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President's Report

Maureen Williams

Dear Members and Friends

Welcome to our 2nd Ausglass newsletter for 2006. As I sit down to write this it feels as if it has been a busy three months since the last newsletter. We are trying to increase communication levels to make dissemination of information easier enabling further means of interaction, even if it is often only electronically, and create a greater sense of community.

We are keeping up with our objectives to bring you the newsletter every 3 months and my thanks go to all those who have contributed and to Simon James for producing and editing the newsletter. In the November edition you'll see the new features of the Student Profile and the Gallery Profile – contact the editor to be first.

Sadly Julie Parker from the ACT has resigned from the Board and as the ACT State Representative. Our thanks go to Julie for her great efforts and we wish her well in the future. Jacqueline knight has also resigned as SA State Representative to take up study at Alfred University. I am sure she will be a great addition to Alfred and wish her well. The position of SA State Rep is currently vacant and I am looking forward to someone taking up this position as soon as possible.

We welcome Simon Maberley who has been co-opted to the Board and Nikki Main who will become the new ACT State Representative. My thanks go to both Simon & Nikki for taking up these responsibilities. Happily Pauline North has agreed to continue on as our State Representative Liaison Officer.

Since our last newsletter, the Forum is up and running, the guidelines for the Vicki Torr On-Line Gallery Prize have been established, members@ausglass is running smoothly and I am sure the introduction of randomly selected images on the website will create further interest in the work of the members. Our heartfelt thanks go to Arthur Sale for his great effort. Nutting out

the electronic voting took him some time and we are grateful for this. In the near future a Links page will be established on the website with reciprocal links to other organisations. We hope this will make it easier for you to access these organisations.

Planning for the 2008 Conference is underway. A Conference Committee has recently been established and the Committee welcomes suggestions for the Conference and currently these can be addressed to me at president@ausglass.org.au.

Plans are underway with assistance through ABAF to alter the constitution to allow us to apply for Deductible Gift Recipient Status to allow Ausglass wider opportunities to apply for grants.

On August 19-20 we will hold our face-to-face board meeting in Melbourne. The aims and objectives are one of the items up for discussion and I welcome input from anyone who wishes to express their views. Please let me know if there are any items you would like us to put on the Agenda.

I hope you enjoy this newsletter. We have more ideas for other articles in the future and would be grateful to hear of more suggestions for other articles that you would like us to include.

All my best wishes,

Maureen Williams.



Maestro Lino Tagliapietra is coming to Australia see page 17

Treasurer's Report

Damian Connellan

In the brief period since my report in the May 2006 newsletter Ausglass has continued to consolidate its financial position with many members renewing for the year ended 31 May 2007. Sadly some have yet to complete the renewal process & I strongly encourage those people to do so. Ausglass needs your continuing support so that it can continue to improve its offering to members.

You would have all enjoyed the May 2006 newsletter put out nearly entirely through the voluntary effort of Simon James & here he is delivering again in August. If we are to continue to produce a quality newsletter and present it to a good audience on a frequent basis then Ausglass needs all existing members to show their support & to rejoin. For those of you who do not renew then this will be your last Ausglass newsletter which would be sad given the effort that is now going into the publication.

Those who have recently visited www.ausglass.org.au will have noticed that a photograph of a member's work now appears on the home page each time it is opened. At present these photographs are randomly selected from the Members On-Line Gallery. This gallery is only open to members and, to date, only a few members have availed themselves of the opportunity to put their work and brief CV up on the Gallery. Those who are currently on the gallery and who do not renew will be gradually removed from the gallery in

Flair 2006

Anne Clifton

Flair, held originally in February 2002, was designed to collaborate with the Festival of Perth's theme 'Air' hence the moniker *Flair*. Flair was an exhibition organised by Western Australian Ausglass members to promote the medium of glass and glass artists and crafts peoples. However it was mostly designed as a pre conference promotional event for the 13th Biennial International Ausglass Conference and a real first for WA.

From humble beginnings the First Flair:

- Increased WA local membership by 12.
- Assisted in Establishing the Tom Malone Prize (an annual Acquisitive Award in Association with the Art Gallery of WA with total prize money at \$10 000
- Achieved a profit of \$511.21 for Ausglass.

2004 saw WA change the focus to a tri-partite event - an exhibition, a launch of a WA Ausglass Directory and a Trade Show. Funding and support was found for all of these events but the Trade Show and the WA membership grew once again.

Flair 06 was able to top the record in netting \$5000+ as a donation back to Ausglass. How was this achieved when entrant numbers were down and previous grants were made unavailable? Why was this year the most successful? Was it

the next month or so. For ongoing members who are not on the gallery, get on it and provide yourself with the opportunity to appear on the homepage and quietly promote yourself. Both Gerry King and Judi Elliot are able to provide examples of the positive outcomes that they have had from being on the gallery.

I note that emerging artists will not be eligible for the 2006 Vicki Torr On-line Gallery Prize unless they are a paid up member by 31 August 2006.

You should all now be enjoying the benefits of the members@ausglass.org.au but if you have not renewed by the end of August then your e-mail address will be progressively removed from the system and you will stop receiving messages and also be no longer able to send messages.

Some of you may have already made use of the Forum that has been opened on the website and everyone else is encouraged to familiarise themselves with the Forum and make use of it when they find need. The Forum is another example of what Ausglass can do when it is properly supported by its members. So please renew now and keep the good work going.

You will note that all of the above focuses on electronic communication, rather than the slower and costlier snail mail approach used in the past, and this is an important reason why you should keep Ausglass advised of your current e-mail address. The relevant e-mail address that you should send changes of contact details to is treasurer@ausglass.org.au.

unity in adversity? In 04 we also had the support of long term and venerable artists assisting us with promotion and profile. Yet Flair 06 saw mostly WA Members and national emerging artists, why? Where were some of those long term members?

Problems with transport, broken and late works meant that there were gaps to fill and some local artists were asked to put in more - some scarce works that were being saved for exhibitions was put out and sold almost immediately. (Thank you for your generosity!)

Could it have been the educational display? No longer were the attendants asked 800 times - "How do you get the colour in there?"

Was it the wonderful food and wine sponsorship? We in WA are lucky to have such a place as the Swan Valley to keep us fat and happy.

Or was it the untiring and responsible efforts of Pauline North and Estelle Dean, who with their trusty members have once again sliced through bureaucratic cheese as they have done *on every Flair*.

Time for new blood and new ideas. WA glass has grown so much since those early days, so come on you States try it out for your selves!

Australian Capital Territory

Simon Maberley

Congratulations to Ann Jakle on her appointment as the Director of the soon to be opened Canberra Glassworks. We wish her all the best on her journey to get this incredible facility on its feet! Congratulations are also extended to Tom Rowney who will take up the position of Technical Manager, and Aaron Robinson, who will be the technical assistant. With the opening planned for December, they will have their work cut out for them, but we believe they are up to the challenge.

A big welcome to Alex Chambers who together with Tom Rowney is moving to this cold town from sunny Sydney. Alex is completing her 2005 Stephen Proctor Fellowship with a Residency at the ANU glass workshop. Alex is running classes for the first and second year student, as well as busily making her own work. She and Tom are soon to travel to Northlands to assist Alison Kinnaird's copper wheel engraving class (with Alan Newton). They are then heading to Italy to teach for a month in Bolzano at the Vetericerca School and after that heading to Switzerland to work in Tesserette with Diego Feurer.

Kirstie Rea has been living at her usual fast pace! In April she travelled to Halls Creek and Ringer Soak Community to teach glass classes at both places, accompanied by Bev Hogg, clay artist from Canberra. Then she travelled to St Louis to the GAS conference and presented Ann Robinson with her GAS Lifetime Achievement Award. Most recently she has been in Corning to take Jiri Harcuba and Martin Rosol's class, then taught a two week kilnforming and coldworking class before heading to the west coast for the opening of a solo show in Los Angeles (at D&A Fine Art).

Lucette Aubort has also had a busy time since leaving Canberra. After a visit to Ann Robinson in New Zealand Lucette has taken a class with Jiri Harcuba and assisted Kirstie in her kiln forming class at Corning. We wish her all the best back in Switzerland.

Janice Vitkovsky has headed off to Lybster, Scotland to attend a Bullseye Masterclass with Dick Marquis as part of a scholarship granted by Northlands Creative Glass. Janice's work will be on display later this year at Craft ACT, while the work of Gabrielle Heywood will be featured at Craft ACT in the crucible showcase later this month.

Itzell Tazyman and Ruth Oliphant are heading off to Pilchuck for Lienors Torres class. Itzel will be participating as Lienors' TA, while Ruth is attending the class as part of the ANU glass workshop's Partnership Program. She is then off to Toyama to assist Claudia Borella.

Ruth's work will feature with fellow ANU students Jen Collins, Minoru Shimomura and Jessie Surplice in an exhibition this month at the Kamberra Winery, curated by Megan Bottari. Megan has also been extremely busy finishing the retrospective style monograph celebrating the achievements of Klaus Moje, to accompany the "Living Treasures: Masters of Craft" exhibition series.

Luna Ryan was awarded a substantial grant this year from the ACT Government to continue producing her work and work in collaboration with Tiwi artist Jock Puautjimi. Luna made her 3rd trip to Bathurst Island in February this year, and Jock and his wife Edna came to Canberra to work in Luna's studio at ANCA (Australian National Capital Artist) in Mitchell. Luna's second visit to Jock's country for this year is envisaged in October, while Jock and Edna will be back in Canberra at the end of November and will be spending Christmas with Luna. They are producing work to be exhibited initially in Canberra at Craft Act in November 2007, with plans to tour the exhibition in Australia and potentially overseas. For further information on Luna and Jock's collaboration, an online article by Anne Mac Mahon was published in CraftCulture -

www.craftculture.org/Review/mcmahon6.htm

Other ANCA based glass artists have also been busy. Liz Kelly had a solo exhibition "City of Glass" which opened at Craft ACT and continues through to August. Congratulations also go to Wendy Meyen who was awarded a mentorship with Liz through the Australia Council 2006 Young Emerging Artists Initiatives Grant.

Jonathan Baskett has been maintaining his jet set lifestyle with trips to Singapore, Germany and Mexico this year, but he obviously has time for a bit of hard work on the side. He has been successful in having several of his new designs selected for production by the Nouvel studio as well as expanding his own product range.

All in all it has been a busy here in the ACT, and the pace is only set to increase with the Glassworks opening and 2008 conference in early planning stages.



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New South Wales

Michelle Donde, Mark Elliott, Carmel Mollison

You may be curious to know how 3 people handle the job of being the NSW Ausglass Representative - we share

Part 1 Michelle Donde

ROLE and CONCIIOUSNESS

When Susie Barnes called me toward the end of 2004, there was a faint sound of desperation in her voice. Susie had been the NSW Ausglass representative for quite a few years. Single-handed she had successfully run the NSW branch of Ausglass and achieved all required of her to keep the movement in NSW alive but she was tired and ready to move on. There were no offers from anyone in NSW to take the over the roll and I'm sure I was not the first person she had called. I remembered my first visit to Australia in 1993. I was in Melbourne and had heard of a group called Ausglass. I called the representative there and was immediately invited to join their next meeting. It was a warm and loving community and I really enjoyed the experience. Perhaps it contributed to the reason I now live here and am proud to be an Australian. When I heard the undertone of Susie's call, I realised the importance of keeping Ausglass alive. Our lives are self focused, and one would think that globalisation brought us closer together as a community, but no it has not, quite the contrary we can control most of our lives from our PC's and quite honestly don't really even have to leave our homes to buy food. Our community consciousness is necessary and in order to keep it going it requires a tiny input from each and every one of us in the glass world of NSW. I approached three other glass people, suggesting that perhaps if four of us shared the duties it would make our contribution to Ausglass easier, keeping in mind we are all working hard to keep our glass careers lucrative and alive. Even though life has its own filtering system, two of us remained & a 3rd has joined our efforts with a lot of enthusiasm. The questions are:- what does Ausglass contribute to its members that would make them want to remain members? How can we offer something that will make it viable for old members to rejoin and contribute to our network? How can we make this network, work in such a way that our members feel they are getting something in return for their membership dues, and in turn are willing to give a tiny bit of their time to participate in at least one meeting per annum? How can we encourage closeness and warmth between glass artists and create something that all of us are proud of. We have some of our own ideas but are inviting contributions from old and current members and look forward to yours and their response.

Part 2 Mark Elliott

Carmel, Michelle and I have been discussing the idea of holding a NSW members exhibition in Sydney in mid 2007. This might serve as a valuable rallying point for the NSW membership. The intention also would be to use the experience gained to host a national members show a year or two later. It seems to be a characteristic of Sydney life that good ideas come up quickly and get washed away just as quickly in the constant rush of daily life, unless they are firmly tied down. So this will be one of the main agenda items - and hopefully one to be decided on - at our next state meeting on Monday August 21st 7pm.

The venue is Diffuse Glass, 15 Woodburn St, Redfern (Sydney) 2016. Please come.



New South Wales continued

Part 3 Carmel Mollison

First up, congratulations to Simon James our Ausglass National Board Representative.

So what have all the busy bees of the NSW membership been up to and planning ?

Warren Langley is back from yet another bout of very hard work (oh sure Warren) at Pilchuck, where he taught a class on large scale kiln forming; assisting was Lisa Cahill as his TA. These skills have been put further into practice around the country - completing a huge sculpture for the Melbourne Docklands, a three story high glass and steel vessel form with 8000 internally projected LED lights. In Brisbane he's responsible for a 30m long mural in glass & light for the new Aurora Tower, and then there's the large commission for the Commonwealth Law Courts in Adelaide.

Talking of getting around the country, Bronwyn Fife has put together a mobile workshop where she can take enough equipment (50kg) to tutor Fused Glass Jewellery Workshops with 8 people per session. This has been a runaway success north of the border where she has teamed up with Flying Arts Inc, who promote contemporary professional practice to artists in regional and isolated centres. During the months of August there will be workshops held in Cooktown, Bundaberg, Rockhampton, Roma, Chinchilla, Mackay and Mundubera. So any one who has friends, relatives in Queensland and want to learn about GLASS, they can contact Flying Arts www.flyingarts.org.au or Bronwyn Fife at Bangalow (that's not far from Byron Bay) bdf56@bigpond.net.au

Also in the northern part of the state - Escape Gallery in Murwillumbah, Tweed Valley, currently has an Expo of art glass featuring work by 18 artists including Tina Cooper, Greg Royer, Jonathon Westacott, Colin Heaney, Noel Hart, Deb Cocks, Sallie Portnoy, Arnie Gautsch, Allan Reed, David Rousell, Sue Axford, Dierdre Wybrev, Laura Epton and Gloria Roszkiewicz. The Gallery also features the largest display of glass from Borowski (Poland) in Australia. To find out more, visit



Sydney from October 27th to Sunday 5th November.

Whilst at Pilchuck Warren Langley and team executed a light work on the hill. It is the result of a lot of experiments to create dimensional light. i.e. the entire surface of the tree in the picture emanates light.

www.escapeart.com.au.

On the Exhibition front..

Anna Grigson (Sabbia Gallery's director) will curate "Construction Site", an exhibition of exceptional architecture inspired glass sculptures by Charles Butcher. From 1st September through to the 30th this winner of the Emerging Artist Award at the Ausglass International Conference will feature at Sabbia Gallery, 72 Campbell St, Surry Hills 2010. Anna describes Charles' work as 'technically outstanding and aesthetically beautiful'. www.sabbiagallery.com - save this address in your 'favourites' for keeping up with further glass exhibitions, including Lisa Cahill in October & Clare Belfrage in Nov.

On the other side of the harbor Jan Karras of Raglan Gallery www.raglangallery.com.au is proud to present "two peters". Two of Europe's leading glass artists, Peter Bremers and Peter Layton will have their exhibition opened by Grace Cochrane (Snr Curator, Australian Decorative Arts & Design) on Fri 15 September at 7pm. The show continues until Sunday 8th October at 5-7 Raglan Street, Manly 2095.

Back in 'inner Sydney', Jeff Hamilton is holding an exhibition of stained glass, & drawings for glass, in a joint show at the Tap Gallery. Teaming up with photography and text by Jen Tao the exhibition opens Tuesday September 19 from 6-8pm, and continues through to Saturday 30th September.

www.stainedglass.com.au

And don't miss 'Artisans in the Garden'. Vivien Pollnow has been invited to exhibit glassworks for this annual exhibition at the Royal Botanic Gardens,

Northern Territory

Jon Firth

Well, there's nothing like cutting it close to the deadline for getting in your state report. We have a saying here, "Situation normal-refer to yesterday". It has been a dream dry season to date, each day just like the one before it, mild nights and picture perfect days. I have had some interest from a few people about Ausglass and hopefully we will gain a new member or two in the near future.

I have just completed a commission for the new Hospice here in Darwin, some stained and painted windows inspired by the central Australian landscape. See below



I am travelling to NSW on business this week, so I may call on some of my southerner friends (be afraid). The response to the diamond hand pad special I put up on the BB has been overwhelming and I have run out of many grits. We will make this offer again in the not too distant future, so keep an eye peeled. All the best from the far, far north

Queensland

No report submitted

South Australia

Matt Larwood

G'day all from the chilly south of the country. I am writing this report as our previous state rep has flown the coop so forgive me for its lack of research.

Still basking in the afterglow of the most successful Glass Art Society International Conference Australia has ever held, much activity has ensued. March saw the juggernaut that is the de La Torre brothers hit town. Their visit coincided with the Adelaide Festival of Arts and the Fringe Festival. Einar and Jamex were very impressed with the amount of activity and excitement going on in town. So impressed in fact that when we told them it was always like this they said they wanted to come back again soon. Better organise another festival.

May saw the farewell of Jacqueline Knight, former state rep, off to the creative cauldron that is Alfred University, USA. Jaq was chosen as a scholarship recipient for a position in the highly competitive MFA program—congrats Jaq.

May also saw the announcement of Tim Edwards as the winner of the 2006 Rakow Commission. Only the second Australian to be afforded this honour. Congrats Tim.

South Australia continued

July saw the announcement of the finalists in the 2006 Ranamok Glass Prize. Much backslapping and envy of those who got in, many vows to put something in next year by those who didn't get in, and then the search for the ultimate touring crate begins. Congratulations to our very own Nettie Blair, Andy Baldwin, Hilary Crawford, Tegan Empson, Nicole Ayliffe and Wendy Fairclough for being chosen as finalists. Apologies if I have missed any one out.

July also saw Tim Edwards seriously injure himself in a cycling accident. We wish Tim a speedy recovery and hope to see him hailing out those big gathers again soon.

Much coming and going has happened over the past few months and will happen in the next few months. Those going include:

- Karen Cunningham to Pilchuck
- Beth Newman to build houses in South America
- Andy B and Laurel [Lola] to Toyama Glass Studio
- Gabriella Bisetto to most parts of the known world
- Nick Mount leading an Aussie contingent to Wheaton Village

Those coming include:

- Alex Chambers to Adelaide for an all too brief residency
- Catharine Newall for a workshop at UniSa.
- Lino Tagliapietra for an extravaganza in October.

The SALA [South Australian Living Artists] Festival sees many people exhibiting around Adelaide in August. This festival has grown from humble beginnings 5 years ago to become a very important part of the arts social and cultural calendar in Adelaide, including around 300 exhibitions.

In summary, life continues to move at a hectic pace here in South Australia. As the days begin to get longer and warmer, the buzz surrounding Lino's long awaited visit increases. Please call me if you want any further info, in the meanwhile keep a look out for registration forms on members@ausglass and I hope to see a lot of you in October.

Tasmania

James Dodson

The winter solstice hasn't seemed to slow the Tasmanian members. Some have been to warmer parts of the world and those with a fire nearby stayed nearby!

Merinda Young reports that "the 3 weeks experience at Pilchuck was FANTASTIC". She did a course with John Reyntiens (UK) with Paul Marioni filling in for five days while John was at the GAS conference. Merinda says the course covered contemporary stained glass design and painting, laminating, hot glass casting, gilding etc.... Some of her group were able to design and fabricate windows to replace broken glass panels around the campus. She had the privilege of making a stained glass window for the door to the outhouse of Dale Chihuly's cabin (now Pike Power's cabin) as well as installed a painted glass panel in Buster Simpson's tree house. But wait there's more!! She has 900 photos and 2 hours of video. I sense a meeting to be organised!

Keith Dougall and volunteers from Poatina village have dismantled and moved to its new site the old North Esk Rowing Club shed. The shed was once a maintenance facility for the 'mole', a tunnel drilling machine that drilled the tunnel from the Great Lake to the nearby Poatina Power Station and is a 'sister' shed to James Dodson's studio building. Keith's shed will be re-erected to create an Arts Centre for Poatina Village. It will incorporate an access glass studio and hotshop offering residencies and a range of other programmes.

Rebecca Coote has had a solo show in Hobart. This was a sculptural installation of kiln formed glass and stainless steel. She has also launched her web site, see it at www.rebecca.coote.com

A must see at Launceston Church Grammar School Chapel is the superb work of Victorian artist David Wright. David has created examples of religious art in the form of four stained glass windows representing the Beatitudes.

<see following page for photos of David's windows>



Launceston Church Grammar School Chapel – David Wright

Victoria

Laura Healey

The Victorian finalist for The 2006 Ranamok have been announced. So a huge congratulation goes out to Tricia Allen, Ayelet Brooks, Marcus Dillon, Ede Horton, Ruth McCallum-Howell, Christian Arnold and Laurie Young, Crystal Stubbs, Zoja Trofimiuk and Miss Bethany Wheeler. This renowned Australian and New Zealand glass prize will be in Victoria 31 March till 13 May, 2007 at La Trobe Regional Gallery.

Congratulation and pat on the back goes out to Sue Palmeri and Megan Holman for being accepted to Northlands, Scotland. They will be attending the workshop held by one of there idols Dante Marioni and Janusz Pozniak focusing on Venetian glass. Megan was honoured to receive a part scholarship from the friends of Northlands Students Scholarship Fund. They leave at the end of August, for the summer sunshine in Scotland.

Following the ever-increasing popularity of the winter glass short courses in either kiln forming or blowing at Monash, Bethany Wheeler & Sue Palmeri will be conducting summer courses in blowing and lost wax casting. For more info contact Phyllis.toparlanis@artdes.monash.edu.au

Following the Worn show at Sabbia earlier this year 4 pieces of glass jewellery were acquired for the National Glass Collection in Wagga Wagga, including works from both Kristin McFarlane & Bethany Wheeler from Victoria.

Denise Orchard has opened a new glass gallery in South Melbourne called Glass Plus Gallery specialising in contemporary Australian glass and jewellery. www.glassplusgallery.com.au

Coming up at Kirra gallery Federation Square is a joint show featuring Simon Maberley and Tony Hanning. Philip Stokes Studio Glass studio is up and running and ready for hirer. The studio is part of the Abbotsford Convent, located in the Mercator Building. To find out more check the web site for details on hiring studio time. www.philstokesstudioglass.com

West Space has a new exhibition from 28 July till 12 August "Selekta" opens on the 27 July from 6 till 8pm.

Emma Boland is in The Authentic Self. From 19 July till 5 August. Held at Federation Gallery @ Cube 37, Frankston Arts Centre. The Opening is on the 22 July 3pm. Opens from the 19 July – 5 August.

Finally, congratulations to Clementine Docherty-Philips who gave birth to a beautiful baby girl Audrey Rose.

Western Australia

Anne Clifton, Estelle Dean, Pauline North, Trudy Hardman

With this year's very dry winter comes the opportunity to dig in and get some work done. We are thrilled to learn that one of our State Rep team, Estelle Dean has been accepted as a finalist for Ranamok 2006, together with other WA locals David Hay and Denise Pepper. We wish them all the best of luck in the final judging.

Recently held at Government House in Perth, was the "Lavan Legal Contemporary Art Exhibition & Auction" in support of the Starlight Children's Foundation. All artists generously donated their works for this worthy charity and where eligible for a number of awards. It must be Estelle's time, as she was awarded Second Prize in the Emerging Artists section. All of us who know and love Estelle for her tireless efforts in support of the W.A. glass community will be very happy for her.

Well done to Paris-Donelle Johansson and Mark Hewson of Torbay Glass, who have been recognised for their passion and efforts in this year's "Porongurup Art in the Park Award" for their "Billabong" artwork pictured below. For those outside of W.A., Torbay Glass is located 5hrs South of Perth midway between Albany and Denmark on the coast. Website: www.torbayglass.com.au.



For those interested, whilst chatting to Paris on the phone about this award she was describing the humpback whales breaking the surface in the bay she could see from her window. Oh to have something so magnificent to look at everyday at this time of year and also pursue their passion for glass. Both Paris and Mark both welcome visitors to drop in for a cuppa and a chat if you are down that way

Mark Hewson was awarded in July a Churchill Fellowship to study

isolated architectural and art glass artists overseas. He is one of only two artists of the one hundred fellowship recipients Australia wide. The award will be presented at an official dinner at Government House, Perth on the 9th of August 2006.

Jasper Dowding has been awarded a Mentorship grant by Form and will be working with the Gordons Engraving Studio. He has also leaving us for a short time to take up a position as Artist in Residence at the Sydney College of the Arts. I believe this is the first time for someone from WA.

We look forward to hearing about both Mark and Jasper on their finds and travels in 2007.

The Moora Fine Arts Glass Exhibition occurred recently and was deemed successful by the organisers. I hope all those who managed to get works in for the exhibition felt the same and we look forward to another country exhibition in the future.

We welcome back Anne Clifton from her U.S. travels to St Louis for the GAS Conference and Class reunion. Anne's report is shown separately in this newsletter.

Thanks to an invitation from Anne Clifton and Peter Bowles, Gerry King gave an inspirational and informative talk on his works to date at our recent State meeting. A most enjoyable evening by all those who attended.

Congratulations to Jill Yelland for her recent exhibition at Boans Warehouse Gallery of Modern Art in East Perth

Note to W.A. Members: If anyone in WA has anything exciting/ interesting for the next newsletter please let us know via : warep@ausglass.org.au or via the ausglass website. We will endeavour to include it and would be pleased to hear about what you are up to.

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Electronic Communications

Arthur Sale, Ausglass web developer

Since the beginning of 2006, the Ausglass Board has made a number of significant decisions regarding the use of electronic communications to provide member services.

eMailing List

The first of these was to make all financial members of Ausglass automatically entered in the Ausglass mailing list, so that Ausglass could use the mailing list to send information reliably to all members. While a few members did not have registered email addresses on the member database, it was thought that this was probably more an oversight than due to a lack of email access. The old system that we had been using up till then (*Ausglass2*) was fine for a voluntary membership mailing list, but not as suitable for this new requirement. So *Members@Ausglass* was born and introduced. It has worked smoothly ever since. You may be interested to know the registration works.

The Treasurer keeps the Ausglass membership financial records. At intervals, he sends me a file of all financial members and their email addresses. I put this into the mailing list replacing what was there before. Two things stem from this: the Treasurer is the person to advise of a new email address, and changes do not take place instantly but may be delayed by a month or two. We are all volunteers with other work to do.

Newsletters

The Newsletters are now entirely electronic (produced by Simon James) and emailed to members. The website has been expanded so that the previous issue of the Newsletter becomes available on the website for anyone to read when the next issue is emailed to members. We'll print a paper copy to keep with the Ausglass archives.

Online Gallery

The Online Gallery is proving to be a major drawcard to the website for international visitors. Individual Gallery pages top the list of most popular downloads (see later). It provides a window into Australian Glass and the Board's hope is that it becomes a major reference point on Australian glass artists for collectors and galleries worldwide. We continue to encourage all members of Ausglass to provide the information for a free gallery page, whether a professional artist, a student, a hobbyist, a gallery owner, or a teaching institution.

The Board has decided to institute a new prize for students and emerging artists for the best Online Gallery entry, of \$1000 each year. I've programmed an electronic voting system for this prize, which will be released on the website when the Board decides to ask you, the members, to choose the winner. However, before that happens we need to really publicise the *Ausglass Vicki Torr Online Gallery Prize* to eligible members so they can get their gallery entries in. If you are a student or an emerging artists, take this hint and do it now. See the website for details of what you have to do to create an entry.

Greater Exposure

The Board also asked me to provide an image from the gallery on the home page of the Ausglass site, to make the home page more attractive and to bring the gallery out more upfront. If you looked at the website recently, you will have seen a work by a randomly chosen artist on the home page. Each time you enter the site, or click 'Refresh' you will have a different random choice; rarely it'll be the same choice! The picture is itself a link to that artist's gallery page, which contains contact information.

Annual Reports

The Annual Reports and the Constitution are also now on the website, to assist you to know what your society is doing, and in preparation for a national discussion on the mission of Ausglass in the near future.

Forum

At the *GAS@Ausglass* Conference in Adelaide, we promised to set up an electronic forum where people could discuss technical issues, and matters which were more connected than the mailing list allows. We've tried to cater for all interests. But if there's something missing we can always add it in later. I think you'll find the Ausglass Forum a really useful resource, but of course you'll get out proportionally to what you put in.



Web Statistics

You might be interested in some facts about the website. All the data in this section are from 1 January to 17 July 2006 (in other words this year up to the time of writing). I think the Ausglass website rates well with any other glass art society in the world in services, though perhaps not as polished as GAS which is done by paid professionals.

Approximately 4,544 different people visited the site; each visitor made on average 1.27 visits. Extrapolating from 200 days, that'll be about 8,300 people per year. An estimated 275 visitors bookmarked the site (added it to their Favorites) as a result of the visit. For comparison, Ausglass membership is about 360, so there's a lot of other interested people out there. 56% of the visitors came via an email link or a bookmark; 36% came via a search engine (usually Google), and 8% clicked a link on someone else's site.

In total we had visitors from 58 countries, including places like Botswana, Columbia and Estonia. The top five countries were Australia, USA, New Zealand, Germany and the UK.

The most downloaded page was the individual Online Gallery entry (5,191 views), followed by the home page (4,569). Most people entered the Gallery by browsing (923) or the slideshow (1,035) compared to searching (474). The average visit involved 3.8 page views. We delivered 1.1GB of information altogether.

Canberra Glassworks

Simon Maberley

On Thursday the 3rd of August I was able to participate in a tour of the Canberra Glassworks. The tour was conducted for the ACT Chief Minister Mr John Stanhope by artsACT Director (a/g) John Stanwell. The Minister was accompanied by the newly appointed Canberra Glassworks Director - Ann Jakle, the Glassworks Chair - John Mackay, the project architect - Jocelyn Jackson (Tanner Architects), the construction manager - Simon Bessey (Project Coordination P/L). Also in attendance, among others, was Ron Radford, Director of the NGA and Max Bourke, Director of the Thomas Foundation.

It was a first time opportunity for many of those attending to witness the scope of the project and see first hand the hard work done so far. While the exterior of the building is somewhat imposing, the architecture and scale of the interior space cannot help but make a grand impression - the high cathedral like ceilings and huge glass brick windows flood the two main halls with natural light, with the remnant infrastructure of its former use adding to the unique character

As the tour progressed, John Stanwell, Simon Bessey and Jocelyn Jackson all provided input on the project for the Minister and the tour party, from a nuts and bolts description of the layout and intended function; to discussions on the retained elements of the power station; to the design of public access and viewing platforms, to feats of engineering performed under the duress of heritage legislation.

Now that major structural and engineering works are well underway, with some already completed, the pace of turning the former power station into a usable space has picked up. The ground level is taking the shape of rooms for mould making, storage, noisy "no friends" machine area, tech offices and studio spaces. Also involved is some clever re-engineering of the pre-existing water reservoirs, whereby water will be collected on site to be used, not only for cold working processes, but as a part of an energy saving solution for heating the building. (As anyone who has been to Canberra in winter would know, it can be decidedly frosty at times)



Ann Jakle, John Mackay and John Stanwell

The excess heat from the furnaces, glory holes and kilns will be used to heat water from the reservoirs and run it through pipes in the slab floor of the kiln room/ cold working area. Architect Jocelyn Jackson said this was not only done from an environmental perspective, but also economic as the cost of heating the space by other means would have been astronomical. And for those hot Canberra summers there will also be an ingeniously engineered system of vents and louvered roof sections to reduce heat and assist in cooling the building.

On the main level, the kiln room/cold working area and the hot shop are still undergoing various stages of refurbishment and preparation for the installation of equipment. Insulation is being retrofitted and altered and exposed surfaces are being sealed. The Lift well for public access to the viewing area has been installed and a new section of floor for the hot shop has been laid. In the hot shop area, I also observed serious quantities of industrial ducting being readied for assembly, which gave some indication of the size of the facility.

I was able to talk to Tom Rowney, the new technical manager a week before the tour. Tom's main job will be to build much of the equipment and he acknowledges that though the scale of the project is somewhat daunting, he is excited by the challenge and confident about constructing a first class facility. The back ground research and preparation for pretty much every aspect of the Glass works has been extensive. Advice and expert opinions have been sought throughout the glass community, not only in Australia but internationally as well. Ann Jakle, the Glassworks Director spent a number of weeks in the US recently to research glass centres and met with many people, including Charles Parriot who was involved with the design and construction of Dale Chihuly's studio, the Boathouse, and more recently the studio at the Tacoma Art Museum.



Kiln room and cold working space

However, this is not to imply that the glassworks will be an exclusive facility to cater for established artists. If it is to be a viable operation, the whole community will use it; Ann envisages production blowers, student workshops and open courses for the public being an important part of the glassworks operations.

John Mackay the Chair of the Glassworks board is equally honest about the realities of running a public facility that will need to be self-sustaining. Like any new enterprise, it will have to grow into its potential & this begins with defining its identity and finding support within its community. This means making it accessible to those who will help with this growth such as students, emerging artists, & encouraging public participation through events & functions.

The ACT Government under John Stanhope has made a significant investment in the future of glass in Australia, while naturally cautious about the project at this stage, the Chief Minister spoke with confidence about the project and expressed full confidence in the team that has been assembled to bring this ambitious vision of the glass community to reality

We will have to wait a few more months to really have an idea of how it all takes shape, but I believe the potential is there and community support is already building. I look forward to the December opening & to the 2008 Ausglass conference where the old power station and the new Glassworks will really shine.

For more information on the Glassworks, go to the artsACT website at www.arts.act.gov.au/glass

As part of the new Glassworks facility in Canberra there will be a large 25m tower commissioned on the site of the old smoke stack of the Kingston Powerhouse. This heritage-listed industrial building sits on Lake Burley Griffin and, until it was torn down, the smoke stack was an integral part of the building's function. The commission proposed for this site will bring elements of glass and light into a single sculpture, an architectural structure with the dual aim of reflecting the history of the building as the power station for Canberra as well as demarcating the new function as location to the Canberra Glassworks. Funds for the project are being provided by the ACT Government and ActewAGL (Canberra's local power and gas company). The site of the Glassworks is fast becoming surrounded by high end apartments and the old industrial building is envisaged to become a key cultural destination in a new urban centre of Canberra, just 500 meters from the National Gallery. Details on the commission are to be made shortly.



The Mini Hotshop

Arthur Sale

Arthur Sale (known to most Ausglass members as the almost invisible person behind the website) has built himself a 'mini hotshop' in the studio under his house. The centre of the hotshop is a small electric crucible furnace which he designed and built, having an interior space of 1 firebrick length cubed (230 × 230 × 230mm). It runs from a domestic power point at 2400W (10A), and reaches 1000°C in four hours, maintaining that with about 1700W for the rest of a day of work. It holds 0.5 to 2kg of glass depending on the crucibles. A conventional computer controlled Evenheat kiln doubles as the annealer, though he's got plans for a custom one too.



Arthur's glory hole is a torch using propane and running off an oxygen concentrator. Marvering surfaces are marble, and 'cherrywood' molds are made out of Tasmanian sassafras and myrtle. Arthur thinks that myrtle is better than sassafras, being a denser wood. His water buckets and punties (400mm long × 6mm dia) are also to scale, and he has carved tools out of scrap graphite blocks to use as shapers. The whole of the setup is very compact — a step or two in any direction.

Why? Arthur reckons that having fun with hot glass shouldn't be confined to those who live near to or own a big hotshop, and he now mixes his kilnwork with making small paperweights. His wife calls them business card weights. Really small now, he says, but then they'll grow as he develops his skills at including tiny flameworked models. But then, as Arthur used to design microchips for computers, 'smaller is beautifuller', enhanced by tiny modular origami presentation boxes.



GAS – Meet in the Middle St Louis Missouri 2006

Anne Clifton

At the announcement in Adelaide 2005 that the next conference was to be St Louis I knew that I would have to be there to attend –that's where I spent all of the 1970's.

St Louis is typical of those older cities built on a boom and the vision of good things to come – however it is suffering that terminal 80's complaint of it's population moving out to suburban utopias and the idealism of the i/pod commute.

St Louis is now a splendid architectural exoskeleton. With an active fringe life that I have never experienced anywhere else. It was a mishmash of cafes, shops, persons alfresco, gated streets - a la Islington, but reeking of New Orleans all at the same time. The University Museum had the most profound collection of glass from a series of eras and there was the ubiquitous Chihuly exhibition in the Botanic Gardens.

The Millennium Hotel was the main area for collection and lectures with an organised bus system devised so that delegates were able to get to the main demonstration arena from the lecture centre without any fuss. Third Degree Studio was the Demonstration venue for the conference. It was the perfect well lit and roomy venue for the conference demos and was exceptionally well run.



Third Degree's Host was a very organised fellow with a new book just published – the first comprehensive and humorous beginners glassblowing book I have seen on the market. Look it up.

Favourite Lecture was by David Chatt, mad beader and all round sardonic entertainer. He had us in stitches, literally, for the whole hour and teased us with glimpses of a slightly self representing life size bead-knitted work of a nude examining himself in the mirror.

The closing party was at City Museum, which was a kind of adult fun house full of artifacts of architecture and 20th century culture. A school bus hung off the roof and fountains of water cascaded down three or four floors. Inside and out were slides, ladders, and tunnels of wire that could be

crawled into and over to airplanes that hung on cables. The best fun I've ever had on a swing set! Oh yeah the band was good and loud too – those Americans can sure dance!

This trip to the US was the first time I had been back in the 27 years since I left. The little village was the same with the same families remembering me.

My travels also took me to other glass centres, Seattle, Portland, and Corning, where I got a personalised tour from Nancy at Steuben...but that's for the next newsletter.

Catharine Newell Workshop - Perth

Louise Cartledge

What do you do with 10 kiln mad glass artists in one room – give them a workshop – & WOW - what a workshop!!

On hearing quite late in the day that American glass artist Catharine Newell was coming to Australia and as close as Adelaide to do a series of workshops, one of our states rep's Estelle Dean pulled out all the stops for Catherine to present her workshop "Below the Surface" in Western Australia. Many emails and long distance calls later. A very BIG thank you to Catharine & Gabriella Bisetto of UNI SA for rearranging their workshop schedule to accommodate us over in Perth at the last minute. Without this manipulation and massage of schedules, this workshop would not have been possible. We would love to see some of the work of the Melbourne & Adelaide workshops.



Catharine began her time in WA, giving a demonstration at Marc and Ruth Lieb's, Glass Art Studio, Morley, (a sponsor along with Bullseye Glass and ECU). As many people as could be squeezed in!!!, including some who travelled from as far Geraldton, attended this demonstration,

That same evening, was the formal presentation to the exciting and intriguing work of Portland based, glass artist – Catherine Newell. This was attended by a number of people in the glass community in Perth and after the presentation Catherine spent time in meeting artists and discussing her work.

Day One - On a beautifully sunny autumn day in Perth, we met in the rooms of Edith Cowan University's sculpture department. Thank you to the Nien Schwarz and her students for making their work area available and the university for providing the Kilns and the enormous light tables.

There were audible groans when the charcoal and butchers paper came out for our first task – we had to get on with it!! A drawing of a person in the room, we started each day with this exercise – so we learnt to like it.

The concepts appeared really quite simple – however Catherine pushed us mentally to plumb the depths, bringing out some quite extraordinary ideas on our next task, which was to portray a defining moment in our lives. The pieces were worked in black powder on a white opaque sheet and some very powerful images were produced ranging from depictions of childbirth to the fall of the Berlin wall. We also experimented with different tack fusing temperatures to achieve our goals.

Day Two – We had to give a presentation of our work to date and be able to describe our work with one word, this was a wonderful insight to other artist's work and also an opportunity to get to know some of the other members of the class. Most of us had shared studio space together or had met at meetings or exhibitions; now we also had a chance to meet some of our country artists and it was nice to be able to put a face to a name.

Our next task was to work with a 5 layered stacked piece – we used 5 layers of 3mm glass – 1 French Vanilla and 4 Tekta Clear and black powder to produce a piece describing : "*The perilous line between reality and fiction*".



We had to come up with a concept & then discuss it with Catherine – some of us, she sent back to think again, but eventually we all began our work and total silence reigned as we worked on the 5 layers. By working on all the layers at the same time, you can achieve some wonderful effects in depth, shade and movement and with planning ahead you actually approach the execution of the work with a very open mind.

One of Catherine's mantras was "Don't be precious about your work!" - this was an interesting concept, this flexible approach helped enormously when it came to arranging our layered work , with many of the works changing quite dramatically from our original idea, simply by changing the order or direction of the sheet.

Days 3 & 4 - Our final piece was a self-portrait, using colour, this produced some stunning conceptual work.

Catherine's lovely, generous nature and her willingness to share her bountiful knowledge was greatly appreciated.

All the proceeds left after expenses of this workshop have gone to some much needed cold working equipment for the students at Edith Cowan University, Sculpture Department. The students are anxiously waiting delivery sometime this month.

Thanks go to Estelle for providing Catharine with accommodation, transport and a "cook's tour" of Perth. Estelle's family also introduced her to a light scraping of vegemite and grated cheese on toasted English muffin.. You should all try it if you haven't already. It is a much gentler introduction to the Ozzie favourite Vegemite.

Tom Malone Glass Prize

Anne Clifton

At the very first Flair in 2002, a local glassmaker was doing his duty as an attendant when he was approached by a well dressed woman & her friend. Money was offered and discussion quickly turned to Glass Prizes in Australia. Ausglass was quick but Alan Dodge the Director of the Art Gallery of Western Australia was quicker to see the opportunity for a dedicated patron.

This woman was Elizabeth Malone, and in tribute to her late husband, glass enthusiast Tom Malone she intended to enhance the museums collection of contemporary Australian studio glass with acquisitions of major works by Australia's best artists in the field by providing an annual Glass Prize.

During the Perth Ausglass Conference in 2003, inaugural winner, Nick Mount and his famous 'thanks for the dosh' acceptance speech started the Tom Malone Glass Prize off with a bang.

Other winners are:

Jessica Loughlin, SA, 2004

Claire Belfrage, SA, 2005

Ben Sewell, NSW, 2006

A quick google search will find the who's who in glass as a Tom Malone Glass Prize finalist. Elizabeth is very vocal in her encouragement that more entries are received from all sectors of the glass community and especially from the emerging & student faction that has been seen as a burgeoning voice in recent years as the old guard moves on.

The prize's "...Winning works will demonstrate aesthetic finesse and outstanding technical achievement." Apart from that the only other criteria is that it has to be glass made in the last twelve months by a resident of Australia, in Australia.

This could be you...Entries are due at the end of January. Good Luck!

Lino Tagliapietra

Matt Larwood interviewed by Simon James

This article Simon James (SJ) interviews Matt Larwood (ML) on the pending visit to Australia of the great artist and maestro Lino Tagliapietra (LT). LT was born in Murano in 1934. He began as a glass apprentice at the age of 12 and achieved the rank of Maestro at the age of 21. To learn more of this amazing glass artist visit his website at www.linotagliapietra.com



SJ I understand you are a friend of LT's. Where and when did you first meet?

ML The first time was in 1996 I was a TA at a week long demonstration and workshop organised by Nick Mount. I was truly amazed and taken by his skills and abilities. The second time was when I did a workshop with ausglass Sydney in 1997. As I began to know him better I was amazed at his generosity and the energy he generated.

SJ What do you remember most about TL?

ML There are two things that stick in my mind when I think about TL

The first is the ease at which he can do incredible things. Through his example it is my career aspiration to be as highly skilled as I can be.

The second is the amazing energy he generated. We had people from all over the country and there was this feeling and spirit amongst the crowd – instant friendship – as if this was a meeting of people doing secret things.

SJ When and where did you meet next.

ML LT happened to be in Australia the same time I was getting married and so I invited him to my wedding. Afterwards my wife and I honeymooned in Italy and caught up with LT in Murano. He invited us to his house for coffee and then spent the rest of the day as "tour guide" – showing us sites and aspects of Murano we could never have dreamed of seeing. Through labyrinths of street he took us to 3 or 4 incredible places including the workshop of his good friend toolmaker Dino Tedeschi.

It was a honour to meet this master (LT) out of his hotshop. He truly gives his time generously.

SJ Will you be a TA at this workshop?

ML No, I'll be too busy for that. There'll be 3 TAs – handpicked from Seattle. But I'll be there to see canes being pulled and murini being made. It will be a good chance to get an insider's view as to how the master works.

SJ Matt, anything else you'd like to say about the workshop? {as in 'plug'}

ML The best way to learn is by watching; taking careful notes and sketches. In one way the demonstration workshop is more intense (than a hands-on workshop) as everyone is concentrating on the teacher and the teacher is giving everyone 100% of their time. The workshop is aimed at everyone – all levels of experience and to all forms of glass work. Not only is this a once-in-a-lifetime opportunity to see this grand master at work it's a great opportunity for like minded professionals to meet outside of their workshops and for students to get out of their classrooms – especially as the next ausglass conference is in 2008. The fun and excitement of GAS in Adelaide will be rekindled in October 2006. There will be a slide show night on Monday; a Lord Mayor's reception on Tuesday; there'll be a commemorative t-shirt (of course) – loads of social events.

Lino Tagliapietra will be giving a 5 day demonstration workshop at the Jam Factory in Adelaide from 16 - 20 October 2006. Registration form is downloaded from www.jamfactory.com.au/glass/ under the *studio* icon. See the website for further information or contact Matt Larwood at matthew.larwood@jamfactory.com.au

Exhibitions

AUSTRALIA

Studio Glass Benjamin Edols and Kathy Elliott, Beaver Galleries, Canberra ACT
Tel 02 6282 5294
27/706-14/8/06
email mail@beavergalleries.com.au
Website www.beavergalleries.com.au

Otto Catherine Aldrete-Morris & Emma Petersen, Wagga Wagga Art Gallery, Wagga Wagga, NSW
21/7/06-24/9/06
Website waggaartgallery.org

10 Years Down Under Emma Varga, Axia Modern Art, Armadale, VIC
3/8/06-18/8/06
Tel 03 95 00 11 44 Fax 03 95 00 14 04
Email enquiries@axiamodernart.com.au
Website www.axiamodernart.com.au

Duo Simon Maberley & Tony Hanning, Kirra Gallery, Federation Square, Melbourne, VIC
10/8/06-7/9/06
Tel 03 9639 6388
Website www.kirra.com

Construction Sight Charles Butcher, Sabbia Gallery, Surry Hills, NSW
01/9/06-30/9/06
Tel 02 92 81 47 17 Fax 02 92 81 47 18
Email anna@sabbiagallery.com
Website www.sabbiagallery.com

Studio Glass Maureen Williams, Beaver Galleries, Canberra ACT
07/9/06-25/9/06
Tel 02 6282 5294
email mail@beavergalleries.com.au
Website www.beavergalleries.com.au

Glass on Flame A national exhibition of flame worked glass, Kirra Gallery, Federation Square, Melbourne, VIC
14/9/06
Tel 03 9639 6388
Website www.kirra.com

Memory Flux Lisa Cahill, Sabbia Gallery Surry Hills NSW
12/10/06-4/11/06
Tel 02 92 81 47 17 Fax 02 92 81 47 18
Email anna@sabbiagallery.com
Website www.sabbiagallery.com

The Cutting Edge: Cut & Engraved Glass Touring Exhibition inc: Jane Bruce, Anne Dybka, Kevin Gordon, Kevin Gordon & Eileen Gordon, Stephen Procter & Richard Whiteley
15/7/06-27/8/06 Gold Coast City Art Gallery, Surfers Paradise, Qld Tel 07 5581 6521
Website www.geac.com.au
0/9/06-16/10/06 Hazelhurst Regional Gallery & Arts Centre Gynea (NSW)

Clare Belfrage, Sabbia Gallery, Surry Hills NSW
16/11/06-9/12/06
Tel 02 92 81 47 17 Fax 02 92 81 47 18
Email anna@sabbiagallery.com
Website www.sabbiagallery.com

Ranamok Glass Prize 2005 inc: Joanna Bone (Winner) Touring Exhibition
ACT Craft ACT Gallery Canberra
NSW Sydney Opera House Sydney
Wagga Wagga Art Gallery Wagga Wagga
Bathurst Regional Gallery Bathurst
Gosford Regional Gallery Gosford
Maitland Regional Gallery Maitland
QLD Queensland Parliament House Brisbane
Tel 02 63 31 60 66
Email gallery@gosfordnsw.gov.au
Website www.ranamok.com

Denmark

Twenty Years On Inaugural New Wing Exhibition. inc: Laura Heyworth, Alison Kinnaird M.B.E., Alena Matéjková, Anna Norberg, Stig Persson & Emma. Ebeltoft Glasmuseet. Ebeltoft, Denmark.
28/06/06→21/01/07.
Tel 00 45 86 34 17 99 Fax 00 45 86 34 60 60.
email glasmuseet@glasmuseet.dk
website www.glasmuseet.dk

Germany

Coburger Glaspreis 2006 Für Zeitgenössische Glaskunst In Europa Kunstsammlungen Der Veste Coburg. Veste Coburg. Coburg
02/04/06-30/06/06
Tel 00 49 9561 8790 Fax 00 49 9561 87966.
Email sekretariat@kunstsammlungen-coburg.de
website www.kunstsammlungen-coburg.de

European Glass – 7 Masters Glasmuseum Frauenau. Frauenau
06/04/06-05/11/06
Tel 49 9926 941 020. Fax 49 9926 941 028.
email info@glasmuseum-frauenau.de
website www.glasmuseum-frauenau.de

50 Vasen – 50 Künstler inc: Mark Angus, Alison Kinnaird M.B.E. & Gerhard Ribka. Glasmuseum Frauenau. Frauenau
October-March 2007
Tel 49 9926 941 020 Fax 49 9926 941 028.
Email info@glasmuseum-frauenau.de
website www.glasmuseum-frauenau.de

France

Visions De L'Ordre/Views Of Order Colin Rennie Solo Exhibition. Musée-Atelier Du Verre De Sars-Poteries. Sars-Poteries. F. 27/04/06-18/07/06.
Tel - 33 3 27 61 61 44. Fax -33 3 27 61 65 64.
email museeduverre@cg59.fr
website www.nordmag.fr/culture/musees/sars-poteries/musee_sars_poteries

Exhibitions continued

Verriales 2006: Memory inc: Mark Bokesch-Parson, Clifford Rainey, David Reekie & Colin Reid. Galerie International Du Verre À La Verrerie De Biot. Biot. F. 07/07/06-31/12/06
Tel 33 4 93 65 03 00 Fax 33 4 93 65 00 56.
Email verrierie@verrieriebiot.com
website www.verrieriebiot.com

Spain

Bert Van Loo Solo Exhibition Fundación Centro Nacional Del Vidrio. La Granja De San Ildefonso.
30/03/06-24/09/06
Tel 34 921 471 712 Fax 34 921 471 572
website www.fcnv.es

UK

Northern Lights North Lands Creative Glass 10th. Anniversary Benefit Exhibition. Edinburgh Festival Exhibition. inc: Jane Bruce, Tessa Clegg, Brian Glassar, Mieke Groot, Alison Kinnaird M.B.E., Dante Marioni, Dick Marquis, Keiko Mukaidé, Paul Stankard, Liz Swinburne & Bertil Vallien. The Scottish Gallery. Edinburgh. GB. 04/08/06-06/09/06. Tel 0131 558 1200. 0131 558 3900.
Email amanda@scottish-gallery.co.uk
website www.scottish-gallery.co.uk

British Glass Biennale @ The International Festival Of Glass. inc: Keith Brocklehurst, Keith Cummings, Alison Kinnaird M.B.E., Colin Reid. Ruskin Glass Centre, Amblecote, Great Britain. 25/08/06→17/09/06.
Tel 01384 399 444.
Email candice-elena@ifg.org.uk
website www.ifg.org.uk

Conferences & Masterclasses

Where Art Meets Science The European Society Of Glass 2006 Congress, takes place in Sunderland, Great Britain 10/09/06-14/09/06. This year one of the key strands of the conference is dedicated to exploring the extent to which scientific and technological developments in glass can enhance the creativity and scope of the Glass Artist or Designer. The event includes presentations and demonstrations by prominent glassmakers inc: Florian Lechner, Jiri Suhajek, Ursula Merker, Peter Rath & Bill Goodenrath, alongside contributions from artists exploring new work with cutting edge technology. There is a new website for this portion of the congress detailing the full programme. Tel Great Britain 01 91 553 1219.
website www.glassartscience.co.uk
email anne.tye@sunderland.gov.uk St. Peter's Campus, University Of Sunderland. Sunderland. GB.

North Lands Creative Glass 10th. Anniversary Masterclass Programme:

Crossing Over Richard Marquis. 26/07/06-03/08/06.
Finding A Feeling Dante Marioni. 26/08/06-31/08/06.
Making Connections Tessa Clegg & Carol McNicoll. 23/08/06-31/08/06.
website www.northlandsglass.com

Reflections: A Decade Of North Lands Creative Glass 10th Anniversary Exhibition. inc: Peter Aldridge, Phil Atrill, Jane Bruce, Marianne Buus, Kenneth Cantillon Howell, Tessa Clegg, Katharine Coleman, Keith Cummings, Ray Flavell, Stephen Gillies, Kate Jones, Karl Harron, Amber Hiscott, Diana Hobson, Angela Jarman, Gaby Kienle, Anne Løndal, Denis Mann, Adrienne McStay, Patricia Niemann, Zora Palová, Shital Pattani, Luisa Restrepo, Gerhard Ribka, Naoko Sato, Allan Scott, Minako Shirakura, Bibi Smit, Elizabeth Swinburne, Lotte Thorsøe, Bettina Visentin, Richard Whiteley, Gareth Noel Williams & Nick Wirdnam. Royal Museum/Museum Of Scotland. Edinburgh. GB. 20/07/06-7/1/07 Tel 0131 247 4227
Email r.watban@nms.ac.uk
website www.nms.ac.uk/royal/

Collect Craft Council Art Fair. Temporary Exhibition Galleries, Victoria & Albert Museum, London, Great Britain. 08/02/07-12/02/07. Tel London 7806 2512.
Email collect@craftscouncil.org.uk
website www.craftscouncil.org.uk/collect

USA

Glass: Material Matters inc: Clifford Rainey. Los Angeles County Museum Of Art. Los Angeles, Ca.USA. 30/04/06→10/12/06.
Tel 00 1 213 228 7002.
website www.lacma.org

Form & Surface Alison Kinnaird M.B.E. 05/09/06-10/09/06.

Consequences Of Proximities Michael Brennand-Wood & Steve Klein. 05/09/06-13/09/06. Tel/Fax 01593 721 229. info@northlandsglass.com

The Skilful Hand & Eye North Lands Creative Glass 10th. Anniversary Weekend Conference. inc: Keynote Speaker, Dr. Glenn Adamson, with Michael Brennand-Wood, Louise Butler, Tessa Clegg, Emmanuel Cooper, Alison Kinnaird M.B.E., Dante Marioni, Carol McNicoll & Janusz Pozniak (Demonstration). 02/09/06-03/09/06. Tel/Fax Great Britain 01 593 721 229
email info@northlandsglass.com
website www.northlandsglass.com

Glass2006 Dutch Glass Symposium & Auction. 26/08/06-28/08/06
Masterclasses: 29/08/06-02/09/06. Tel 32 11 642 837.
email angelavanderburgh@fenestra-ateliers.biz

Many thanks to Alan J Poole, Dan Klein Associates, London for assisting us with some of this information
Every effort is made to ensure that all information is correct at the time of mailing out

Notices

Professional Development for Artists 2006 Steps to Arts Success! - VIC

Gasworks is pleased to announce a ten-week term of professional skills development workshops for artists. The sessions aim to better inform artists about how to approach the business skills associated with being a successful artist and navigate the arts industry.

Tickets: \$33 per session and \$27.50 concession, 20% discount for booking 5 sessions or more.

Sessions are 60 to 90 minutes in duration Tuesday evenings from 7:30pm from August to October 2006

Booking online at www.gasworks.org.au or by tel: 03 9699 3253

At Gasworks Arts Park, 21 Graham Street, Albert Park Vic 3206.

Object's store Collect in The Rocks to Close It is with regret that Object's store Collect in The Rocks has been forced to close in September this year. Despite Object's long history of successful operation in The Rocks, the Sydney Harbour Foreshore Authority have decided not to renew their lease. This news will be very disappointing for many of Object's friends, colleagues and supporters. Object is committed to continuing support of Australia's many talented makers through retail activity and they are currently researching and planning other alternatives for the future.

Competitions

Young Glass 2007 Ebeltoft Museum, Denmark.

This competition is staged every decade at the beautifully situated Ebeltoft Glasmuseet, in Ebeltoft, Denmark.

"Young Glass" has become a major international competition established to reward and promote innovation and excellence in contemporary glass within the younger generation. It was initiated by Glasmuseet Ebeltoft in 1987 and repeated in 1997. The museum is now organising its 3rd exhibition to take place in 2007. With its new, extended, modern exhibition facilities, the museum hopes to attract a large number of entries, thus making it a significant event for international glassmaking. The competition is open to all glass students and professional glass artists from all over the world who are under 35 years of age.

THE PRIZES

Euro 5000	The Kyohei Fujita Memorial Prize
Euro 5000	The Holmegaard Prize
Euro 5000	The Lino Tagliapietra Prize
4-week residency	The Sybren Valkema Prize

There will be two stages of judging, the first by images only which will then lead to a second round of judging actual works. The exhibition will be from 9th. June to 25th. November 2007 BUT, the closing date for image entries is 31st. December 2006.

Entry forms can be downloaded from the Ebeltoft Glasmuseet website www.glasmuseet.dk or by contacting Sandra Blach on email sfb@glasmuseet.dk or telephone +45 8634 1 99.

Finger of Fate

Gerry King

There are many occurrences in exhibiting, the origin of which one can never be sure. Artists are often invited to participate in an event without knowing how they are selected. Curators, commissioners and gallery directors don't necessarily like to devolve their sources. It probably doesn't matter, as long as one is selected!

I have though noticed when visiting curators in various countries that they tend to have the same catalogues on their office shelves. It is probably reasonable to assume that they now view the same websites. Certainly at least some gallery directors from around the world check the Ausglass website. I am but one of the participants contacted by a reputable gallery seeking new artists.

Of course there is always too much to do and so little time. Every year I say that I will start my own website. [I also pretend that I will tidy the studio and throw away the oddments that I haven't used for years.] I have though been represented on the Ausglass website from the beginning. It is strange that though it is so easy to join that many members have yet to do so. Be in it. It is good for you and good for Ausglass. A strong website is indicative of a sound association. The more members represented the greater motivation for viewers will return. Which means the more chance that they will select my work, [and the more chance they will select yours].

The Vicki Torr Online Gallery Prize for Emerging Artists

The annual Vicki Torr On-line Gallery Prize was announced in the May 2006 newsletter and, since then, the Board has decided with the concurrence of Declan Somerville that the value of the prize should be increased.

A \$1,000 per year Vicki Torr On-line Gallery Prize will now be awarded by Ausglass to an eligible member who is an emerging artist and whose work has been included on Ausglass' On-line Gallery and which is judged by Ausglass Members to be the best in that year.

The purpose of the prize is to encourage emerging artists to increase their public profile by placing their one-page curriculum vitae and photographic examples of their work on the Ausglass On-line Gallery.

The secondary purpose of the prize is to increase the numbers of Ausglass members displaying their work on the Ausglass On-line Gallery which now randomly appear on the Ausglass Homepage. The practical experience of some of those already on the gallery indicates that there is an increased likelihood of Australian and overseas galleries and collectors using the Ausglass site as a means of keeping abreast of glass art in Australia which benefits all members of Ausglass not just emerging artists.

The Board has determined that eligibility for the prize will be as follows:

Eligibility

To be eligible to win the prize:

- A person must be a paid up member of Ausglass as at 31st August in the financial year in which the prize is determined;
- A person must have placed photographic examples of their work and their one page curriculum vitae on the Ausglass On-Line Gallery by 15th December in the financial year in which the prize is determined;
- A person must be an emerging artist;
- Family members may have two separate entries on the On-line Gallery;
- Winners of the Vicki Torr On-line Gallery prize in one year will not be eligible to enter the competition in subsequent years.

The financial year referred to here will be a year ending on 30 June.

Eligible members will enhance their chances of winning the prize if they ensure that the quality of photography is high. The curriculum vitae should not exceed one A4 size page and should accurately reflect the achievements of the emerging artist.

Emerging Artists

For the purposes of the prize an emerging artist will be regarded as a person who has five or less years of professional experience. Students with five or less years of professional experience are also eligible for the prize and are encouraged to participate in the On-line Gallery.

Voting

The Ausglass Board will determine which members exhibiting on the On-line Gallery qualify as emerging artists on or before the 20th of December in the financial year in which the prize is determined and members will be made aware of the candidates via the members@ausglass.org.au e-mail system as to which members are eligible for the prize.

Paid up Members will then be able to vote via e-mail as to who they judge is deserving of the prize by the 15th of January in the financial year in which the prize is determined. A member may only vote once and may only vote using the e-mail address provided to Ausglass and included on the members' database. To vote all that a member has to do is follow the instructions that will appear in the On-line Gallery section of the website under "Mark Your Ballot Paper".

The Prize will be announced by 31st of January in the financial year in which the prize is determined.

Members who are emerging artists are encouraged to put themselves up on the On-line Gallery so that they may participate in the prize and should visit www.ausglass.org.au for further information as to how to display their work on the On-line Gallery.

President

Maureen Williams

Vice-President

Position Available

Treasurer

Damian Connellan

Secretary

Ruth McCallam Howell

Chairperson

George Aslanis

Minutes Secretary

Beth Newman

Board Members

Anne Clifton

James Dodson

Simon James

Simon Maberly

About the newsletter

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

Deadline for next edition is 1st November, 2006

Your input is important and valued so please feel free to contribute by submitting articles and photos to newsletter@ausglass.org.au

Advertise

Reach more of your target market by placing an ad in the next newsletter. Contact the editor for advertising rates & formats.

Next Edition

- Student Profile
- Gallery Profile

Letters to the Editor

We receive your newsletter but are missing issues for Fall 2004, Fall 2005, Winter 2005, Summer 2006. Would you be able to tell me if you have copies of these that we can have.

For circumstances unknown the newsletter was not published for a couple of issues. The ausglass board sincerely apologise for this and will ensure that value to members will continue to improve through newsletter publication, the ausglass internet and the new ausglass forums.

Thank you for the recent newsletter. Could you please advise the procedure of acquiring a list of your members email address?

Due to privacy legislation in Australia we are unable to supply member's personal details (including email addresses) to third parties (or even to our own membership).

In September last year I sent an email regarding the Ausglass enews 2005 Spring, which I had received but was unable to print and I hoped you could resend in pdf format. My email was returned via mail demon and I have been trying to get a new address for you since then. Would you be able to send a pdf copy of the Ausglass enews 2005 Spring to [email address with-held]

All new editions of the newsletter will be published as a PDF and will be downloadable from the internet site once they are two issues past (so as only current ausglass members get access to the latest news and events). Older editions will be posted as and when possible.

This is fantastic, thankyou

Thank you – good to know we're going in the right direction

Welcome to new AUSGLASS members

Ausglass welcomes the following who have joined the Ausglass family since the May 2006 Newsletter :

Shar Feil-Moorman

Sculptured Glass Australia

Buderim QLD

Rebecca Coote

Taroona TAS

Nada Kesic

Subiaco WA

Ausglass forums

Don't forget to register for the ausglass forums at ausglass.org.au/forum/ If you have a question post it in the appropriate forum or if you think you can help out with an answer or relate a personal experience then please – join in! The forums are a great place to share, learn, laugh and participate.

On the Horizon

- Sofa Chicago November 9-12 2006 www.sofaexpo.com/
- Sofa New York May 31 to June 3 2007
- GAS Pittsburgh June 7-9 2007 www.glassart.org/Pittsburgh_2007.html
- Ausglass @ the Canberra Glassworks 2008