

Regular Features

President's Report	1
Treasurer's Report	2
State Report - ACT	3
State Report - NSW	4
State Report - NT	5
State Report - QLD	5
State Report - SA	6
State Report - TAS	7
State Report - VIC	8
State Report - WA	9

Special Features

New Board Members	10
Ranamok 2011	11
Ausglass Residency	12
Board Face 2 Face	12
Architectural Glass	
Special	13-15
Flame On	16
Finn Lynggaard	
Obituary	17

Listings

Exhibitions	18
Call to Artists	18
Grants	18

© 2006 AUSGLASS
a non-profit organisation
Copy of and/or use of articles
in this newsletter prohibited
without written permission of
AUSGLASS

President's Report

Anne Clifton

PRESIDENT@AUSGLASS.ORG.AU

Presidents Report

"Invention, dear friends, is 93% perspiration, 6% electricity, 4% evaporation and 2% butterscotch ripple"

Gene Wilder as Willy Wonka

Bonjour Membres

This missive comes from the desk of the president in France where I am presently staying until the beginning of October. This is a lovely opportunity for me to explore pure creativity without the security or the bindings of a familiar studio space. Since my last report Ausglass has said a fond farewell to our previous President and Board member, Keith Rowe, who leaves the board to focus once again on the business of being an artist. However we say Hello to Eileen Gordon, Michael Scarrone and Gail Oldroyd all of whom you will read about on the next couple of pages. We welcome their enthusiasm, their special skills and also their commitment to Australian Glass. This new mix of people means that we have a broad peoplescape on the Board of Directors and our recent Face to Face meeting in Adelaide allowed us to get to know each others strengths. I believe that each of us has found a place within the Board that makes the most of our skills. Ideally I am hoping that each Director comes to end of their term having exhausted themselves in service of the membership, proud of their actions and their contribution to Ausglass.

Our last few months had been busy with the insurance, residencies, workshops, festivals and communication. The next few months will be busy putting in place programmes and events that will allow us to continue when all our efforts will be focussing on another fabulous conference. More of which you will be reading about in the next issue.

I urge you to take the opportunity to consider making an application for the Ausglass Residency – here is a marvellous opportunity for you to take time out from the business of being an artist to exploring the depth of your work in a supportive and creative environment. I encourage particularly those artists who have been maintaining their work with strict confines of production and to take the time to investigate the risk of developing new work.

In this issue of the Ausglass Newsletter we concentrate our articles on architectural glass with a report from Warren Langley regarding the need for professional support whilst installing these grand projects, an overview of a Cathedral project and an article about Mersey Community Hospital wall.

à bientôt

Anne

Treasurers Report

Simon James

TREASURER@AUSGLASS.ORG.AU

Dear Members and Friends

Ausglass' year end (31 October) is quickly approaching. Before I know it Jennifer King (our amazing Secretary) and I will be forming the annual report for the Auditors and getting it out in time for the AGM to be held early next year. The location of the meeting is not yet known but is more than likely we'll ask each state to meet at a Board member's home and we'll do a hook up around the country via skype. Look out for more info coming your way soon.

With the AGM coming up I am hoping that this will be my last newsletter entry. I have been saying for almost 12 months that I am resigning from the board and yet here I am – without a replacement. The Ausglass Constitution has the binding rule that a board member can serve a maximum of 2 x 3 year terms only and this is exactly what I have done. So, if you have the skills and the need to return something to Ausglass and want to work with a fantastic board then now is the time to step forward.

Ausglass continues to be on a strong footing due to :-

Extensive cost savings such as this newsletter being produced in house and electronically. Thanks to Ruth Oliphant (our Newsletter Editor) and her friends for producing a quality and interesting read every quarter ;

The immense donation of time and expertise from members such as Andrew Lavery, Marcus Dillon and their mighty squad of volunteers that brought us the Peripheral Vision Conference here in Sydney earlier this year. Successful Conferences only come about through hard work. Other major donators of time are each Board and each President - they donate more time than is healthy for running a commercial business such as a glass studio *{but we wouldn't do it if we didn't enjoy it}*;

Strong interest rates on the savings we have meaning Ausglass is almost a "perpetual machine"; and (of course)

Annual Memberships – without you Ausglass would mean nothing – it'd cease to exist. I, personally, like going to our conferences and state meetings – we have such an inclusive and kind community plus we do like a good party. So if you haven't renewed do it now!

As you have seen with the recent online renewals Ausglass has partnered with City Rural Insurance Brokers to bring insurance to our members. The take up has been really pleasing and is only the first of many insurance offers on the cards. The online renewals were also very successful though not as streamlined as I would have liked but this was due to a bug in Word and next renewals we'll be using a new (and less buggy) software package to do the renewals.

Recently we have implemented the Canberra Glassworks Residency. I urge you all to take a second look at what is on offer. The facilities at Canberra are second to none plus you will get the chance to share your ideas and learn from other artists using and involved with CGW. Accommodation is included as part of the residency so all you need is the will and the skills.

I'll finish off this lengthy report with the news that the Board is working hard to bring more of the ideas floated at Peripheral Vision to fruition. I would like to thank one more person – Marian Schoen for the guidance she has given to the Board at the recent face to face Board meeting. Unfortunately Marian had to leave the Board to work commitments and she will be sorely missed. Thanks for reading this far!

Cheers

Simon

AUSGLASS State Reports

ACT – Jess Casha

ACTREP@AUSGLASS.ORG.AU

ACT News

Here's what's happening in the ACT:

The Canberra Glassworks has recently finished a great exhibition, *Ten Good Stories*, which featured ten stories from the JamFactory that share a story of the magical qualities of glass and mastery of those who attempt to tame it. This exhibition featured many artists that work with and in the JamFactory including Tom Moore, Nick Mount, Karen Cunningham, Kumiko Nakajima, Bjorn Rust, Danielle Rickaby, and Randall Sach. At the same time Nick Mount was here teaching a week long a professional workshop to a lucky bunch of people!

The current show at CGW is *The Ranamok Glass Prize* which opened on 17th August. It was a fantastic evening with Canberra's very own Masahiro Asaka announced on the night as the winner with his piece *Surge 12!* Congratulations to Masa!! It was also good to see a few local artists in the finalists. Congrats to all.

In addition to his recent award, Masa is also the current Thomas Foundation Artist in Residence until 18th September. Jaan Poldas also started a residency with us 22nd August – 2nd October. And Mel Willis will also be starting her Emerging Artist Support Scheme Residency at CGW on 17th October!

The next exhibition at the Glassworks is Klaus Moje's only solo show for the year. It will open on Wednesday, 28th September and run until 20th October. To coincide with his show Klaus and Kirstie Rea will be teaching a professional workshop, *A Line into the Future*. A great opportunity that will include a mix of intensive talks, discussions and problem solving through various hands on activities.



Wendy Fairclough, *The Illuminations*

Nadege Desgenetez will also have an exhibition at the Canberra Glassworks opening on 26th October to 12th January 2012.

Wendy Fairclough's piece entitled, *The Illuminations*, was opened and is now on display at the Museum of Australian Democracy. The lovely display also features a great little video on the making of the pieces.

Nikki Main will have an exhibition at Beaver Galleries opening on 15th September with fibre artist Virginia Kaiser.

Jennifer Martiniello also has had an exhibition, *Entrapment*, at Canberra Contemporary Art Space featuring works that were made during her Thomas Foundation Artist in Residency at the Canberra Glassworks. 26 Aug – 1 Oct.

Mel Willis recently had a group show at the Alliance Francaise entitled, *Mind and Soul*. It will run 25 August to 16 September.

There were also some great shows at Craft ACT including *Tour de Force: In Case of Emergency Break Glass*, *Elements* and Annabelle Davidson's work in the Crucible Showcase.

Congratulations to the Australian Council Grant recipients, Annette Blair and Alexandra Chambers.

Kirsite Rea is now teaching at Uni SA in Adelaide and we welcome back Scott Chaseling to our shores!!

Mel George is currently at the Canberra School of Art for the residency part of the Steven Procter Fellowship until the end of September.

There are also a few people sending work to SOFA again this year including Ruth Oliphant, Jeremy Lepisto, Masahiro Askasa, and Mel Doulgas.

Matt Curtis has also recently finished a big commission for Dubai.

From your friendly State Rep, Jess Casha!

NSW – Polina Gavria

NSWREP@AUSGLASS.ORG.AU

NSW Ausglass meeting:

Next NSW Ausglass meeting will take place in conjunction with the opening of "Flame On" (see press release in the newsletter) on Saturday, October 1 from 5pm at The Mona Vale Hotel, Barrenjoey Road, Mona Vale with everyone welcome.

Exhibitions:

Kate Baker's new works are on show in two solo exhibitions this year, Bullseye Gallery 5 Oct - 19 Nov 2011 and Sabbia gallery 1-26 November 2011. Bullseye is also taking Kate's work to SOFA. Also Take Yusuke and Emma Varga are showing at SOFA this year with Kirra Gallery.

Sabbia gallery in Paddington is presenting:

PLUMB - Nick Mount's work, 23 August - 17 September 2011

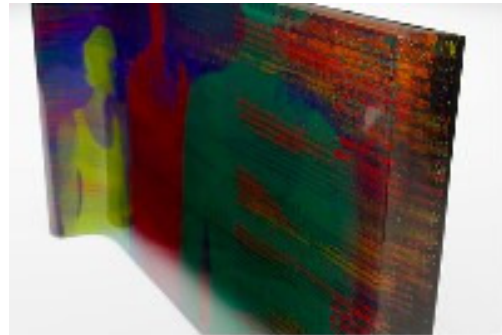
ICONIC MEMORY - New works by Gerry King, 27 September - 22 October

HOME. UNDER THE SHADOW OF ONE'S WING - New Works by Judi Elliott, 27 September - 22 October

SWATCH - New work by Clare Belfrage, 1 - 26 November 2011

ENCODE - Solo exhibition in glass from Kate Baker, 1 - 26 November 2011

SALUTE VII Presenting work by Sabbia's permanent stable of ceramic & glass artists. 30 November 2010 - 14 January 2012



Kate Baker

Lee Mather's solo show will be opening at Metalab, Surry Hills on Thursday September the 8th.

Susie Barnes has an exhibition in Capetown, South Africa on the 11th September at Edge Gallery. Susie is also participating in the Australian Flame work exhibition at Kirra Gallery on the 15th September. Marcus Dillon and Emily McKintosh are exhibiting with Willoughby Sculpture Prize 2011. 20 August - 4 September, Incinerator, 2 Small Street, Willoughby.

Wayne Pearson's recent Ph.D. at Sydney College of the Arts had a solo exhibition "Reprice" at Glass Artist Gallery, Glebe. "Review 11" a group exhibition of Glass Artist Gallery artists will open on Thursday 1 September till Sunday 25 September 2011. Rebecca Coote showed her new body of work in a solo exhibition, "Guiding Lights" in July at the Glass Artist Gallery

Other news:

Jeremy Lepisto started a PhD in Sculpture at the ANU. Jeremy's work is featured on the cover of current Craft Arts International. As GAS president, Jeremy got through the GAS conference unscathed, and even luckily made more than budgeted for the conference. Jeremy's last year's Tom Malone Prize was purchased by the Art Gallery of Western Australia and lastly got a piece purchased by the ACT Legislative Assembly for their collection. Lisa Cahill's Tiffany & Co commission is now officially opened in the lounge area of the new Tiffany&Co store on Collins St in Melbourne

SCA is very proud to welcome two new academic staff, Marina Hyassat and Suzanne Peck. Both Susie and Marina bring a broad theoretical and practical skill set to the SCA program and will work together with Andrew and Jane to develop and refine curriculum. Marina is a finalist in the RBS emerging artist award and is busy developing works for this show.

Sydney welcomes SCA Alumni Simon Maberly and his partner to Sydney. Simon has been working with Brian Hirst and later this year will teach at Penland USA with Eliot Brand as a TA.

Andrew Lavery is developing works for his exhibition titled Fabric to be held at Arterreal Gallery in November.

Jane Gavan had a solo exhibition as part of Sydney Design Week.

Jeff Hamilton recently finished installing a new commission in the Samoan Congregational Christian Church in Lugarno. Jeff's St Bede's Pyrmont window, installed Jan 2009, features on the cover of the current issue of *Stained Glass Quarterly Magazine*:
<http://stainedglassquarterly.com/>



Jeff Hamilton, St Bede's Pyrmont window

Mark Elliott attended the GAS conference in Seattle this year to introduce screenings of Dr Mermaid and the Abovemarine: his 'Glass-mation' film made in collaboration with film-maker Jack McGrath, The work was received with a lot of interest and enthusiasm was expressed in the idea of running glass-mation workshops.

Mark and Jack, being both teachers and artists are keen to organise a 'Glass flame animation workshop' in which students will learn the basics of flame-working for animation using stop-motion photography to produce sequences of animated borosilicate glass. Students will get to take home their pieces as well as a DVD of their animation. They will gain insight into many of the techniques and software programs used in animation such as for digital compositing. It is also envisaged that a short experimental film will be produced by combining and editing the students sequences and incorporating their creative suggestions.

Since this workshop would be the first of its kind, Mark and Jack would like to do a straw poll of anyone who might be interested. At the moment, the details such as length, price and location of the workshop are still under discussion. Possible venues include Canberra Glassworks where Mark has just completed an AiR residency in which he animated slow growing glass sculptures with Jacks help.

Please email Mark on mark@markeliottglass.com with an expression of interest and contact details if you think that under the right circumstances, you would be keen to attend such a workshop.

NT – Andrea McKey

NTREP@AUSGLASS.ORG.AU

The Northern Territory group welcomes another new member into its slowly expanding fold. Gina Trengrove is a bead maker who has been working with glass for a number of years.

Our numbers are also boosted by a Victorian Member, Alison Cowan, who is currently visiting Darwin and is sharing my home. Alison has been working with the lost wax casting technique and until recently my fridge has been occupied by alien species of seed pods worked in blue wax.

Elizabeth Close and Natalie Jenkins are busy beavering away in the studio each getting ready for an exhibition.

Natalie and Sandra Kendall (painter and children's book illustrator) will show new work in *Nocturne* which opens on 2 September at the Territory Craft Gallery.

Elizabeth's solo exhibition *Urban*, featuring kiln fired glass, will open at the Framed Gallery, Darwin October 7.

Tidal Influence, my exhibition with friend and fellow bead maker (as well as painter) Jasmine Jan was recently held at the Territory Craft Gallery, was featured on the Northern Territory version of The 7.30 Report. We were lucky that there was no crocodile attack or other such '*this will bump you off*' story on the same day or we would have missed out.

Ciao from the Top End
Andrea

QLD – Terry Eager & Shar Moorman

QLDREP@AUSGLASS.ORG.AU

No report submitted.

SA – Amy Worth & Hayley Carpenter

SAREP@AUSGLASS.ORG.AU



Ausglass Meeting/ Canada Day

It has been a busy time for glass news in South Australia since our last newsletter. I (Hayley Carpenter) have been welcomed into the joint role with Amy Sierp-Worth of SA representative and have been excited to hear about and to now share all the glass communities' news.

Our latest news is the success of the recent Board Meeting in South Australia which also created the perfect opportunity for many South Australian members to meet the board at a BBQ at Janices Vitkosky's studio, thanks Janice.

Our previous Ausglass SA meeting/ Canada Day event was a roaring success at the hospitable Nick and Pauline Mounts' place, with many authentic Canadian dishes and sweets as well as a slide show of Canada and Canadian glass which our lovely Canadian glassies put together, led by Julia Reimar.

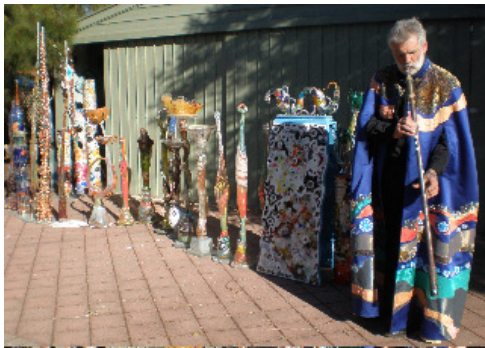
Gerry King exhibited in 'Protégé' at Aptos Cruz Galleries. His protégé is the painter and U of SA postgraduate student, Daniel Connell. We also wish him the best of luck when he leaves to teach a kilnworking workshop in Wanganui, New Zealand, Oct 15th - 19th.

At Uni SA all students thanked and farewelled Jess Loughlin for her stint of teaching, wishing her all the best before welcoming Kirstie Rea.

Uni SA has also been delighted to have Canadian artist Julia Reimer as artist in residence for six weeks over July and August this year. Julia has been working in the hot shop with assistance from Uni SA students and plans to later work at the JamFactory with the associates which will be followed by a showing of her work.



Julia Reimar, Red Ripe Photo: John Dean



Stephen Skillitzi

Currently we are enjoying the 2011 SALA Festival with many open studios such as Stephen Skillitzi's and Pauline and Nick Mounts.

Speaking of Nick Mount, he taught a successful workshop in Canberra at the glassworks 29th June to 3rd July and exhibited in '10 good stories' which opened on the 29th June- 9th August showcasing the diverse community of artists working in the Glass Studio at Adelaide's Jam Factory. Back home, he was also in the Waterhouse Natural History Art Prize Exhibition at the SA Museum open until Sept along with Jam associate, Madeline Prowd.

At the JamFactory Tom Rowney had a very successful cane workshop from the 6-10 June 2011. I was lucky enough to be a participant which tested my tumbler making abilities but it was great to watch some skilled goblet making by both the team and Rowney himself.



Tom Rowney in action

We are now looking forward to the arrival of Boyd Sugiki and his partner Lisa Zerkowitz for a workshop in September- entries sold out in matter of minutes! This exciting week of workshops Ausglass SA will host a reception party open to all!



Tom Rowney in action



Sunny Wang, *Poetic Stone*,
variable dimensions, 2011
Photo: Grant Hancock

Sunny Wang has just returned to South Australia for her exhibition at Nexus Gallery, *Suchness*, opening at 6pm, Thursday, 25 August 2011 and running from 25 August – 30 September, 2011. An artist talk about her works as an artist/researcher; how she transforms the intellectual theory of Be/coming through actual life experience framed by Buddhist practice, will take place at 4pm, Friday, 2 September 2011. A second component exhibition opens at the Liverpool Street Studio Gallery, University of South Australia, 2 September, 2011, 6pm and is open just for the following day 12-5pm.

Christine Cholewa's *Harvest* -an image created from 130 individually hung, hand-blown glass tiles has won The Advertiser Business SA Contemporary Art Prize. The Harvest, is made up of halftone dots, similar to those that are used in old black-and-white newspaper photographs and will be on show at advertiser building front foyer until August 29th.



Christine Cholewa: *Harvest*

TAS – Leigh Roberts

TASREP@AUSGLASS.ORG.AU

Some of our members have been travelling overseas and the following information has been supplied by Jan Clay (World of Marbles). She has visited Lauscha, a centuries old glass-making town in Germany. Lauscha (see the email Greg sent re GAAC as it has an article on a person doing study there), is relatively isolated but Jan says it is a lampworker's paradise although virtually no one there is making marbles nowadays. Jan sourced some machine made 1960's marbles from the Illmanau factory and has sent them home to the collection. Later in the trip Jan will be joined by one of her worker's and they plan to go to an international marble festival in Cognac and visit more studios in Germany, Switzerland and Venice. Currently Jan and her husband Peter have been able to rent an apartment and separate studio in Versailles. (Yes, I'm eating my heart out). The studio is part of a complex housing about 12 artists (sculpture, painting, murals etc), situated around a lovely courtyard. Jan is the only lampworker and has had to set up from scratch, although she took her own torches and tools with her. It has been enormously difficult doing this as she has found that there are few or nil glass suppliers or equipment in all of France. She bought two new generators and soda/lime glass in Yorkshire. This led to a request for her to run a class there after an impressive demonstration of her skills. The same thing happened at Plowden and Thompsen's in Stourbridge where Jan had spent three days making work to send home to her gallery in Sheffield. She has found the French people to be delightful and is no doubt having a most enjoyable and rewarding time and hopes to be back in Tas. for the Craft Fair (early Nov.). We will look forward to seeing examples of her new work.

Jill and John Freeman have also been visiting glass galleries overseas. Jill observed how high the standards of glass artwork are in Australia and how we are lucky to be unrestrained by an over emphasis on 'tradition'.

Keith and Anita have welcomed a new second child, Evanne, born 3 weeks early but mother and baby are fine. Our best wishes to their family.

Leigh Roberts
TasRep

VIC – Beth Wheeler , Nadia Mercuri and Ebony Addinsall

VICREP@AUSGLASS.ORG.AU



Jennifer Ashley King Opening

Jennifer Ashley Kings solo exhibition *Vitreous Fabric* opened at the ARB Gallery at Melbourne's Gasworks Art Park & is the culmination of her Master of Fine Art Degree. The exhibition was also part of Craft Victoria's Craft Cubed Festival satellite events.

Jennifer has also been selected as a finalist for the 2011 Stanislav Libensky Award for graduating students to be held at Imperial Stables at the Prague Castle from September 16th to October 31st, 2011 in the Czech Republic.

Emerging was opened by Phil Stokes at Glass Plus Gallery to a strong crowd. The exhibition features the works of the recipients of The Glass Plus Gallery Award for outstanding graduating glass artists from the Monash University Glass Studio. In the show are new works by Samantha Cuffe, Annabel Kilpatrick, Lisa Krivitsky & Mariella McKinley, it's on till 20th August.

Jasmine Targett's solo exhibition *Bubbling Up* is on at Dianne Tanzer Gallery & is also one of Craft Victoria's Craft Cubed satellite events. It runs from 20 August – 10 September 2011.

Jasmine is also exhibiting at Craft Victoria in *Making Sense* opening on the 8th of September. *Making Sense* combines the work of Debbie Symons and Jasmine Targett, practitioners who are both concerned with political investments in the ecological conundrum.



Emerging opening



Annabel Kilpartric work

Yhonnie Scarse's work *Target Practice* is on at Dianne Tanzer till 13th August. Maureen Williams & Ben Sewell are exhibiting new bodies of work at Kirra Galleries opening on the 11 August 2011 - 4 September 2011.

Congratulations to the Victorians who are finalists in the 2011 Ranamok Glass Prize. Samantha Cuffe, Laurel Kohut, Kristin McFarlane & Nick Wirdnam....good luck!

Life in Glass an exhibition by emerging architectural glass artists opens at Chapel off Chapel Gallery on the 30th August & includes the works of Janine Tanzer & Jennifer King plus members of AGDA. *Life in Glass* aims to stimulate and provoke fresh critical thinking, through an exploration of a new and mixed practice and the possibilities this brings to the development of architectural glass in Victoria and beyond.

WA – Greg Ash

WAREP@AUSGLASS.ORG.AU

Western Australia Newsletter

On Tuesday 25th July, the Western Australian Ausglass members had the opportunity to visit the Art Gallery of Western Australia glass Collection.

We had a selection of 20 pieces on special display. Pieces included Bertil Vallien, Cappy Thompson, Maureen Williams, Shar Moorman, Deb Cocks, Toots Zynsky and Tiffany



Anne Clifton (president) Peter Bowles, Stefano Carboni (AGWA Director) Denise Pepper and Suzanne Bradsher



Naomi Hunter, Marie Fritz (WA state representative) and Mark Leib behind Tiffany and Zynsky pieces



Anne Sorensen

Art Glass Studio after bringing in Narcissus Quagliata and Judi Elliot for second visits due to overwhelming demand are now bringing out Bob Leatherbarrow (Frits and Powders) in September and Alicia Lomné (Pate de Verre) in November.

Jill Yelland has recently come back from BeCon. Check out the Flickr site to see some superb photos.

<http://www.flickr.com/photos/bullseyeglassco/sets/72157627140651370/detail/?page=2>

There are pages of pictures. Jill is on the first page with the black and white cardigan.

Anne Sorensen has her exhibition at the Moora Fine Arts Gallery from August 26th to September 10th.

New Board Members

Eileen Gordon



I am a Norwegian born Scott living in Australia. Coming from a family of Glass Artists, I have been around glass factories all my life. After training at Brierley Hill Glass Centre, UK and the Jam Factory in Adelaide I spent the next few years working for Tasmanian Glassblowers, Tasmania and Isle of Wight Glass and Okra glass in the UK. I have now had my own Hot Glass studio and gallery together with my partner Grant Donaldson for over 20years. It is still a growing business that represents the whole Gordon Family. Our two boys are getting older now, so after being an Ausglass member and have been to most conferences for the last 30 years I now feel I have the time and experience to help build the Ausglass network. Something I have always found to be an enjoyable and beneficial society to belong to.

Michael Scarrone



Michael Scarrone comes from a music background and from there moved into visual arts. He has worked with glass for almost 30 years and in that time he has had many exhibitions and commissions. Michael has worked in the National Art Glass Gallery since it opened at its current location in January 1999. He curates exhibitions in the Glass Gallery and uses his considerable links to the art glass world to research acquisitions for the collection. Michael's recent curatorial projects have included the inaugural *National Student Art Glass Prize 2010*, *Elizabeth Kelly: Tangerine Gold*, *Judi Elliott: Fortresses, Walls and other Defensive Architecture*, *Gerry King, Into the Fourth Decade: a retrospective* and *Glass Shadows: The Gordon Family*.

Michael is committed to the continued development of the National Art Glass Gallery and Collection and is proud to be part of the team at Wagga Wagga Art Gallery helping to promote Australian contemporary art glass makers.

Gail Oldroyd



I currently run a glass studio facilitating classes in Flame work and Kiln formed glass, called Goglass Studio in Bilgola Plateau where I live. My background is in Sales and Marketing , having been a director of a consulting company for over 20 years. Semi retiring in 2005 my passion is the studio and an overwhelming desire to see the incredible talents of our Australian glass artists more valued, both within Australia and internationally

Ranamok Glass Prize Winner 2011

CONGRATULATIONS MASAHIRO ASAKA!

On August 17th Masahiro Asaka was announced as the recipient of the 2011 Ranamok Glass Prize for his piece *Surge 12*.

Andy Plummer (Co-Founder) commented:

"The standard of this year's works was exceptionally high and the judging panel would like to congratulate Masahiro Asaka for creating such outstanding work.

Asaka's powerful work embodies strong contrasts. *Surge 12* highlights extreme tensions in the medium of glass; between a sense of repose and of dynamism, of fragility and mass, yin and yang, smoothness and sharpness, warmth and an icy coldness. The work has a compelling sense of flow and movement.

I'd like to take this opportunity to thank Tina Oldknow from the Corning Museum in Corning, New York for joining us on the judging panel. I'd also like to thank judges Geoffrey Edwards from Geelong Gallery and Louise Doyle from the National Portrait Gallery. We are particularly grateful for the enthusiastic support that we've received from the business community. The success of the Ranamok Prize is proof of a successful long-term alliance between business and the arts, and the positive impact that business can have in our community and culture."

Now in its seventeenth year, Ranamok encourages creativity, skill and innovation in contemporary Australian and New Zealand glass. As in the past, the high quality of entries this year left the judges, Andy Plummer, Tina Oldknow, Geoffrey Edwards and Louise Doyle, with the difficult task of narrowing down the large number of submissions.

The announcement of this year's \$15,000 prize was made at the Canberra Glassworks, where an exhibition of the 32 finalists' will be on show until September 22nd. It then moves on to Angel Place in Sydney, where it will open on October 4th, before touring to Brisbane.

The 2011 Ranamok Glass Prize Finalists catalogue is available for \$20 (incl GST). To purchase a copy or for further information, including tour dates visit www.ranamok.com or email peta@ranamok.com



Ausglass Residency Award at the Canberra Glassworks

The 30th September deadline for the inaugural Ausglass Residency award is coming up fast! Don't miss out on this exciting opportunity to be an artist in residence at the Canberra Glassworks for up to 6 weeks. This includes access to equipment, accommodation and a \$1000 stipend. To be eligible for this residency you must have been practicing in the field of glass for 5 years or more.

If you have never been to the Canberra Glassworks it is a state of the art facility dedicated to the making of glass. In this residency you can make work for an exhibition, develop new work or try something experimental that you have always been thinking of but have never had the time to try.

For those members who work alone in there studios it is also an opportunity to spend time in a community of glassmakers and share ideas and concepts.

For more information please contact Ruth Oliphant at newsletter@ausglass.org



2011 Board Face 2 Face

Once a year the board comes together to reflect on the year that has been and plan the year ahead. On the weekend of the 13th and 14th August the current members of the Ausglass Board met for the 2011 face 2 face in Adelaide. They met for 2 days at the jam factory. It was the first time since the Sydney conference that the board had the chance to get together and also the first time the board had met in its current form.



The board members left to right: Anne Clifton, Michael Scarrone, Ruth Oliphant, Eileen Gorden, Amy Worth, Simon James, Jennifer King, Wayne Pearson and Gail Oldroyd

Canberra Glassworks Public artwork, A Cautionary Tale

Trent Baker, Director Armature Design Support

During late 2009 until May 2010 I was project manager for the fabrication and installation of the public artwork on the site of the old chimney stack at the Canberra Glassworks. The work "Touching Lightly" was a collaborative endeavour between Warren Langley, artist and Harry Partridge from the highly regarded structural engineering firm of Partridge Partners in Sydney.

Elegant in its minimalist simplicity the finished structure creates a 24 hour dialogue with light, interfacing with sunlight by day and re-constructing its own form in 40 rings of blue light by night. It was a finalist in the Art in the Working Place Symposium, Barcelona in 2010.

The structure, glass and all fixings had been highly engineered and one of the world's leading wind engineering groups had been engaged to do pre-construction assessments followed by actual post construction vibration testing of the finished tower. All required building and safety codes, civil aviation codes lightning codes and glass toughening parameters had been conformed to and yet three weeks after installation one of the 40 toughened glass panels spontaneously failed.

Global company AECOM was asked to assess the project and offer some conclusion as to the cause of breakage and identified a nickel sulphide inclusion in the toughened glass as the cause. For those of us working with toughened glass this is a familiar and not uncommon dilemma. Indeed a building within a 100m from the Glassworks has had eight glass balustrade panels spontaneously fail for the same reason.

Around six weeks after the first panel failure and in the middle of a windless night a second panel shattered and although vandalism was a consideration a further, even more rigorous assessment by AECOM found that a nickel sulphide inclusion was again considered the most likely cause since all other aspects of the tower's design and construction performed better than required by any relevant building codes.

Following this second failure, ARUPS, the world's leading glass façade engineers were also asked to undertake an exhaustive and extremely thorough investigation of the tower, including polarized photography of all glass to detect any possible anisotropic variations in the toughening. Again, all aspects of the structure were given a clean bill of health with nickel sulphide inclusion considered the most likely cause.

The findings by all investigators that the artwork was sound and conformable in all aspects and that its structure and the requirements of its construction were the same as every other building in Canberra, placed both the artist/engineer and the client, artsACT, in a difficult predicament since if a further panel failed, whether by vandalism, nickel sulphide inclusion, nuclear holocaust or any other unforeseen action any falling glass would present a safety hazard to the public.

To preclude this from being an ongoing issue, artsACT has undertaken to replace the existing toughened glass with a laminated glass under the guidance of the artist. This will, by necessity, involve the resolution of a "new look" for the tower and I have offered this summary of events to explain why the damaged panel rectification has taken so long. An extended period has been required to undertake all of the relevant investigations and assessments.

Through all of this there are valuable lessons to be learned for glass artists wishing to address larger scale works in the public arena. Most important to ensure, as was the case with the Glassworks Tower, is that all relevant codes and requirements are adhered to and ensure that all certification is by highly qualified professionals. Only with this certainty can unforeseen problems be intelligently and professionally assessed. In short, the artist must bear the same responsibilities as all other building industry professionals.

St Mary's Cathedral Completion Project

Anne Clifton

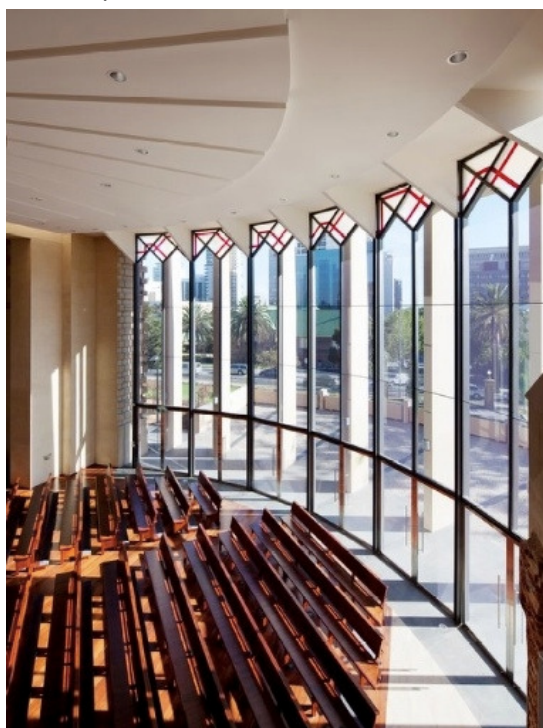
In 1999 Peter Quinn Architects were appointed to extend the existing cathedral to include a new assembly space, undercroft parish centre, crypt and other building utilities. The inclusion of glass, both internal and external, was central to the vision to create natural light and aesthetic linkage between the old and new aspects of the cathedral structure.

In 2008 Glass Manifesto, along with three other glass studios were invited to submit proposals in response to the architects vision and brief. The initial brief included four components, a glass font, a wall mounted piece for the baptismal area, a series of windows surrounding the assembly space and a glass screen for the Blessed Sacrament.



St Marys Blessed Sacrament Screen

Our aesthetic response to the brief was bold yet simple and sensitive to the existing neo-gothic architecture. We saw the role of the glass throughout the cathedral to visually link the old and the new architecture of the building – an obvious but essential aspect of the brief.

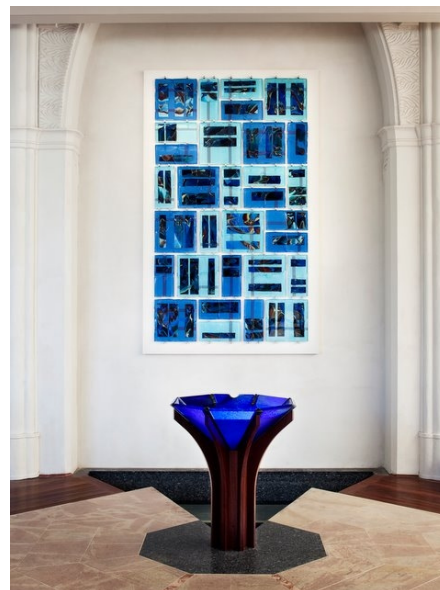


St Marys Assembly Space Windows

Negotiating and steering our way through design development, committee approvals and contracts took about nine months of an already tight timeline. The enthusiastic response from the architect saw the brief expand to include another three components of the project exacerbating the load on an already busy studio. In short we processed almost eight tonnes of glass in furnace cast and kiln cast processes to complete the project.

The impact of a project of this scale was considerable on a small independent studio operation. We were fortunate to have the physical space to accommodate the work but investments in equipment, new staff and training were essential. All our roles changed as we managed our way through the project programme. We are grateful for the remarkable team that came together to see the project through. To have such a team was certainly one of the biggest joys of the project.

In 2009 the cathedral was rededicated and opened again to the public to great acclaim.



St Marys Baptismal Wall and Font

As artists it's been a privilege to have been included in such a significant and public project. As business owners its been a mixed blessing having been exposed to the best and worst of large projects and their impact on our normal studio operations.

The project tested the limits of the team and the studios resources to its maximum capacity. It was certainly a rewarding experience to see that we were equal to the challenge. However, when it was over, we realised that these projects took us away from the core of our business as being a small independent studio, and it raised serious questions about the new direction as a business and ourselves as artists. It does seem that we are still answering those questions today.

Mersey Community Hospital Wall

Merinda Young

The Mersey Community Hospital Department of Emergency Medicine in Latrobe, Tasmania, has been undergoing a major redevelopment. As a part of the Tasmanian State Government Art Site scheme, I was fortunate to be awarded a commission for a glass wall in a central corridor.

The brief was for a glass wall that "should be intriguing, clever and enhance and change the light quality in the space". The final design is called "helping, healing, hoping". It consists of a wall of soft translucent colour that extends along the length of the glass wall in the middle bands of the window frames. Interspersed are blocks of multi coloured glass providing vibrant and intriguing focal points as people progress along the 22 meter corridor. At one end the glass art flows around the corner into the kiosk, and at the other, into the Paediatric waiting room.

I believe that people respond well to public art that acknowledges the local community and has a sense of place. Public art can be restful or challenging but to be well accepted it needs to be accessible. The Mersey Hospital is set in a landscape of rural rolling hills with a backdrop of the magnificent central highlands – the design in the laminated glass gives an echo of this. In the feature panels, small simple satirical sketches are hidden, intentionally subtle, to be found by those taking the time to view the work more closely. The images relate to daily activity in a hospital with non human creatures (platypus, wombats, echidnas and native hens) allowing me to bring humour to the situations. (Native hens in a waiting room or delivering the eggs, platypus paramedics patching up an injured wombat, an echidna on oxygen etc)

Both processes that I used to fabricate the glass were pushing the boundaries of conventional practice, taking industrial techniques and adding a creative spin - painted laminated glass, and panels of what I call triple glazed stacked glass.

The laminated glass was the larger part of the project in area. Laminated glass is made up of two thin sheets of glass joined with a plastic interlayer and is usually seen as a straight forward conventional building product. I have a small scale industrial laminating machine and I've been working on ways that a standard product such as laminated glass can be developed creatively.

The idea for the triple glazed, stacked glass panels grew out of a panel I made for the 'Glass @Fed Square' exhibition put on last year in Melbourne by Architectural Glass Design Australia. The triple glazed stacked panels have two outer pieces of toughened glass. Between these panes are a double layer of carefully cut and arranged pieces of coloured glass. The colours and textures overlap creating multiple colour effects. Each construction was sealed with a soft edge double glazing tape and industrial silicon forming a fully sealed thermal unit. Some of the internal glass pieces were painted with kiln fired enamels.

The whole process from conception to installation has proceeded smoothly and I enjoy the challenge of designing for site specific projects. Good communication between all parties was vital. It was a special moment to walk around the corner into the corridor to see the installation for the first time. I was with the architect and I commented "wow – better that I imagined! My heart is all aflutter". His dry response was, "well at least you are in the right place."



Flame On: ARTS ON FIRE

Flameworkers from around the world will be firing up their torches for charity at the International Charity Flame on Down Under.

Australian and international glass artists are coming together for the first Charity Flame On Down Under to be held at the Mona Vale Hotel on the October long weekend.

Presented by GoGlass studio with the support of Ausglass, the feature event of the Flame On will be a collaboration by top Australian glass artists Mark Elliott, Christian Arnold and Laurie Young from nudibranch, and Peter Minson amongst others. The result will be a large scale sculpture, created from the ground up in the hotel's courtyard.

The event will be an opportunity for glass artists from around the country to come together, work together, discuss and promote their work. International guest artists taking part in the event include Robert Mickelsen, considered by many the foremost flameworker in the USA and Californian soft glass sculptor Loren Stump. Mickelsen's latest creations include a one-metre tall latticework nude, art deco inspired ornaments and fantastic botanicals and Stumps soft glass sculptures are internationally known for their minute attention to detail. Virtually every leading Australian glass flameworker will be there. Tasmanian Richard Clements will be creating his beautiful and delicate blown glass perfume bottles. Functional and beautiful glass jewellery, drinkware, candlesticks and sculptures will be demonstrated by third-generation Australian scientific glass blower Peter Minson. The team at Nudibranch, Christian Arnold and Laurie Young, whose work has attracted collectors worldwide including Sir Elton John, will be sharing their magical, fantasy world. Bondi artist, Mark Elliott will be sharing his twin loves, music and glass, which inspire each other. Flameworkers from Broome to Brisbane, Melbourne to Mosman will be firing up their torches.

The bottom level of the hotel will be transformed into a glass studio with up to 20 torches going at any one time. Participants can register to take part in the event in a variety of categories including sculpture, marbles, paperweights, beads and jewellery in both soft glass and borosilicate. For the beginner or art glass enthusiast, there will also be demonstrations with artists talking through the creation of their work step-by-step. All of the artists taking part in the weekend have donated their time and will be donating the pieces they create. These will be auctioned on-line following the weekend with all proceeds supporting Spinal Chord Injuries Australia.

Upstairs at the hotel, there will be an arts market with high-quality handmade pieces from the glass artists and Pittwater local artists. There will be a raffle with prizes including a glass sculpture valued at \$1000 and donated by Melbourne's Kirra Galleries, Australia's premier contemporary glass gallery, glass by Minson Art Glass, jewellery, and flameworking classes at GoGlass. Those joining us for the weekend will be asked for a gold-coin donation to Spinal Chord Injuries Australia at the door.

The Flame On, being held with the support of Pittwater Community Arts and Ausglass, is on Saturday and Sunday (October 1-2) from 10am to 5pm at The Mona Vale Hotel, Barrenjoey Road, Mona Vale with everyone welcome. Information on how to register can be found at <http://www.facebook.com/FlameOnDownUnder>.

FURTHER INFORMATION

Caroline Pierce, 0433 896 310, sscpierc@bigpond.net.au

Gail Oldroyd, GoGlass Studio, 0438 673 505, goglass@goglassart.com.au

In recognition of Finn Lynggaard – A pioneer, an artist and a visionary.

Peter Bowles

Further to the formal obituaries of Finn Lynggaards that are currently circulating, I thought I would share a few thoughts on the short time that I spent with this extraordinary man.

I had the great pleasure and privilege to spend time with Finn back in the summer of 92 as a resident glassmaker at Glasmuseet, and then again later in 93 as an assistant to him and his wife Tchai Munch at their studio in the charming town of Ebeltoft, Denmark. They were truly great times of which I have very fond memories and that have helped steer the course of my own involvement with glass since, and to which I feel both proud and indebted.

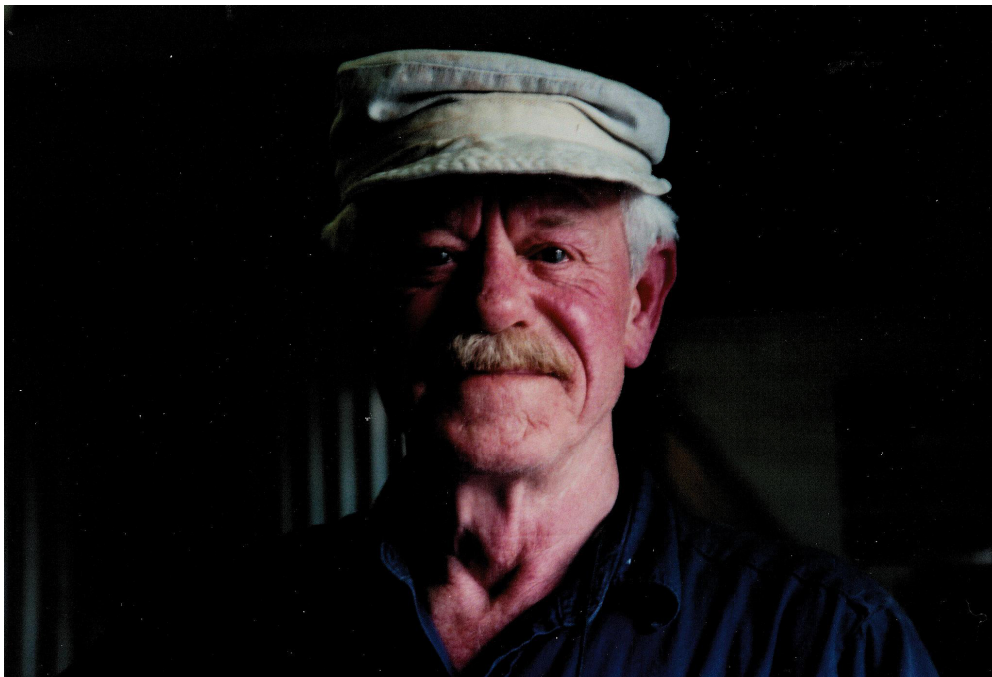
Working with Finn was the first time I had worked with one of the first generation studio glassmakers, it was a window into the old school - and it was different. Different in its emphasis, different in its energy and different in its ambitions. To my bullish enthusiasm as a young pup glassmaker these differences could have been easy to overlook, or yet worse, dismiss were it not for Finns passion, his curiosity and his immense humility. I'm glad I took note; it has served me well in moments of crisis in my own practise - just to prioritise and take stock of what's really important. Finn was a formidable character and an inventive and instinctive glassmaker, he understood glass in a different way to the ways I had gleaned or been taught previously and this both fascinated me and opened me up to all the things I didn't know I didn't know about glass. It was a subtle and yet transformative time for me that fuelled me to look deeper and further. For these insights alone I am very grateful.

...And yet despite his commitment to his work he never let glassmaking get too serious...and he certainly never let it get into the way of a good story. I have fond memories of extended lunches listening to tales of Fraunau, fishing, Penland and the Queen of Denmark, it didn't matter what the subject was, Finn always had a story or a joke to tell - and the time to tell it. I remember him almost outraged that I should interrupt one of his tales thinking it was time for us to get back to work - a lesson well learned.

Beyond his capacity as a teacher, he became a mentor to many of us who were drawn into the orbits surrounding his studio and the Glassmuseum.

His generosity, his vision, his wilfulness and his humour will certainly be missed though not forgotten.

Tusind tak Finn for alle dine gaver.



Finn Lynggaards

Exhibitions

AUSTRALIA

ACT

Canberra Glassworks, Kingston

Ranamok Glass Prize

17 August to 22 September 2011

E: contactus@canberraglassworks.com

W: www.canberraglassworks.com

Beaver Galleries, Deakin

Nickki Main and Virginia Kaiser

15 September – 4 October 2011

T: 02 6282 5294

E: mail@beavergalleries.com.au

W: www.beavergalleries.com.au

NSW

Sabbia Gallery, Paddington

Plumb: Nick Mount

23 August - 17 September 2011 2 – 26

Iconic Memory: Gerry King

27 September - 22 October

HOME. UNDER THE SHADOW OF ONE'S WING:

Judi Elliott

27 September - 22 October 2011

SWATCH: Clare Belfrage

1 - 26 November 2011

ENCODE: Kate Baker

1 - 26 November 2011

T: 02 92 81 47 17

E: gallery@sabbiagallery.com

W: www.sabbiagallery.com

Glass Artists Gallery, Glebe

New Faces, New Views

Includes: Spike Deane & Tegan Catteral, Lee Howes, Kirra Kehlet and Rob Stewart and more..

4-October - 23 October

Thursday, August 25, 2011

REVIEW 11

Gallery Artists

1 September - 25 September 2011

T: 02 9552 1552

E: mail@glassartistsgallery.com.au

W: www.glassartistsgallery.com.au

Wagga Wagga Art Gallery

Counter-sync: Ruth Allen

23 September – 4 December

T: 02 6926 9660

E: gallery@wagga.nsw.gov.au

W: www.waggaartgallery.org

SA

Jam Factory Craft and Design Centre, Adelaide

Mandi King

22 September – 30 October

T: 08 8410 0727

E: contact@jamfactory.com.au

W: www.jamfactory.com.au

VIC

Kirra Galleries, Federation Square

Flame on Glass 2011

15 September - 9 October 2011

MM11 :Past & Current Monash Glass Students

13 October – 13 November 2011

Segue: Dr Gerry King, Catherine Aldrete-

Morris, Keith Rowe, Emma Varga

17 November – 13 December

T: 03 9639 6388

E: kirra@kirra.com

W: www.kirragalleries.com

Ranamok Glass Prize: Tour dates

Canberra Glassworks

11 Wentworth Ave Kingston Canberra ACT

17 August – 22 September 2011

Foyer, Angel Place Office Tower

123 Pitt Street Sydney NSW

4 – 29 October 2011

Foyer, Riverside Centre

123 Eagle Street Brisbane QLD

7 – 11 November

INTERNATIONAL

Bullseye Gallery, Portland Oregon

Cipher: Kate Baker

5 October - November 19 2011

Opportunities for Artists

Artstart grant - Ausco

Closing date: 27 September 2011

Amount: Up to \$10,000

The ArtStart program provides financial assistance to recent creative arts graduates who are committed to establishing a career as a professional artist. Graduates who plan to earn an income, start a small arts business or gain employment as a professional artist in the visual arts, hybrid and media arts, performing arts, literature or as a community cultural development artist may apply via the online application process. Go to <http://www.australiacouncil.gov.au/> for more info.

Artman Gallery – Call for Artists

Artman Gallery is looking for new Glass Artists to showcase. Artman Gallery is a Melbourne based exceptional space with architect designed layout and fittings. Their aim is to promote talented artists both established and emerging.

They would welcome submissions to profile artists that will fit in with our curatorial profile and look forward to receiving submissions for consideration. Please contact Judy Silman, Gallery Director for more information.

Artman Gallery

635A Glenhuntly Road

Caulfield South, VIC 3162

T: 03 9519 9310

M: 0412 325 075

E: judy@artmangallery.com.au

W: www.artmangallery.com.au

PO Box 4018
McKinnon VIC 3204
ABN 72 087 134 656
www.ausglass.org.au

The AUSGLASS Board

Anne Clifton
president@ausglass.org.au

Greg Ash
Vicepresident@ausglass.org.au
u

Simon James
treasurer@ausglass.org.au

Jennifer King
secretary@ausglass.org.au

Ruth Oliphant
newsletter@ausglass.org.au

Amy Worth

Elieen Gordon

Wayne Pearson

Gail Oldroyd

Michael Scarrone

Website Managers

Simon James
& Julien Stannus

About the newsletter

The Ausglass newsletter is produced on a voluntary basis.

All care is given to submissions and it is the editor's discretion what will & won't be published.

It is published quarterly and distributed via email around the 15th of February, May, August and November or via post shortly after.

The Deadline for the next edition is 1 November 2011