



Ausglass review

WINTER 2014

contemporary glass in Australia

Raven's clutch by Robert Wynne (2014 KIGA winner)



ausglass

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Helene Boyer

Deborah Halpern

Jeff Hamilton

Sallie Portnoy

Ian Dixon



on the cover

This issue's cover image is a detail of *Raven's Clutch* - Robert Wynne's prize-winning entry in the 2014 Kirra Illuminated Glass Award (see p. 14 for more on KIGA).

Cover image courtesy of the artist.

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about Ausglass review

Ausglass review is the quarterly news magazine of The Australian Association of Glass Artists Limited and is distributed to all Ausglass members via email on the members@ausglass.org.au distribution list. It is produced on a voluntary basis and all care is given to submissions, which are published subject to the editor's discretion. All correspondence for the editor can be forwarded to:

newsletter@ausglass.org.au

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Ausglass Limited

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president's welcome

Glass represents many things to us as humans in this world. It is a part of our everyday lives, yet most of the time we take its existence for granted. As with oxygen, we need it and use it frequently without consideration of its origin or purpose. There may well be people out there who similarly consider these things on a daily basis. However, my point is that we rarely stop to think about the details or look beyond the surface.

Artists and makers, much like scientists, have a tendency to question the known world we live in and all its virtue. For example understanding where the raw materials of glass originate or how we got here, whether by chance or not, is amazing. From the moment it was realised that fire warms our physical body simultaneously the discovery of glass happened. Basic elements mixed with fire as a result created the right combination to make a material we now have a fondness for in many different ways. Our bodies contain a certain percentage of silica, carbon mainly and oxygen. Is it because we contain a similar ingredient list to that of glass as to why we are so intrigued by it?

Since the revolutionary discovery that fire warms us physically, has the history in our existence as humans continued to evolve. As with the creation of glass objects, heat enables us to bend and shape our favourite material giving us the ability to manipulate it, as if by magic. Furthermore, the addition of minerals or oxides with the raw materials creates different coloured glasses, introducing a whole lot more fun into the equation. It's this basic understanding of how the right ingredients combined with a winning formula applied to a process, is what we ultimately value or that fascinates us each day as glass makers and Artists.



Glass as a material combined with a little imagination, enables us to create art or works that challenge our psyche. It is these types of basic human compulsions that give us all 'Flair'.

How was that for a lead in...? Yes, it is happening! Thanks and praise to Estelle Dean – 2014 'Flair Exhibition Organiser' extraordinaire, following her term on the Board previously as Secretary. The much anticipated National Ausglass Exhibition that will showcase some of Australia's most renowned glass artists and makers who aim to inspire with their intrinsic passion for glass. A unique display of style and originality that sometimes lacks in everyday existence is on at Perth Central Gallery, Western Australia from 9 July.

When it comes to all things new and stylish; how about the latest edition of your Ausglass newsletter? A massive welcome and Thanks to our new Editor, Sharon Harrison who joined the Board of Directors in April bringing with her an incredible amount of ambition and expertise. We also now have a new HLM (Honorary Life Membership) Officer – Jeff Hamilton, who some of you may remember as our previous Treasurer, continuing to represent our members views as a Board member. It's great to be working with people who are passionate about the organisation and who continually make a difference to the Ausglass community each day.

Enjoy your 2014 Ausglass Winter Newsletter everyone and stay warm,

Verity Jasmin Burley



Flair 2014 - National ausglass Exhibition

Bringing together an eclectic collection of contemporary studio glass from across the country, including the work of some of Australia's most renowned glass artists as well as emerging talent. All are exploring the versatility of glass as a creative medium.

Official Opening by Professor Ted Snell 6-8pm Wednesday 9 July 2014
rsvp: gallery@central.wa.edu.au

On view: 9 to 30 July
Open: Mon-Fri 10am - 4.45pm, Sat 12-4

Demonstrations from 1pm with Floor Talks at 2pm on 12 & 19 July

Gallery Central
12 Aberdeen St, Perth
T: 08 9427 1318 www.gallerycentral.com.au

Logos: Ausglass, cube, LACA, SEA, City of Perth, central

Gallery Central is proud to be a partner of the City of Perth Winter Arts Season

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board talk

The Ausglass Board has been busy trying to improve its communication with members and to increase the organisation's (and its members') profile in the arts community. Here's an update.

start planning your February visit to Adelaide

The organising committee for the biennial Ausglass conference is steaming ahead with preparations to create an exciting event in February 2015. Expect lots of demos and talks, exhibitions and sales, networking and socialising. Look out for more details in the next issue, and check out the conference website at www.statesofillumination.com

have you done the Ausglass member survey?

It's online at <https://www.surveymonkey.com/s/VHBLGR5> and there's still time to complete it. We want to get as much feedback from as many of our members as possible so please check it out. We'll be reporting back to everyone as soon as we've collated the results.

coming soon: a new-look website

The Ausglass website will be getting a facelift soon. The Board has started the process to redevelop the site into a new fresh, informative and user-friendly online portal for all our members. Expect to see our new web presence before the end of the year. In the meantime, don't forget to check out the Ausglass Facebook page for extra news.

Ausglass volunteers

We're still on the lookout for volunteers to become State Reps for New South Wales and Queensland. And, with Tegan Hamilton heading to the US in a few months to broaden her artistic horizons, we'll be needing someone to fill her role as Secretary. So please come join our keen, dedicated and likeable group and enjoy the warm feeling of giving something back to your glass community.

Ausglass renewal time

Have you renewed your membership? All Ausglass memberships expired at the end of May 2014. If you haven't already signed up for next year, now's a good time to get it done.

what memberships are available?

individuals (\$95), students (\$49.50), families (\$150), affiliates (\$80) and corporates (\$500)

what are the benefits?

discount conference and event fees, quarterly news magazine, online gallery exhibit space, exclusive use of members@ email distribution, advocacy and representation, networking opportunities

corporate benefits?

all the above plus a company website and Facebook link, membership support, sponsorship opportunities, four half-page ads per year in the news magazine, special edition Corporate Newsletter and highlighted supplier listings

board contacts

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state rep wrap-ups

Not all state reps have been able to send in their reports. New South Wales and Queensland are currently looking for new volunteer reps (any takers?) and South Australia is busy with preparations for the 2015 Adelaide conference. There's still plenty happening around the country though – as you'll read over the next few pages.

happening in the act

from your ACT reps Mel Squared (Wills and George)

Hi everybody! As usual, there is quite a bit of activity to report on in the nation's frosty Capital!

Luck was on our side when we held a special event for ACT members one sunny, rather than foggy, morning here in Canberra. ACT Ausglass members got a behind the scene tour of the beautiful Dalle De Verre windows by Leonard French at the National Library of Australia. This is a must see for any glassie visiting our town.

We learned that these windows were originally intended to form part of an exhibition space in the foyer, which meant there were a number of factors and constraints influencing their design. These included light levels, visitor appeal, colour, materials and themes. Controlling light levels was particularly important for the building and needed to be balanced with the preservation requirements of the collections. The glass windows would be used to diffuse and soften the light entering the space.

The theme of the motifs of the stained-glass windows, as set by the design brief given to French, was the 'sky' and, specifically, 'the planets'. French based the windows on Gustav Holst's orchestral composition, 'The Planets'. The red/yellow side represents Mars and the blue side represent Venus.

There are many ACT glassies travelling overseas in the upcoming months including:

Mel Douglas who is doing a residency at the Museum of Glass in Tacoma, WA and will then teach with Tim Edwards at Pilchuck Glass School, Mapping the Surface in Session 6.

Richard Whiteley is also teaching at Pilchuck in Session 4, as well as teaching a workshop at Bullseye, Santa Fe after travelling to Germany!

Marina Hanser is just about to graduate with Honours from ANU School of Art, and will then travel to the US to act as Richard Whiteley's teaching assistant at Pilchuck.

Mel George just finished teaching a class at the Studio of the Corning Museum of Glass, Kiln Allegories (23 Jun-4 Jul).

Kirstie Rea will be assisting a master class at the Northlands Creative Centre for Glass, Scotland and later, teaching at the Studio of the Corning Museum of Glass.

Our very own Netty Blair will be gaffing the artist and teachers work at the Pilchuck School in an upcoming



ACT members visit the Leonard French windows at the National Library of Australia

session. This is a great honour, and fabulous to hear an Aussie will take up this role.

Jeremy Lepisto has been helping with Oregon's Lakewood Festival for the Arts before teaching in Austin, Texas.

ANU Graduate Madeline Prowd is on residency at Berlin Glass and will be artist in residence at the ANU Glass workshop from the end-September to early October.

Ruth Oliphant was successful in her application to undertake a four-month residency at Berlin Glas e.V. from July until end-October. In 2013, Berlin Glas e.V. teamed up with the Glass Workshop at the ANU to support three graduates to apply for the Australian Government Endeavour Scholarships. Their mutual goal was to create opportunities for graduates or current postgraduates of the Glass Workshop at the ANU, to undertake residencies at the studio in Berlin. Congratulations Ruth!

Congratulations to ACT glassies who were shortlisted in the inaugural Kirra Illuminating Glass Award: Christin Atkins, Jeremy Lepisto, Matthew Curtis, Peter Nilsson, Scott Chaseling and Spike Dean. And an ACT congratulations again to Rob Wynne for winning the award with his stunning piece 'Raven's Clutch'.

Congratulations are also in order to ANU alumni Mel George, Ben Sewell, Alexandra Frasersmith, Kirstie Rea and Mel Douglas for their inclusion in the annual *New Glass*

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Review and to those who were included in the *Recent Important Acquisitions*: Tom Moore, Klaus Moje, Deirdre Feeney, Nicole Chesney and Masahiro Asaka. Matthew Curtis has also recently had a piece acquired by the Art Gallery of South Australia.

Nick Wirdnam will be presenting a solo exhibition *Beliefs*, at Beaver Gallery (21 Aug - 9 Sept): '*Often drawing on cultural beliefs, personal circumstance or experience, we develop systems which offer comfort and security. We invest value in symbols and objects which protect us from misfortune and provide hope and promise. This work employs familiar objects with an historical association of good fortune, hope and consolation.*'

Lisa Cahill has recently completed and installed a cast glass window commission for a private house in Wentworth Falls. Each panel weighed 25 kilos - the whole artwork totalled 125 kilos. The client's brief was to create a work that was strong and mysterious, evocative of a fire burning on a log.

The work is called 'Chiaroscuro'. Lisa will post images on her website when the house is completed (www.lisacahill.com).

Lisa will also have a solo exhibition opening at Bilk Gallery, Canberra (22 Aug - 20 Sept). *On the Horizon* will be an exhibition of glass wall panels and sculptures (www.bilk.com.au).

Emilie Paterson is having a show called 'Glass meets Wood' with designer/maker Ed Collett of EAC designs at Craft ACT's Pod space (16-27 Jul). Emilie is also having a show at M16 called 'Depths and Shallows' with fellow ACT glassies Spike Deane and Alexandra Frasersmith. The exhibition is based on the theme of the ocean. Congratulations, Emilie, as she was also selected as a finalist in the Waterhouse Natural Science Art Prize.



bowl of plenty (gold) by Nick Wirdnam (image courtesy of Beaver Galleries)

greetings from the tropical north

from your Northern Territory rep Jon Firth

The very long awaited Dry Season has recently arrived, dispelling the humidity and general uncomfortable wet season weather.

There is little happening here to report. Due to some recent departures the NT membership has dropped to an embarrassingly low number. We are hoping to recruit some new blood into the fold in the near future.

Everyone is working away on projects of one sort or another, further details will be revealed in the fullness of time.

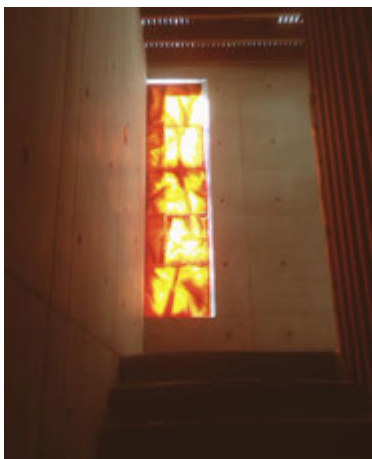
on the international stage

news from South Australia

Acclaimed international glass artist and Ausglass honorary life member Gerry King is heading overseas for a number of engagements in July. He'll be lecturing and demonstrating in Taiwan, researching contemporary glass in Hong Kong, Beijing and Shanghai, and The Philippines (where he'll also be lecturing).

His work has just been on show at the Art Shanghai, China international exhibition of South Australian contemporary glass (sponsored by the Yiwei Art Foundation & curated by Guildhouse). Upcoming exhibitions include a curated show of contemporary glass for the biennial glass art festival at the Glass Museum of Hsin Chu City, Taiwan (12 Jul - 12 Aug); the Ausglass Flair exhibition in Perth (2-23 Jul); and the Distant Horizons at Kirra Galleries, Melbourne in a group exhibition of glass artists referencing landscape (17 Jul - 17 Aug).

Gerry also has several authoring projects in progress, including articles 'Contemporary glass in China' and 'Light in Winter' (to be published by Craft Arts International, Australia), 'Contemporary Glass in South Africa' (to be published by University of Tshwane, South Africa) and 'Prizes for Australian contemporary glass' (to be published



Lisa Cahill's Chiaroscuro (image courtesy of the artist)

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by Glashaus, Germany). He will also produce a catalogue essay 'International contemporary glass' to be published by Glass Museum of Hsin Chu, Taiwan – where he has also been a curatorial consultant for their international contemporary glass exhibition.

news from Tassie

best wishes from Mignon Johnston (Tasmania's rep)

Autumn has passed with a few yellow and orange leaves clutching to the latticework of branches spreading across the horizon. Winter is here with frost on the fields, snow on the highlands and ice on the roads. The glass artists haven't all gone north - there is quite a lot happening in Tasmania.

Christine Hannan and Helene Boyer have been busy preparing and exhibiting their glass art. Merinda Young is always busy keeping us supplied with all things glass and the knowledge we need to keep us creating. I hope the readers will get as much out of the interview with Merinda, the review of Christine's Paper and Glass exhibition and brief insight into Helene's latest glass venture and exhibition, Objects of Desire, as I have. Many thanks to them!

Six of us (pictured at right) went to Sheffield at the end of May for a 'northern' Ausglass meeting - and a very pleasant and productive one it was. Members were treated to a presentation by Anne Clifton explaining the complex and time consuming process for making exquisite, layered and large glass beads - vases also, using similar techniques.

After the meeting and a light lunch, Jan Clay (as Peter was on shop duty) conducted a tour of the astonishing World of Marbles. Who would have guessed what treasures are waiting when the time is taken to venture there. Don't miss the wonderful shop and collection of marbles, and glass, and mechanisms with marbles in force, next time you're in the vicinity. Very impressive indeed!



copyright: Rachel Harris of *bit scribbly design*

States of
Illumination
Ausglass Conference

12-15 February 2015
Adelaide, South Australia
statesofillumination.com

ausglass Jam Factory WORTH GALLERY bit scribbly design Government of South Australia ARTHOUSE MERCURY

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There were ninety odd entries in the glass section alone for the City of Hobart Art Prize. Some of us may be fortunate to make the short listings and so keep our kilns hot. In support of keeping glass in the spotlight, Tasmanian Ausglass artists decided to ensure our community of members remain social and connected. Another meeting - a trip to the opening of the City of Hobart Art Prize followed by dinner at a local café - has been planned for mid August. More news in the next edition and in the meantime, keep warm, busy and creative.

the global glass community

news from Victoria

Glass blower Tegan Hamilton has just returned from her three week visit to the Pilchuck Glass School in Stanwood, Washington. She did a glassblowing class, 'designed to inflate', with Robert Lewis. Glassblowers Dave Walter and Scott Darlington were also on campus as visiting artists. Tegan's been so inspired by what's happening in contemporary glass in America that she's decided to move to Seattle in a few months and immerse herself in the glass community there. It's great news for Tegan, but for the Ausglass Board they'll sadly be losing their super Secretary and a vital member of the team.

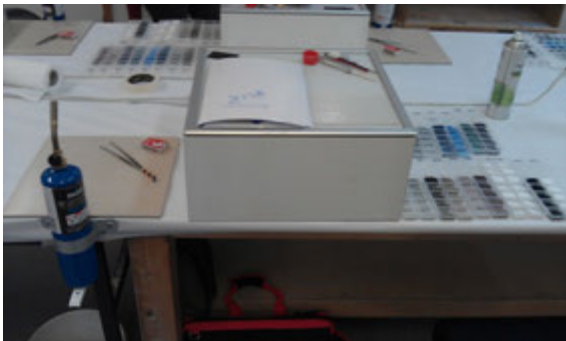
We had a few visiting international artists come to Melbourne, including glass caster David Reekie, before he headed to Perth (see their report on p.9) and powder 'painting' expert Miriam di Fiore. Miriam conducted two intensive master classes at the Blue Dog Glass studio in April. 'Intensive' was the operative word as students tried over five long days to soak up at least some of her



glassblowing at Pilchuck Glass School

tips, tricks and techniques garnered over 20-plus years to attempt to replicate (or vaguely resemble) the di Fiore technique of producing painting-like 3D-effect landscapes using just glass frits and stringers. Miriam has perfected the technique of sieving fine-grade frit into seven diminishing grades of even-finer frit, which she then applies along with stringers and extra sheet glass to a base of clear sheet (that is then fired each time more detail is added) gradually building up an image. Surprisingly, we all achieved that to varying degrees.

Congratulations to Victorian artists Andrew Crewes, Holly Grace, Tony Hanning and Steve Stewart, Miles Johnson, Laurel Kohut, Amanda Loudon, James McMurtrie and Dónal Molloy-Drum, Richard Morrell, Pipit Pujiastuti, Wayne Rayson, Crystal Stubbs, Lienors Torre, Bethany Wheeler, Laurie Young who were among the KIGA finalists last month, and double congrats to Holly, Richard and Lienors who also made the shortlist for the upcoming Ranamok prize, along with fellow Victorian Nick Wirdnam.



ready to attempt the di Fiore technique

glass with flair in the west

Estelle Dean, Flair Exhibitions Co-ordinator

Woohoo! We have been successful in the *Fast Response Grant Application* with The City of Perth and have now been able to cover more of the costs for the Ausglass Flair exhibition and catalogue. Silvana Ferrario and Belinda Kay on the organising committee have also managed to procure some donations both in \$\$ and in-kind.

The Catalogue (21x21cm and 140 pages of full colour) is in production and I look forward to seeing the final result. If anyone would like to purchase the catalogue please contact me through exhibitions@ausglass.org.au

Thanks to all my proofreaders! I hope the 63 artists involved in this exhibition will be pleased with the results. Each of the participants will be receiving a copy per registration as mentioned in the documentation.

Thank you to the membership who have become involved and have sent their work to Perth. Your generosity is very much appreciated in supporting the Flair Exhibition. A press release and images have gone out to the local papers here in WA and hopefully they will pick up on your location and give you a call for an interview or photo opportunity.

Advertising also commenced last month by Gallery Central (12 Aberdeen St, Perth) to all their usual culprits.

Spread the word!

Opening Night is Wednesday 9 July at 6:30pm. Demonstrations are at 1pm on 12 and 19 July followed by Floor Talks at 2pm.

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casting skills not lost on David Reekie

English glass artist David Reekie uses casting and lost wax techniques to produce his instantly recognisable caricature-like figures that are often tinged with some form of social commentary. His work can be found in museums, major glass collections and exhibitions around the world. He models his subjects in clay and wax and has developed a way to incorporate ceramic enamel colours into the glass surface. In his own words:

'My work is influenced by our reaction and adaptation to the society that surrounds us. We live in a world that grows more complex and difficult to comprehend. It has tensions and temptations that pull us in different directions. This creates characters and situations that provide a constant source of material from which I take my ideas.'

Greg Ash, Ausglass' WA state rep, was fortunate to be one of David's students at the Art Glass Studio workshop and explains what it was like to be in the classroom.

David Reekie has been to Australia a few times, but this was his initial Perth visit. Art Glass Studio on May 13-18 was very busy as David took the group through an exhaustive six days. He showed his techniques of using enamels and frits to create sculptural forms. The use of wax and clay in different combinations to achieve varied results, though simple techniques, proved most rewarding.

The real star was his wife, Pam, who acted as the glue for the workshop. After all, she had David, Marc and Harry to look after. Pam even managed to sign a few of us up to the Contemporary Glass Society (CGS) - the UK's Ausglass equivalent (look it up at www.cgs.org.uk).

We had a diverse group of glassies and were helped majorly by Milan Mirkovick and his BBQ modification (at left) that steamed out wax quickly.



*top: David doing the precision work he's known for
right: some of David's students' work
(clockwise from left):
Myra Staff, Claire Mitchell, Vaughn Bisschops and Greg Ash
(images courtesy of the artists)*



natural science art prize finalists

Congratulations to all the finalists in the 2014 Waterhouse Natural History Art Prize at the South Australian Museum, including some of our own Ausglass members.

Jenny Loft's glass sculpture *The Last Ice Shelf* has been shortlisted for the Sculpture and Objects category, and **Emilie Paterson's** *Preserved Impermanence II* has been selected as a finalist for the Youth Art Prize.

The Museum retains the overall winning piece as part of the Waterhouse Natural Science Art Prize collection. The artist also receives \$50,000 prize money. Category winners (Paintings, Works on Paper, and Sculpture and Objects) receive \$12,000 each and the winner of the Youth Art Prize (aged 16-25) receives \$5,000. Exhibition visitors also select the Dr Wendy Wickes Memoriam Prize (for excellence in science communication in art) and the People's Choice Award - each worth \$5,000.

Launched in 2002, the Art Prize commemorates the birth of the Museum's first curator, Frederick George Waterhouse. He was born in London in 1815, but became an avid collector of Australian fauna (he discovered 40 new fish species off the South Australian coastline). The prize allows artists to present their perspectives on natural science and encourages them to make a statement about the scientific issues facing the planet, allowing them to contribute to the environmental debate.

The exhibition opens at the South Australian Museum (in North Terrace, Adelaide) on 26 July until 7 September. For more details, go to the museum's website (www.waterhouse.samuseum.sa.gov.au).

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looking on (a collector's view)

Winter. Here in Melbourne it's been relatively mild, but the dark evenings mean less time to enjoy the daylight. While well-lit glass of all types has its own attractions, internally-lit pieces add a level of fantasy and wonder. When there's no sunlight to illuminate glass, a work that shines with its own light is a fabulous thing.

I recently attended the opening of the inaugural Kirra Illuminating Glass Award (KIGA) at Kirra Galleries in Federation Square. The opening was welcomed by an enthusiastic crowd with quite a number of our own members present - some of whom had works in the exhibition. It was great to see so many people there celebrating the art of glass and particularly the KIGA opening. The talent of the Australian and New Zealand finalists is amazing and the quality of the works extremely high.

For those of you who exhibited as KIGA finalists, congratulations! This is a great new prize and it's hoped it will flourish over the coming years, encouraging glass artists to integrate internal lighting in their works. There were some simply stunning examples of ingenuity and craft in the exhibition. It really highlights the talent and diversity of the glass community in Australia and New Zealand.

For those of you unable to attend the exhibition, here is a link to the catalogue www.kirragalleries.com/2014/kiga/flip/index.html



Teaser alert!

For those of you in Melbourne (particularly collectors), we are getting closer in negotiations for a small event that will give us an opportunity to access a collection that is not often seen. I'll update you with details when we know more.

Jennifer Hay (Ausglass collector's rep)

news from the Canberra Glassworks

from Beverly Growden (General Manager)

Having celebrated seven years of operation in May, Canberra Glassworks has had the Tank Furnace re-built, and will be ready for use by 9 July. The Pot Furnace was commissioned to ensure that artists still had access to hot glass during the six week re-build. This will then be made available for coloured glass (by Expression of Interest).

Acting Artistic Director Magda Keaney joined the team part-time from 21 May and has hit the ground running. She's starting off by working with Curator Alison Alder and a group of eight artist (four print and four glass) on the GLINT exhibition which opened on 2 July - the result of a two-month residency where the artists have worked across the Megalo Print Studio and Canberra Glassworks facilities.

The GLINT: Glass and Print exhibition is showing work from artists Scott Chaseling, Emilie Patteson, Ben Rak, Annika Romeyn, Dionisia Salas, Mark Thiele, Annie Trevillian and Melinda Willis.

Thomas Foundation Artist-in-Residence artists Sophia Emmett and Ede Horton have now completed their residencies here and we're looking forward to welcoming Jessica Loughlin for her Artist-in-Resident experience in July.

The July school holiday program is planned and for the first time we'll be presenting a special GLINT - Glass and Print workshop for kids which will introduce them to printing on glass at Canberra Glassworks and screen printing at Megalo.

Many artists from Canberra have headed overseas during June/July and Canberra Glassworks wishes them safe travel.

www.canberraglassworks.com



working on the Glassworks tank furnace rebuild

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framework treasures

Helene Boyer was introduced to flameworking by Kathryn Wardill about six years ago and, since retiring as a fulltime educator in 2012, has been able to spend more time exploring and developing her skills. She deliberately chooses to work with soft glass and a Hothead torch, despite ongoing challenges regarding limitations of scale and temperature.

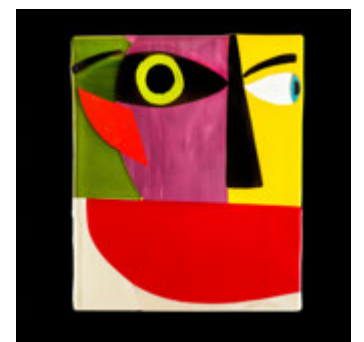
Her work is primarily focused on creating 3D sculptural forms that explore organic shapes, colour and transparency and which reflect her interest in the natural world - particularly the beautiful environment of the island state.

Some of these glass forms are developed as beads and become jewellery (she has also studied metalworking) or they might become sculptures in conjunction with other media. Helene's studio is at the Tin Shed Pottery in Inveresk, which houses a dozen artists. In June, Helene and two ceramicists held an exhibition (*Objects of Desire*) at Launceston's ARtrium 3D Gallery where she exhibited jewellery pieces from her 'Sea Treasures' collection. You can see more of her work on her website (www.amorphousglasscreations.com).



top: 'Sea Treasures' at the ARtrium 3D gallery
bottom: Rockpool Pendant (soda lime bead with sterling silver accents)
images courtesy of the artist

ghost worms and glass hearts



Sculptor Deborah Halpern recently opened a new exhibition at Mossgreen Gallery. The show, in Armadale, Melbourne, features over sixty sculptures, neon works and installations. Many of them reveal her recent creative exploration of kiln formed and blown glass - and all feature her trademark vibrant colours, large scale and abstract stylisations.

Deborah has produced some of Melbourne's most recognisable public artworks. One of her most significant outdoor sculptures is the 10 metre tall mosaic *Angel* created in 1986 for the National Gallery of Victoria. It stood in the gallery's moat for over 15 years and is now in nearby Birrarung Marr. And her *Ophelia* has been on display in the city's Southbank area for over twenty years and at one time was the face of Melbourne's tourism promotions. The online catalogue is available at Mossgreen's website (www.mossgreen.com.au)

main image: *Angel Chandelier*
top: *Mirabel*
bottom: *The Big Smile*
images courtesy of the artist and Mossgreen Gallery

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feeling the vibe

Glass artist (and 2014 Ranamok finalist) Jeff Hamilton recently teamed up with Bek Rice (mixed media on paper) for *Vibe*, a two-person exhibition at Glass Artists Gallery (Gauge Gallery) in Glebe, Sydney.

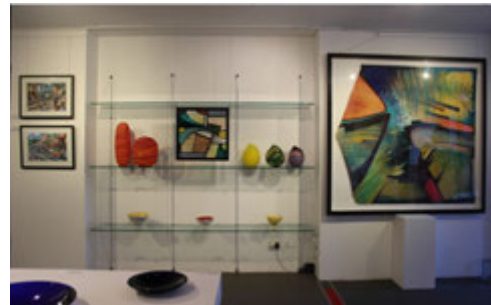
Jeff draws on his background in traditional stained glass to produce his contemporary autonomous and

freestanding glass panels. Bek uses mixed media on paper to create graphic images of familiar, local landmarks.

Though the two work in very contrasting media, both share a love of vibrant colourful styles. They complemented their exhibition with a well-attended artists' talk session.

www.gaugegallery.com.au

(images courtesy of Jeff Hamilton)



finding a natural balance

Soaring figurative sculptures are a feature of Sallie Portnoy's work and several of her pieces are being seen in gallery spaces and the outdoors in her hometown of Sydney.

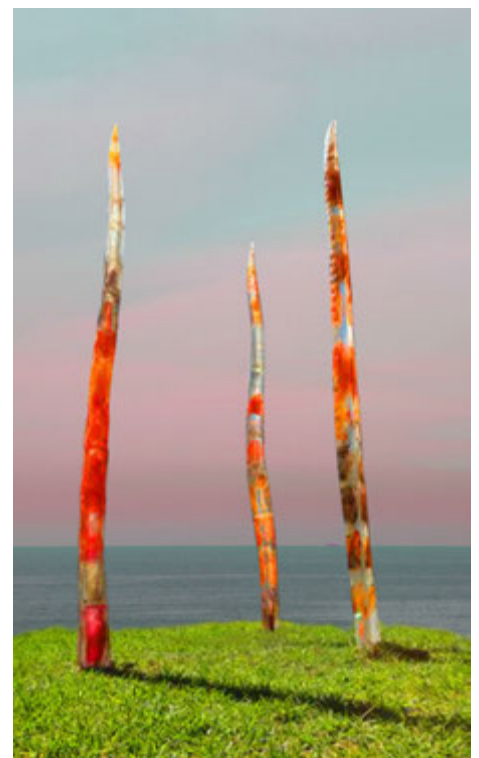
Her works reveal an engagement with organic forms in relation to their environment and often her tall sculptures invite the viewer to move up close to, and sometimes within, them.

Most of her works are created in cast glass lead crystal and often reflect tall feminine forms. 'Venus' (seen below) stands at 185cm and is cast from dichroic neodymium glass that changes from rusty pink to olive green as the light changes.

During July her 2.4m tall *Nascentias* (at far

right) will be one of the outdoor sculptures adorning Sydney's harbourside in the HarbourSculpture exhibition

www.harboursculpture.com.au



above left: Blue Besos part of the group sculpture exhibition at Soho Gallery (all images courtesy of the artist)

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one last time for ranamok

Ranamok Prize organisers have put up their last shortlist of finalists for this prestigious award. Earlier this year founders Andy Plummer and Maureen Cahill advised that 2014 would be the last time the \$15,000 acquisitive prize would be offered - 20 years after it was established in 1994 as a way to promote glass art to the public. Over those two decades, nearly \$3 million of corporate sponsorship and private donations has been raised, ensuring the promotion, exhibition and touring of more than 600 works from Australian and New Zealand glass artists. As yet, no new home has been announced for the 20 winners' artworks acquired during the prize's duration. The winner will be announced on 12 August.

The tour dates for the *Ranamok Finalists Exhibitions* have also been announced: Canberra Glassworks (12 Aug - 18 Sep); Angel Place Foyer, Sydney (7-18 Oct) and Riverside Centre, Brisbane (27-31 Oct). For more information, check out the Ranamok website

(www.ranamok.com)

spirited works



Ian Dixon and the team from Perth Art Glass recently completed some stunning glass panel commissions.

Given a brief to depict Cardinal Newman and Catherine of Siena, the team produced these stained glass panels (shown above) to fit two commercial aluminium entry doors to the chapel of the Newman/Siena centre. The stained glass was fitted with 6.38 laminated glass in front for protection.

The team also produced the glass panel structure (at right) based on a concept and design by Little Rhino Design's Jason Hirst. Sitting in a memorial garden, it is approximately four metres high and features custom textured glass with laminated Dichroic components to give it a reflective quality. Once installed, the dichroic acts like lenses that projected colour across the ground.



(images courtesy of Ian Dixon)

the ranamok shortlist

- Catherine Aldrete-Morris (SA)** - North Sea Skin
- Christian Arnold (VIC)** - Farewell to the King
- Chris Boha (SA)** - A Mile in My Shoes
- Lee Brogan (NZL)** - Talisman (for protection against foreign invaders)
- Roger Buddle (SA)** - Forest Fungi 2
- Estelle Dean (WA)** - 'Benitajime'
- Evelyn Dunstan (NZL)** - The Last Supper
- Mark Elliott (NSW)** - Magpies
- Judi Elliott (ACT)** - Celebratory Vessel
- Holly Grace (VIC)** - Mount Stilwell
- Jeffrey Hamilton (NSW)** - Three Painted Vessels (Series 3)
- Sue Hawker (NZL)** - Optimism
- Lee Howes (NSW)** - Phillumeny
- Elizabeth Kelly (NSW)** - Tower 23
- Te Rongo Kirkwood (NZL)** - Te Kahu (Australasian Harrier Hawk)
- Richard Morrell (VIC)** - Source
- Kirstie Rea (NSW)** - Identity - the swim
- Paddy Robinson (NSW)** - Pink
- Shizue Sato (NSW)** - drawing - cell - 11062014
- Yusuke Takemura (NSW)** - There is nothing more expensive than things you can't buy with money
- Mark Thiele (SA)** - Windows of Weave, Baskets 1 and 2
- Lienors Torre (VIC)** - Leaf Light
- Emma Varga (NSW)** - Blue World - Polar
- Richard Whiteley (NSW)** - -hale
- Kathryn Wightman (NZL)** - Carpet
- Nick Wirdnam (VIC)** -for health and assurance
- Robert Wynne (NSW)** - The Magpie's Hoard

lighting up melbourne's winter

This year's Light in Winter program was a little brighter with the inclusion of the inaugural Kirra Illuminating Glass Award (KIGA) – created by Kirra Galleries and Federation Square Pty Ltd. Glass artists were invited to design works faithful to their own style, but with the extra feature of internal illumination. Forty artists were shortlisted for displaying their work at the gallery. NNew South Wales' Robert Wynne won the \$15,000 first prize for his blown and plate glass sculpture Raven's Clutch. The People's Choice Award went to fellow NSW artist Giselle Courtney for her lamp work, Blossom.

Vicky Winter, administration manager for Kirra Australia, was on hand for the event.

After five months of work by the finalists selected for the inaugural Kirra Illuminating Glass Award, the month of May meant deadlines to meet, photographs to be supplied, and the work freighted to Melbourne for the all- important judging and the opening of the show.



Robert Wynne with arts minister Heidi Victoria

The curator Suzanne Brett and her team were seen working late into the night for many days prior to the opening - unpacking, installing (with the help of a number of artists to whom they are very grateful) and setting up the show.

On Monday 3 June the gallery received national coverage as it was featured on ABC 24

morning news, when the Artistic Director of Federation Square's Light in Winter Program, Robyn Archer AO, talked about the exhibition.

During the interview she mentioned that without Kirra Galleries' director Peter Kolliner's passion for Australian art glass and the support of Federation Square, the KIGA exhibition could not have happened.

Also featured on the ABC report was a short interview with Yusuké Takemura, who made the ultimate sacrifice – to be at the gallery at 6.30am on the day of filming!

At 4.00pm on Tuesday the five judges (Dr Grace Cochrane AM, Robyn Archer AO, Dr Matthew Martin, Kate Brennan and Peter Kolliner OAM) met at the gallery, surveyed the incredible exhibition of illuminated glass sculptures and by 5.45pm a difficult decision (selecting the winner) had been made.



Raven's Clutch

Robert Wynne's winning entry in Kirra Illuminating Glass Award

new show: distant horizons

featuring works by internationally renowned Australian glass artists: Brenden Scott French, Gerry King, Tim Shaw and Maureen Williams.

opens: 17 July at Kirra Galleries - Federation Square

Website: www.kirragalleries.com

The KIGA exhibition was opened by Ms Archer and the Victorian Minister for the Arts Heidi Victoria announced the winner - Robert Wynne with his piece *Raven's Clutch*. A special mention went to Roger Buddle (*Forest Fungi*), Holly Grace (*Shelter-Horse Camp Hut*) and Jason Sims (*Rise and Fall II*).

The People's Choice Award, announced on Tuesday 17 June, went to Giselle Courtney for her very detailed work, *Blossom*. Giselle and Robert both received beautiful glass awards made by Kristin McFarlane.



Kirra Galleries at Fed Square



Blossom
Giselle Courtney's People's Choice Award winner

All images provided courtesy of Kirra Galleries

KIGA shortlist

Llewelyn Ash (SA) - Sunset Silhouette I (Steel Blue) and Sunset Silhouette II (Gold Topaz)

Christine-Atkins (ACT) - Refraction XIV

Peter-Bowles (TAS) - Deep Blue

Roger Buddle (SA) - Forest Fungi

Scott Chaseling (ACT) - Light Descending

Triona Cooney (NZL) - A Capture Moment to the Past

Giselle Courtney (NSW) - Blossom

Andrew Crewes (VIC) - The Sentinel

Spike Deane (ACT) - Midnight Grove

Evelyn Dunstan & Limelight Design (NZL) - Chasing Butterflies

Benjamin Edols & Kathy Elliott (NSW) - Peel Lamps

Kevin Gordon (WA) - Lest we forget and Into the Blue

Holly Grace (VIC) - Shelter – Horse Camp Hut

Marc Grunseit (NSW) - Yipwon

Tony Hanning & Steve Stewart (VIC) - Great Egret (detail)

Tevita Havea (NSW) - Hina

Christopher John (QLD) - Castilian Light

Miles Johnson (VIC) - Ice Influrescence Illuminator

Laurel Kohut (VIC) - Heartthrob

Jeremy Lepisto (ACT) - The Acquisition

Amanda Loudon (VIC) - Ixia viridiflora lamp

Sabrina Martins Loulé (NSW) - He changeth the times and the seasons

James McMurtrie & Dónal Molloy-Drum (VIC) - Wirrabara

Richard Morrell (VIC) - Fragment

Nick Mount & Saxon Rudduck (SA) - Turn 3

Peter Nilsson (ACT) - Anemone

Pipit Pujiastuti (VIC) - Chrysalis

Wayne Rayson (VIC) - Metalbug

Harriet Schwarzrock (ACT) - Echo

Tim Shaw (SA) - Sunflowers

Jason Sims (SA) - Rise and Fall II

Crystal Stubbs (VIC) - Ascend and Mimic

Yusuké Takemura (NSW) - Calla Lily Bouquet

Lienors Torre (VIC) - Digital Light

Bethany Wheeler (VIC) - Plexus

Robert Wynne (NSW) - Raven's Clutch and Lotus

Laurie Young (VIC) - Medusa

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vale Mark Galton

Many people in the glass community were saddened to hear of the untimely passing of Mark Galton on 21 May this year. He was involved in a tragic accident at a coalmining site in Boggabri (near Narrabri) NSW and despite the efforts of his work mates and paramedics he unfortunately went into cardiac arrest and could not be revived. Some of our members paid tribute to Mark, who will be sadly missed by his family and friends.

from Jeff Hamilton

Hamilton Design Glass - Ausglass honorary life membership officer

Mark Galton was a very active member of his local Surf Life Saving Club at Ulladulla, becoming president from 2004. Ulladulla Boardriders Club president Kurt Nyholm spoke glowingly of Mark in a news item in the local press (Ulladulla Times).

'Mark was president of the club from 2004 - he took over on the club's 30th anniversary when the club was pretty much in decline and injected a new energy into it,' he said. 'His death will leave a huge hole, because his enthusiasm was incredible and he was such a big supporter of all the members. The kids loved him.'

A successful glassblower, Mark was instrumental in the developing career of his partner Tina Cooper many years ago. Mark recently closed down the glass studio in Burrill Lake that he ran with his wife Dominica on the South Coast of NSW.

I remember Mark as real character: always in good humour, full of energy and enthusiasm and passionate about glassmaking.

On behalf of Ausglass, I would like to extend our deep sympathy to his wife and daughter.

from Sallie Portnoy

the Glass Gallery Spot

After more than 20 years Mark and I were reunited by an unexpected phone call. I think it was 2009... I was surprised to find that even though he now lived almost 4 hours south, he was enthusiastic about taking up the reins as the glass blowing instructor in my Manly studio weekend workshops. However as I would soon be reminded when he showed up at my door and taught his first class, Mark not only rose up to any challenge he sought them out - as if to never lose his adventurous momentum, fuelled by the experiences and friends he so energetically gathered on his self sought track.

Mark sucked the shit out of life! In the studio he had a brilliant focus and fiery determination. He was switched on, enduring and made everything work the way he wanted.

I had always thought my studio to be modest, but to see Mark work in his own space at Burrill Lakes was truly impressive. It was sometimes difficult to comprehend how the compact workshop did not limit his dare and dance with hot glass. For Mark, my place must have been a dance floor, and he had the moves to stun all the students and fortunate passers by with his full powered demos. He saw it for how it was, but chose never to see the faults - a limitation was invitation for improvisation; and clever he was!

As I had hoped, Mark returned to continue teaching the blowing workshops at the G Spot Glass Studio, but now travelling with his beautiful wife and wonderful friend Dominica as well as their larger than life brown Labrador Coco. I was now beginning to discover Mark outside of the studio; a softness and mateship drew me and my son Ben to him as close friends. One only had to see him smile for an instant to have that joyful flame ignited within themselves. It was revealed that what Mark did for himself he was willing to double for others, and without pomp and circumstance.

Mark gave to all of us, but this is what he gave to me: A lesson in perspective, partnership in practice, a new spirited friend Dominica, the beauty of the Burrill Lakes, and pinch to appreciate the moment.

As I sit here now teary eyed, I feel like I ripped myself off... not spending more time with him while he taught and visited. But I am grateful for every moment of his life he shared with me, the tears and laughs, subtlety and sadness I have of him to live on with. **Along with so many others, I miss him dearly.**



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from Tina Cooper...

My relationship with Mark Galton and consequently with glass started in 1989 in a Queensland Hinterland Pub in Mapleton. That's where I met Mark and Lucas Salton. I was having dinner with my daughter Jasmin when Lucas and Mark entered the room soon after. That was the start of my destiny in glass.



Through the course of the evening I discovered I was in the company of two very great glass blowers who at that time worked for Chris Pantano in the infamous 'Dome', a studio in Montville. We exchanged phone numbers and address before parting and I returned to the Gold Coast where unbeknown to me is his family's hometown. Thinking nothing more of the meeting, I was surprised a week later when I received a paperweight with two jellyfish floating together. Yes, this is still in my personal collection!

There is a time in life when the road you are meant to travel on unfolds in front of you and it's beckoning for you to step on and follow it – this was the road for me!

When I met Mark Galton he was a single dad to a daughter named Karen. He lived in a four-bedroom house on acreage in Mapleton, close to school and 'Get this... a huge shed with three phase already running!!!' At the time, this didn't mean anything to me.

Mark being himself asked me if I would be interested in share letting. I had just sold my business and ended a nondescript relationship so yes why not – both my sister and parents lived in the same town also. Next thing I knew for the very first time I walked in a glass studio. Oh My God the hairs on my arms stood up, destiny unfolded and I was hooked!

Mark had a falling out with Chris Pantano and quit. He walked in one day and said 'How much money have you got? We need to build a studio.' I said '\$2000'. Mark had a small kiln that needed work, a few tools and pipes. The rest was thanks to my scavenger hunt, which ended up at Nambour Milk Factory and two hundred dollars later ended with furnishings and three stainless steel tables.

Mark managed to get a studio together.

So I with no experience at all in a \$2000 studio was literally thrown in the deep end. Our first pot was a raku dog bowl

and a 44 gallon drum. Then 'the Mark & Tina' martini glass was also born. So, Mark with his glass skills and me with my design and colour background made a winning duo combination. We worked both markets Riverside and Southbank, also Eumundi on the weekends and blew glass five days a week. Over time our skills picked up allowing us to take on Galleries and other outlets. That's when we took on an assistant Jim Barry so we both could blow.



The open access studio in Buderim was opened by the late Chuck Simpson and Mitch Fowley. We were a very interesting mixture of colourful glass artists, coming together and working in an amazing studio. We also spent years there doing craft shows with Sean O'Donoghue.

It eventually came to an abrupt end (another story). Mark and I decided to buy an old house to renovate and also build our own studio as business was booming. We managed to purchase an old Queenslander in Maleny and relocated a funky hexagonal pavilion and created Studio No 3, which we built ourselves.

Mark and I worked together for seven years and in a personal relationship for five of those. Mark had a great craving to surf and ski, anything that filled his need for that adrenalin rush. Ultimately, Mark and I sold up our studio and home and went our separate ways. He did get his dream doing the ski season and surf when it was pumping, while running a small studio in Lake Burrell NSW with his daughter Karen.

It is sad that the Australian glass world lost one of its talented members, but I thank Mark for walking into my world as my life is Glass, and he brought me that gift.

Mark Galton blown pots - images courtesy of Dominica Strano



Mark at his studio in Burrill Lake, NSW

Photo credits: Claudine Thornton (used with kind permission)

www.claudinethorntonphotography.com.au

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review: paper and glass

The exhibition 'Paper and Glass', held recently at Launceston's Gallery Pejean, featured some of Christine Hannan's kiln formed glass. She has recently been working toward pushing the boundaries by experimenting with glass using knowledge from her previous work with ceramics.

Mignon Johnston went along to review Christine's work.

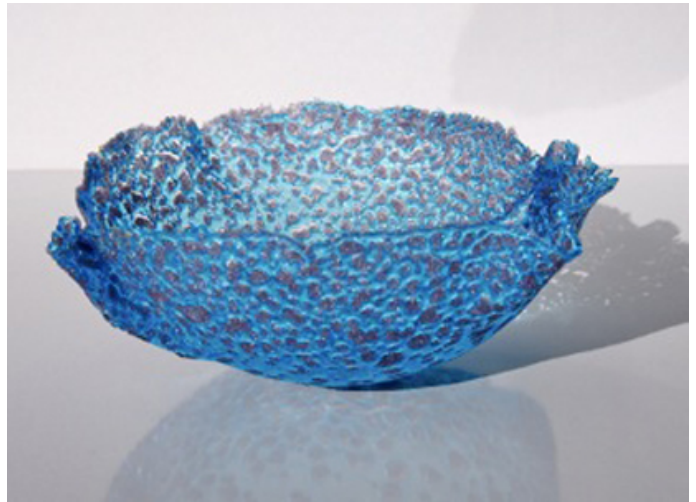
This exhibition focused on glass art and consisted of well designed and delicate, non-functional items suitable for collectors. Overtones of Christine's venture into what's technically possible, while being mindful of design specifics, are discernible in her work.

Christine co-exhibited with Jenny Burnett. Jenny's drawings and linocuts compliment the environmental theme. The complimentary work exhibited by both artists, contribute to the aesthetic quality of the exhibition and the overall gallery environment.

The exhibition opened on 13 June. David Marsden, a respected local artist and teacher, set the scene in his opening speech, contextualising connections between the artists' work and the natural environment. David highlighted how strong thematic threads observed in both artists' work, together with form and pattern features, speak loudly of abstract relationships. The abstract nature, contrasting mediums and solid versus translucent colours used by both artists, create powerful connections to coastal environments and the Australian landscape. It is achieved with the use of solid and dramatic black and white charcoal drawings and linocuts, versus contrasting subtle transparency and tonally rich colour combinations of the glasswork.

Christine's exhibits consisted of freestanding glass wave forms, delicate Pâte de Verre bowls, intriguing translucent wall panels with tactile qualities and some sterling silver and glass jewellery. The primary influence in all of these artworks is subtle, atmospheric and aquatic cool colours, interspersed with gentle rhythmic abstractions, suggestive of patterns inherent in nature. The collective aim is to engender a feeling of 'calm' and induce a sense of 'happiness'. It is achieved through design elements such as balance, rhythm, line, pattern, motion and colour that coalesce to portray representations of life in Tasmania.

Distinct horizontal lines feature strongly in Christine's work and serve to delineate colour and textural qualities. By changing those lines tonally or texturally, this artist successfully creates movement, thus enabling new characteristics to develop. The artworks display attention to detail, and deep understanding and execution of complex processes used to

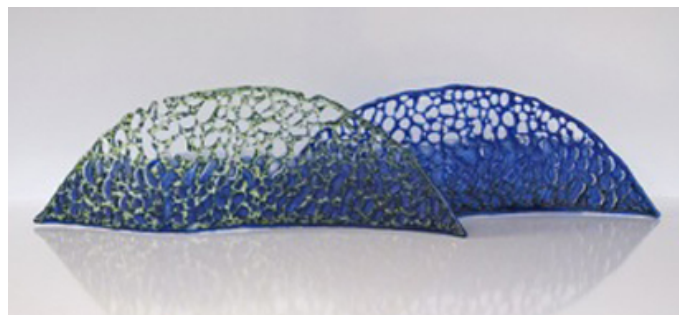


fuse, form and finish the pieces.

Understanding the artist's background and purpose for creating collectible artwork rather than pieces with functional possibilities is essential for appreciating the quality and complexity of the works exhibited.

Christine has a long history of involvement with art. Attending art school, painting in a range of mediums, teaching art in primary and secondary schools, and acquiring a qualification in design underpin her interest in art. Pursuing a career in fine arts after majoring in furniture design underpin her attention to detail and demonstrated expertise in design aspects of her work with glass. Later, she completed a Masters Degree in Contemporary Art at the University of Tasmania and then made a conscious decision to move away from producing functional objects.

Christine now takes much pleasure in exploring the possibilities of incorporating a complimentary range of natural materials with glass, thus satisfying her need to explore diverse mediums, their technical possibilities and complimentary processes. Carefully selected use of glass products, development of suitable process and techniques over decades in design and ceramics has played a major role in her more recent



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venture into kiln formed glass.

Use of colour and textural elements also suggest work with ceramics remain constant in Christine's work. Use of powdered glass frit as a glazing medium for ceramics, specifically Spectrum's, Systems 96 glass therefore understandably features largely in her artist's palette.

The significance of previous techniques such as use of shellac and water gun spray treatment to create surface texture when sculpturing ceramics is discernable. Effects when frit combinations are used to fill the negative spaces, then subjecting the created structures to varying degrees of heat are innovative and well executed. She has successfully carried through the ideas and techniques to her glasswork, putting a feature signature on her work that's defined by aesthetically pleasing voids, colour filled holes and pleasing tonal shifts. Glass art objects that are suggestive of tides, water movement, erosions, and interplay of light have been created.

By capitalising on her ability to incorporate the tonal values of the range of naturally occurring mineral elements, Christine has produced delicate colour combinations and patterns that give an ethereal quality to the glass objects she has exhibited. By utilising the characteristic fluidity of heated glass to create form and space, texture and line, her designs and finished products successfully suggest delineation of abstract moods and shifting horizons.

Christine's glass artworks positively suggests how environmental influences play dominant roles in her design ideas. As the technical complexities become more challenging, she discovers how far she can push boundaries, making what she likes and working towards creating objects with definitive character and high technical and design qualities that makes Christine's kiln



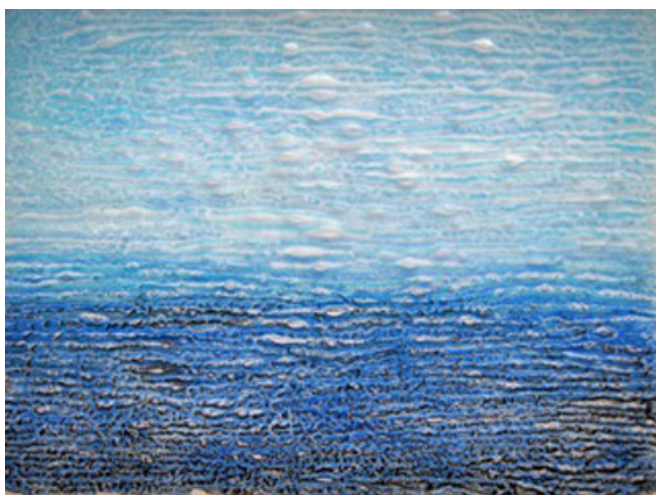
formed glass pieces very attractive to the collector.

Successful exhibiting of artists' work is highly dependent on the quality of the gallery environment. Pejean Gallery has played a significant role in providing ideal conditions for exhibiting both two-dimensional paper and print works by Jenny Burnett and three-dimensional glass works by Christine Hannan. Pejean's well-defined space, appropriate gallery design features, lighting, and display furniture, enable works to

be shown to advantage and maintain visitor's interest. Pejean Gallery can be regarded as excellent in these areas.

Together, the paper and glass combination and the outstanding quality of the venue, the artists and the director and staff of Pejean Gallery have successfully staged a small, though highly commendable exhibition. Holistically, the exhibition provided subtle emotional impact, visual satisfaction for the viewer and attractive artwork to contemplate or purchase.

*Christine Hannan glass work:
previous page: Veil-Sky-Blue-and-Violet (top); Intertwine (bottom)
this page: Veil-Orange-and-Sky-Blue (top); Surface-View (bottom)
(images courtesy of the artist)*



POSITION VACANT

Want to learn new skills and get more involved in the Australian glass community?

Our current secretary is moving overseas so there's an open position on our board.

And with the upcoming national conference happening in Feb 2015 this is a great time to get involved!

Please email
secretary@ausglass.org.au
for more details

ausglass

North Lands opens Dan Klein House

Dan Klein was instrumental in establishing the North Lands Creative Glass centre in Lybster on the east coast of Caithness, Scotland's most northerly county. After his unexpected passing in 2009 the directors of North Lands created a memorial fund in Dan's name. Alan J. Poole officially opened a new workshop and accommodation area on 4 April and saw the renaming of the School House in his partner's name. He gave this update.

North Lands Creative Glass, one of the world's most prestigious centres for the study and development of glass as an art form, is expanding both physically and creatively with financial support from the Dan Klein Memorial Fund, William Grant & Sons Charitable Trust and Highlands & Islands Partnership Programme.

The new workshop (seen below) and purpose built residential accommodation (at right) will not only widen the scope of the techniques taught at the Alastair Pilkington Studio but also develop North Lands' range of activities. Our current programme is described in the our website (www.northlandsglass.com)



The new workshop, designed by East Lothian chartered architect Michael Roper and local architect Karlyn Sutherland, is bright and spacious with natural light providing clean working space for artists to draw, develop ideas, photograph work and hold seminars. The new lodge will increase the accommodation currently provided in the School House, which together with the adjacent grounds were leased from the Highland Council. Now that they have been purchased with the generous support of Creative Scotland, North Lands can enjoy the long-term security needed to improve and develop the facilities.

The capital project stems from a development project funded through Highland LEADER 2007-2013, Highlands and Islands Enterprise, aimed at building economic, environmental and creative sustainability.

The £60,000 donated to the fund set up in memory of Dan Klein, who along with Robert Maclennan (then MP for Caithness, Sutherland and Easter Ross) instigated the

establishment of North Lands Creative Glass in 1995 contributed to the cost of the new workshop.

Lord Maclennan recorded his appreciation and that of the Board of North Lands for all Dan had done for North Lands in establishing it as one of Europe's principal centres of excellence in glass making attracting both internationally acclaimed artists as master class leaders and students from all parts of the world. In recognition of Dan's great contribution to North Lands he renamed the School House, which accommodates class leaders and artists in residence, 'Dan Klein House'.

In 2016, to mark the 20th anniversary of the centre's first Master Class led by Bertil Vallien, North Lands plans to mount a retrospective exhibition of works from its significant Collection of Contemporary Glass - donated by masters and artists in residence over the past twenty years, in collaboration with Dovecot Studio in Edinburgh. It is also hoped to tour the exhibition to other venues in the UK and abroad.

The Board of North Lands is deeply grateful to all Dan's friends, associates and colleagues within the greater glass community who contributed so generously to his Memorial Fund and feels sure that Dan would have been happy to see the splendid new workshop and to know that School House now bears his name.

The Board is also grateful to the Friends of North Lands for contributing to the cost of equipping the residence and for their continuing financial support for master class students who require additional funding to enable them to attend the classes.

Further information is available on the NLCG website on how to become a Friend for anyone who would like to contribute to the North Lands' Students' Fund.



above: Alan J Poole officially opens the workshop

all images courtesy of North Lands Creative Glass



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call for entries: MAGE 2014

The Mansfield Art Glass Exposition (MAGE) has officially kicked off with entries being called for the six juried art glass competitions for studio and architectural glass, including the new 'contemporary glass jewellery' category. It is the program's fourth year and has a total prize pool value for 2014 of \$8,500.

The program will also include three simultaneous 10-day exhibitions of high quality contemporary art glass works, two exclusive exhibition previews for prospective buyers, workshops and seminars, and a scholarship to assist an Australian or New Zealand glass artist to travel for study.

Most of the events are held during Mansfield's High Country and Spring Arts Festival in October/November, including the official opening and announcement of winners on 24 October.

The MAGE program, run by the Arts Council of Mansfield in Victoria, provides equal representation for both forms of contemporary art glass: studio glass and architectural glass. It also acknowledges the work of glass artists at different stages of their creative development - from those new to professional practice, to emerging and established artists. It is also one of the few competitions to offer free shipping for returning unsold works.

The prizes on offer are for Architectural Glass (\$2,000); Studio Glass (\$2,000), Contemporary Glass Jewellery (\$1,500), Glass Architectural Project (\$1,000 voucher from Axess), Glass New Artist (\$750 voucher from Axess), and Emerging Glass Artist (\$750 plus a featured artist exhibition at Kirra Galleries at Federation Square, Melbourne).

Entries close at 5pm on 22 August 2014.

Important Information

TWO IMAGES - please send only 2 high quality images of each work (one showing selected detail) -maximum 1 MB each (minimum compression). Remember, works will be selected for exhibition and final judging in Mansfield from these images.

50 WORDS is all that is required for your artist's statement about each work. We regret that entries without a statement for each work or with statements longer than 50 words will be ineligible.

ONE PAGE - this year we require a 1 x A4 page curriculum vitae (in Word) citing the artist's learning and experience and listing relevant achievements.

SEPARATE ENTRY - this year, a separate entry form is required for each of the six competitions.

SELECTION ADVICE - artists creating works selected for exhibition and final judging in Mansfield will be advised on or before Wednesday 17 September 2014

WEBSITE - for more information or to enter online, go to the MAGE website (www.artsmansfield.com.au)



Flamework demonstrators needed

Want to demonstrate your flame working skills this September?

Kirra Galleries' gallery manager Suzanne Brett has put out a call for expressions of interest from artists who would like to get involved hands-on in its annual *Flame on Glass* exhibition, particularly those who have not participated before.

The show will open on 11 September and run through to 12 October. The demonstrations will be held over three days after the show's opening.

Originality and skilled technique are the criteria for choosing new artists. If you're interested, send photos of your work (and any ideas for exhibition works) to:

suzanne.brett@kirra.com

ph: 03-9639 6388

WANTED

hot glass equipment:
furnace, glory hole kiln, burners, etc.
Prefer secondhand to refurbish as pennies are restricted

also finishing gear:
linisher, saw table, polishing wheels

Please contact Steve Cooke
Mobile: 0417 937 476
Email: cookieesp@westnet.com.au

Proctor fellowship proposals invited

Proposals from Australian-based glass artists are now being accepted for the *2015 Stephen Proctor Fellowship*.

The successful fellow will receive \$A5,000 towards their travel costs to work or study overseas, as well as a four-to-eight week residency at the School of Art Glass Workshop at The Australian National University (ANU) in Canberra. The Fellowship must begin in 2015 and ideally finish in the same year. **Artists have until Monday 6 October to apply.**

The Fellowship was established in 2001 in memory of Stephen Proctor who was Head of the Glass Workshop at ANU from 1993 until 2000. Travel and experiencing other cultures were very important to him and the Fellowship is intended to be a significant and exciting link between glass communities around the world. The Fellowship aims to support Australian and international artists working in glass to provide work or educational opportunities to further their artistic practice.

Twelve fellowships have been awarded since it was established in 2001. It is awarded in alternate years to an Australian or international artist. In 2015 the money will be made available to a glass artist based in Australia.

Applicants should be practising artists seeking time to develop their work, undertake research and/or undertake technical experimentation around a specific project, which will be highlighted in their proposal. Proposals should also outline the nature of the intended travel and communicate the connections between the overseas activities, the ongoing artist's practice and the 2015 residency project.

The Fellowship must begin in 2015 and the international travel can commence any time from the end of February 2015. The ANU residency must take place in 2015 and partly during the academic teaching period.

The closing date for proposals is Monday, 6 October 2014 (postmarked) and all applications must be completed online. More information is available at the website (<http://soa.anu.edu.au/glass/stephen-procter-fellowship>).

Jeff Zimmer - 2014 Stephen Proctor Fellow

Jeff was the international recipient of this year's Fellowship. His proposal is to develop his work at ANU exploring the concepts of ambiguity, disconnect between actions and consequence and notions of borders and separation.

He was born in America, but is based in Scotland as an instructor at the Edinburgh College of Art. Jeff plans to start his residency at the School of Art in mid-August (continuing until mid-October). The residency will give him the opportunity to refine his working techniques, and share his ideas, skills and passion for glass with the students. He will have a dynamic presence in the Glass Workshop, inviting open dialogue with the students and encouraging artistic exploration.

Previous Fellows: Blanche Tilden (2003), Harumi Yukutake (2004), Alexandra Chambers (2005), Mark Zirpel (2006), Brenden Scott French (2007), Rebecca Chernow (2008), Deirdre Feeney (2009), Matt Szosz (2010), Mel George (2011), Amber Cowan (2012) and Patricia Roan (2013).

Tom Malone prize opens

The Art Gallery of Western Australia (AGWA) is taking entries for the 2015 Tom Malone Prize, one of the country's leading studio glass prizes available to Australian artists. The winning artist receives \$12,000 prize money and their work becomes part of AGWA's State Art Collection.

Australian glass artists are eligible to apply and works (which must include glass, but can also include other materials) must be made in the 12 months leading up to the cut-off for submissions. Entries close on 31 October 2014. Around ten entries will be shortlisted in November from images supplied with artists' applications and will be freighted to the gallery for final judging. The winner will be announced some time in 2015.

The acquisitive prize was established in 2003 through one of the benefactors of the gallery's Foundation, Elizabeth Malone, as a tribute to her glass artist husband Tom. It is intended to promote the creation, appreciation and enjoyment of glass made in Australia and has been a successful platform for the Gallery to collect some outstanding examples of studio glass. Past winners are Nick Mount (2003), Jessica Loughlin (2004 and 2007), Clare Belfrage (2005 and 2011), Benjamin Sewell (2006), Kevin Gordon (2008), Cobi Cockburn (2009), Charles Butcher (2009), Deirdre Feeney (2010), Brian Corr (2012), Tom Moore (2013) and Mel Douglas (2014).

For more information please contact Robert Cook (Curator of Modern & Contemporary Photography & Design) on (08) 9492 6618, or email: robert.cook@artgallery.wa.gov.au

GAS technology grants

The **Glass Art Society (GAS)** is now accepting applications for its new *Technology Advancing Glass (TAG)* grants. Worth up to \$US5,000, the grants are intended to provide financial support for projects that use a technological approach to solving a problem or researching an idea related to the field of art glass.

Interested artists have until 31 July to apply online at the GAS website (www.glassart.org/2014_TAG_Grant_.html)

The new initiative - made possible through a generous donation from long time glass collectors and GAS supporters Ted and Melissa Lagreid - was announced during the 2014 GAS conference in Chicago. It aims to advance glass arts through an annual research grant given to an artist or group of artists to fund research into new materials, techniques, making methods, or technology applications that will generally advance the field of art made with glass. A total of up to \$US5,000 will be awarded for 2014 TAG Grant awardees for 2014-15 Fiscal Year (Oct 2014 - Sept 2015).

According to GAS, the program draws on the educational trend that combines Science, Technology, Engineering and Maths (STEM) with creative arts to help develop new ideas: 'proposals are open for ideas such as new materials, production techniques, safe shipping techniques, new tools, adhesives, ways to create glass sculpture animated with electronics and beyond, limited only by the imagination of our artists.'

Applicants need to give a clear, detailed description of their proposed project, including how it might benefit the field of glass art and their proposed timeline and budget. To be eligible, artists need to be current GAS members (and if selected agree to maintain their membership for three consecutive years). Successful grantees will be required to present their completed project findings at a future GAS Conference or other event within three years of receiving the grant (including a written summary of project findings for publishing in the annual GAS Journal).

The Glass Art Society, based in Seattle Washington, is an international non-profit organisation. Established in 1971 it aims to '...encourage excellence, to advance education, to promote the appreciation and development of the glass arts, and to support the worldwide community of artists who work with glass.'

Membership is open to anyone interested in glass, including artists, educators, students, collectors, gallery and museum personnel, art critics, manufacturers, and others involved with the production, technology and the aesthetics of glass.

sculpture prizes on offer

The **Woollahra Small Sculpture Prize** is accepting entries until 25 July for a total prize pool of \$A19,000 - including the \$15,000 acquisitive award. Competition is open to all artists, whether they are local, regional or international. Entry conditions define a 'sculpture' as: 'a freestanding, non-site specific, three-dimensional object, constructed of durable materials'. Entries must be freestanding and not more than 80cm in any dimension. Around 40 finalists will be announced in mid-August and their works exhibited in October at the Woollahra Council Chambers in Sydney's Double Bay.

Details at the website (sculptureprize.woollahra.nsw.gov.au)

Entries have also opened for the international **Arte Laguna Prize**. Entry categories include 'sculpture and installation' and offers a non-acquisitive cash prize of €7,000 for the winning work created in a free subject with any material and including lights, videos, mechanical or electrical movements, etc.

A jury will also identify winners of additional prizes for art residencies (including the Glass School Abate Zanetti, Murano Venice) and solo exhibitions in European art galleries. Closing date is **6 November 2014**. More information at the website (www.artelagunaprize.com)

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talking point: Merinda Young

Mignon Johnson interviews Merinda Young of the Tudor Rose Glass Works

'My friend Merinda, she runs classes at Tudor Rose Glass, down in Kingston, just on the southern side of Hobart. We all know about Merinda, she's really good. I'll give you her contact details tomorrow.'

That's how it began for many of us here in Tasmania and how another paragraph is added to Merinda Young's storybook. I interviewed Merinda to highlight her long term involvement, success and service to the community - namely the architectural glass industry and the essential role she plays to an ever-expanding community of enthusiastic and talented glass artists in Tasmania.

How would you describe yourself and your business?

No one thing. My business is my main area. We have to be diverse to survive. I consider myself a maker, supplier and a teacher. These are all underpinned by a passionate love of glass as a medium. Glass is my creative outlet and work is my interactive vehicle to express my creativity.

Where did your passion for glass begin?

St David's Cathedral as a kid. Ever since I was young I always loved the leadlight windows. At school and growing up I'd sit in church and look at the windows, loving the gothic elements, the colour, light, patterns, the beauty, how to interpret the many faceted stories. I'd contemplate the glass and how it's survived through the ages and how the stories they tell have prevailed and how they will continue to do so.

How did you first get involved with glass and venture into business with it?

It was an interest that I shared with Graeme when we were building our house. Graeme, my partner in many aspects of my life and part of my support team, he also taught leadlight to the Technology classes at school. I couldn't help being interested, so I did it too!

It started in 1986, working from a small studio at home. At this time I was working around my children and their commitments. It was very much being self-taught at first, being at the bottom of the world and in the days before the internet. I managed to find two books on fusing and bought a kiln and experimented. Rob Clark was also at Evandale and he was encouraging with leadlight information. After that I became a workshop junky and learnt early to invest in travelling to learn from artists who were top in their field. I always dreamt of having a business and how I would lay it out. I believe I have achieved my goal, as that is what it has become.

How then did you progress from beginnings steeped in self-determination to serious involvement in glass and art?

I remember going to my first Ausglass conference in Canberra in 1992. I did a two-week workshop with Cappy Thomson (USA) and Maud Cotter (Ireland) in painting - an amazing experience and so encouraging, as I was able to determine where I was at, and what was possible. With a family and in an isolated place I couldn't just go to university or college to learn so I had to be strategic. How fortunate I was to have a long-suffering husband and children who have put up with me 'disappearing' to learn. Over the years I have added different aspects to my business, partly driven by my interests and partly by fashion in the building industry.

Having my own business was always a passion and an attraction. Naming and establishing Tudor Rose Glass Works was also quite deliberate. I wanted it to be more than leadlighting - to go further, to include a broader range of glass, involve art and other activities. I finally established my business so it was different to what was available at the time. If there was something different that other businesses, glaziers or artists needed for 'out of the ordinary things, supplies', information or knowledge, I became the "girl to go to".

What do you now perceive as the main focus of your artistic practice?

Really love to see creative glass used well in an architectural setting. I see myself as an interpreter. Clients have an amorphous dream or hope of something for their home, school, church, or business. I revel in trying to get to know them and their aesthetic and then try to weave some magic with my creativity so that we both can stand back and be pleased with the finished product.

Also, if you just let me loose to do anything in the studio, mark making (painting) would be the first thing I'd think of as a main focus of my artistic being. With painting, I love the way you can tell a story to people, express emotion, or put humour into a picture through characterisation of say a fish, one of my favourites. Through use of line and colour, narrative is



*Window Linmore Hall at St Michael's Collegiate
(Arts Humanities & Science)
image courtesy of the artist*

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expanded to tell any tale, relate historical events and effectively portray relationships.

Self-determined career highlights: could you name some of them?

Studying at Pilchuck - twice, especially in 2006. The workshop with John Reynteins was one of those profound shifts in understanding and confidence. Also I met some amazing people who are now great friends. Travel and visiting other 'glassies' is always something I love.

Can you describe some of your favourite 'dabbles', serious works you've produced and other significant successes you've had over the last two decades, for example?

I have done 30 to 40 windows for St Michaels Collegiate College, in Hobart. It has been a progressive project over about ten years. There's one particular set of windows I made that is in the main hall. The theme is Arts, Humanities and Sciences. At first it was tough to develop, but I enjoyed adding some of myself to the images. I particularly remember it as a collaborative process and I still stand back and think, 'did I really create something so lovely? I love it - complete satisfaction.'

I love the process of making and I'm a pig-in-mud when I'm let go in a workshop ... with a broad scope for creativity, a big brush with plenty of artists' license, stories to tell and scope to interpret them through art and craft and science, and wonderful people to work with.

There is one other project that I have a deep connection with and got much satisfaction from, that is constructing the Mosaic at Margate (on the corner of Sandfly Road and Channel Highway). It was a community project and consists of 38 square meters of mosaics, some of which is glass. Over the four months it took to construct with an all-local, volunteer cast and management team, I experienced so much enthusiasm, friendship and shared sense of achievement. Our mosaic stands proud and significant in defining and putting character into the local landscape.

Can you recall some memorable problems encountered and how they were resolved?

We really could be here for a long time. Oh so many stories - funny ones, disappointing things and enlightened learning activities. Seriously, we really try to avoid problems by extensive discussions with clients and by planning things as much as possible. These processes are integral to success in any situation. The most problematic aspects encountered over time as an artist is probably isolation. I enjoy workshops so much, either going to them or conducting them, because of the mixing with other creative people.

Funny stories you say, problem solving and satisfactory outcomes: could you tell us about any one in particular?

The funny story about being stuck against a church roof - is memorable! Imagine in your minds eye having to put up a window high in an old stone church whilst working from a scissor lift. Graeme is working on a scissor lift on the outside and I am on a scissor lift on the inside. I am enjoying studying the view of the clever roof structure and the body of the church from above. The daydream ends abruptly as Graeme requests I start to come down so I can pass him something - only I press the 'up' button instead and get jammed against the roof - and the 'escape button' doesn't respond. "Hurry up, what are you doing up there?" Graeme calls out. All I can do is reply in a feeble voice "I can't get down!" An hour and a half later we did manage to get someone from the hire company to indicate where the second release catch was. A long time to contemplate the rights and wrongs of the world from my lofty pulpit!

Things Merinda appreciates and could not do without?

I would especially like to acknowledge my husband Graeme. I couldn't have done anything without him. He has always supported me, been my sounding board, taken up the tasks when I have had other things to do, been there when I needed someone else and contributed so much and more. I would also like to acknowledge Paul Cooney, who has worked with us for 18 years, has been a colleague, is centrally involved and has been brilliant. These people are part of the team and are integral to the success of my business and to my existence as an artist.

Insights and hopes for artists and the art movement in Tasmania?

Although architectural glass is my main focus, my interests span painting on glass; fusing, slumping, casting and blowing glass; marble making; printmaking and laminating too. However, architectural glass art struggles as it lives between art and industry and doesn't sit comfortably in either area of practice. I would like to see more interaction promoted, as art and industry are important to each other and can be interdependent. In this, both sides need to be educated to appreciate the symbiotic relationship, to understand it is a two-sided coin, and to then make it work.

Sincere thanks Merinda for her time and sharing her valuable experience. It is not only our appreciation for her achievements and contributions to Tasmania, it is her support, companionship, humour, great hands-on workshops and the fact that she gives us so much more than glass, whenever we come knocking at Tudor Rose Glass' door.



The Life Between
image courtesy of the artist

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