

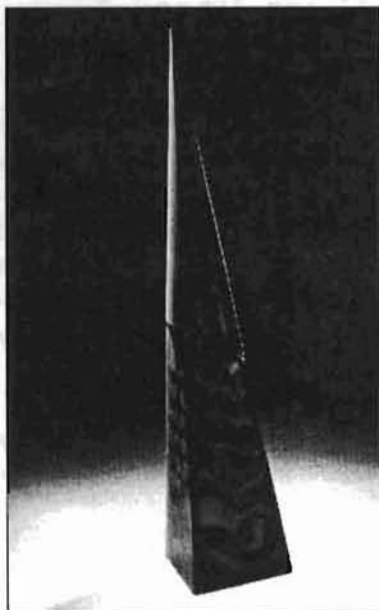
Ausglass

newsletter

newsletter of the Australian
Association of Glass Artists
spring 1999

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Emma Camden wins R.F.C. Glass Prize



'The Tower of Secrets' Emma Camden

The 1999 R.F.C. Glass Prize of \$7500 was won by Emma Camden of New Zealand for a work entitled 'The Tower of Secrets', a lost wax glass casting some 94cms.high. Emma comments about the piece that "The Tower represents my original 'city' environment and the secrets I have metaphorically placed within the structure"

Our congratulations go to Emma on winning the \$7500 prize, and to our brethren over the Tasman for turning this into a truly international event.

After a tied vote, the Peoples Choice award went to Richard Whitely of Sydney for a work entitled

'Sequence', also a glass casting.

This year the R.F.C. Glass Prize opened at the Volvo Gallery in downtown Sydney before moving on to the Glass Artists Gallery where the work of the 31 finalists was on display until Oct. 3rd. The show will travel to Perth, Brisbane, Canberra and Wagga, for dates refer to 'Coming Events' elsewhere in this newsletter.

R.Morrell.

AUSGLASS CONFERENCE

The 12th biennial Ausglass Conference is to be held in Melbourne commencing with registration on January 24 and then following through from the 25th ~27th January, 2001

Topics of discussion will look at changes and future developments in the practical and theoretical aspects of contemporary glass.

Prior to the conference there will be workshops run by both International and Australian Artists, lasting up to 10 days depending on their content and characteristics.

Interrelating to both the conference and workshops will be an extensive exhibition programme to be presented in

some of the many venues throughout Melbourne.

Again we enthusiastically welcome and present the Trade Show, the Auction, Members and Student exhibitions and prizes, plus some lively opening and closing night parties and in-conference entertainment.

If you would like to express a desire to be one of the interested people helping to organise any of the above-mentioned special events, please contact me on:

tel/fax 03952-82160

email: pamela@hilink.com.au

thank you

Pamela Stodus

MEAT MARKET CLOSES

On May 14th 1999 the Meat Market – under its recently new name of The Metro! closed its doors.

The end of an era

An administrator was appointed and tenants were instructed to remove themselves and their belongings within half an hour. Some days later they were given additional time to collect their belongings.

Artists with work on consignment at the Metro! shop were requested to collect their work. Some tenants are still operating within the space, but a very few.

Continued Page 2 ...

The retail operation has ceased entirely and appointments must be made to see remaining tenants. It is expected that their tenancy will end soon.

The Meat Market, aka Metro!, is no more.

Arts Victoria owns the property and has appointed an administrator. They will have acquired the Metro! assets and have announced that the property will continue to operate with an arts focus, but the form and nature of that operation has yet to be officially announced.

Recent communication from Arts Victoria states that a project manager has been appointed to assess appropriate tenancy for the property. Expressions of interest are sought for tenancy and will be advertised publicly, probably late August until early October. The property will be completely closed for some months from November for redevelopment. It is quite unclear what this means, we can only hope for the best.

RMIT University will be occupying the "garage" workshops including the hotshop for their new Bachelor in Fine Arts in Glass which will incorporate both a hot glass and warm glass streams.

Artists and crafties who have made use of the equipment and studios no longer have access. There is no indication at present that they will have access in the future.

The arts and crafts in Victoria have suffered a terrible loss. Glass artists owe a lot to the Meat Market/Metro. The recent closure of the Meat Market hot shop was a major setback for

blowers and the closure of the cold glass workshop is equally serious. Our loss is enormous.

Thanks and regrets to Pauline Delaney and Graham Stone and all the others who over the years have done so much for so many of us.

Mary Lockley.

DISTELFINK GALLERY CLOSES

We note with regret that Distelfink Gallery recently ceased operations. Coming soon after the surprise closure of the Metro Craft Centre (Meat Market) the news came as a shock to many people.

Started in the late seventies by a co-operative that became affectionately known as the 'Distel Dames', Distelfink ran a regular exhibition programme and soon became a landmark in the Melbourne gallery scene. Many an emerging artist received their first taste of public exposure through exhibiting there, and many of us relied on their retail section to distribute our produce. Always very professionally run, Distelfink became the benchmark by which other galleries were judged.

For the last decade or so, Rita Kornhauser, aided by her daughter Dana, was responsible for keeping things running. Having been involved with the project since the beginning, after more than twenty years of dedication Rita decided quite understandably that she has had enough. Being unable to find anyone to take over the operation, that meant making the difficult decision to shut the doors.

We wish Rita all the best in her early retirement. Many of us owe a deep debt of gratitude for all her efforts.

R.Morrell.

INTERNATIONAL EXHIBITION OF CONTEMPORARY AUSTRALIAN STUDIO GLASS, LISBON PORTUGAL

The simple strategy of combining an exhibition with a supplementary lecture generated a high cultural profile and attracted a large audience thereby expanding the international market for contemporary Australian glass.

Lisbon, Portugal is increasingly attracting attention as a major European destination, and indeed considered a major gateway to the region. Among Portugal's impressive and rich cultural heritage, glass is a central pursuit. There is even a "Glass City", Marinha Grande, located some 120 kilometres out of Lisbon, which boasts a 250 year- history of the continuous production in this medium. It was therefore fitting that the Portuguese Glass Association's inaugural international Glass Symposium on Glass Art and Science would be supplemented by a round of exhibitions. Of seven exhibitions, a display of contemporary Australian glass curated by cultural historian Dr Noris Ioannou was widely hailed as a major attraction. Held from mid June to mid August (1999), the exhibition consisted of 21 selected current works by eighteen Australian artists.

Author of Australian Studio Glass and the more recent

Masters of their Craft: Tradition and Innovation in the Australian Decorative Arts, Dr Ioannou also presented an illustrated lecture on the state and character of contemporary Australian glass. In curating the exhibition he noted: 'It features a selection of current works from 18 artists, a number of whom are internationally recognised 'masters' of the medium, as well as mid-career and emerging younger artists', he says. They included Anne Dybka, Clare Belfrage, Giles Bettison, Rob, Knottenbelt, Julio Santos, Roger Buddle, Rob Wynn, Warren Langley, Nick Mount, Stephen Skillitzi, Peter Tysoe, Chris Pantano, Kevin Gordon, Jessica Loughlin, Maureen Williams, Pamela Studus, Richard Whitley and Colin Heaney.

The exhibition not only exposes such contemporary work to an international audience, but also expands the market base for Australian studio glass as most works are for sale.

The exhibition was first open in the presence of a number of dignitaries and delegates including the Portuguese Secretary of State and the Mayor of Marinha Grande. The Australian showing was held in conjunction with an exhibition of traditional Portuguese glass made by master blowers working in the numerous glass factories about Portugal.

The Australian works had a notable impact on the Portuguese who were 'overwhelmed by the colour, verve, sculptural dexterity and innovative character of our glass', says Dr Ioannou. 'And because the Australian glass was the only international work on show, it will continue to draw

attention to our artist's achievements in the field', he adds.

The venue was especially impressive, being a recently-opened shopping centre, Centro Columbo, which attracts over 120,000 people each weekend! As such, the Australian works, superbly displayed in a massive rectangular glass viewing case in the extraordinary central ten-story atrium, will be viewed by an audience estimated to be over 300,000 to 500,000 over five weeks. After this Lisbon showing, the works will be transferred to the Glass Museum of Marinha Grande where they will be on display for a further three weeks.

Instrumental Museum

It was the intention of the Portuguese Glass Association that, among the aims or outcomes of the Symposium was that they establish an international Museum of Glass, as well as introduce new ideas to their otherwise deeply traditional cultural practices. As such, the Australian work will certainly create much interest.

At the time of the writing of this article (three weeks after the opening), the Marinha Grande Glass Museum notified Dr Ioannou in order to negotiate purchase of the entire exhibition (less those pieces already sold) for acquisition for the museum collection!

Limited by the cost of air-freighting fragile glass to an international destination, Dr Ioannou selected the works to portray, as much as was feasible given limitations, the current diversity of approaches and techniques followed by

Australian artists, as well as an idea of the issues preoccupying practitioners. In this way he aimed to reveal something of the character of Australian studio glass in the late 1990s. The exhibition was also supported and highlighted by the illustrated lecture Dr Ioannou gave to an international audience during the seminar. 'I designed the talk to inform the audience in a lively manner about aspects of Australian life, including the multicultural makeup of our society and the unique qualities of our continent. This not only presented the physical, social and cultural setting of Australian glass creativity, but also generated considerable anticipation and excitement prior to the actual exhibition opening.'

Regarding the vibrant practice of contemporary Australian studio glass, Dr Ioannou's talk emphasises: 'In the 1990s Australian glass practitioners are focussing on specific skills and genres, developing individual expressive niches to explore personal, social or psychological issues in sculptural, decorative, symbolic and narrative artwork. Although internationally centred, a regional influence can sometimes be detected: some are inspired by Aboriginal issues or motifs. But it is the unique landscape, or Australia's bush and urban mythologies which stimulate a sophisticated response – otherwise, as expected, global influences dominate the work. Furthermore, the exhibition demonstrates a blending of traditional approaches and techniques with innovative ideas.'

Roger Buddle explores Australian landscape, the peculiar forms of native flora and the unique colours and shapes of

the dramatic Flinders Ranges. We see these interpreted figuratively in his kilnformed 'Grass Tree' platters. Chris Pantano's inspiration also comes from the environment. His work is often painterly, depicting the rich tangle of the rainforest, or the vibrant colours of the reef. His 'Dreamtime' series explores elements of Aboriginal imagery as embodied in glass.

Demonstrating an extraordinary degree of skill, Kevin Gordon and Anne Dybka's cameo work combine traditional technique with considerable decorative appeal: the latter depicts in naturalistic presentation Australia's birdlife, while the former has a focus on abstracted figuration with added 'colour flashing' technique. Nick Mount's virtuoso *encalmo* work is voluptuous in its aesthetic explorations of form and colour, reviving early Venetian trends with post-modernist influence from the design approach of Italian glass masters. Robert Wynne Clare Belfrage similarly have their own individual approaches interpreting the vessel decorative tradition with a singular vitality and verve. Giles Bettison is a newly-emergent master of the blown, cold-assembled and hotworked *murirni* tradition: his 'Paddocks' series recalls the patchwork quilt of the cultural landscape of his mid-north upbringing in subtle, sophisticated patternings and Italianate forms.

Maureen Williams's 'Journey' series effectively explores, in blown and enamelled work, an inner landscape, her estranged figures inspired by dreams. Colin Heaney's *vitrolith* series sources the cultural and physical heritage of Byron Bay, and utilise the Aboriginal *coolamon* as a universal form: he

blows and extensively hot-works, to explore in extraordinary textures and colours, primal nature and our relationship to it in vibrant texture, colour and sculptural form. Jessica Loughlin's alluring kiln-formed, enamelled and cut work metaphorically interprets landscape and memory. Warren Langely, a pivotal figure in Australian glass, has recently taken to placing fibre-optic forms in the landscape, enhancing elements of coast and river.

LISBOA, LISBOA, LISBOA

So sang the teams of carnival performers celebrating the annual Saint Antonio Day. Each team member marches with banners and effigies accompanied by a band. As many bands and singers as there are, each offers the same song. At each stop along the main road of Lisbon (Lisboa) the competitive teams display their own variation of a dance performance replicated for the appreciative audience.

The timing may well had been coincidental but the Saint Antonio pageant, commencing at 11.00pm on the day proceeding the first international conference of the *Associação Portuguesa do Vidro* [The Portuguese Glass Association], was somehow a fitting prelude.

There are interesting comparisons that may be made between the APV and Ausglass conferences. The differences [that arise largely from the caricaturists of the two organisations], are significant and form a mirror against which Ausglass

may view propositions for its future conferences.

The APV embraces members from the arts, historic, industrial and scientific aspects of current glass practice. The conference offered many insightful speakers drawn from Europe, North America, Japan, Britain and Australia.

Warren Langley presented a paper about the growth of Ozone Glass and the way in which limited mass production, architectural ornamentation and exhibition works support each other in his practice.

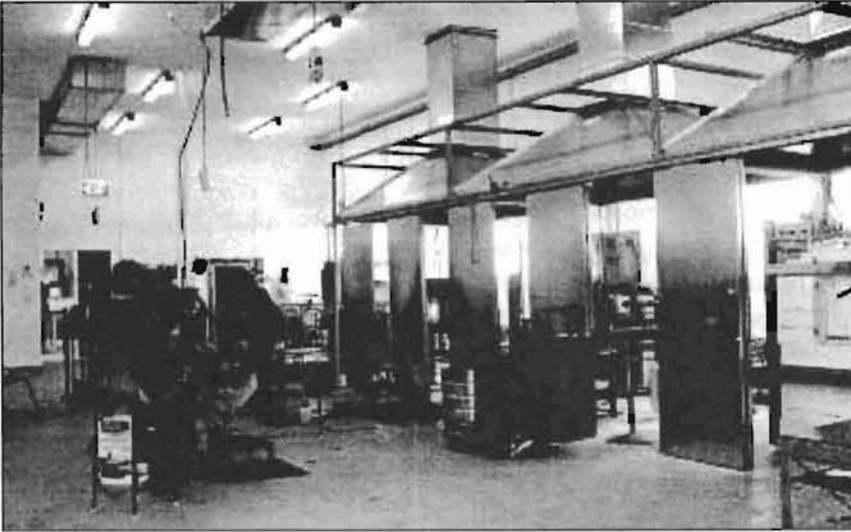
Noris Ioannou curated an exhibition of Australian contemporary glass and lectured about the discernible uniquely Australian characteristics to be found amongst the internationalist ambience and imagery employed in this land.

Gerry King showed a solo exhibition of his recent works at Gallery Nova Imagen. The Museum at Marinha Grade, the glass centre of Portugal, collected one work is and negotiating to purchase some from the Australian Exhibition.

The event followed a mingling of conferees who were as different in experience as a glass student from Rome to the President of the International Commission on Glass

Gerry King

New Glass Studio at Monash University, Caulfield



Monash University, formerly the Chisholm Institute of Technology has offered courses in glass since the mid 70's. In the early years the hot glass studio was situated in various locations on level 6 and 7 of B building of the Caulfield campus, some of which were too small, whilst others were just not suitable for the processes of hot glass working. The hot studio was eventually, and mostly through the lack of an alternative, built on the roof of B block, and became affectionately known as the shed on the roof, most likely because of the choice of building materials, cyclone wire fences, and sheet metal.

In 1997 the Department of Applied Arts [formerly Ceramic Design] was fortunate to receive a grant from the University to improve the teaching and studio spaces of both glass and ceramics, stage 1 was completed in early 1998, which was to open up the studio area and work spaces, this has had double benefit as it proved to be a superb exhibition venue for our 1998 graduation show, we aim to hold our graduation shows in this loca-

tion for the foreseeable future. Stage 2 of the development and the major part of the project was the studio building, designed by Denton Corker Marshall [designers of a number of significant building projects and developments in Melbourne, and a number of buildings on the Caulfield Campus including the new Art and Design building] and was to include the relocation of the hot studio, kiln room, coldworking studio, wax area and the sand blasting room. The project began in May 1998 which involved removing 60 tons of concrete from the site before the building could begin, not as simple as it sounds as the site is the roof of a 7 storey building.



The project was completed in March this year, it is a brilliant facility filled with natural light and ventilation, a fantastic working, teaching and learning environment. the hot studio has a new 250 kg tank furnace built by Vaughn Briars of Vitrin glass services, 3 benches and glory holes etc, there has also been an improvement to our kilnforming kiln resources, coldworking space and wax area.

Though the studio building remains on the roof, it is the most ideal situation allowing privacy from the gaze of onlookers. We remain one of the most uniquely situated studios in the world, on top of a 7 storey building with panoramic views of Melbourne and the surrounding suburbs, if it all sounds a little too good you'd better come and see for yourself.

Monash offers a 3 year undergraduate degree, with an honours year to selected candidates as well as post graduate studies in all aspects of glass.

For further information on courses phone our administration officer, [61] (03)9909 2276 or fax [61] (03) 9903 31876 or write,

The Administrative Officer
Applied Arts Dept
Monash University Caulfield Campus
900 Dandenong Road
Caulfield East 3145

NEW GLASS DEGREE FOR VICTORIA

RMIT University is proud to announce the commencement of a Bachelor of Arts program with major studies in hot and cold glass.

The program is being held in the glass studios formerly associated with the Metro Craft Centre. The program is designed to provide students with a critical and supportive environment emphasising personal and creative development within a structured yet flexible framework of experimentation and learning. Students are encouraged to develop disciplined independence and self-motivation through the acquisition of a broad range of technical and creative skills and to attain the high level of confidence and personal integrity associated with the best artistic practice. For further information please contact Kevin White on (03) 9925 2696

RUTH KING AND KATHERINE GRAY REVIEW

Highly skilled blowing plus a quirky sense of humour provided entertainment and inspiration for around 35 glass professional and students from around Australia, attending the demonstration blowing weekend on 10th and 11th of July at the Jam Factory in Adelaide.

Ruth King and Katherine Gray were visiting from America at the invitation of the University of South Australia and had spent the previous weeks running a fantastic workshop for the hot glass students.

Over the weekend Ruth and Kathy created works which demonstrated their individual styles. A number of collaborative pieces which combined Ruth's sculptural elements with Kathy's Venetian style to create pieces such as the 'gray' canoe perched on a corn stem,

the 'no worries' gondolier candelabra, and the cake stand with a pink up cake figure (complete with sugar dusting and cream piping).

A number of people who saw Ruth's blowing demonstration at the Sydney Ausglass conference, commented on how much more refined the blown figures were in comparison with those of us who hadn't been at Sydney were amazed by the transformation of the initial bubble into the human torso and legs.

Kathy's candelabras combined traditional techniques in an unconventional manner, and she managed to make combining numerous blown elements appear easy as she created a number of fanciful and complex candelabras.

We finished up the first day of demonstration at the pub with a slide talk and drinks and the final day with a BBQ and drinks at Giles house. Both were great evenings and opportunities to talk to the artists on a personal level.

The artists are donating one of the pieces to the Ausglass auction, held at the biannual conference, so watch out for it at Melbourne next year.

Thanks and congratulations to the very friendly Adelaide community and especially Clare Belfrage who spent a great deal of time in organising this event to make it happen. All those who attended agreed that the demonstration had been incredibly positive and inspirational weekend; which also provided a rare chance to catch up with fellow glass artists and spend time watching, learning and talking glass.

ARCHITECTURE SHOWCASING GLASS WAGGA CENTRAL

Garner and Davies Architects,
Melbourne

In 1977 the City of Wagga Wagga commissioned the Sydney Architect, Stephen Varady, to organise an architectural commission for a \$12 million civic centre on a key site beside the Wollundry Lagoon. It was to include council chambers and offices, library, art and craft galleries, public service areas and lettable areas. The competition was extensively advertised and attracted international entries.

The winner, Melbourne architects Lindsay Davies and Jill Garner have recently completed the complex. The 1999 Ausglass conference was held in Wagga and those who attended have expressed their admiration for the National Art Glass Gallery which is a focal part of the complex and was created to house the National Art Glass Collection which resides permanently in Wagga.

Jill and Lindsay describe the project:

..."The intricacies of the client's brief were melded with strategies represented in the competition entry where the building occupies the site as a conceptual map with multiple entries providing a permeable environment and activating the breadth of the site between the chamber and the theatre." 'Events' commence at a former Baylis Street entry with access to council facilities, a customer service centre, library and art gallery off a skylit internal promenade called the Civic Arcade.

The narrative extends into the landscape with a café and culminates in the National Glass Art Gallery. This pavilion is poised like a raft over the original riverbed where the lagoon once flowed to the Murrumbidgee and it provides a backdrop for an intimate garden, which is carefully located to accentuate the lines of the Civic Theatre..."

In other words the glass collection is a major feature of the site. Whoopee!

The original hope was to build a hotshop on the site and have artist-in-residence programs, though this was curtailed due to funding limitations. However, the space is there and as long as it is, the possibility still exists.

I interviewed Jill Garner about their approach to the design, their reasons for choosing the collection as a focus and for treating it as they did.

She lived in Wagga for three months as a prelude to the project, to establish the mood of the community and to identify what made it so different from comparable rural cities.

"I saw the glass collection as a vital part of Council property – a special pull-out item that Wagga had, to set it apart from the others." She was surprised to find that the greater part of the community were not aware of the collection.

Since some local people may find it daunting to enter a gallery, and also because of the very real condition that funding imperatives make it impossible to have the gallery open and accessible to the public at all times, Jill and Lindsay decided to create a "display box" for

glass art, which would be accessible both inside and out, and which could be lit at night.

Most art and craft deteriorates in the time it is exposed to climatic variations and natural light; and is thus displayed in light-sealed, artificial environments for its own safety. Glass, thank God, is not like that.

The gallery space is visible at all hours. Visitors are still able, even if not during hours of opening, to experience the building and part of its contents from the exterior. Even at night. So the innate qualities of the exhibits were congruent with a design approach which permits maximum accessibility. A valuable community asset can be seen and appreciated at all times. The hope is that the beguiling exterior will lure the unconverted inside.

The original brief for the gallery was prepared by Judy LeLievre who retired shortly after and subsequent briefing was given by Edwina D'Apice who was meticulous and exhaustive in her consideration of the problems of handling, storing and displaying of glass.

Says Jill – "We got very fond of glass. We didn't know much about it to start with although we have used it a lot in the past – our work is glassy but we didn't really know how much you could do with it. The difficulty of working with glass and the levels of skills required are what make it attractive to us as architects. Architecture is difficult – we have problems of reconciling a lot of things at the same time which I think is why we relate to glass as a medium. The real difference at that level is that architecture cannot be experienced simply, whereas a

work of art can."

Glass has been a major architectural component for a long time, and architects have always played games with light. The invisible qualities of glass are such a given that nobody thinks about them any more. Jill has noticed an increasing interest in glass in architecture over the last few years, an exponentially increasing desire among the profession to understand what else can be done and how it can be done.

Jill and Lindsay's work is "glassy". They admit it themselves.

Has their experience with the glass on the Wagga complex made any lasting difference to their work?

"Oh, I think so," says Jill. "We always liked glass but we were not aware of how much it could do. What are the possibilities? How else can we use it? How can we incorporate it in other ways?"

Further information about the Wagga project and photographs: Architecture Australia July/August 1999.

Even better, head off to Wagga and have a look.

UP AND RUNNING

New hot glass access studio.

"Our aim is to provide a facility of excellence with access on a regular basis to allow glass blowers to build their careers."

Ross Duncan,

Working for Pauline Delaney, I was given the opportunity to work at a new hot glass access studio, designed and built by Ross Duncan, situated in Dandenong. When working in a new studio, equipment can be intimidating and can take time getting use to, but Ross has made the studio equipment very user friendly.

With a hot box that opens with the flip of a switch, an annealer that gives the choice of left or right or both doors open with a turn of a dial; there were many surprises. The major one being that of the glory hole doors that open upwards, which would raise the concern of a loss of heat when the doors were open. In practice, this does not create a problem as the temperature of the glory hole increases to counteract the loss.

The biggest surprise came with the knowledge that one would have to go back weighing their work, always a pain, as there is a kilo cost and limit, when hiring. But Ross has solved this by placing a scale on the annealer so that when a piece is put away you can see the weight of the item, so by the end of the day you know how much you have used.

There were many time saving devices that make hiring the studio a good proposition to professionals and students, plus I must not forget the most important ingredient, the glass was clear of bubbles.

Ross has put in a lot of effort to create a good working studio, his knowledge was obtained from extensive travel, with trips to Pilchuck and various other studios in America and England. With the shortage of hot glass workshops, Ross is

providing a great opportunity for those interested in furthering their careers, or starting new ones. We wish him the best.

Janeen Toner

Circle of Fire



Nick Mount at 'Circle of Fire'

The first weekend in June showcased the "Circle of Fire" collaboration between the three Nungurner (Victoria) studios of Victor Greenaway, Tricia Allen, Kerryn Kirkby and Hendrik Forster. The aim was to publicly showcase the design and making process of a collaborative and mixed media public sculpture. Three other 'Masters' from each discipline were also invited to participate in the event. They were Anne Neil from W.A., Les Blakebrough from Tasmania, and Nick Mount from S.A., from the disciplines of metal, ceramics and glass respectively. Apprentices for each area were also invited.

After a day and a half of discussion and decisions by various combinations of people from the three areas, there was a final consensus that there would be one major sculpture at

the proposed site and numerous other smaller sculptures to be placed around the grounds of the studios' adjoining properties. All would still involve the various mediums.

The glass studio was always going to be the hottest place to be with the ability to produce pieces somewhat faster than the other studios. With Nick Mount behind the pipe it was also going to be the funniest place to be, his quick, dry humour making fun at every possible moment.

'The combination of Nick, Trish and Norm in the glass studio was always going to produce some very interesting pieces. One of the first things to come out were some red 'stones' with crosses stamped in them. Then there were some flat free form vessels decorated with the 'circle of fire' logo which was placed inside the vessels in a variety of metals, like gold leaf, copper and aluminium. Some worked better than others and some disintegrated from the heat.

One of the most interesting pieces to watch was the blowing of a form through a metal donut, The donut was slipped over the elongated form, this was then blown into, rounding the ends and trapping the donut in the middle.

By the end of the two day's blowing and sandcasting there were certainly a variety of exciting forms, sculptures and castings of different interpretations on the theme. Combined with the equally exciting produce from the other disciplines, lots of beautiful and wacky sculptures were created for around the grounds.

Bad luck if you missed the weekend, but treat yourself and go and see the works for yourself.

Andrew Hasler.

Andrew is studying at Monash University majoring in Metal. Nungurner Studios is at Jetty Rd, Nungurner, near Lakes Entrance, Victoria. Open by appointment, contact Tricia Allen on 03 51552932.

New Zealand Society of Arts in Glass

A three day national conference for the New Zealand Society of Arts in Glass will be located at Wanganui in collaboration with Wanganui Polytechnic from 11 – 13 February 2000.

This is to celebrate 20 years of the society and will include international and national speakers and exhibitions to showcase historical and contemporary New Zealand glass. We shall also hold the Bi-annual General Meeting to elect officers for the continued promotion of NZSAG.

We are very pleased and proud to draw on the experience of our founding members after 20 years as a national society. The conference theme focuses on maintaining the momentum and identity of glass art practice in New Zealand and makes an attempt to explore the direction for the next 20 years. In organising this conference we want to consolidate the gains made to years ago at the Pacific Light Conference.

The conference will directly follow Wanganui Polytechnic's

Summer School programme and we are fortunate enough to have access to the international workshop leaders; Tessa Clegg for the United Kingdom, Fritz Driesbach and Sam Corso from the USA and Claudia Borella from Australia, some of which will be presenting lectures at the conference.

We shall be inviting senior practitioners from NZ and an international keynote speaker, Research Professor Dan Klien from the United Kingdom. Professor Klien is a significant figure in the international glass scene as critic, writer, educator and organiser of the first Venice Biennale in Glass.

Wanganui offers a wide range of accommodation including Wanganui Polytechnics flats which are available at very reasonable rates. We have arranged a wide range of social and cultural events planned to make your stay memorable.

If you are not a current member of SAG and wish to receive information about 2000 Conference at Wanganui, please write to:

NZSAG 2000 Conference
PO Box 68805
Newton Auckland
New Zealand

State Reports

NORTHERN TERRITORY REPORT

Greetings from a city far, far away. For those of you who are not aware, the number of Ausglass members in the Northern Territory have dwindled with the departure, late last year of half the membership,

Jane Morrisey. Hi Jane! For the mathematically challenged amongst us, yes you're right, our ranks here number just one. However to put things in perspective the total population of the entire Northern Territory is less than two hundred thousand people. In fact more people live in Bondi than in the whole N. T. So I guess on a per capita basis we are about average up here.

At any rate, I have been plodding along this year, spreading the good oil about glass, alas it seems to fall on deaf ears. While things are improving here all the time the core population remains both pragmatic and parochial.

Earlier this year Rob Wynn staged a successful exhibition at "Framed Gallery" here in Darwin; and as I write Giselle Courtney is doing likewise.

Well that's about it from me for now, if any of you find yourselves in Darwin, don't hesitate to come visit my studio.

Jon Firth

N.T.State Representative.

S.A. REPORT

As this was my first year as State Rep, I thought I would begin by asking people what they wanted, and expected, out of their Ausglass membership. The general consensus was that people wanted to get together to drink beer and play pool! On a more serious note, a regular, informative newsletter was considered of fairly high importance.

In addition to the above, semi-regular meetings, slide talks and social events were important. In this regard, even taking into account conference

hangover, we have been fairly busy in 1999. Directly after the conference, a 'hands on' workshop given by Yoshi Takehashi was held at the Jam Factory Centre for Contemporary Craft & Design. There were 20 or so participants from SA & interstate, this made for a very busy time, with everyone inspired by the skills of Yoshi, and incredible feats of strength performed by his assistant Akino, following the old adage "go big or go home". Needless to say, we all had a good time.

Next on the agenda, was a slide talk and discussion held in May, with Gerry Cummins and Jan Aspinall showing slides, and Nick Mount talking about the recent GAS conference. The four SA members of the Executive fielded questions from the floor regarding the recent conference in Wagga Wagga, whilst asking for input with regards to what people would like to see at the next conference.

In June, the Glass Studio of the South Australian School of Art held a Lathe and Cold Working Glass workshop conducted by Kathy Elliott.

In July, hot glass was the focus with Ruth King and Katherine Grey, both from the U.S.A, first running a week long workshop with the students from the University of S.A, then a weekend demonstration at the Jam Factory. This proved to be a great success with a large contingent coming from interstate to view these glass virtuosos in action.

Most recently the Ausglass Executive Committee met in Adelaide for a face to face meeting. To coincide with this, a

BBQ and, (you guessed it!) slide show, was held at Jane Cowie's house. Between thirty and forty well rugged up Ausglass members attended, with slides shown by Liz Kelly to demonstrate 'The Pressing Project'; and myself, talking about my recent Pilchuck trip. To ward off the cold, several cartons of Coopers finest ale were consumed whilst standing around a fire.

I am encouraged by the level of participation shown by SA Ausglass members who attended the events we have held this year. Aims for next year would be to maintain, and indeed increase membership levels, do fun things, and offer as much to members as possible leading up to the conference in 2001.

Matthew Larwood.
S.A. State rep.

A.C.T. REPORT

I apologise for the delay in getting this to you. Our rep appears to be away so two or three of us have put the following information together:

A.C.T. Members in current RFC Exhibition: Sydney.
Kirstie Rae, Scott Chaseling, Helen Aitken-Kuhnen, Claudia Borella, Monica Larsson Edmundson, Tim Horne, Ben Sewell.

Johnathon Schmuck recently had a successful exhibition entitled "Unconformities" at Beaver Gallery, Canberra.

Kirstie Rea and Scott Chaseling recently gave a workshop accompanied with an exhibition at Wangannui, New Zealand.

Scott recently taught a session at Pilchuck and together with

Kirstie will shortly undertake a series of touring workshops in the USA organised by Bullseye and flying under the banner of "The Great Australian Rollup"

Jane Bruce returned from Study Leave in the USA, where she was working on a new body of work as well as teaching at Pilchuck and The Studio, In Corning.

Klaus Mole and Studio Arc recently both had separate exhibitions at the Link Gallery, Canberra Theatre.

Nicole Chesney, Mel Douglas, Jacqui Gropp and Ben Sewell were part of the recent "New Directions" exhibition, at Quadrivium, Sydney.

Nicole Chesney participated in 'Light Through skin' exhibition at Pentimenti Gallery, Philadelphia PA, USA.

Stephen Procter recently had a piece purchased by the Parliament House collection.

Nola Payton recently had a successful graduation exhibition at Canberra School of Art, the work was illustrated in 'Vogue Living'.

'Essentially Canberra' and 'Latitudes' exhibitions are currently at Object Galleries in Sydney, until 20th September.

Best wishes to all.
Stephen Proctor.

N.S.W REPORT.

The glass news for us is the R.F.C prize with New Zealander Emma Camden taking out the coveted award. The show was once again an excellent example of variety showing diversity and skill.

Setsuko Ogishi has opened her new glass studio in the Hunter valley with more things than just glass to see. I'm sure she would love a visit, ring 02 49987979.

Congratulations to Mathew and Harriet on their commitment.

Brian Hirst has lit up his furnace again, to you also congratulations and thanks for all the work.

That's all for the moment as NSW new rep, drop me a line if you have any new info.

Keith Rowe

W.A. REPORT.

A very big thankyou to Michael Wilson and Nathan Bray for building an access studio at the Edith Cowan University Campus.

This studio will be managed by David Hay. We look forward to running workshops with interstate artists once things are in full swing.

For further information, contact David Hay on 08 9389 6982; or Helen Barros, W.A. state rep. on 08 9328 6497.

Helen Barros.

VICTORIA REPORT

1999 has been a busy year to date. There have been well-attended meetings at which many issues were discussed including the 2001 AUSGLASS Conference for which the Victorian membership is in full support of the Conference being held in Victoria. The membership also supports, in principal, Tom Corbett's proposal to the Victorian Government for a new

State Craft Centre after the recent demise of the Metro Craft Centre.

The Royal Melbourne Institute of Technology has commenced a Bachelor of Arts in Glass. This is a new degree within their Art Department that will offer more opportunities for people interested in a tertiary education in glass studies. An increase in qualified glassmakers and artist numbers within Victoria and Australia is a positive event for our community.

As a Lecturer with the Glass Department of Monash University I am pleased to report the acquisition of a glass sculpture by Niki Harley, a student of Monash University, by the La Trobe Regional Galley. I am also pleased to announce the scholarship granted to Paul Kelsey, another Monash University student, by The Design Institute of Milan, Italy. During Paul's work at The Design Institute of Milan, he received a design award for glass. Paul will be contributing an article to the forthcoming AUSGLASS Newsletter describing his recent experience in the Italian glass field.

The evening of Saturday August 7th was the eighth Annual Victorian AUSGLASS Darts Night held at Toucan Glass Studios, Caulfield. Approximately 100 members and their friends attended and contributed to a most enjoyable and successful social event. A new addition to the pool and darts competition was the karaoke competition during which many memorable (and shocking) renditions of the classics were performed. Fortunately, someone who can sing was present to win: Magenta Harley, a teenager

with a glorious voice took the Karaoke Trophy (a wonderful piece of glass making itself!) Michael Gamier won the Darts Trophy, Pam Trannor and Matthew Simpson won the Pool Trophy. Much merriment, mirth and over-indulging occurred, this was measured by the green pallor of some and vomitous artifacts left behind by some other party-goers (although my own memory is blurred in some respects). A great deal of fun was had, accompanied by the embarrassments of a raucously good night! The members and their friends would like to thank Ruth and David Turner for their continuing support of this annual social event and for the use of their studio. Thanks also to Janine Toner and Niki Harley for their organising and supportive contribution.

The Monash University Glass Club (made up of students, alumni and academic staff) had its video and slide night on Thursday 26th August. Several glass blowing videos were screened and three slide talks were given. Nick Wirdnam spoke of his recent experiences at Pilchuck and at the Nujima International Glass Festival in Japan. Paul Kelsey spoke of his Italian Scholarship in Milan and Tali Dalton gave an account of her stay at a glass Studio outside Nairobi, Kenya. The evening was well attended with many members of the interested public present.

Ross Duncan has opened the Gippsland Access Glass Studio. This opportunity for Victorian (and interstate) glass-blowers to work in a technologically sophisticated workshop is a welcome addition to the hot glass movement.

George Aslanis
Victorian representative.

Coming Events

EXHIBITIONS

R.F.C. Glass prize Exhibition dates -

Sydney, Glass Artists Gallery, till Oct. 3rd.

Perth in November. (dates to be finalised)

Brisbane, Craft Qld. Gallery 25th Feb. – 12th April 2000

Canberra, 16th April – 23rd May 2000

Wagga Wagga, Regional Art Gallery, 4th July – 6th Aug

A major event coming up is 'Chihuly: Masterworks in Glass' at the National Gallery of Australia from 24th September - 26th January 2000. The exhibition will also incorporate a large outdoor installation as part of the Floriade Festival. There are several events and lectures around the exhibition. Call the NSA (02) 6240 6504 for event tickets and details.

"Canberra Glass 1999" will be at Beaver Gallery from 18th September - 13th October, to coincide with the event.

Also, the new Memorial for Nurses designed by Robyn Moorhouse is taking shape in Anzac Parade, Canberra. This exciting project which will be another first for Australian Glass, and has Warren Langley and Ozone as part of the design development team. The concept incorporates 25mm thick, slumped and toughened glass walls. Warren has been in Canberra overseeing the installation. There will be a large dedication ceremony for the unveiling in October.

Simon Butler presents 'Speculum' at the Glass Artists Gallery, Sydney. Oct 12th – 31st.

Mark Grunseit presents new work, also at the Glass Artists Gallery, Nov. 2nd – 21st.

Editorial

As ever, we are looking for items for inclusion in the next newsletter. Many members feel that a regular newsletter is an essential part of Ausglass operations.

We need to know dates of exhibitions, workshops, any interesting visits, technical suggestions, e.t.c. If any one is going overseas, e-mail us about your experiences whilst you are away. We need more photos too!

Exhibition reviews would be most welcome. There can be problems regarding reviews by ones peers, but I am sure that most members would welcome any information on the efforts of our fellow glassies. I think the trick here is to stick to content and leave critical review to the critics!

One of the problems about putting the newsletter together has been to access the information in a format that can be easily inserted without having to re-type it. [I'm not a typist!] The easiest way to do this is to e-mail it. If you don't have your own machine it will give you a good excuse to visit your nearest internet café and familiarise yourself with the process.

Alternatively you can post your article in on disc. We are currently using a P.C., so if you are using a mac, please file it as

Richtext or word 6, either of which should be compatible. If you really cannot manage access to a computer, we will accept typewritten copy.

Any information you may feel would be of interest to other members can be e-mailed to:

ausglass@vicnet.net.au

Snail mail address is:

Ausglass
P O Box 4018
McKinnon
Vic. 3204

Looking forward to hearing from you.

Richard Morrell

NEW MEMBERS

since spring 1998

1. David Hay (WA)
2. Anne Conway (NSW)
3. Ian McCall (VIC)
4. Richard Neumann (NSW/ACT)
5. Natasha Filippelli (VIC)
6. Simon Butler (SA)
7. Mel Douglas (ACT)
8. Susan Frodsham (ACT)
9. Mary-Ann Wheeler (TAS)
10. Patricia Callan (VIC)
11. Crystal Stubbs (VIC)
12. Nicole Chesney (ACT)
13. Sarah McHugh (ACT)
14. Carrie Webster (ACT)
15. Brendon French (SA)
16. Ross Hall (SA)
17. Troy Tirrell (SA)
18. Liz Sharek (NZ)
19. Meredith Fordyce (VIC)
20. Gareth Gowan (NZ)
21. Jaime Gagliardi (ACT)

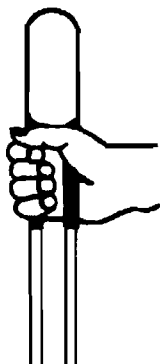
22. Anu Penttinen (ACT)
23. Jude Elliott (ACT)
24. Liz Savage (ACT)
25. Jim Randall (NSW)
26. Coby Wood (NSW)
27. Melissa McTavish (NSW)
28. Rachel Jalilehvand (QLD)
29. Penny Fuller (SA)
30. Tim Horn (VIC)
31. Christine Bohan (VIC)
32. Gillian Magnabosco (VIC)
33. Carole-Anne Lunn (WA)
34. Wendy Fairclough (SA)
35. Ethel Reynolds (VIC)
36. Janice Vitrovsky (SA)
37. Elizabeth Mavrick (WA)
38. Paul Kelsey (VIC)
39. Natasha West (ACT)
40. Andrew Baldwin (SA)
41. Alan Newton (NSW)
42. Mignon Voysey (SA)
43. Linda Blanche (VIC)
44. Adrian Delaney (VIC)
45. Toni Warburton (NSW)
46. Lilian Beer (NSW)
47. Tracy Neave (VIC)
48. Studio Arc (ACT)
49. Dagmar Ackerman (NSW)
50. Morgan Shimeld (NSW)
51. Daniel Meldrum (VIC)
52. Capkin Van Alphen (QLD)
53. Wendy Meyen (ACT)
54. Vivien Pollnow (NSW)
55. Kylie Grover (NSW)
56. Verity Burley (SA)
57. Siv Fjaerestad (NZ)
58. Jessica Stratton-Maccagno (NZ)
59. Brisbane City Gallery (QLD)
60. Harriet Schwarzrock (NSW)
61. Max Bourke (ACT)
62. Daniela Turrin (NSW)
63. Katherine Rindt (VIC)
64. Trish Kilpatrick (SA)
65. Rosalinda Perez (SA)
66. Bethany Wheeler (VIC)
67. Nell McNally (NSW)
68. Jane Gavan (NSW)
69. Claudia Borella (ACT)
70. Jenny Verne-Taylor (WA)
71. Katrina McCormick (NSW)
72. Nathan Bray (WA)
73. Tim Edwards (SA)
74. Mark Elliott (NSW)
75. Shirley Barrett Whiteley (VIC)
76. Finn Lynggaard & Tchai Munch (Denmark)
77. SEPR Australia (QLD)
78. Glenistair & Tina Hancock (VIC)
79. Steve Casasola (NSW)
80. Michael Ripoll (NSW)
81. Jane Wallace (VIC)
82. Shirley Loats (NSW)
83. Julie Pilgrim (SA)
84. Graham Orridge (VIC)
85. Lionel Teer (NSW)
86. Sharon Nicholls (WA)
87. Alexandra Devitt Lansom (WA)
88. Thomas Corbett (VIC)
89. Elaine Miles (VIC)
90. Emma Birkett (WA)
91. Mary Lockley (VIC)
92. Leigh Roberts (TAS)
93. Walter Tumiaty (VIC)
94. Kevin Gordon (WA)

Membership subscription for the current period is still \$90 for two years (\$50 for student/concession members). Members of Ausglass receive many more benefits now, including eligibility for entry to exhibitions including the Vicky Torr Memorial Prize, eligibility for the Pilchuck Scholarship, a discount subscription price for Object magazine, etc.

The Thomas Foundation has donated a limited number of copies of Geoffrey Edwards' book, the Art of Glass, which we are pleased to be able to offer as a gift/incentive to financial members who recruit new members to our association. Due to the limited number available, this has to be limited to one copy per financial member, but of course we hope you might be able to recruit more than one new member. Increased membership is a real benefit to the association as a whole. Please contact Maggie Stuart for new membership applications, and encourage a new member to join.

We wish to welcome all these new members to our Association. This is a marvelous number of new members, and we feel the conference and exhibition programme at Wagga Wagga had a lot to do with encouraging such a burst of "new blood".

all glassblowers.....



Gippsland Glass Studios has opened their New Access Studio. Purpose-built for the serious blower to use as a base for their regular glassblowing needs, with total convenience and comfort.

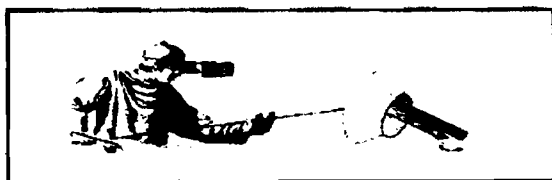
We offer great facilities and excellent equipment.

- 80kg crucible - bottom fired for optimum glass quality
- Air at bench with gas gun, oxy at crack-off bench.
- Two marvers.
- Glory hole has 3 openings - 150mm 250mm and 350mm.
- Lehr - Fan-forced for optimum annealing quality in an oven 600D x 450W.. with shelves 1x 400mm and 1x250mm high, or one very high 700mm shelf.
- All equipment doors are air-operated.

Appointments to inspect the workshop are welcome - just give us a call, we'll be happy to show you around.

Bookings - can be arranged by phoning Ross Duncan on 0418 362452

Factory 8, No 5, APOINGA STREET, DANDENONG 3175



R O W E
G L A S S

Position of studio assistant at Keith Rowe's glass works.

Wanted: person to learn all aspects of operating a hot glass studio.

Duties include assisting day to day blowing, cold working, packing, and melting.

The requirements are the ability to be self motivated, hard working, punctual, keen to learn and able to take direction.

Previous experience not necessary but would be beneficial.

For more information contact Kathy 02 4787 7220 ph/fax

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