a very special way, the mat lines and surfaces become alive, deep intaglio modelling creates strong optical illusions. We will work with transparent glass vessels, blocks or sheets. No previous experience with glass is necessary for this course. Course Fee: €610.00, Students: €530.00. Participants: All the courses welcome applications from both professional artists and motivated non-professionals and are open for participants aged from 18 years. Course application and information: Bild-Werk Frauenau. P.O. Box 105, Moosaustraße 18A, D94258 Frauenau, Germany. T: 00 49 9926 180 895. Fax. 00 49 9926 180 897.

E: info@bild-werk-frauenau.de

W: www.bild-werk-frauenau.de

“Expression of Self” North Lands Creative Glass, Lybster, Scotland. 6-7/9/08

Opportunities

Deadline October 2008. JamFactory is Australia's leading contemporary craft and design centre providing emerging craftspeople and designer/makers with unique professional and creative development opportunities. JamFactory's two-year studio based Career Development Scheme provides emerging craftspeople and designer-makers with professional and creative development opportunities unavailable anywhere else in Australia. Applicants will typically be high achieving tertiary graduates with visual art or design degrees, or emerging practitioners with demonstrated skills and abilities. Applications for 2008 positions have now closed.

Associate positions for 2009 are available in the Glass Studio, and applications close in October 2008. Your first step should be to contact the relevant studio as follows:

Glass: Deb Jones, Acting Creative Director. email glass.studio@jamfactory.com.au This email address is being protected from spam bots, you need Javascript enabled to view it.

For an Application Form, go to, W: www.jamfactory.com.au

JamFactory Contemporary Craft & Design Inc. T: 061 8 84 10 07 27.

E: glass.studio@jamfactory.com.au

Deadline, 5 December, 2008. Hill End Artists in Residence Program 2009.

Bathurst Regional Art Gallery launched the Hill End Artists in Residence Program in 1998 to allow contemporary Australian artists the chance to experience and respond to the historically charged landscape of Hill End. Artists can apply to spend four weeks living and working at Haefligers or Murrays Cottage. Upon completion of their residency the artists may have the opportunity to exhibit their work at Bathurst Regional Art Gallery or at the Jean Bellette Gallery, Hill End.

Deadline, 5 September, 2008. AsiaLink Arts Residency

Asialink is offering residency programs in the areas of arts management, literature, performing arts and visual arts.

Many thanks to Alan J Poole, Dan Klein Associates, London for assisting us with some of the above information. Every effort is made to ensure that all information is correct at the time of mailing out.

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About the newsletter

The Ausglass newsletter is produced on a voluntary basis. 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 4 Nov 2008

Your input is important and valued so please feel free to contribute by submitting articles and photos to newsletter@ausglass.org.au

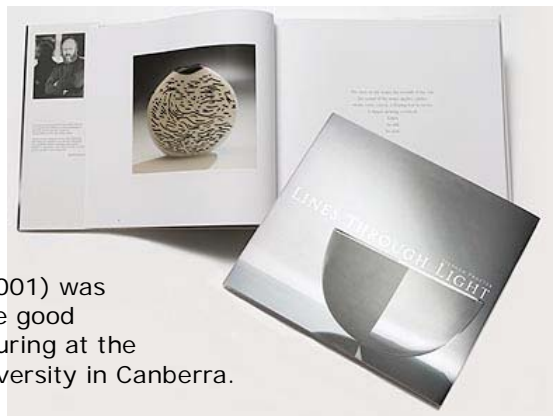
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BOOK REVIEW

Stephen Proctor *Lines Through Light* Kirstie Rea

Reading *Lines Through Light* was amazing! Even more wonderful than I thought it would be. Stephen Proctor (1946 – 2001) was an artist and a teacher, who I had the good fortune to work alongside, whilst lecturing at the School of Art, Australian National University in Canberra.



As an artist Stephen was equally happy and accomplished with a pencil, brush or charcoal, as he was with a grinding wheel on a glass blank. Known for his seemingly simple, cut and engraved glass forms, Stephen's works are pauses like the pauses that made up his day wherever he was. From his earliest landscape stippled crystal goblets to his latest color engraved vessels, there is an elegant simplicity to his work. The works reflect clearly his philosophies on life.

An enlightening and thoughtful essay by contemporary glass specialist Dan Klein (UK) follows Stephen's journey through his career. He remembers Stephen's sensitivity to the material, his constant dialogue with forms, the relationships between the landscapes he encountered, his work and his ability to make the unremarkable remarkable.

Lines Through Light gives equal emphasis to Stephen's artworks on paper, his paintings in oils, watercolor and ink, an area not widely shown or known, compared to his works in glass. It emphasizes to us the value of our sketchbooks and pencil as our constant companions. The combinations of artworks in the book seem to unfold as life unfolded for Stephen. Edited by his wife Christine Procter and artist Itzell Tazzyman, the high lights are in reading Stephen's own words, where he reflects on the purpose of making, on being creative, something of great significance to us all. This was the essence of Stephen, which is why it is such a sincere and superb book.

Lines Through Light is a stunning publication and one truly worth pausing to spend time with, more than once not just for artists but also for us all. It is complete and comprehensive documentation of all Stephen accomplished. You can find out more about Stephen's work and this book at www.stephenproctor.net. I highly recommend it.

Letters to the Editor

Hi! I am a Collector and have been a member of Ausglass since 1993. I write this letter as a member and not a collector. Recently (27-5-08) an Ausglass (Vic) meeting was scheduled, the location courtesy of Blue Dog Glass Studio. Brenda Page and others went to great lengths to tidy up a studio and provide food and drinks for the meeting. Personally I was disappointed in the apathy of a lot of my fellow members. There were a lot of reasons I could have declined but didn't.

I know many of you all look forward to a Conference; for the bringing together of like-minded people to exchange ideas, learn new tips or techniques, attend workshops and catch up or 'gossip' – who is where and doing what! Not forgetting the social camaraderie. Conferences, Societies, Clubs, etc. only function with PEOPLE.

I am sure many of you look to Conferences as a 'meeting and learning' experience. In between Conferences, each state tries to organise meetings to keep the 'Glass People' together as a 'community' of like-minded people to socialize and swap ideas, learn, etc. Ausglass Members – please – support your state meetings and help the organisation to prosper.

We all need Ausglass to be there to support and promote all glass people, now and in the future.

Elaine Pounder-Smith.