

Special Features

Changes to Glazing Standards	2
Conference & Workshop Report	6
Conference Workshop Report - Flameworking	6
Intellectual property For the glass artist	7
Conference Workshop Japanese Style	8
Conference Workshop Rainbows & Waterfalls	8
Conference Workshop Kiln Forming	12

Regular Features

President's Report	1
Treasurer's Report	2
Welcome to New Members	2
State Report - ACT	4
State Report - NSW	4
State Report - NT	4
State Report - QLD	5
State Report - SA	5
State Report - TAS	6
State Report - VIC	6
State Report - WA	6

Listings

Exhibitions	9
Call to Artists	10
Grants	10
Conferences	11
Classes	11
Opportunities	11

President's Report

Maureen Williams

PRESIDENT@AUSGLASS.ORG.AU

Dear Members and Friends

The Tasmania Conference Organising Committee has been working diligently to bring the next conference to us. It will be a Tassie experience - exciting, diverse and different with an interesting program. Early registrations are planned as travel and accommodation in Tasmania are booked out well in advance of January so the committee plan to have registrations available from around July. Please visit the website and click on the "2009 Conference" sidebar for information and updates.

Kirstie Rea and I went down to Hobart to meet with the Tasmanian Organising Committee to discuss the conference and for Kirstie to pass on her wealth of information and experience from the Canberra conference. I would like to thank Kirstie for taking time out to do this, particularly as she has already given so much to the organisation of the Canberra Conference.

The Board and the Canberra Conference Organising committee have been busy with finalising all the matters from the Conference. Post conference documentation is underway and should be available within a few months.

Congratulations to our Board Member, Andrew Lavery who was recently married. The Board and I send our best wishes to him and Lucy for their future life together.

Thanks to Nikki Main who has been the ACT State Representative for some time now and has done an amazing job. Nikki has resigned to concentrate on her studies - time well deserved. I would like to welcome Rosa Kang who is the new ACT State Representative and thank her for taking up this position.

New Ausglass brochures are at the printers. We have had a brochure in the past and the new updated brochures will be sent to the state representatives for distribution to interested parties. We hope these will increase the focus on the organisation.

Policies for Ausglass Workshops Reimbursement and State and National Exhibitions Reimbursement have been finalised. These will be forwarded to the state representatives who will oversee these activities within each state. The board hope these will clarify the situation regarding state run workshops and exhibitions. Please contact your State Representative or the Board if you would like information regarding these.

Please don't hesitate to contact me if you have any queries or suggestions for our organisation.

All my best wishes

Maureen.

Simon Maberley & friends making a face at the Open House Conference Canberra Glassworks



Treasurers Report

Damian Connellan

TREASURER@AUSGLASS.ORG.AU

As we head towards the end of the membership year on 31 May 2008 we are still finalising the conference payments and accounting and submitting our grant acquittal reports but otherwise all has been quiet on the Ausglass financial front. Planning and budgeting for the Tasmanian conference is moving ahead with significant work being put in by the conference committee.

I will be issuing members with their membership renewal notices over the next few weeks before I head off overseas again until early July. All the best and I hope you are all having a good year.

Welcome to New Ausglass Members

There have been no new member registrations since the last newsletter.

Change to glazing standards

An important change is to be considered by Standards Australia's Committee for Glass and Glazing at the end of April. This proposal calls for banning of the use of 3mm glass for domestic glazing, with an exemption for leadlight and lights in doors. Currently 3mm ordinary annealed glass (flat or patterned) is allowed to 0.85m², provided there is no danger from human impact or wind loading.

If adopted, 3mm glass would be prohibited for windows or window panes unless toughened or laminated. Most 3mm glass is not suitable for toughening, and laminating will increase its thickness unacceptably to 7 or 8mm. It will also increase cost. It is probable that the range of glass available to the public will be reduced, although fusible glass (for example Bullseye, System 96) may escape though with a smaller market. Standards Australia have asked for comment from organisations and individuals.

Open House – Conference & Workshop Report

Flame Working Fundamentals: Roger Parramore

Canberra Glassworks

Mark Elliott

Reflecting on the Canberra conference in January, I think it was definitely a very worthwhile event. Having kept mostly to the observer side of Ausglass conferences, I found it a rewarding if slightly nervy experience being a participant. Firstly, demonstrating flame-work improvisation with a hand held torch on a sculpture based on the singing of Jia lin Laing (thanks Peter Minson for jumping in to help out during a fragile moment). Secondly, speaking in the 'green lectures' on artist responses to climate change held at the ANU - a subject which raises plenty of challenging issues for all glass artists me included. I felt that Julie Conway, John Sullivan, Nadege Desgenetetz and I collectively made a good first round at introducing the topic to Ausglass conferences. It is one we will all no doubt be addressing soon if we aren't already. In the first session, Julie from the US provided an interesting overview of international efforts to change glass studio practice & urged us to log on to bioglass.com so we can participate in the global sustainability dialogue. In the second session, John gave us some back-ground to the call for energy efficiencies from an 'ANU greens' point of view, I gave a flame-workers perspective, touching on the 'Climate friendly' carbon offset scheme and suggesting a shift in perception from 'glass as disposable industrial material' to 'glass as like precious gemstone'. Nadege, with input from Harriet Schwartzrock and Matt Ryan, gave examples of innovations in furnace design, heat recuperation and water saving; currently in use or being developed. The intended public discussion for which there were plenty of willing participants was reduced to a few minutes due to our talks stretching a little. We plan to make up for this deficit by having a solid discussion at the Tasmanian conference next year. It surely needs to be an ongoing forum with more and more practical information coming to the fore. Thanks to Nadege for co-ordinating the talks. Please email to nadege.desgenetetz@anu.edu.au if you have any useful information or ideas on the subject to contribute to the next round.



Being the TA for Roger Parramores' post-conference workshop: 'Flame-working Fundamentals' was a pleasure in which I learnt more than expected on both technical and teaching approaches. Roger provided a solid wad of useful information over the first couple of days and, using borosilicate on one of the glassworks' Carlisle CC burners, began by demonstrating his systematic approach to teaching fundamental techniques such as melting a rod and pulling it into 2 points, 'butt-sealing' the ends together, pushing up a 'Maria', adding blobs and making a taper twist then stretching the other end out and turning it back to create a 'shepherds crook' loop. This produced a Christmas tree ornament – a simple illustration of his dictum: 'Get paid to practice' by designing a viable production piece that also serves as a valuable practice tool.

Over successive days we were given a number of increasingly complex demos incorporating these fundamentals, ranging from a teddy bear, rose, humming bird, lolly and bead in solid borosilicate, to blown ornaments, stoppered bottles, encalmo bead, candy dish, lidded goblet, coloured vessel and extra large clear vessel using clear boro tube, coloured rod and powder.. Many of the pieces were well beyond the ability of the class to tackle but this wasn't a problem as Students could choose projects commensurate with their level of experience. As an entertaining illustration of his belief that one should not get hung up on the differences between various glasses, Roger also demonstrated joining bullseye colour onto the stem of a 'Kmart wine glass', blowing a bubble with window glass temporarily joined to a borosilicate blow pipe and a basic method for compatibility testing.

During the 6 day workshop (short by his standards) Roger spoke on many technical aspects of flame work such as the 'stoichiometry' or chemistry of oxidising and reducing flames, awareness of heat movement and heat sinks. He stressed the importance of balance, posture and learning to control the glass rather than letting it control you. Through good technique and thorough preparation you eliminate as many variables as possible thereby giving yourself the best chance for success. In his blown work Roger has completely replaced the spindle with the blow-hose and swivel approach which allows you to better see what your blowing as well as reduce the risk of breakage, wastage of time and material.

Roger also spoke of more abstract concerns such as form and line, his love of clear glass yet deeper, darker relationship to colour in which he asks the glass what it wants. In this work he seeks to emotionally effect the viewer and enjoys 'non-glassy' textures. His overall approach is one of 'finessing the glass rather than imposing his will on it and regards glass as an innately feminine material with which he is in relationship. This is reflected in his often delicate design sense. He talked of the need for glassblowers to decide fundamentally between either a wonky or formal aesthetic direction – he has chosen the latter (I doubt if I could ever commit on this issue). Roger considers himself more technician than artist which I think is a brave admission for someone in the arts field. He wants to spread his knowledge amongst other artists and see what they do with it.



For aesthetic as well as environmental reasons, Roger likes to work thin – using only as much heat and material as needed and annealing only at the end of the process. He believes framework will have a more central role in the studio glass movement's future due to its flexibility and relative efficiency, being capable of occupying a large visual space with a small footprint. He thinks Australia has great promise and that either we or Japan may steal a lead on the US in bringing framework into glass faculties. This is surprising considering how well established flame-work is in the US outside of academia. It seems that misconceptions of flame-work as a lesser art form still persist in some quarters. Roger thinks this is the moment in history for change and the race is on to see which of our educational institutions will be the first to incorporate a serious framework facility into their program.

Of course there was more ground covered in the workshop than I have room for here. We got to test some smooth white boro from Rogers's gourmet borosilicate colour range. My only gripe is we didn't get to hear him play his handmade banjos. All in all though it was a worthwhile experience with a great bunch of students in a great venue. Thanks to Roger and also to Ausglass and the Canberra glassworks for hosting it and for putting on a slide show on 3 of the nights during which the lecturers and TAs each got to show images and briefly tell their story.

AUSGLASS State Reports

ACT – Rosa Kang

ACTREP@AUSGLASS.ORG.AU

Following the conference, the last couple of months have been a somewhat less frantic but still busy and exciting for the glass community here in Canberra.

Students at the ANU were lucky to experience working alongside visiting artist Silvia Levenson and their very own 2004 graduate April Surgent as artist in residence for several weeks during first semester.

Congratulations to Nikki Main who received an EASS Honours Scholarship and Amy Schleif- Mohr who received an ANU Masters Scholarship, which will no doubt provide great assistance to both in their final year of study.

There is an abundance of our local artists exhibiting; Annette Blair in *Surface Explorations* at Kirra Galleries, Simon Maberley and Masahiro Asaka in *Point Balance* at the Canberra Glassworks, Charles Butcher and Brian Corr at the National Art Glass Gallery in Wagga Wagga, Amos Enders Moje at the Front Gallery, Akie Haga at CraftACT, and Klaus Moje's 30 year retrospective at the upcoming Gas Conference in Portland Oregon. Neil Roberts's glass assemblage art in *Cryonic Quintet* at CMAG is an exhibition worth mentioning as well.

Kirstie Rea and Richard Whiteley will be presenting lectures at the GAS conference and Charles Butcher, Cobi Cockburn and Klaus Moje will be demonstrating techniques used in their work in workshops. Following GAS Kirstie will be teaching session 3 at Pilchuck where Pilchuck partner scholarship recipient Eliot Brand will also be heading to take part in a workshop.

A big congratulations to ANU Honours student Ruth Oliphant for being one of only four Australians this year to be selected as a finalists in the Bullseye *Emerge* Competition.

As the weather gets colder, the next few weeks will see the sweat and tears of Ruth Oliphant, Erin Conron, Sue Kesteven and Jackson Schwartz as they work towards finishing their degrees at the ANU this June. We wish them all best!

To top things off we give a warm welcome to Annette Blair, Holly Grace and Matt Ryan, three amazing and talented glass artists, to Canberra. Yay!

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

NSWREP@AUSGLASS.ORG.AU

NSW members have a few achievements we'd like to boast:

Barclays Bank have been refurbishing their Corporate Services offices around the world and commissioning local glass artists to produce an original signature (blue) piece in each country's headquarters. Marc won the commission for Sydney and has made a substantial sculptural piece for the foyer of the Grosvenor Place office.

Jeff Hamilton accomplished an amazing personal goal in bringing the plight of Sydney's homeless into focus, timing it in with the recent release of the National Youth Commissions homeless youth report. In a short time he organised an exhibition, involving 12 local artists, had MPs and the Attorney-General as guests at the opening, giving the issue exposure in major Sydney newspapers and live-to-air on Radio National

<http://www.news.com.au/dailytelegraph/story/0,22049,23538538-5013438,00.html>

and

<http://www.smh.com.au/multimedia/2008/entertainment/no-home/>

Annette Blair and Lee Mathers received full scholarships to Pilchuck to take Susan Stinsmuehlen-Amend's class.

A very excited Gay Stehr is now importing Armstrong coloured float glass from USA. www.glayzd.com.au

Our Ausglass eyes and ears in northern NSW /SE QLD – Bronwyn Fife – has found heaps of enthusiasm for glass in the region. So if anyone is contemplating workshops or other activities around the area, we'd be very interested in hearing from you, or assisting with contacts, where we can.

NT - Jon Firth

NTREP@AUSGLASS.ORG.AU

No report submitted

QLD – Terry Eager

QLDREP@AUSGLASS.ORG.AU

No report submitted



Unicorn Diamond Tools
Water Chucks & Diamond Core Drills
Diamond Hand Pads • Diamond Burs • Diamond Wheels
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Velcro Backed Discs for Angle Grinders
Diamond Saw Blades Circular and Bandsaw
Diamond Grinding Heads : Including the New Jewellery Bit
Circle Cutters : 300mm Dia suction cup type with 6 Wheel Turret.
Email for prices & details & watch out for emails about Ausglass Members Specials
Unicorn Glass Studio
1/9 De Latour St, Coconut Grove, NT 0810. jon@unicornglass.com • Ph (08) 89481177

SA - Wendy Fairclough, Jennifer Taylor & Kristel Britcher

SAREP@AUSGLASS.ORG.AU

SA glassies have been hard at work in the past few months with a number of exhibitions coinciding with the Adelaide Festival of Arts and Fringe Festival.

Gerry King exhibited at Aptos Cruz Galleries and Trevor Rodwell, Sue Rodwell and Gerry King also participated in the Palmer Sculpture Biennial.

Craftsouth and the Hahndorf Academy held an exhibition "Refigure/Refined" presenting work by Tim Shaw, Monica Prichard, Jenny Pedlar, Karen Cunningham and Gerry King. Ebony Addinsall, David Yule, Kristel Britcher and Matt Burgess exhibited in "Quartet" exhibition with Adele Boag Gallery and Kristel and Ebony were selected for participation the Helpmann Academy Graduate Exhibition. Kristel also represented UniSA at the 'Hatched' National Graduate Exhibition at the Perth Institute of Contemporary Art.

Janet Lawrence, keynote speaker for the Ausglass conference exhibited in "Handle with Care", exhibition at the Art Gallery of South Australia as part of the Festival of Arts and returned in April to collaborate on new work with Gabriella Bisetto and UniSA glass students for Janet's next show.

Jennifer Taylor and Matt Burgess are heading off to the UK to work with their mentors Paul Scott and David Reekie as part of a mentorship scheme supported by the Helpmann Academy. Derise Hemmes, Mel Willis and Jennifer Taylor have been selected for the annual Bullseye E-merge exhibition and make up three of the four Australians selected to exhibit. Congratulations!

The Jam Factory has been hard at work building a new furnace and it has proven to be a community effort, with visitors from interstate coming over to help out. The build has been going well and will be up running in no time.

TAS – Leigh Roberts

TASREP@AUSGLASS.ORG.AU

This report includes contributions from Arthur Sale reporting on the 2009 Conference, Keith Dougall reporting on progress at the Poatina Arts Centre.

From Arthur - Many Tasmanian members have been working away at planning the 2009 Conference in Hobart, as you would expect. The Conference Committee consists of James Dodson and Arthur Sale (co-chairs), Merinda Young, and Richard Clements. Maybe two things stand out to be highlighted for this newsletter: the website and the arrangements for the Exhibition.

The Conference website is now up and running on the Ausglass website <http://ausglass.org.au/>. Although there are plenty of things to be fleshed out in the next few months, the basic outline of the Conference is there. Put 16-18 January 2009 in your diary, and start planning to come.

The 30th Anniversary Ausglass Exhibition (aka 'the 'conference exhibition') will run for a month from 18 December 2008 to 25 January 2009, in a departure from practice at the last few conferences. It will be held in the *Carnegie Gallery*, Hobart, who will not only put up, man and take down the exhibition, but will give a grant of \$2000 to Ausglass for exhibition expenses as well. The deal is so good as to be almost unbelievable, thanks to the *Hobart City Council* as a major sponsor. Tasmanian member Gay McKinnon has agreed to take the role of Exhibitions Coordinator. Thanks Gay.

Please start making your special piece for the 30th Anniversary Ausglass Exhibition. We are investigating producing a catalogue for this landmark in Ausglass' history. In order to judge how many plinths etc we need to source, we will issue a call for 'Expressions of Interest' later in the year.

And from Keith - The *Poatina Arts Centre* project continues to move ahead and gain momentum as we've been talking to a wide range of people and organisations.

A big thanks to all members who have written letters of support and even visited the village in the past couple of months – the response has been exciting, particularly hearing from so many who want to use the facility and be part of the project. We've also had a great response from tradespeople offering discounted services to help us reduce the building costs.

Two major funding applications have just been submitted, and restorative work on the historic building frame is drawing to a close in preparation for starting the re-erection in July.

At the suggestion of the 2009 Ausglass conference committee the new glass facility is planning to run an eco-furnace design/building workshop as part of the forthcoming Tassie conference.

If you're in Tassie, feel free to come and visit us in Poatina.

On the gallery scene, Allanah Dopson of *Handmark Gallery* in Salamanca Place has agreed to a 3 week curated show celebrating the work of Tasmanian Ausglass members, opening on Friday Jan 16 (first day of the Conference).

Rebecca Coote, a glass artist whose work is often on show at *Handmark*, is the recipient of the *2007 Moorilla Scholarship* and is having an exhibition, *'Inside Out'*, at the Long Gallery (also in Salamanca Place) from May 7 until May 18. This exhibition is also being showcased as one of Arts Tasmania's *'Design Island – Crossing Hemispheres'* 2008 events and will be a 'must see' for all those interested in experiencing glass and other media used in a highly creative and engaging way.

VIC – Brenda Page & Kristin McFarlane

VICREP@AUSGLASS.ORG.AU

No report submitted

WA - Louise Cartledge, Greg Ash & Marie Fritz

WAREP@AUSGLASS.ORG.AU

WOW is the only way to describe Kevin Gordon's exhibition *Systema Naturae* recently held at FORM. Kevin derived his influences from sea invertebrates; corals and sea urchin shapes fashioned in glass from his extensive research at the WA museum. The etching, acid and blasting techniques produced world class glass. David Hay did his usual brilliant blowing of forms for Kevin to work on. Hopefully it will tour Australia for all to see. www.form.net.au/exhibitions/kevin_gordon/

Gallery O continues to support glass & had an excellent exhibition in starting in February. Called 2008 Omega it displayed WA and interstate artists. www.galleryo.com.au/exhibition_view.asp?ID=7 It is well worth a look.

Peter Bowles has been hard at work creating a clever flat bed top hat kiln of massive proportions. He has used two beds that can slide through each other and up to his furnace. I am sure Anne Clifton and Peter will be coming up with some really creative pieces soon.

Steven Klein has been in town for two weeks in late April. His approach of making us think about our influences and taking us through the sensory trail has been a challenge. He was referred to as "A hard task master but a really nice guy." The pieces are experimental but will make all of us think about our influences in future.

Belinda Kay was selected from university art graduates to exhibit her *pate de verre* pieces at Perth and East Galleries. Her pears proved to be a real hit and we look forward to her blossoming career.

We are looking to hold another Flair exhibition in September and put you all on notice to produce something. It will be called Flair-ed.

Open House – Conference Workshop Report

Flame Working Fundamentals: Roger Parramore

Canberra Glassworks

Cas Davey

Wow! What a great conference followed by a really inspiring workshop. I attended Lampworking with internationally recognised American Roger Parramore and TA Mark Elliott. Roger began working with glass at the age of nine and bought to the class his lifetime of experience at the torch and a huge wealth of technical knowledge. The workshop was held in the fantastic Lampworking section at the Canberra Glassworks facility over six days. We were taught the fundamentals of working with Borosilicate from solid rod sculpture through to blowing glass to achieve form. The techniques Roger teaches have been refined over his 37 years in glass and are a great foundation to move into many different areas of Lampworking.

It was an amazing experience to be part of this workshop and I've left with a head full of information, a bulging notebook to reference from in the future and with many myths disbanded.

It seems to me that Lampworking is set to take its place in the Australian glass world. Its got a lot going for it not the least in relation to our current concerns about the impact we have on the environment. Lampworking stacks up well as an economical way of working with hot glass.

Now we have a great facility at Canberra Glassworks to support our endeavours.

Thanks to all who pushed get it there and all who gave there time to organise Open House and the following workshops.

Intellectual Property for the Glass Artist

Part 2 – Copyright Outside The Frame

Arthur Sale

In the first article, I dealt with some basic issues of copyright. In this article I shall go through issues that arise for a glass artist in relation to other aspects of their work, including photography, exhibitions, and publications.

Commissions

I briefly touched on commissions in the first article. If the commissioner asks for a work along the general lines of what you have done before, then my previous advice stands. You, the artist, retain the copyright in the work even though the commissioner has asked for and purchased the work. However, if the commissioner gives you detailed drawings of what the finished work should look like, and asks you to make it, then if the commissioner owned the copyright in the drawing and he or she therefore owns it in the derived work. You just acted as an agent to trans-late the design into reality. A similar case occurred to me recently. I was commissioned to make a glass flag for a memorial to a person who had designed a new flag for Australia. I was tightly constrained by the design of his flag. Clearly there are plenty of positions in between these two extremes. As long as you are aware of this, you should negotiate an agreed relationship in writing before you start work.

Writing articles

If you write an article about a work or works, the question of copyright in a literary work arises. The rules for literary work are slightly different, mainly because literary works are much more complex than most art works *and* are easier to copy. I mean 'complex' in the sense of all the choices that have to be made to arrive at the same work, not in the difficulty of reproducing the object.

Again, the copyright arises as soon as you create the manuscript, and it belongs to you. However, it is common for publishers to ask the author to assign copyright to them, or to give them an exclusive license to publish. The copyright they want is simply in the literary work (not the artwork), and they want it to allow them to publish the article and protect their publication against copiers. This is not the place to go into the complexity of this relationship. Publishers may also want you to assert that you own the copyright in any photographs in the article, or have permission from the photographer to use them (see next section).

Photographs

If you take a photograph of an object, the copyright in that photograph belongs to you, the photographer. However, in the case of employed photographers such as news journalists, the copyright may belong to the employer.

Turning this around, if someone else photographs your work, the copyright belongs to them, and they decide what to do with it. This may involve putting it on the Web, publishing it in an article or a newspaper, or simply showing it to friends. You have no legal rights in this respect.

A variant of this occurs if you get a professional photographer to photograph your glass art. The

copyright in the photo still belongs to them, unless you have negotiated some other arrangement. You probably need to get the rights to reproduce the photo in articles, produce a CDROM, or whatever it is that you wanted it photographed for, and this should be negotiated *before* the photography goes ahead. Think of all possible uses that you might want before you engage the photographer. The rules for film and video generally mirror those for photographs. In all cases the photographer should be acknowledged.

Public display of works

Suppose that you sell your large piece of glass or mixed media sculpture to a company which intends to install it in the open outside their headquarters, in a shopping mall or in a window. It goes with the territory that you expect people to view it and photograph it, perhaps even sketch it. You probably hope so. You also expect to have no control over what they do with their sketches or photographs. You are quite correct in this. The Copyright Act gives you no rights in respect of this sort of use of your work. It is not 'reproduction'.

Exhibitions

Now suppose, and this is closer to the bone for most of you, that you enter your work into an exhibition open to the public. Is this any different? Only slightly. You have put your work on public display for a defined period, and the public are entitled to make photos and sketches of it (Section 65 of the Copyright Act). They can still do what they want with them – the copyright in the photographs is in fact theirs, not yours, including publishing them (s68). The only restriction is if the gallery owner prohibits the taking of photographs, which they are entitled to do as owners of the premises – nothing to do with copyright. See also the discussion of moral rights in my third article. There has been some controversy over this interpretation, but the US Supreme Court has recently ruled decisively in favor of it in the USA. The advice is supported by Australian case law.

Fair use

There are some 'exceptions' to infringement of copyright – in other words situations in which copying of an art work is permitted. The main exceptions are described as *fair dealing*. Fair dealing uses include:

- research or study
- review or criticism
- news reporting
- legal proceedings and advice
- parody or satire

In relation to glass art, perhaps the only really relevant one is for personal research or study, which would permit a person to attempt to copy a work in order to understand its construction or master the techniques used in it. However, he or she could not exhibit or sell the copy, as this would not be 'fair'. The other exemptions apply more to

literary works (for example articles), photographs, music and video.

Follow-up

In the third article I will write about other kinds of intellectual property, including moral rights, designs, trademarks, and patents as they apply to glass artists

Arthur Sale is Emeritus Professor of Computer Science at the University of Tasmania 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.

Open House – Conference Workshop Report

Japanese Style: Tsuyoshi Inoue

ANU Glass School

Louise Cartledge

Tsuyoshi Inoue, very ably supported by TA's Masahiro (Masa) Asaka (ACT) and Marilyn Raw, (TAS) enveloped us in the world of mould making, cold working & cold construction during this great workshop.

Tsuyoshi teaches glassblowing at Osaka University but this does not diminish the skills that he showed in the casting realm. His dexterity, clean and spare working practices in the production of moulds helped us produce a variety of moulds for our varied and interesting designs.



The 1st day & a half was spent designing and creating moulds using the common plaster/silica/water mix and the pre-mixed Japanese product G2/water; it was a great way to compare the two and all its properties. We also used two different glasses (soda/lime) in cullet & frit form – 1 from Germany, 1 from Japan, the clarity of Japanese glass was far superior, however some of the class found that it had a cold appearance.

The general consensus was that the G2 was an easier product to mix, remove from the mould and to provide finer definition is the original design; however there was more cold working required to remove the residue and of course the cost, which is still not known and is even expensive in Japan.

The workshop was buzzing, it was heads down and all hands on the machines as we were taken through our paces in the cold shop and discussions on construction; our show and tell session was enlightening, seeing everyone's ideas come to fruition and the differing techniques used.

It was very much a workshop of shared ideas and we all thank Tsuyoshi, Masa (also for his translating skills) & Marilyn for the wealth of information that they passed on.

Open House – Conference Workshop Report

Rainbows and Waterfalls : Katherine Gray

Canberra Glassworks

Holly Grace

I was one of the lucky few who participated in this workshop that was lead by Katherine Gray with TA's Brian Corr, Alexandra Chambers and Vicki all who did an amazing job assisting in both the demo's and the teaching that followed. Each day started with a demonstration by Katherine that combined traditional Venetian blowing techniques to make a combination of artworks based on the concept of rainbow's and waterfalls. On the first day Katherine pulled a seven coloured flat cane that later was to make a rainbow goblet with a pot of gold for the stem and rainbow cup and foot. This was the beginning of many impressive but playful pieces that was made by Katherine and her team inspired by rainbows.

As a student in the class I learnt many things such as pulling cane, cane rollups, how to use the garage, torchwork, and to work with both hollow and solid forms. For me it was a rare opportunity to play and experiment with Venetian techniques and the workshop has inspired me and also made me appreciate the importance of improving my own skill level and work practice. Katharine is an inspirational artist and teacher and I hope comes back to Australia to more workshops.

Exhibitions

AUSTRALIA

Ranamok Glass Prize 2007. Touring Exhibition
23/5/08-06/7/08 NSW :: Bathurst Regional Art
13/4/08-18/5/08 QLD :: Redland Art Gallery Cleveland
E: glassprize@ranamok.com
W: www.ranamok.com

ACT

Lines Through Light
Stephen Proctor Retrospective
Canberra Museum & Art Gallery, Canberra
26/1/08-8/6/08
T: 02 6207 3968
E: cmag@act.gov.au
W: www.museumsandgalleries.act.gov.au/cmag/exhibitions.html

NSW

Vibrant
Emma Varga
Main Gallery, Sabbia Gallery, Surry Hills
22/5/08-14/6/08
T: 02 92 81 47 17
E: anna@sabbiagallery.com
W: www.sabbiagallery.com

Interior

Ben Sewell
Gallery Two, Sabbia Gallery, Surry Hills
22/5/08-14/6/08
T: 02 92 81 47 17
F: 02 92 81 47 18
E: anna@sabbiagallery.com
W: www.sabbiagallery.com

VIC

Surface Exploration
Annette Blair, Lisa Cahill, Deborah Cocks, Ben Edols,
Kathy Elliott, Alasdair Gordon, Rish Gordon, Tony
Hanning and Turiya Orme.
Kirra Gallery, Federation Square
10/4/08-11/5/08
T: 03 9639 6388
E: kirra@kirra.com
W: www.kirragalleries.com

Some Like It Hot

Emma Borland, Grant Donaldson, Roberta Easton,
Eileen Gordon, Michelle Kaucic, Kristin McFarlane,
Mariella McKinley, Nadia Mercuri, Brenda Page, Phillip
Stokes, Bethany Wheeler.
Glass Plus Gallery, South Melbourne
29/4/08-24/5/08
T: 03 9696 4776
E: info@glassplusgallery.com.au
W: www.glassplusgallery.com.au

New Glass Sculpture

Galia Amsel
Axia Modern Art. Armadale
30/4/08-18/5/08
T: 03 95 00 11 44
F: 03 95 00 14 04.
E: enquiries@axiamodernart.com.au
W: www.axiamodernart.com.au

Landschap

Holly Grace
Anita Traverso Gallery, Richmond
7/5/08-31/5/08
T: 03 9428 7557
E: art@anitatraversogallery.com.au
W: www.traversogallery.com.au

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

Emma Camden Solo Exhibition

Masterworks Gallery. Ponsonby, Auckland
25/6/08-16/7/08
T: 64 9 378 1256
E: enquire@masterworksgallery.com
W: www.masterworksgallery.com

New Work

Ben Edols and Kathy Elliott
Masterworks Gallery, Ponsonby Road. Auckland. NZ
07/5/08-23/5/08
T: 64 9 378 1256
E: enquire@masterworksgallery.com
W: www.masterworksgallery.com

DENMARK

Lene Bodker
Ebeltoft Glasmuseet. Ebeltoft. Denmark
8/12/07-12/5/08
T: 45 86 34 17 99
E: glasmuseet@glasmuseet.dk
W: www.glasmuseet.dk

GERMANY

50 Vasen – 50 Künstler
inc. Ray Flavell, Alison Kinnaird, Gerhard Ribka
LWL Industriemuseum, Glashütte Gernheim,
Petershagen
17/2/08-18/5/08
T: 49 5707 93110
E: glashuette-gernheim@lwl.org
W: www.glashuette-gernheim.de

SINGAPORE

Fragments
Noriko Suzuki-Bosco, B. Jane Cowie, Dominic Fondé &
André Weschler. Curated by B. Jane Cowie
Forth Gallery, 69 Pagoda Street, 2nd. Level,
Chinatown, Singapore SGP059228.
29/5/08-8/6/08.

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

USA

Contained Abstraction

Glass Routes Exhibition
University of Wolverhampton, School of Art & Design
Bilston Craft Gallery, Mount pleasant , Bilston ,
Wolverhampton, WV14 7LU
22/8/08-15/11/08
W: www.wlv.ac.uk

USA

Contained Abstraction

Jane Bruce Solo Exhibition
The Bullseye Gallery in Portland, Oregon
1/4/08-17/5/08
T: 1 503 227 0222
E: gallery@bullseyeglass.com
W: www.bullseyegallery.com

Retrospective

Clifford Rainey Solo Exhibition
The Bullseye Gallery in Portland, Oregon
10/6/08-16/8/08
T: 1 503 227 0222
E: gallery@bullseyeglass.com
W: www.bullseyegallery.com

36th. Annual International Glass Invitational Awards Exhibition. inc: Stépán Pala, Zora Palová, Clifford Rainey, David Reekie & Brian Usher.
Habatat Galleries Complex, Royal Oak, Michigan.
26/04/08-24/05/08.
T: 1 248 554 0590
E: info@habatat.com
W: www.habatat.com

Lino Tagliapietra in Retrospect

A Modern Renaissance in Italian Glass. Museum of Glass, Tacoma, Washington. 23/2/08-4/8/08
E: info@museumofglass.org
W: <http://museumofglass.org>

"Selected Works by Australian Glass Artists Tracing The Impact And Legacy Of Kiln-Glass Master Klaus Moje".

inc: Scott Chaseling & Richard Whiteley. The Bullseye Gallery, Portland, Oregon. 27/05/08-02/08/08.
T: 1 503 227 0222.
E: gallery@bullseyeglass.com
Websites: www.bullseyegallery.com & www.bullseyeglass.com

Klaus Moje Retrospective

Portland Art Museum, Portland, Oregon
31/5/08-7/8/08
E: info@pam.org
W: www.portlandartmuseum.org

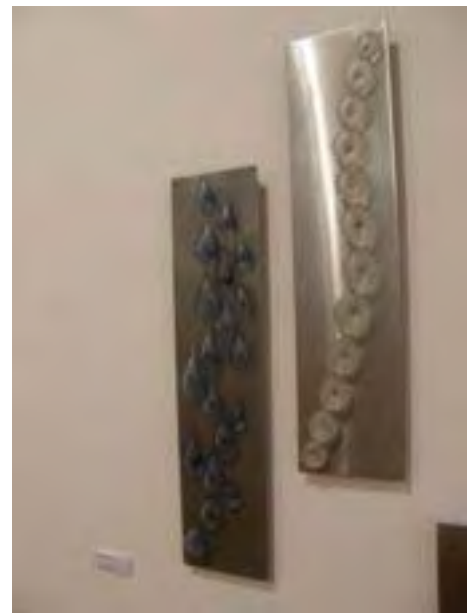
Call to Artists

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

Suspend, Divide, Enfold

Harriet Swarzrock
From Open Slather



Grants

Deadline: 15/8/08 for exhibitions in Aug, Sept, Oct 2008. Janet Holmes a Court Artists' Grants. Administered by NAVA, the Janet Holmes a Court Artists' Grant is designed to provide financial assistance to professional artists for the public presentation of their work. This funding is made possible through a generous donation from Mrs Janet Holmes a Court and the support of the Visual Arts Board of the Australia Council. To download the form go to: <http://www.visualarts.net.au/grantsprizes/vcags>.

Deadline: 6/6/08. The Freedman Foundation Travelling Scholarship for Emerging Artists 2008. The Freedman Foundation Travelling Scholarship for Emerging Artists provides assistance towards travel (for educational purposes) and/or tuition costs for young people building a career in the visual arts broadly in the areas of painting, photography or sculpture. Go to: <http://www.visualarts.net.au/grantsprizes/freedman>

Conferences/Courses/Demonstrations/Masterclasses

Forming Frontiers *Glass Art Society 38th Annual Conference.* Portland, Oregon, USA. 19/7/08-21/7/08.

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

Mosaic Making Techniques – Demonstration

By Christina Macaulay
GAG Glebe Sydney
7/5/08 @ 11:00 and 16:00

AUSGLASS Conference 2009

Hobart Tasmania
Friday 16 January to Sunday 18 January 2009
www.ausglass.org.au

[Ed: I've booked my flights already]



Creative Pathways Symposium

University of Wolverhampton, School of Art & Design
Friday 22 August 9.30am
Venue: Wolverhampton University School of Art and Design and Bilston Gallery
Price: £20.00 including coach travel
<https://www.ecommercegateway.co.uk/wlv/store/default.asp>

Opportunities

Deadline October 2008. The Jam Factory is Australia's leading contemporary craft and design centre providing emerging craftspeople and designer/makers with unique professional and creative development opportunities. The Jam Factory'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.

E: glass.studio@jamfactory.com.au

Form W: www.jamfactory.com.au

Jam Factory Contemporary Craft & Design Inc.

T: 61 8 84 10 07 27

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.



Mel George and Jeremy Esposito
at the Open House Conference

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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 Aug 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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Open House – Conference Workshop Report Kiln Forming and More – Jeremy Lepisto and Mel George Canberra Glassworks Jill Yelland

What a dynamic team, they certainly lived up to their publicity wrap! This was no leisurely week with a bit of designing, some firings and numerous coffees.

Right from the start we were told of our planned projects, with everyone completing four projects by the end of the week. It really was heads down and tails up, as we explored paints, frits and powders, making templates in a variety of materials and exploring firings to achieve different effects to create our blocks. It was run with almost military-like precision, to given deadlines to load kilns, to ensure we had our pieces ready for firing each day. This had to be, if we were to have our piece ready to work on, at the next stage the following day. What Jeremy doesn't know about Bullseye glass, from how it is made to how to fire it, is not worth knowing – a veritable walking practical encyclopaedia! His explanations for the numerous questions and problems, put forward by the group, were very clearly explained and easy to understand, often using demos on pre-fired glass to illustrate his point.

Both Jeremy and Mel were extremely well organized, which enabled us to cover so much in just five days. The group really 'clicked' in spite of its diversity and we worked well and very supportively together, in a very relaxed, but also exciting atmosphere. It was amazing how quickly 5pm came around each day and then you realized just how tired you were!

I came away inspired and realizing, I not only need, but want to develop my glasswork in new and different directions, both conceptually and technically. It was a really great week and I wish to thank Kirstie Rea and all at the Glassworks for organizing Mel and Jeremy to come and inspire us with sharing their knowledge and their humour. Come back again soon, please.

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