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AUSGLASS

President's Report

Keith Rowe

PRESIDENT@AUSGLASS.ORG.AU



Dear Members and Friends

This is my first newsletter as your new President. My thanks to the board and the outgoing president Maureen Williams. You are leaving a well balanced ship that I will have the pleasure of piloting into this next phase of the 21st century.

The Tasmanian Conference "Glass Roots" was an amazing success and my thanks go to the Conference Organising Committee James Dodson, Arthur Sale (co-chairs), Richard Clements and Merinda Young for their dedication to this. I would also like to thank the other major contributors Gay McKinnon, Leigh Roberts, Pete Roberts, Tony Flowers and Anne Clifton together with the many volunteers. The impact of the time given on their working and private lives is enormous and I would like them to know just how much we appreciate their effort. I would also like to thank the wider Tasmanian glass community who gave so much time to bring this conference to us and the Ausglass Board.

I would like to particularly thank the Tasmanian Government for Arts, the University of Tasmania and the Hobart City Council who kindly supported our Conference Exhibition at the Carnegie Gallery, AbAF (the Australian Business Arts Foundation) and Axess Glass, Spectrum, Uroboros, Coatings by Sandberg (CBS), Artisand, James Thomson from Blackwood Crystal and Gaffer Glass for donations of glass for the workshops and demonstrations. Sabbia Gallery and Hartley Williams have again been outstandingly generous in donating prizes. I would also like to thank a member of Ausglass who generously gave us a substantial donation towards this conference but who wishes to remain silent. Thank you so much.

The generous spirit of these organisations plays a large role in bringing this conference to you. So again, thank you.

Our first post-conference board meeting was held last week and I would like to welcome Marcus Dillon, Lee Mathers, Lisa Cahill and Greg Ash to the Board. The new Board will endeavour to bring you the best we can in the future.

Anne Clifton, James Dodson and Maureen Williams have resigned from the Board. We will miss their contribution and I would like to thank them for giving so much to Ausglass and wish them well in the future.

I would like to welcome our new State Representatives Andrea McKey (NT), Emily McIntosh (NSW) and Ellen Collins (ACT).

I would like to thank our departing State Representatives Rosa Kang, (ACT), Marcus Dillon (NSW - who has come to the Board) and Jon Firth (NT) for their work. Jon Firth has been the NT State Representative for twenty years – an outstanding achievement. We will miss his reports.

My congratulations go to Denise Pepper, winner of the Vicki Torr Online Gallery Prize and Lee Mathers and Ruth Oliphant, co-recipients of the Vicki Torr Memorial Prize.

The NSW Conference Committee has been formed and planning is underway for the next conference in Sydney in 2011. News will be on the website as planning progresses and we look forward to seeing everyone in there.

All my best wishes
Keith Rowe

Treasurers Report

Damian Connellan

TREASURER@AUSGLASS.ORG.AU

We are now just over a quarter of the way through the current financial year with activity focused on the Glass Roots Conference in Hobart, a resounding success and much appreciated by all those who attended. Everyone seems to have enjoyed the program, the visit to Government House, the closing party cruise and the socialising in Salamanca Place. Congratulations to the organising committee and all their volunteer helpers for such a monumental effort and making it work for everyone. The bookkeepers are busy finalising the numbers and processing the conference payments as they come through so it is a bit early to talk about how the conference has gone financially. What I can say is that conference attendance reached exceeded 115, more than \$14,000 was raised at the auction and there were five sales at the exhibition. Congratulations to Richard Clements, Marc Grunseit, Andrea Mckey, Anna Medlin and Carmel Mollison. Congratulations also to the prize winners Ruth Oliphant, Lee Mathers, Natasha Adamson and Denise Pepper.

On another note, Ausglass has just received confirmation from IP Australia that registration of "Ausglass" as a trademark has now been completed and certification has been issued.

That's all for now. Best wishes, Damian.

Welcome to New Ausglass Members

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

Mark	Ammermann		Vic
Llewellyn	Ash		SA
Su	Bishop	Xandolla	WA
Helene	Boyer	Amorphous Glass Creations	Tas
Samantha	Cuffe		Vic
Hannah	Gason		ACT
Jane	Gavan		NSW
Jacqueline	King		NSW
Catherine	Larcombe		SA
Brad	Mettam	Lynne Mettam	WA
Alana	Perriton		ACT
Danielle	Rickaby		SA

conference prize winners

Ausglass would like to congratulate these prize winners awarded at the glass roots conference:

Vicki Torr Online Gallery Prize	Denise Pepper
Vicki Torr Memorial Prize	Lee Mathers and Ruth Oliphant
Sabbia Gallery Prize	Lee Mathers and Ruth Oliphant
Hartley Williams Prize	Natasha Adamson

Governor's present

The Ausglass Conference presented His Excellency the Governor of Tasmania, Justice Peter Underwood, with a glass art work to mark the 30th Anniversary of Ausglass. This was a limited edition large paperweight made and donated by Peter Bowles and Anne Clifton of *Glass Manifesto* in WA. It was also a token of our thanks for the Reception at Government House.

The Governor likes it a lot, as do his staff (private telephone conversations). He wrote 'to thank you, your Co-Chair, and all members of Ausglass for the exquisitely beautiful gift'. He went on to write 'It is now sitting on the table at which I hold meetings with the Premier and other members of the Executive Council. I am sure it will be much admired. By me and my wife it will be cherished.' His Excellency also asked for the names of the artists, which were provided.

The Conference presented a similar blue paperweight to the auctioneer, Hank Petrusma, in thanks for his services.



state reports

ACT – Ellen Collins

ACTREP@AUSGLASS.ORG.AU

A warm welcome to Clare Belfrage, Tim Edwards and their two boys who have recently moved to Canberra from Adelaide. Clare has taken up the position of Creative Director at the Canberra Glassworks and we wish her every success in this exciting and challenging position.

Congratulations to so many people – firstly to Kirstie Rea who received the Lifetime Achievement Award at the recent Glass Roots conference. Ruth Oliphant's popularity continues with the Spanish Embassy Prize and Decorative Arts Award at the ANU Graduating Exhibition and she was also the joint winner (along with Lee Mathers) of both the Vicki Torr Memorial Prize and the Sabbia Gallery Award at the conference. Congratulations also goes to Nikki Main who received the Canberra Glassworks residency prize and to all the recent graduates from the ANU Glass Workshop who also contributed to a fantastic Graduating Exhibition in December.

Richard Whiteley (Head of ANU Glass Workshop) and PhD student Heike Brachlow are currently on a lecture tour of the UK sharing their knowledge of casting, annealing and colour density. Kirstie Rea will be busy during the next few months preparing for her upcoming solo exhibition *In the Presence of Blue* at Sabbia Gallery which opens on 11 March showing her new works in glass and steel. She will then be rugging up for her residency during April/May in a Namadgi hut (*Ready Cut Hut*) thanks to Craft ACT.

There are probably quite a few things I've missed in this my first state report – for which I apologise - but I will endeavour to be better prepared and more thoroughly informed for the next one!

NSW – Emily McIntosh

NSWREP@AUSGLASS.ORG.AU

Sabbia Gallery has recently presented *Luminaries* an exhibition featuring New Zealand's foremost glass casters.

Launch which is an annual survey of student work from major institutions around Australia will be shown from 10th – 29th March at Glass Artists' Gallery which is followed up by *Encore*, and exhibition showcasing work from last year's Ranamok Glass Prize finalists running from 14th April – 3rd May.

Andrew Lavery has an upcoming solo exhibition titled *Emerald City* at Arterial Gallery, opening 11th March.

Lisa Cahill has just returned from Bullseye in Portland where she was part of *Due North* a group show featuring artists of Scotland's North Lands Creative Glass. Congratulations should go to NSW artist Tevita Havea who has been awarded the UrbanGlass Award for New Talent and to SCA student Lee Mather's who was awarded both the *Vikki Torr Memorial Prize* and the *Sabbia Gallery Prize* which she shared with Ruth Oliphant at the recent Glass Roots Conference in Hobart, Tasmania.

And finally a thankyou to all involved in the Tassie Conference it was a great weekend and we look forward to returning the favour in 2011.

{Ed: report by outgoing State Rep Marcus Dillon}

NT – Andrea McKey

NTREP@AUSGLASS.ORG.AU

Firstly my congratulations to the Tazzy members for one damn fine conference, the NT contingent was impressed. This will be my last newsletter contribution as NT State Rep. After 20 years; it's time to stand aside for some new blood. Many of you will have met my successor Andrea McKey, a charismatic and vibrant lady who will doubtless fly the Ausglass flag high in the Territory.

It has been a long and enjoyable journey for me and I would like to thank a few people. Maureen Williams has been a joy to be associated with and a damn fine Prez, likewise Damian, keeper of the coffers, a true gentleman. Pauline North who was an exemplary State Rep liaison for so long. And in fact all the WA members, who so generously included the NT in many of their activities.

That's about it from me, great to see old friends in Hobart; I look forward to Sydney in 2011.

Jon Firth

Ausglass Newsletter

February 2009

3/12



QLD – Terry Eager & Bronwyn Fife

QLDREP@AUSGLASS.ORG.AU

No report submitted.

SA - Wendy Fairclough, Jennifer Taylor & Kristel Britcher

SAREP@AUSGLASS.ORG.AU

No report submitted.

TAS – Leigh Roberts

TASREP@AUSGLASS.ORG.AU

Thanks to everyone who came to the 15th Ausglass Conference to celebrate the 30th Anniversary of Ausglass with us. From what we heard, everyone enjoyed themselves – indeed we haven't heard any complaints yet. We thought we'd share a bit of what it means to deliver an Ausglass Conference with you. This is what we have done almost exclusively since the last state report.

About 15 months ago we began to plan the Conference. There were a number of priority items and we'd have liked a little bit more time (Sydney has 24 months to plan for 2011). We had to create a rough program outline, choose the dates, choose the venues (conference, workshops and parties), and identify grant sources. Then we had to cost all of these, draw up a draft budget and decide on our target attendance, as well as formally applying to book all the key venues and events. We applied for grants too of course and they take a lot of time. An opportunity opened for us to ask for a Reception at Government House, so we did that too with spectacular success! All in all the time from 'Go' to January 2008 was packed with action. Some options came off, and some we dropped or we were rejected.

The next six months were comparatively quiet. We met monthly as a committee (or as an extended committee) and identified things to do, but it was possible to pursue a normal life during this period. The exception was perhaps the Exhibition Coordinator, Gay McKinnon, whose job was to get entries for the month-long Exhibition (exceptionally early by Ausglass standards) at the Carnegie Gallery once we had secured a Hobart City Council Grant. That we filled the Gallery and indeed filled it with more than the curator thought possible, is now a matter of record. Many hundreds of people visited the Exhibition.

The last six months before the Conference crept silently upon us, until in the last few months we could do little else. At least we couldn't. And then suddenly the Conference workshops were on us, and the Conference itself! One of the things we tried to do in this Conference was to reach out to the glass-buying public, to encourage them to buy quality art glass rather than dollar-store imports which are the usual comparison. We took three initiatives: holding the Exhibition for a month rather than three days, a public half-day of demonstrations, and of course publicising the Auction. The AGM passed a motion to encourage the Ausglass Board to put more effort into developing appreciation for glass art, and we applaud that!

People seemed to enjoy the variety of sessions, the compact venue, the reception at Government House, get-togethers, the Dinner Cruise on the MV Cartela (extended on the evening by request). The workshops were also stunningly successful – each of those we visited or hosted had a different ethos but all were highly co-operative and in great locations. We never cease to be amazed at the willingness to share amongst glass artists.

A Conference is a team effort, and James and Arthur would like to thank our fellow committee members Merinda Young and Richard Clements, our major coordinators Leigh & Peter Roberts, Anne Clifton and Gay McKinnon, also Ruth Downham, Di Martin, Graeme Young and Elaine Sale and indeed all the other people who gave time to demonstrate or help. We needed each of you, every one.

Arthur Sale & James Dodson (co-chairs), Leigh Roberts (State Rep)



VIC – Beth Wheeler

VICREP@AUSGLASS.ORG.AU

Happy New Year!

A big thanks to the hard work and dedication of the retiring Victorian board members.

Kristin Mc Farlane has once again created the Australian of the Year Awards presented at a ceremony on Australia Day.

Nadia Mercuri has a solo exhibition at the Convent Gallery in Daylesford entitled *Planetation*. The exhibition opened on the 25th January and runs until 18th March.

Congratulations to Amanda McKenzie, 3rd year graduate for being selected for The Filippo Raphael Fresh! Award exhibition presented by Craft Victoria.

Congratulations to Jasmine Targett, Honours Graduate for winning the Latrobe Regional Gallery Contemporary Acquisitive Art Prize 2008. Jasmine was also part of a group exhibition *Beyond the Fjords* in December and will have works showing at c3 Contemporary Art Space, Abbotsford Convent, February 4th –February 22nd.

Des Fankhauser (Honours Graduate) won the Kirra Galleries Award; the Veronica George Award and the Glass Plus Gallery Award! Well done Des!

An exhibition of Wearable Art was held at Glass Plus Gallery in November and featuring their stable of glass artists.

Look out for the upcoming group show featuring South Australian artists at Kirra in April.

Veronica George Gallery is currently exhibiting Lisa Simmons Spring /Summer Collection of beautiful beads.



WA - Louise Cartledge & Marie Fritz

WAREP@AUSGLASS.ORG.AU

No report submitted.

VICKI TORR ONLINE GALLERY PRIZE prize winner 2009 DENISE PEPPER

My interests have always centred on the visual stimulus that we encounter in our daily lives and issues about the human condition and how we interact with each other. I am experimenting with the use of glass outside of its traditional craft context, expanding upon its possibilities in contemporary art. I was born in WA and commenced studies at Midland TAFE in the Environmental Arts program before undertaking a Visual Arts degree at Edith Cowan in 2004. I graduated in 2006 receiving the Visual Arts Head of School and Graduating students Sculpture prizes and represented ECU at the 07 'hatched' Australian Visual Arts Graduates show at PICA. As a student I was selected to represent ECU in the 'A Place in the World Exhibition' at the University of Adelaide as well as a selected Finalist in the 'Ranamok Glass Art' prize and was ECU Artist in Residence in 2007. I have participated in numerous group shows most recently Mine Own Executioner at the Mundaring Arts Centre and was a recipient of a Town of Vincent 'Vincent Prize' in 2007.



I recently held my own solo exhibition titled 'Control Briefs'. A series of pate de verre cast undergarments seemingly inappropriate as glass that represents restrictive and uncomfortable concepts about fashion. The processes used in order to create pieces cast directly from original undergarments that retain delicate lace patterns and the shape of the wearer is intensive and technically challenging. I received a grant from the Australian Council for the Arts for the exhibition which assisted me greatly and contributed to it being a tremendous success. I am looking forward to challenging myself in 2009, advancing my technical skills with glass and pursuing a variety of projects commencing with Sculpture by the Sea at Cottesloe in March.

glass roots Conference Workshop Report

spontaneous flameworking with responsible energy consumption SHANE FERO

Held at Richard Clements Studio – Huon Valley

By Gary Lisle

I had the fortunate privilege to be part of the Shane Fero, lamp working workshop held at Richard Clements studio in the picturesque Huon Valley at Franklin. I have been a lamp worker since 2001, mainly making beads etc. The chance to break out of my comfort zone was so great I was hassling Richard about the workshop well before it was opened for enrolment.

Our group met on the Sunday morning to begin our four days, five excited lamp workers, myself, Sheena, Cas, Wayne & Peter and our special assistant Richard Clements. Shane Fero began by asking us all what we hoped to get out of the 4 days. We then set to work. Shane was a great demonstrator of his techniques and a very patient tutor. His attention to detail & the logical progression of creating his pieces had us all questioning what a lot of us believed were glass rules set in stone. His work with incompatible lead glass tubing and Gaffer colour had us all champing at the bit to give it a go. We then progressed to techniques using house paint on blown tubing vessels. The creation of sculptural forms that Shane is renowned for appeared at ease from his skilful hands, not so good from my hands though. His use of flame size and mix was a fabulous insight again into challenging the perceived norms of lamp working. The process of creating a logical sequence of sculptural lamp work showed me the need for careful planning as far as maintaining the integrity of the piece whilst applying the flame to create the piece. In my case this proved to be a challenging process and many a leg and jelly fish tentacle ended up in positions not anatomically feasible.

Shane was a great motivator & my point pulling problems were quickly addressed. Whilst still a bit wobbly they are much better thanks to his experienced input. The atmosphere at Richard's studio was electric & the interaction from all the lamp workers, the visits from Morris (Richard's father) was welcomed with enthusiasm. Richard is extremely fortunate to have such an able manufacturer of all things needed in a glass studio living in his backyard.

The fuming techniques from Richard Clements and the use of shards, the creation of boro colour and the process of colour creation that Richard has created over his many years as a lamp worker.

The highlights for me were not only the actual workshop but the sharing of all our journeys, the different paths we are all participating in. The fabulous music, and who can forget the Shane Fero air guitar sequence whilst pulling glass cane and he still got it perfect. The afternoon cool drinks at the local, the wonderful meals, the generosity of spirit of all the people concerned. The fabulous meal orchestrated by Shane and his apprentice chefs certainly showed us a man of many facets.

The end of the course come all too soon, I set off with a whole of lot of experiments to try. Thank you Shane for sharing 40 years of experience, thank you Richard for sharing all your knowledge, your wonderful property and your wonderful family, your neighbors and the people of your community. To my fellow workshop participants I know I learnt something from you all. Thank you Ausglass, these associations foster artistic learning & sharing.

THANKS TO THE TRADE SHOW GUYS AT GLASS ROOTS



Check out these internet sites

www.fido.asic.gov.au
www.ozbargain.com.au
msy.com.au

try out the calculators located in the drop down list on right hand side the name says it all! Updates 24/7

Cheap IT! Their internet site isn't pretty but the savings make it all the worth while. {Ed:- I am not affiliated with the store nor do I get any kick backs – I just find their prices are so cheap that it is worth a trip to "geek city"}

VICKI TORR MEMORIAL PRIZE + SABBIA GALLERY PRIZE
joint prize winners 2009

RUTH OLIPHANT

Ruth Oliphant finished her Honors at ANU in 2008. She is about to start a residency at the Canberra Glass Works and has a solo show at the Beaver Galleries, Canberra in September 2009.

"My work looks at the special and unique quality that every city in the world has. I am interested in the way people occupy different areas of the city and how memories of their presence are left behind, layered together with architecture and the physical city. I have looked at the various ways in which a city develops its own marks and how these marks hold the history of a place but I am especially drawn to the alleyways and lane ways of different cities. Alleyways are, for me, environments layered with meanings and history. I take these layers and I create three dimensional glass objects that try to evoke this almost intangible quality.

It is great to receive both the Sabbia and Vikki Torr Memorial Award. The exhibition at Sabbia is an amazing opportunity for an Emerging Artist and the money I received from the Vikki Torr will go towards helping me make new work for my first solo show.

Thankyou Ausglass and Sabbia."



LEE MATHERS

Lee Mathers, an emerging artist working with glass from Sydney, graduated with her Bachelor degree in 2004 at ANU School of Art in Canberra. In 2007 Lee continued her studies graduating with First Class Honours at Sydney College of the Arts Glass Workshop. In 2008 Lee was awarded the UPA Scholarship through Sydney University, SCA where she is currently undertaking her Master of Visual Arts research degree.

"Within my art practice I use glass as a sculptural medium to explore ideas of memory and place. My current work explores the psychological or emotional residue of memories associated with personal lived experience. Drawing on the cultural memory of glass objects to convey meaning through my work, I have been exploring narratives of loss or longing and the way such objects are capable of holding memories captive, becoming personal mementos with emotionally-invested histories.

'Still Waters' are a translation of a personal journey through deep-rooted and subtle memories. Drawing on the expression, still waters run deep, I use glass to symbolise the elemental nature of liquid, liquid being a metaphor for the human psyche. Often these weighted memories stand in contrast to the reality of a lived moment & hold ones consciousness captivated between two worlds, in a state of suspended animation.

I feel extremely fortunate to have been selected for not just one but two awards at the recent Ausglass Conference held in Tasmania. As an emerging artist, the opportunity to exhibit at Sabbia is unbelievable and will without a doubt foster and develop my professional practice. The funds from the Vikki Torr Memorial Award will assist with my travel costs to develop my technical skills at an international glass facility abroad.

I would like to thank both Ausglass and Sabbia for this fantastic opportunity!"



M&M workshop in Hobart a taste of possibilities

Create a new image – life in the kiln, a workshop run by the delightful M&M team, Merinda Young – glass artist and Mandy Renard – printmaker, was informative and a creative hit.

M&M set us the tasks of portraiture, narrative and stamping. The participants were a diverse group of artists, from a Darwin-based jewellery maker to a cast glass sculptor living in Victoria.

We relished the design challenges, Mandy's inspiration making sure we pushed the boundaries. We explored the variables of the medium – the matting of paint and the reaction with contaminants were two challenges. Glass engraving, stamping and fusing were some of the techniques we used to discover new avenues of image making on glass.

For four nights Merinda's enormous kilns were filled with the day's work – an amazing glass colour palette of powders, frits and stringers; clear dichroic and wire; generously donated by Spectrum.

M&Ms on arrival and wonderful lunches all added to a great collaboration.

Many thanks from Leigh, Greg, Amanda, Alison, Robyn, Catherine and Andrea.



L to R: Alison Mortiss, Amanda Robbins, Andrea McKey, Leigh Roberts, Robyn Lingard, Catherine King, Merinda Young, Greg Ash and Mandy Renard.

At Home at the Governor's



Exhibitions

AUSTRALIA

ACT

The Depth of Surface

Clare Belfrage

Canberra Glassworks, Kingston

17/01/09 - 03/04/09

T: 02 6260 7005

E: contactus@canberraglassworks.com

W: www.canberraglassworks.com

NSW

Lines Through Light

Stephen Proctor Retrospective

Wagga Wagga Art Gallery, Wagga Wagga

16/12/08 - 15/03/09

T: 02 6926 9660

E: gallery@wagga.nsw.gov.au

W: www.waggaartgallery.org

Glass Percussion Project

glass artist Elaine Miles and percussionist/composer Eugene Ughetti, featuring up to 1000 hand blown glass objects creating an innovative sound and light installation.

Wagga Wagga Art Gallery, Wagga Wagga

16/12/08 - 15/03/09

T: 02 6926 9660

E: gallery@wagga.nsw.gov.au

W: www.waggaartgallery.org

Luminaries

Galia Amsel, Emma Camden, Christine Cathie, Evelyn Dunstan, Robyn Irwin, Ann Robinson and Layla Walter.

Sabbia Gallery, Surry Hills

21/01/09 - 21/02/09

T: 02 92 81 47 17

E: anna@sabbiagallery.com

W: www.sabbiagallery.com



Launch '09

An annual survey of works by students and recent graduates from the major glass institutions in Australia. Including Brent King, Jessica Mackney, Nikki Main, Lee Mathers, Bridget Thomas, Takemura Yusuke and many more.

Glass Artists Gallery, Glebe

10/3/09 - 19/03/09

T: 02 9552 1552

E: mail@glassartistsgallery.com.au

W: www.glassartistsgallery.com.au



In the Presence of Blue

Kirstie Rea

Sabbia Gallery, Surry Hills

March 09

T: 02 92 81 47 17

E: anna@sabbiagallery.com

W: www.sabbiagallery.com



ENCORE '09

An encore event showcasing works from last year's Ranamok Glass Prize. Including Ebony Addinsall, Andy Baldwin, Kate Baker, Annette Blair, Turiya Orme, Jenny Smith and many more.

14/04/09 - 03/05/09

Glass Artists Gallery, Glebe

T: 02 9552 1552

E: mail@glassartistsgallery.com.au

W: www.glassartistsgallery.com.au



Solo Show

Maureen Williams

Sabbia Gallery, Surry Hills

April - May 09

T: 02 92 81 47 17

E: anna@sabbiagallery.com

W: www.sabbiagallery.com



VIC

Keith Rowe

Without Pier Gallery

Cheltenham, Vic

23/11/08 - 07/12/08

T: 03 9587 3577

E: enquiries@withoutpier.com.au

W: www.withoutpier.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

DENMARK

antARTCIC

Peter Bremers

Ebeltoft Glasmuseet Ebeltoft

11/10/08 - 19/04/09

T: 45 86 34 17 99

E: glasmuseet@glasmuseet.dk

W: www.glasmuseet.dk



FRANCE

Verriales 2008: Light, A Source Of Life

Clifford Rainey, David Reekie & Colin Reid

Galerie International Du Verre

La Verrerie De Biot, Biot

05/07/08 - T.B.C.

T: 33 4 93 65 03 00

E: serge@galerieduverre.com

W: www.galerieduverre.com

& www.verrieriebiot.com



Gathering Light: International Contemporary Glass

Women's 10th. International Glass Workshop
Touring Exhibition
Sigríður Ásgeirsdóttir, Linda Lichtman & Cedar Prest
Centre International Du Vitrail. Chartres
03/10/08 - 31/08/09
T: 33 2 37 21 65 72
E: contact@centre-vitrail.org
W: www.centre-vitrail.org

JAPAN

Glass '08 In Japan

inc: Chuzaburo Ishibashi & Etsuko Nishi
Koganezaki Crystal Park Glass Museum
Shizuoka-ken
13/09/08 - 08/04/09
T: 81 558 551 515
E: k-museum@kuripa.co.jp
W: www.kuripa.co.jp

UNITED KINGDOM

Co[]ect 2009

Saatchi Gallery Chelsea
15/05/09 - 17/05/09
E: d_wells@craftscouncil.org.uk
W: www.craftscouncil.org.uk

USA

Due North: North Lands Creative Glass

inc: Jane Bruce, Lisa Cahill, Mel George, Deborah Horrell, Steve Klein, Dante Marioni, Catharine Newell, Robin Provart-Kelly, Bruno Romanelli, Louise Tait, and Janice Vitkovsky.
The Bullseye Gallery
Portland, Oregon
27/01/09 - 21/03/09
T: 1 503 227 0222.
E: galleries@bullseyeglass.com
W: www.bullseyegallery.com



Flock

Michael Rogers
03/03/09 – 11/04/09
T: 00 1 503 227 0222.
E: galleries@bullseyeglass.com
W: www.bullseyegallery.com

Contemplation

Steve Klein
31/03/09 – 09/05/09
T: 00 1 503 227 0222
E: galleries@bullseyeglass.com
W: www.bullseyegallery.com

Glashart

Glashart is an annual invitational international glass exhibition held in the former military establishment, Fort Vuren, Holland. In August 2009 the keynote address for the opening symposium will be delivered by Gerry King on the topic, 'Australian Studio Glass @ the moment'.

Ausglass members are invited to forward documentation of their recent works for inclusion in the presentation. This is not restricted to any particular form of glasswork. Along with exhibition pieces, production work, leadlight, commissions, etc will be included. Works by established, emerging and student glass workers will be included. Please forward by Monday June 1st a CD/DVD with up to 3 images, [JPEG preferred], a brief CV and a brief artist's statement to...

Gerry King
122 Sheoak Road
Crafers SA 5152

Grants

New Work Grants – Visual Arts

Australia Council for the Arts
Deadline: 15 April 2009

New work grants support the creation of new work by emerging & established craftspeople, designers, media artists, visual artists and arts writers. Where the main focus of the project is new work, proposals may be submitted for costs incurred in making or researching new work or with the development of work for an exhibition, production and/or publication.

T: 1800 226 912
F: (02) 9215 9111
E: mail@australiacouncil.gov.au
W: www.australiacouncil.gov.au/
Postal address: PO Box 788
Strawberry Hills NSW 2012

Opportunities

The Commonwealth Connections International Arts Residencies

Deadline: 1 March 2009

An opportunity for artists from Commonwealth countries to develop new skills, gain international experience & share with other cultures. Residencies seek to support an environment that fosters creativity and individual cultural expression, increase mutual understanding between peoples through artistic exchange and give up and coming artists opportunities to learn new skills.

Commonwealth Foundation
Marlborough House
Pall Mall
London
SW1Y 5HY
United Kingdom

T: +44 20 7930 3783
F: +44 20 7839 8157
E: geninfo@commonwealth.int
W: www.commonwealthfoundation.com

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

Something Different, again: **Cats & Dogs**

"Cats and Dogs" – a project that brings together eight like-minded glass artists, sharing the personality (trait) of all at some stage having been 'owned' by a cat or a dog. Our aim is to connect, interact, inspire each other and ultimately enjoy and have fun creating work for a final group exhibition in Sydney (TBA) and at Compendium Gallery, Auckland, New Zealand in November 2009.



Whether the artist chooses to work within their current approach, completely outside it or in collaboration with another artist, this group of contrasting approaches and styles has an emphasis on the informal intention to stay on the enjoyable side of life without dwelling on the serious. "Cats and Dogs" is the point of departure in the development of concepts in creating related works.

Before formally inviting artists, Emma Varga asked the qualifying question: "Do you like Cats and Dogs?" Bewildered looks and an array of hilarious cat and dog pictures flooded her computer, confirming enthusiasm. Participating animal lovers (artists): (Australia) Jonathan Baskett, Miki Kubo, Andrew Lavery, Lee Mathers, Emma Varga, (New Zealand) Claudia Borella, Evelyn Dunstan, Vicki Fanning.

Sponsors & supporters: Craft Arts International magazine; Compendium Gallery, Auckland, Sydney College of Art. The project started (appropriately) on 24 January 2009 with a party at Emma's glass studio!

Keith Rowe: **The Gallery**

In the Easter of 2008 Kayo Yokoyama and I opened a gallery in Blackheath, which is in the Blue Mountains (approx 2 hours west of Sydney). The gallery is an extension of the studio that I established in 1990 after moving from Glebe. I had been there for eight years operating the Glebe Hot Glass Studio. The Glebe studio acted as an access workshop and teaching facilities for SCA as well giving workshops bi-annually.

My first experience of gallery management was as one of the co-directors of the Glass Artists Gallery when it was in Paddington in the early 1980's. My studio in Glebe had a shop next door to the studio, so the idea of opening a gallery was not foreign for me. The gallery has three exhibiting areas and an engraving studio where Kayo works. The artists working in glass represented are Scott Coleman, Jack Rowe (my son) and Kayo Yokoyama. There are paintings by Sarah Wade, and John Moran who also produces Photographs and creates music (one of the more creative people I have be blessed to encounter). We have photographs by John Clark, and Richard Walker, bronze sculptures by Kerry Cannon who has a sculpture park at Warialda (Ceramic Break Park take a look it is a very exotic place) in the north west of NSW 100 kilometres east of Morree and Claire Hali. Mark Manane is another artist that produces works in a variety of mediums from wood to stone to painting to photography. The concept of the gallery is to show unique and unusual works. Hopefully visitors will not have seen during their travels and not just in the mountains. With this concept in mind, I to have only experimental works showing. These are then developed into full blown exhibitions for the galleries I show in.

For most of last year we were only open on weekends, this year our two boys are off to school and Kayo will be able to work and open up during the weekdays. The studio is in Blackheath's only set of industrial units (5 to be exact), 2 wood workshops, 1 leather maker and a gym. It has an intimate atmosphere. Never the less it is on the other side of the line and for most people too far far away. With the gallery opening it has introduced the glass to many tourists and the few locals who were unaware of our existence. The ethos of the gallery is to act as show case for the artists exhibiting of course but to also act as Museum. There are going to be shows that are non selling. As well as an educational space. There are many folks unaware of the glass making process, and I find on my days in the gallery often explaining the complexity of the various processes. Blackheath has a large population of artists and another five galleries and so our gallery has been well received, by the many visitors as well as the local population.

We are always on the look out for new and unusual things in all types of art I want people to leave the space with a sense of finding something wonderful. When in the mountains please take the time to drop by and say hi www.krglass.com for all our details

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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 27 April 2009

From the editor's desk

This is my last edition of the Ausglass newsletter as editor. The newsletter is a huge undertaking and it is one that I have enjoyed doing for the ausglass membership for the last 3 years. Now it is time to pass the baton to a new editor – Lisa Cahill. The next issue in May will be jointly produced with Lisa taking over fully for the August edition. I wish Lisa all the best. And I'd like to thank you all for your input, your patience; and most of all, to the people who have contributed to the newsletter over these years. Particular thanks go to :-

- ❖ Jon Firth – Jon was always the first person to submit their state report each and every issue. You've been a champion.
 - ❖ Anne Clifton – Anne was always ready to help with articles; chasing errant reports; and being a source of inspiration.
 - ❖ Arthur Sale – if 1/8th of the Ausglass members were as involved in supplying quality newsletter articles as Arthur then we'd have a 30 page newsletter each & every issue.
 - ❖ Maureen Williams – Maureen has not only been the President for the last 3 years – she compiled the exhibitions & conference information for each issue. An important but time consuming section.
 - ❖ Simon Maberly – he too helped with the exhibition lists & will take over from Maureen.
- Ausglass is a volunteer organisation – each of these people has given days of their own time free of charge to bring the newsletter to the membership – thanks guys!
Cheers
Simon

Letter to the editor

At the Annual General Meeting in Hobart I moved a motion which, when voted on, received an overwhelming acceptance of the members present and eligible to vote, and received no votes against the motion.

Motion: That the board instigate a programme of enhancing and enlarging the profile of Australian Studio Glass both nationally and internationally.

Further: That a subcommittee comprised of one or more Directors and other Members of the Association be appointed by the Board.

Further: That the subcommittee seek co-operation from appropriate bodies and individuals including; Art/Craft Councils, Regional, State and the National Governments, public museums and galleries, private galleries, tertiary institutions, the media, industry and commerce.

Explanation: This motion is tabled in light of the uncertain financial and commercial realities of the immediate future and seeks to ensure that Australian studio glass continues to prosper.

The motion was moved by myself and seconded by Dr Gerry King. On a technicality the meeting's attention was brought to the fact that whilst the meeting could consider and vote on the motion it is not binding on the Board because the requisite 28 days notice was not provided. During discussions it became clear that the sentiment behind the motion was strongly endorsed by the Ausglass members present & it seems therefore that the Board should seriously consider the thrust of the motion & take actions to implement it.

A few words of explanation from me: Firstly, I did not provide the outgoing Board necessary notice as my thoughts had not fully crystallised before discussing my ideas with Gerry King & others at the conference. Secondly, I had long thought that the Association of Australian Glass Artists would do well to be more outward looking than it is & by so doing afford itself a greater opportunity to action that part of its charter which requires it to promote the interest of its members. I had the opportunity to observe the work of the Art Alliance for Contemporary Glass in America and how the members of that Alliance meet and foster interest and knowledge of glass and the variety of intricate techniques necessary in the production of art glass pieces. As a Gallery Director I do my level best to promote the art form and its appreciation, but must acknowledge that whenever I do speak about the beauty of the medium, the vision and dexterity of its practitioners, I must seem to be speaking in a self serving manner – after all the sale of glass art is the dominant part of my business. Therefore, even if I were able to arrange to be heard by a wider audience, my credibility could never be the same as that of an active sub-committee of the Australian Association of Glass Artists.

One of the multitude of ways Ausglass has in promoting glass art is to ensure that the members' exhibition which takes place whenever there is a conference, is a high profile, curated exhibition, where media is present at the opening and which is opened by a well known public figure. Members should be exhorted to make their best efforts to provide the highest quality work so that the members' exhibition is always the "best of the best". I would welcome members comments - either pro or con (but hopefully pro), regarding all of the above.

On a private note and quite apart from the foregoing – I would like to say how delighted I am in being able to witness the enormous changes and improvement in the quality of Australian Art Glass in the 11 years since I have been involved in the promotion of this art form. I take great pride in the enumerable complimentary comments received by our gallery staff & through them the glass artists of Australia, from visitors both from interstate and overseas, when they see the works on display at our gallery. From my discussions with other gallery directors I know that such comments are universally proffered to them as well.

Yours sincerely

Peter Kolliner OAM