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The Australian Association of Glass Artists Ltd
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President's Report - Janeen Toner



What started with David Turner the then president inviting the Glass Art Society to consider staging a G.A.S. conference within Australia to the negotiations and the actual hard work of organising the event. The 35th annual G.A.S. conference "Matters of Substance" has come and gone and I hope that all that attended enjoyed the experience. I take this time, on behalf of the board and members of Ausglass to formally thank the board of G.A.S. for considering the proposal and accepting the invitation to stage the event within Australia. The opportunity was presented to all within Australia to attend and experience a G.A.S. conference through the hard work from volunteers both in Adelaide and national members of Ausglass.

On behalf of all that attended I would like to thank the three Co-chairs Pauline Mount, Alison Dunn and Matthew Larwood for the time and effort that they each placed into their roles. The intense workload that is involved in the position of Co-chair is done as a volunteer. Thanks must also go to all the volunteers both Adelaide based and nationally who worked throughout the conference their efforts were immense.

The Ausglass board would also like to thank the volunteers who helped organise and facilitate Ausglass events around Australia. Pauline Delaney, Ruth McCallum Howell, Laurie Young, Crystal Stubbs, Brenda Page and their individual committees, Thank you, we appreciate all the time and effort.

The Ausglass members exhibition "Southern lights" staged during the G.A.S. conference was well received both by international and national visitors. Thank you to Yvette Van Berkel, Elizabeth Newman and Declan Somerville for organising the Ausglass member's exhibition "Southern Lights" in Adelaide. To all members who participated in the exhibition thank you for your support. The member's exhibition continues to be a major platform displaying the varied and diverse talents of the Australian glass community. The importance of the Ausglass member's exhibition was emphasised by the reception and enthusiastic comments regarding the presentation and the standard of work. Congratulations to both Cobi Cockburn and Daniela Turrin joint recipients of the Vicki Torr Memorial Prize.

But now all thoughts and energies must be directed to the next Ausglass conference. Proposals were asked for at the Perth conference, Canberra has showed interest. The proposed conference would take place in January 2008; this would mean that the Ausglass biennial conference would occur a year later than usual. The change of date will mean that the conference will coincide with the opening of the glass centre also

allowing the members in Canberra to facilitate the organisation and implementation of the conference. The opening of the glass centre will be a major event within the National glass community and presents a major opportunity for Ausglass members to participate. All thoughts regarding the proposed conference date to be directed to admin@ausglass.org.au

Members who are registered on ausglass2 will have received the notice from our treasurer Damian regarding the change of Ausglass' financial year end the notice has also been included in this e-magazine. The change of year-end for Ausglass will enable the Ausglass AGM to be held in January/ February thus eliminating continuous requests to ASIC for extensions and enabling the AGM to coincide with the Ausglass conference. Please read the notice so that you are fully informed of the reasons for this change. Changes will also occur with ausglass2 in the past invitations have been sent to new members to join ausglass2. As requested by members at the Ausglass business forum in May members will now be automatically registered and will receive notices. Please ensure that you have registered your correct e-mail address or if you are aware of any member that has changed their e-mail address please get them to contact Damian at treasurer@ausglass.org.au The Ausglass board and members continue to use ausglass2 as a major device for communication with members.

As the year comes to an end there is an essential need for members to consider the idea of active participation within the organisation. There are a number of positions that will be vacant at the next Ausglass election, that of president, president elect and secretary. The board at the moment comprises of six directors, two of which are coopted to their positions and will leave the board at the year's end. The board needs 9 committed directors to ensure a smooth and economical running of the organisation there will be five vacancies that will need to be filled. Consider a position on the board, I know from personal experience that the work when shared is not onerous; a position on the board is both a rewarding and learning experience.

It is vital that members become involved to enable Ausglass to continue to grow and develop. The glass community can only become stronger with active participation from the members of Ausglass which can only increase the public awareness of glass within Australia and internationally.

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'Flame-Jam' - Mark Elliott reports from G.A.S. 2005

As a card carrying member of the cult of Flame-work, I am used to loitering about at the fringes of the studio glass movement like a busker outside the opera house.

Thus it was with great excitement that I received an invitation - along with Chris Arnold - to demonstrate at the Adelaide G.A.S. conference and found we were billed alongside a whole menagerie of international Flame-workers including the deputy head of G.A.S.: Robert Mickelsen and the Tasmanian legend: Richard Clemments..

Chris Arnold and I were given demo slots: back to back. So we joined forces, allowing us 3 hours in which to produce a sculpture. The title 'Flame-Jam' was chosen in the faint hope that a musician or two could be persuaded to accompany us in continuation of the 'Glass-music' project I'd recently been developing with Chris and Zhonu Moon.

As luck would have it a whole band: the 'Mystic beats', all flame worker musicians from northern NSW and with whom I'd previously collaborated, wanted to attend the conference and participate in the project. They are: Bodhi Seed on guitar and electronics, Mathew Farrell on Indian Serangi and Sitar, Zhonu Moon. The vocalist Nina Ray agreed to come as well.



The whole thing took on for me, the air of an enchanted journey: driving across the semi-arid plains from Melbourne to Adelaide in pursuit of an evasive creature: 'the live music bird' in full flight. Chris and I had prepared various coloured and patterned borosilicate glass spindles and rods. We'd also discussed several game-plans but, as with all improvisations, we were pretty much going to 'wing it'. Our hope was to capture in glass at least one fleeting bar of music. This is quite a challenge considering the real-time difference between music and flame-work and the wide open field of largely personal: synaesthetic, symbolic and literal associations from which to draw.

When it came to it, following an inspiring and intensive one day workshop with Robert Mickelsen and amidst the mad rush of activity at the conference, we opted for a realistic approach: that of allowing the music to exert an abstract influence on an improvisation which was governed as much by sculptural imperatives.

The demo was heaps of fun. I think we succeeded in creating a viable sculpture as well as an entertaining spectacle within the time allowed and somehow finished it in time for next days G.A.S. fundraising auction.

We had the generous help of local flame-workers: Steve Morris and Dirk Venema who provided a kiln and a slate base for the sculpture. Steve volunteered technical support to all the flame-workers at the conference. And to several of us: even accommodation. He and Donna Eichholz also took video and photos.

The band began with an 'Indian raga' inspired piece which was a good meditative way to start. Later on the music got funkier and more dance oriented. I couldn't resist picking up the saxophone several times. Members of the audience felt free to wander in and out, which was pretty much essential if you wanted to catch any of the other great events going on simultaneously.

Over all I thought it was a great conference and from a flame workers point of view, the greatest exposure this country has ever seen. It may perhaps provide the impetus to kick our medium into a higher gear.



Photo credits: Donna Eichholz

I'd like to thank Janeen Toner, Matt Larwood and all of the Ausglass people who worked tirelessly to host the event. We'd also like to thank Pamela Koss, Robert Mickelsen and everyone at G.A.S. for giving us the opportunity to demonstrate and for going to the trouble to bring the whole show to Adelaide - so far from home. Charles at Northstar glass kindly provided the borocolor for 'Flame-Jam'. Travel expenses for this project were assisted with the sponsorship of the Nava Visual and craft artists grant, managed by NAVA with financial assistance from the Visual Arts/Craft board of the Australia council, the Simpson-Michel Foundation and Pat Corrigan.

P.S. Next thing in the Flamework calendar is the annual 'Glass on Flame' exhibition (with

demonstrations over the first 4 days) at Kirra, Federation square, Melbourne.

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Tom Malone Prize 2005 - Art Gallery of Western Australia

Why is Australian glass so well recognized worldwide? On the evidence presented by the recently announced Tom Malone Prize at the Art Gallery of Western Australia, one of the key factors is an innovative and diverse approach to design and fabrication.

Maybe that's what Rosa Barovia, the curator of the massive 'Glass in the World Today' exhibition identified when she chose to include works by Tim Edwards, Andrew Baldwin, Clare Belfrage and Jessica Loughlin. That show at the Palazzo Franchetti in Venice last year listed Australia as one of the key centres of international studio glass.

It's a great fillip to realize our artists are included in the Olympics of glass but it does make you wonder how they have managed such a feat without the massive funding our elite athletes receive or a groundswell of national support to urge them on. The acknowledged centres of excellence in Canberra, Melbourne Adelaide and Perth are run out of tertiary institutions, arts organizations and by those individual practitioners who have taken on the challenge of supporting themselves in what is an excessively expensive and technically difficult medium. They are all relatively small and in many cases precariously poised on the brink of financial viability yet they are producing work the equal of the established centres of Venice, Bohemia, Seattle and Scandinavia.

Perhaps it is our distance from those centres that breeds independence and encourages experimentation. Certainly the eleven Malone finalists this year present a range of approaches that spans a wide spectrum from traditional vessel forms to sculptural works that highlight the qualities of the material. Ede Horton's platter is an elegant work that holds a surprise embedded in its core while Benjamin Edols and Kathy Elliott have collaborated on 'Curled Leaf' an exquisite twist of glass that eschews function and reveals the materials inherent qualities of light and strength. The winning work by Claire Belfrage also moves into this sculptural territory by detailing a rich surface of glass canes over a blown form to echo the striations of geological formations. 'Ridge lines #24' is a tactile and dramatic work that sits well alongside the works by previous winners Nick Mount and Jessica Loughlin.

Now in it's third year the Malone Prize is enabling Australians to better appreciate the work others around the world are quick to praise.

Ted Snell

Professor of Contemporary Art
Dean of Art, John Curtin Centre
Curtin University of Technology
PERTH, WESTERN AUSTRALIA 6845

Tom Malone Prize Entry Details - Ausglass WA

Each year Elizabeth Malone looks forward to making her trip to Australia to participate in the judging of the prize she initiated in 2003 in memory of her late husband Tom Malone, a lover of visual arts and an enthusiastic collector of glass both from Australia and Europe. It was Liz's passion that this prize should promote and enhance the love and understanding of glass art in Australia. The Tom Malone Prize is a gift to the people of Western Australia through the Art Gallery of Western Australia.

The Tom Malone Prize is a \$10,000 (GST inclusive) annual award for Australian glass artists. It is an acquisitive prize, with each year's winning entry becoming part of the

Art Gallery of Western Australia's craft and design collection.

The winning works demonstrate aesthetic finesse and outstanding technical achievement. To be eligible for the prize entrants must be Australian residents, and the work offered for consideration must have been made in the twelve months preceding the close of applications.

The closing date for entries for the 2006 judging is **Tuesday 31st , January 2006** with judging carried out by studio visits from **1st March, 2006** and the final announcement of the winner during March

For further information or an application form and conditions of entry, contact Dr Robert Cook at the Art Gallery of Western Australia on 08 9492 6618 or email robertc@artgallery.wa.gov.au.

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Flat Bed on a Budget - Jon Firth



For those who want a flat bed grinder/polisher that costs less than an arm and a leg. It's not perfect but it works well.

Buy a second hand potters wheel. Get a piece of plate steel about 5 mm thick cut into a circle just smaller (2mm) than 14 inches dia. Bolt it to the wheel head of the potters wheel with countersunk bolts. Build a simple metal frame to raise the potters wheel up to waist high (This is optional).

Hang something heavy from the pedal (I used a concrete building block). Get a fishpond pump and a large bucket, then secure a thin hose from the pump to the splash pan of the wheel, put the bucket under the overflow. Order some 14 inch diamond discs and a felt polishing pad (available from Unicorn Glass jon@unicornglass.com) and some cerium oxide and you're away. I had, until recently, been using one like this for a few years and found it to be very serviceable, mine was only 12 inch dia though. The other thing you can do is to have an electrician disconnect the start winding of the motor. This means you will have to start the

motor by hand, but you can start it in either direction. Being able to run the machine in either direction will make the diamond discs last much longer.

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Change of Financial Year

The Ausglass Board of Directors advise Ausglass members that, on 23 rd June 2004, the Australian Securities and Investment Commission (ASIC) approved, pursuant to subsection 340 (1) of the Corporations Act, a change of financial year for Ausglass

from 30 June to 31 October.

This means that the financial year that was due to end on 30th June 2005 will not now end until 31 st October 2005 resulting in a 16 month reporting period in the current financial year before reverting, in future years, to twelve month financial year ending on 31 October.

The result of the above is that Ausglass will now hold its Annual General Meeting (AGM) before the end of February of each year rather than the previous statutory requirement to hold the AGM before the end of November each year.

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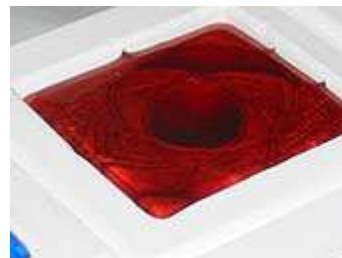
"Liquid Glass Solid Forms"

A Workshop of Substance by Kate Streeter

This workshop was a culmination of three unique artists and their individual approaches to casting. Over seven days and three projects, students progressed through test tiles, clay positives and lost wax. Introducing a multitude of techniques regarding wax construction, hollow cores, and plaster positives this workshop created a foundation of knowledge that students will carry with them for the rest of their careers.



David Murray's background in ceramics came through strongly in his confident and hypnotic manipulation of plaster. His approach to carving plaster positives and multi-component moulds has been customised to his unique style of casting. This benefited students like Terry Eager who adapted the technique when producing her own wax positive. Terry's work, a vessel with rope protruding from the exterior surface, was both intricate and meticulous.



Wax manipulation is the foundation of a good cast and Emma Camden's sheet wax construction was a technique embraced with enthusiasm. Students cast everything from a tin can (Brooke Zligman) to a flowing cloth dress (Lynn Elzinga-Henry). Excited by possibility and uninhibited by technicalities students' produced everything from geometric positives with hollow inclusions to surface patterns on interior cores.

Simon Butler has spent many years fine tuning his unique style of mould construction. For anyone who has struggled with plaster silica application this technique provides

precision and freedom. Simon uses a turn table and many layers of mould mix but his technique has to be seen for itself. Simon is always generous with his knowledge and as a successful caster is an excellent source of inspiration.



Casting is a laborious process with many components, compressing so much information into a week is both challenging and rewarding. Students had the freedom of adopting from a variety of techniques demonstrated during the workshop, perhaps the most successful was Westley Tully who took a little bit from everyone. I can only hope that future workshops will provide such diverse practice.

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Canberra Expresses Interest in 2008 Conference

Richard Whiteley Reports

The ACT Ausglass delegation is pleased to announce its interest in hosting the next Ausglass Conference in Canberra during 2008. The new Glass Works Glass Centre located on the historic Kingston Foreshore and the ANU School of Art are the two main facilities where we suggest the majority of activity takes place. We are very confident of the ability of these locations to serve as conference venues: the last Ausglass Conference to be held in Canberra was Origins and Originality in 1993, held at the School of Art campus and was a major success. The design brief of the Canberra Glass Works will deliver a highly functional and extremely unique and memorable conference, which will attract large numbers of national and international attendees.

The Conference planning is being implemented by a small group of dedicated local artists who are Ausglass members. The Canberra Conference will build upon the momentum generated by the new Glass Works and the recent G.A.S. / Ausglass Adelaide conference by continuing to highlight Australia as a centre for glass excellence and inviting high caliber international and national artists to participate. Since the 1993 Ausglass Conference the Canberra glass community has continued to grow and develop and the commissioning of the Canberra Glass Works demonstrates the strength of glass practice in the region.

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Talking to Strangers - Exhibition by David Reekie

Thomas R Riley Galleries, Cleveland USA September 11th - 15th October 2005

Hailed as one of " Britain's new old masters" in contemporary glass, David Reekie introduces, **Talking to Strangers** , a completely new set of characters with this original body of work made for his one man show at the Thomas R Riley Galleries, Cleveland. The Thomas R. Riley Galleries are sole representatives of Reekie's work in the USA.

David Reekie shows his skill as an artists working with glass as his main material, in this new work which explores his fascination with human characteristics and our relationships with each other.

"In this new series of work I discuss the beginnings of conflicts between individuals and groups of people. It could be as simple as the way we look at each other, as the eyes often betray our true feelings, or it could be the exchange of secrets, which can go on to possibly damage and affect all of our lives. As in previous series I use a sense of humour coupled with dark irony to reveal my feelings about human nature." David Reekie, May 2005.

His figurative sculptures are created in colour, using the lost wax casting technique in a style he has developed and perfected over thirty years of glass making.

Jennifer Hawkins Opie, of London's Victoria & Albert Museum said "In his depiction of humdrum situations and our all-to-often indecisive or inadequate responses, Reekie is prepared to chance a degree of risk unmatched by any other maker. He is only interested in exploring ideas; his glass must illuminate these purposefully. Unlike many of his contemporaries, the intrinsic beauty of glass holds little fascination for Reekie; in his work the material must be pressed into the service of narrative and comment. His telling explorations of humankind's obsessions are unique in contemporary British glass and they tread a fine between comedy and tragedy" Jennifer Hawkins Opie, V&A museum

Talking to Strangers, invites the audience to construct a narrative about the work and to enjoy the visual experience. What is going on? Who are the Characters and what are they discussing?

David Reekie's work can be revisited many times with new perceptions at each visit and the guarantee of a smile.

"His cast of characters invariably find themselves in difficult or impossible situations of their own making. The viewer is encouraged to laugh at their self-inflicted troubles, which are absurd rather than tragic" said Dan Klein, glass expert

Exhibition Information:

David Reekie's one-man show TALKING TO STRANGERS
11th September - 15th October 2005 at Thomas R Riley Galleries,
28699 Chagrin Blvd, Suite #260, Cleveland OH 44122 , USA
Tom Riley tom@rileygalleries.com
Tel + 1 (614) 228 6554 www.rileygalleries.com

For further information contact Pam Reekie pam.reekie@virgin.net
Tel/ Fax +44 (0)1603 501843 also see www.davidreekie.com

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The Fremantle Contemporary Art Gallery

The Fremantle Contemporary Art Gallery was established by Elizabeth Mavrick and Steve Scott to showcase the finest in contemporary Studio Glass, Fine Art, Objects and Jewellery by Australian artists.

Elizabeth has been a full time artist for the past 20 years and has specialized in art glass for the past 15. Her studio is located behind the gallery where she continues to nourish her passion for kiln formed glass. Steve has a background of 25 years as a fine furniture designer and maker and 3 years in kiln formed glass.

Together they bring a unique blend of creative and business skills to their artists and clients.

The Gallery is situated on South Terrace in the heart of South Fremantle's café strip. Adequate onsite and street parking is available or, alternatively, the Gallery is a 15 minutes walk from the centre of Fremantle and is also on the CAT (Central Area Transport) free bus service. It is an easy stroll from the Gallery to the Fishing Boat Harbour, South Beach, to the Fremantle Sailing Club or to any of South Fremantle's many cafés.

New artists are being sought, and anyone interested in displaying their work over here is asked to contact me by email or by telephone. Thanks, Steve Scott.

Fremantle Contemporary Art Gallery Pty Ltd

255 South Terrace, South Fremantle WA 6162

ph (08) 9335 3422

email: fremantleart@iinet.net.au

Website: fremantleartgallery.com.au

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AUSGLASS State Reports

ACT - Turiya Orme

As always, the glass scene has been humming along here in the ACT. A number of events over the last few months have helped to deepen awareness of the depth and breadth of art glass.

The pre-conference visit of the mobile glassblowing studio from the Corning Museum tied-in very successfully with the National Folk Festival over the Easter Weekend. Whenever the local and Corning artists were blowing there were great crowds in attendance, asking questions and finding out where they could see and learn more. The auction of works created in the demo slots raised a little over \$4,500 for the mobile dialysis machine at the Canberra Hospital. Thanks to everyone for their contributions.

The focus on glass flowed on in April and May with the 'Cool Glass, Hot Art 05' program of lectures and exhibitions around Canberra. Many thanks to ANU School of Art, Craft ACT, National Gallery of Australia, Canberra Museum and Gallery, Beaver Gallery, Kamberra Wines, Helen Maxwell Gallery, ANCA Gallery and Drill Hall Gallery who supported the event so generously.

Early July saw another very successful Winter School program at the ANU. Courses offered included Cold Working techniques with Richard Whiteley, Itzell Tazzyman and Matthew Curtis; a glass blowing class taught by graduate student Lene Lunde and an extremely successful casting class with visiting artist Ian Mowbray. It also brought us 'Glow', an exhibition of work from ANU Third Year students at Kamberra Wine. Great to

see how impressive the work looked in an exhibition setting. Well done to all the students involved, we look forward to seeing your work again your end of year exhibition.

August brings us the keenly awaited launch of the '2005 Ranamok Glass Prize' at Craft ACT, on Thursday 25th. Congratulations to all finalists, especially those from Canberra (Helen Aitken-Kuhnen, Rozlyn de Bussey, Scott Chaseling, Cobi Cockburn, Matthew Curtis, Judi Elliott, Jessica Kelly and Tevita Havea).

As always, Canberra glass artists and their work are on the move: Owen Johnson (winner of this years Kamberra Wine prize) and Jess Holtz, both ANU students, attended sessions at Pilchuck, while Kirstie Rea taught a session at Pilchuck and then a 3 day intensive at Pratt Fine Art Centre in Seattle. Meanwhile an exhibition of Kirstie's work ran at Palette Contemporary Art and Craft in New Mexico.

Finally, a warm welcome to Nadege Desgenetez a gifted artist from France (via Seattle), who has begun teaching at the ANU as new Glass Workshop Lecturer to the ACT. Congratulations to the Julie Parker and Deirdre Feeney , glass Honours students who completed their studies at midyear. Good-bye from me - your next ACT report will be from your new state rep (TBA) as my husband an I are moving back to Melbourne at the end of August. It's been fun, and I look forward to visiting when the glass centre is up and running.

New South Wales - Ingrid Cassar

Many NSW Glass Artists, and Gallery owners and administrators attended the Fabulous G.A.S. conference in Adelaide. All that planning and hard work was really worth it! Much Networking, Exhibitions, Planning and getting together of global Glass Artists happened.

NSW Ausglass is regrouping with 3 new State Reps, Michelle Donde, Mark Eliot and Ingrid Cassar. The next Ausglass Meeting is at Diffuse Glass, Woodburn Street, Redfern 22 August 2005 6:30 pm til finish.

Members and non members are all welcome to a great night of Images of the G.A.S. conference, including demonstrations, and talks on the exhibitions stories, and fun. We will also have professional development and thanks to Susie Barnes former NSW Rep Extraordinaire.

Till next time , Ingrid Cassar

Northern Territory - Jon Firth

Greetings once again from the Top End of this wide brown land. It seems like only yesterday we were all conferring in Adelaide. I would like to cast a vote of thanks to Janeen and the Board for their hard work in procuring the G.A.S. gig, It's going to be a tough act to follow. Come to think of it the last couple of conferences have been tough acts to follow.

As usual I have little to report from this neck of the woods, except that the weather is a darn sight better than what the rest of the country has been experiencing (that is if you like the prospect of dry, sunny, cloud free, 32 degree days and nights that rarely get cooler than 17 degrees). You may seek your revenge around Christmas when the humidity here hits 105% and most of the population either leave or go mad.

That's really about it. I would however like to take this opportunity to thank Pauline, Trudy, Anne and Estelle and the other Westies who have been so kind in including me in the activities of the WA glassies. It'd difficult to make it to the exhibitions to which they have invited me, but I appreciate the contact none the less.

Jon Firth, Beautiful Down Town Darwin

Queensland

Several Qld members caught up at the Worlds End hotel during the conference - taking the opportunity of being in one place. Qld members are few and very far between with over 1600km separating the furthest afield! So it was great to meet a few in person. Post conference saw a few travellers to Qld. We can be a bit isolated in QLD so if you travelling in QLD please contact QLD rep and I can suggest places and people to visit! Cairns Regional Gallery is currently hosting an exhibition by Kuranda Arts Co-op including glassworks by Terry Eager - this exhibition is open till Sept 2nd.



AUSGLASS members Raymond and Nicky of FireDesignGlass have taken over Imre Toth's lampworking shop in Kuranda after he recovered from an horrendous explosion at the beginning of the year which wiped out the entire shop (luckily in the early hours and no-one was hurt - many people's worst nightmare!) Judy BohmParr has moved from her Cairns studio and is now enjoying the countryside just south of town.

South Australia - Jacqueline Knight

Hosting the G.A.S. conference was kind of like hosting the Olympics in your back yard. Adelaide has since returned to *normal* and I think everyone can say it was a blazing success!

The American contingent that graced our shores can now confidently place Adelaide (and Australia for that matter!) on the map. The JamFactory successfully hosted 5 workshops and a number of demonstrations, the Ben Edols demo was definitely an event to remember.

Students from the South Australian School of Art, University of South Australia, were awarded six of the 13 prizes in the G.A.S. International Student Exhibition. Rebecca Hartman-Kearns was awarded third place and her piece was purchased by a Paris gallery. Sarah Field, Karen Cunningham, Nicole Ayliffe, Esther Lower and Yhonnie Scarce received Honourable mentions.

Honour students Nicole Ayliffe and Tegan Empson were awarded scholarships for the Scott Chaseling workshop. JamFactory Associates and SASA glass students were also busy putting their training into practice as they filled many of the TA positions for international workshops.

Nick Mount, Matthew Larwood and Tom Moore's shows in three of the JamFactory's galleries ended Jun 26. Recently, Nick Mount has returned from teaching at the Pittsburg Glass Centre. Gerry King exhibited at Sofa, NY & taught a class at the Glass Furnace, Turkey. Gerry's new assistant is Naoki Kashiwamura. Clare Belfrage won the prestigious Tom Malone prize this year. Clare and Tim Edwards both were awarded OZCO grants! Congratulations to Netty Blair for receiving the ArtsSA/ JamFactory

Pilchuck scholarship. Mel Fraser was TA for the Bettina Vicentin's class at Pilchuck. Jane Cowie currently has ex-Jam associate, Shizuko Somodori assisting her in Singapore. Brendan Scott French has officially moved in to his new studio space. Congratulations to ElizaBeth Newman for completing the new UniSA/JamFactory Graduate Diploma. Simon Butler recently sold a piece to the V & A in London and the Art Gallery of SA. In JamFactory's Gallery 2 space, Aaron Robinson currently has an innovative lighting show.

Applications are now being sought for the 2006 intake of Associates at the JamFactory.

For more information please contact matthew.larwood@jamfactory.com.au. Coming up we have the JamFactory Biennial 2005. It will include all current Jamfactory Associates and Staff. The next SA Ausglass meeting will be held on Friday 9 th of September at the JamFactory Glass Studio, where we have Mel Fraser talking about her Pilchuck experience and Tim Shaw talking about the Glass Furnace in Turkey, see you there!

Tasmania - James Dodson

Winter in Tasmania is generally an intense time of hibernation - a time to create new works.

Many of our Tassie Ausglass members frolicked happily in Adelaide at this years G.A.S. conference. Most have described it as a frenetic period of intense inspiration and learning. Post G.A.S., many members have been indulging in their winter hiding and inspiration in the production of new and exciting works.

The Tasmanian Ausglass Exhibition at Freeman Gallery 3 was well represented and enjoyed by our local glass creators.

Hibernation aside - glass is still well represented and thriving statewide. With the growing day length and sunlight to come, spring is sure to uncover a boundless bloomings of new glass works and exhibits.

Western Australia -

Pauline North, Trudy Hardman, Anne Clifton and Estelle Dean

Well it has been a busy few months over here in the West. Some of us made the trip across the Nallabor to Adelaide for the G.A.S. Conference. A very enjoyable experience in the pre and post conference workshops, as well as all the demonstrations, discussions and presentations. Oh so much to learn and no time to catch it all. Pauline North came away from her workshop with Jessica Lochlan full of new ideas and is the feature glass artist for August at the Fremantle Art Centre.

Here in the west our glass family continues to grow with the arrival of baby Piper to Rick Cook and Bec Wallace, and with Edith Cowan University sculpture students experiencing the fascination we all have for glass, Hannah Kippex and David Flower who ran a kiln casting workshop at ECU following the Adelaide Conference. This workshop was made possible by the generosity of Laurie Fossier-Mills and her husband, Dusan, who provided the flights to Perth and gave willingly of their hospitality. Laurie is visiting America at the moment and catching up with family and attending BeCon 2005 in Portland, Oregon. We are eagerly waiting any info she has to offer.

Glass in the west continues to be promoted by Old Bakery on Eighth Gallery with their current annual exhibition - *A Touch of Glass*. Various workshops are being run at Colonial Stained Glass in O'connor, Art Glass Studio in Morley and Glass Manifesto in West Perth. The Hyaline Studio at ECU operated by David Hay with the assistance of Jasper Dowding and Holly Grace recently held its first exhibition at Spectrum Gallery in Northbridge, *Hyaline Hybrids*. Participants included professional artists who currently use Hyaline to develop their art and students from the 3D Visual Arts Department at ECU and Curtin University, under the watchful and supportive eye of Dr Nien

Schwarz, Coordinator, 3D Visual Arts, SOCA, ECU.. Although Nien does not consider herself a glass artist, she is a wonderful advocate and supporter of the medium in all its forms.

West Australian artists Marc Leib, David Hay, Peter Bowles, Rod Coleman, Kevin Gordon and Holly Grace are represented in prizes such as Tom Malone 2005 and Ranamok Prize 2005 and 2006 We look forward to next years entries from all the glass community. Well done guys, its something we all strive for.

And now to those of us who are fortunate enough to travel out of WA:

Anne Clifton from Glass Manifesto has just returned from Bead and Gem Show both in Melbourne and Brisbane. Both she and Peter Bowles are working hard at their studio in West Perth giving demonstrations, running workshops as well as continuing their own practice.

Holly Grace, currently working in Denmark will be home in time for her solo exhibition at Perth Galleries at the end of August.. Pam Stadius, flying across from the east for the opening is giving a two day demo/workshop in sand casting to the students of ECU, Sculpture Department. We are always grateful and hungry for any glass artists visiting Perth to add to our store of knowledge and we welcome her presentation at our next state meeting.

Kevin Gordon has just returned from Europe while Trudy Harman will be going to Europe in Sept/Oct and plans to visit the glass school in Istanbul and to see what New York glass has to offer whilst in America.

Glen Garner who trained with Gerry Reilly in Margaret River is winging his way to London for a working holiday and has arranged to do some work at the University of Sunderland with Hannah Kippex and David Flower.

Visiting Canadian glass artist, Cortney Lush has been travelling our state visiting studios and helping out whenever needed. We hope she has enjoyed the visit and the company as we have enjoyed having her smiling face. Jasper is travelling to Seattle, Calgary and New York catching up with old friends and new ones he met at the G.A.S. Conference in Adelaide.

Well that's it from the west. If We don't know about it we cannot report on it.

See you at the State meeting 29th August, 6.30pm at Hyaline Studio, ECU, entry via Central Avenue, Mt Lawley. Bring a plate and a gold coin for the wine contribution.

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