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## President's Report

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"Little surprises around every corner, but nothing dangerous"  
Gene Wilder as Roald Dahl's Willy Wonka

Hello Ausglass members at home and away.

This has been an exciting quarter for the Ausglass Board with old friends leaving and new friends arriving.

Firstly let's say hello to Andy Baldwin who has come on Board to take over the fleshing of the Ausglass Website, he adds a gentle and decorous flavour to the Board and already he has started with his list of duties. Estelle Dean has already competently taken over as Ausglass Secretary and brings to the Board her Japanese contacts and experiences as she lives there part time. Finally let's say a long awaited hello to our new Treasurer Fiona Holmes, for whom the President is truly grateful. We do look forward to getting to know our new Board Members and you can read about them in the coming pages.

Now Sadly we say goodbye to our most passionate and enthusiastic Vice President, Greg Ash who has been a terrific motivator in his three years on the board, with many projects he can claim to be the instigator of. Also farewell to Jen King who took leave to complete her residency at Northlands and then left us in good health. Ausglass will surely miss her good nature and absolute professionalism.

I am sure that partners and families of both Jen and Greg will be glad to see them again after so long devoting much time to the machinations of Ausglass. Being a Board Member does require a *kind* of focus and without the support of friends, family and partners I don't think we could do it. They provide support to our 'Internal Structures' and give us the space to take risks and speak our minds. Thank you.

In April the Board of Directors met at their annual Face to Face Meeting in Wagga Wagga. Traditionally, this activity is held in August or September but the Board felt as though it was important to experience Wagga as though we were attending the Conference ourselves. Wagga in April was abounding in sunlight and leafy vegetation and cropped heads. A delightful place with all the Collective Vision Conference facilities closely packed together to make this conference a very social occasion.

As part the Face to Face agenda, the Board made a point of spending a good half day on Hot Topics. These are the curly issues that have plagued Ausglass from the beginning. Questions such as: "Does Ausglass have a membership agenda?", "What is the future of Glass in Australia?" "Does

“What do established glass artists get out of an Ausglass Membership” and many other delicious issues for discussion. You will begin to see the fruits of these topics in the months ahead.

While the next few months taking us up to the Collective Vision Conference will be mostly focused on the Website and the Conference, there are a few small projects happening in the pipeline. One is the establishment of a Steering Committee that will report to the Ausglass Board of Directors with their recommendations for action. This has been set up at the request of the motions of membership from the Peripheral Vision Conference AGM. We are excited by this active group of individuals and the next edition of the Ausglass Newsletter should contain a report of their activities.

Also from the PV AGM, we will be employing an Executive Administration Officer, who will assist the Board with its various duties but also relieve the Bookkeepers of their assumed tasks so that they can get back to the job of keeping Ausglass accounts. This person will also be writing grants and keeping the handbook up to date with the various new policies our status as a company requires. Please keep an eye out in the members@ email list for the advertisement of this job in next six weeks.

The Board has also started the process for the Nominations for the Honorary Life Membership Award. This is announced at each conference where a subcommittee chooses from the nominations, a suitable candidate. It is a merit award based on ‘being of service’ to Ausglass and is biannual. Our Board member Wayne Pearson will be putting out a call to action in the next few days.

And finally the Presidents Pet Personal Project - the Ausglass Questionnaire! The timing of this valuable survey has been an ongoing source of humour to the Board but we are now proud to finalise this potential valuable source of collected information. This will enable Ausglass to keep abreast of what is an issue to you. As well as make sure that all our details for you are correct. We’d like to thank you for your time in filling out this survey and will offer you the chance to win a full Collective Vision Conference Ticket, completely transferrable and unconditional. The link to Survey Monkey will be in your inbox soon.

So I leave you now swathed in Tasmanian mist, in an enchanted land.

Kind regards

Anne Clifton  
Ausglass President

## **Treasurers Report**

TREASURER@AUSGLASS.ORG.AU

This is the last Treasurers Report you will have from the Desk of the President as I am pleased to announce that our new Treasurer, Fiona Holmes is rarin’ to go and that handover has happened successfully over the last couple of days.

I have been extremely grateful for the support of Fiona who came in a bit earlier than she had planned to help with the updating of the website to make renewals easier and streamlined. I am also grateful for the continued support of the team, our previous Temporary Treasurer, Jodie who has been incredible in finding information, the Bookkeepers who make sure that all jobs and items are followed up and the generous time of Jeff Hamilton who has humour and business acumen to spare. What a team.

And so to Treasury business, this quarter saw an operating profit of \$88.95! Our Profit and Loss has been impacted by the final Peripheral Conference Vision payments and the heavy load of legal fees that being a limited company incur.

Good news that Bookkeeping costs have come down 75% from the last three quarters but we will see an increase in these costs for the June/July months as they cope with the renewals of membership and insurance.

The Board has offered the members a corporate style membership which a few industrious small businesses have already taken up – I will put a list at the bottom of this report to explain the difference in types and styles.

Insurance renewals have been going well with a few more new members taking it up for the first time! The Treasury reminds those people that the initial application for Insurance is in two parts: *payment* to Ausglass and *application* to City Rural. I do understand that if you are the kind of person to scan the instructions to get the gist and then to carry on merrily you probably aren't the kind of person to read the Treasury Report.

Damian Connellan our consultant on all things financial asked me also to remind the membership that as we have DGR (Deductible Gift Recipient) Status we must also be actively seeking donations. Ausglass is in good financial position due to the fact that we can now use Auction funds in the running of Ausglass but it is important that Ausglass seeks funds to ensure against an uncertain future and to continue to provide opportunities for members that may not fall into current Ausglass Policy (that is to be financially neutral)

Calls for a Financial Steering Committee have been heeded and it looks set to have its first meeting in late August – you can apply for a position on this committee by speaking to Fiona at [treasurer@ausglass.org.au](mailto:treasurer@ausglass.org.au)

### **Types of Membership**

#### **Individual Membership \$95:**

Speaking and voting rights. \$20m Public Liability available for this membership type  
Perfect for those individuals who actively want to be part of the wider glass community.

**Student Membership \$33:** \$20m Public Liability available for this membership type  
Speaking and voting rights. Must have a current Student ID

We've kept the price low so that you can prepare yourself fully for your glass experience.

**Family Membership \$150:** \$20m Public Liability available for this membership type  
Speaking rights and *one* vote. Must share an address and be related. Perfect for families who also like to attend Ausglass events. Can also insure up to three family members on the same membership.

#### **Affiliated Membership \$80:**

Speaking rights only.  
Libraries, Museums and other larger organisations who wish to be kept informed.

**Corporate Membership \$500:** \$20m Public Liability available for this membership type

Speaking rights and *one* vote.  
Designed for small to medium businesses with a specific target market of glass enthusiasts.

All members receive these benefits:

- Reduced entry fees for the biennial Ausglass Conference featuring lectures & workshops by leading National and International speakers and artists.
- The informative Ausglass Newsletter - 4 issues per year, published in February, May, August and November.
- The right to exhibit on the Ausglass Online Gallery without paying the annual Online Gallery establishment and maintenance fee.

- Full voting rights (excluding affiliated and some family members).
- The linking of their personal website from within the Ausglass website thus improving possible web search engine scoring.
- Reduced entry fees Ausglass exhibitions, workshops and other Ausglass activities and events.
- Access to and use of the exclusive members@ e-mail and information system.
- Inclusion in the Ausglass On-Line Gallery.
- Other Ausglass publications and information services.
- Invitations to participate in regular Ausglass state-based events.
- Personal contacts with other contemporary glass practitioners and being part of a national organisation of those interested in glass.

And the **Corporate Membership** has the above benefits with the *addition* of:

- A link on the on the Ausglass website with a list of corporate members, their logo and their business details and contact
- Encouragement of members support of Corporate members.
- Sponsorship opportunities and first preference when appropriate.
- Special edition Corporate Christmas Newsletter.
- 4 x 'half page ads' in the newsletter per Membership year.
- Acknowledgement on the AG Facebook with a link to their business.
- Highlighted listing in the suppliers list on-line and in the Conference Show Bag.

We hope that you are getting the most out of your membership and are always available for your feedback.

There are interesting, and busy times ahead for us all.

Kind regards

Anne Clifton  
Acting Treasurer

## AUSGLASS State reports

### QLD

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Queensland is currently without a state rep; as a result we have no state report to publish. If someone would care to step up please do!

As you can see there is a great big blank space just waiting to be filled with your news!

## Victoria - Bethany Wheeler & Nadia Mercuri

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Glassies have been busy in Victoria with Studio Openings (Congratulation's Pat and Norm), exhibitions, awards & many successes!

Blanche Tilden, Melbourne based contemporary jeweller and glass artist has been included in the exhibition *Unexpected Pleasures: the Art and Design of Contemporary Jewellery*, curated by Susan Cohn for the London Design Museum. The exhibition is currently showing at the National Gallery of Victoria, and will travel to the London Design Museum in December 2012. Blanche is currently also working on a solo exhibition of new work, *Wearable Cities*, opening at Gallery Funaki, Melbourne on 31<sup>st</sup> July. In March Blanche also travelled to Wagga Wagga to announce the winner of and open the *National Student Art Glass Prize 2012*, the exhibition is on till the 17<sup>th</sup> of June at National Art Glass Gallery, Wagga Wagga and is well worth the day trip. Click the link [here](#) for more details.



Palais necklace by Blanche Tilden

Dan Bowran is off to Pilchuck in June after receiving a Monash University/Pilchuck Partnership Scholarship, before he departs he is exhibiting in *Exploration 12* at Flinders Lane Gallery opening 30<sup>th</sup> May it runs till 16<sup>th</sup> of June.

Ebony Addinsall is working hard towards her second solo exhibition with Anita Traverso Gallery in July. Eb has also been awarded an Ian Potter Cultural Trust Grant to head to North Lands Creative Glass in August. Where she is participating in Jacqueline Poncelet's master class and the annual conference. After that she jets off to Kenya for a teaching residency at Kitengela Hot Glass Studio.

Kristin McFarlane was also successful in obtaining an Ian Potter Cultural Trust Grant for her talk at GAS, a LecMO titled: "Typecasting - Typography in Glass". This talk will explore the intersections between typography, glass and technology by looking at 3D rapid prototyping and silicone mold creation, whilst at GAS Kris will also take part in a Susan Taylor Glasgow screenprinting workshop. Kris is also busy creating new work for *Juxtapositions: New Glass For Architecture* at Kirra Galleries in July and *Fourth Dimension*, a group show with new work from Brenda Page, Jenny Loft and Helen Stokes at Glass Plus Gallery from the 14<sup>th</sup> August to 1<sup>st</sup> September.

Applications for *Bright Batch* will be juried by the Director of Glass Plus Gallery, Denise Orchard and glass practitioner and educator Pamela Stodus and will be held at Glass Plus Gallery, from Tuesday 10<sup>th</sup> July till Tuesday 31<sup>st</sup> July 2012.

This exhibition is a great opportunity for artists who are at the start of their practice & for the wider Victorian Ausglass community to support & encourage their work. For more info please contact us at [vicrep@ausglass.org.au](mailto:vicrep@ausglass.org.au) or Denise Orchard at [info@glassplusgallery.com.au](mailto:info@glassplusgallery.com.au)

Nick Wirdnam is exhibiting his latest body of work titled *Belief* at Sabbia Gallery from 16<sup>th</sup> May till 9<sup>th</sup> June, word has it that it's a must see if you are in Sydney.



Nick Wirdnam,  
Preserved Wishes

Linda Fraser is on the mend after suffering a cerebral haemorrhage which resulted in an acute stroke in late March, she walked 75 meters unassisted the other day.....keep up the hard work Linda our thoughts are with you and Ed for a speedy recovery.

*Glassimations*, an exhibition of contemporary Australian artworks that bridge the materials of glass and animation to produce works with qualities that are unique to these two mediums and yet create a dialogue between them, is being held at The Deakin University Art Gallery, curated by Lienors Torre it's on from the 6<sup>th</sup> of June. The exhibition is being held at the same time as the Melbourne International Animation Festival and The Society for Animation Studies Conference at RMIT. Apart from being interesting, part of its purpose is to draw attention to Australians working with glass and animation and to generate critical thinking in the area.

Apologies to Mark Ammermann who's name we accidentally omitted from the list of Monash students whose work was selected in the National Student Art Glass Prize 2012 at Wagga Wagga Art Gallery earlier in the year.

#### *Bright Batch*

In collaboration with Glass Plus Gallery we are pleased to invite applications for an Emerging Artists exhibition of Victorian Ausglass members entitled *Bright Batch*. *Bright Batch* calls for entries from Victorian Ausglass members who consider themselves to be emerging artists - within 5 years of practice.

Applications for *Bright Batch* will be juried by the Director of Glass Plus Gallery, Denise Orchard and glass practitioner and educator Pamela Stodus and will be held at Glass Plus Gallery, from Tuesday 10<sup>th</sup> July till Tuesday 31<sup>st</sup> July 2012.

This exhibition is a great opportunity for artists who are at the start of their practice & for the wider Victorian Ausglass community to support & encourage their work. For more info please

## TAS- Kerry Carson

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Leigh Roberts has been chosen as a finalist in the inaugural 'Bay of Fires Art Prize' to be presented by the Governor of Tasmania at the opening on the 9th June at Gallery Parnella, St. Helens . The prize is \$20,000 and is a welcome addition to the list of competitions available to Australian and International artists. Congratulations to Leigh!

Merinda Young from Tudor Rose Glassworks hosted a workshop by Patty Gray recently, which from all accounts was a big hit with Tasmanian Ausglass members that attended reporting having a fantastic experience. Merinda gave us the report of this workshop below and included some photographs of the workshop.

"We were excited to host Patty Gray for a three day advanced fusing workshop in early May as part of a wider Australian tour taking in Melbourne, Adelaide, Perth and Sydney".

Patty is an energetic and generous glass artist from Seattle and has taught extensively across the United States and in Europe. Ten participants had a full and fun time exploring a number of techniques.

Patty is great at helping people take a process and use it to develop their own unique style.

A massive amount of glass and accessories were generously donated to the workshop by Spectrum Glass Co, Uroboros Glass Co, Flexi-glass, Hang Your Glass and Morton Workshop Systems, Colour de Verre Moulds and CBS dichroic



raking glass at the Patty Gray workshop.



attendees at the Patty Gray workshop

We put through a large kiln firing each day, used a vitrograph, raked glass, and also worked with cold working techniques. Of particular interest was the opportunity to develop an understanding of red reactive glasses. The variety of work was brilliant.

We are hopeful to have Patty return to Tudor Rose Glass Works next year".

Merinda's attention to Safety and OH & S in her courses was also mentioned as being very much appreciated by members attending.

Anne Clifton, our President has just moved to Tasmania with Peter. Anne and I are hoping to meet all the Tasmanian members personally with regional get togethers over the coming months.

Anne writes "Peter Bowles and Anne Clifton are currently enjoying the Outdoor Living that Launceston has to offer while they are working at James Dodson studio, Tasmanian Glassblowers. Awaiting space in James enormous Quonset Hut, are two shipping containers with 16 tonnes of glass and equipment. Happy days unpacking these are planned for June and July.

While these two await their accommodation in Cygnet, Anne would like to acknowledge the support and housing of the temporary residences for the 'Presidential Computer' in James's gallery and the Cygnet Business Centre packing room. Both are quite comfortable locations with good light and solitude for visionary musing".

## NT – Andrea McKey

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Get excited guys, we have a few great newsy bits in our report this time round.

Glass is happening in the Top End in more ways than one.



Prototype for the Chief Minister's Awards for Excellence in the Public Sector as made by Jon Firth.

Jon Firth was recently commissioned by the NT Government to produce 6 works for the prestigious Chief Minister's Awards for Excellence in the Public Sector. These handmade pieces will replace off-the-shelf trophies that have been given in past years, which has got to be a good thing.

One of our local artists, Elizabeth Close, has just received a prestigious commission to produce the awards that are presented as part of the Power and Water Melaleuca Awards.

The awards have been presented since 2003 to businesses, community organisations, schools and individuals for their contribution to the creation of sustainable, environmentally aware society. Glass being one of the most durable of recycling materials is a very suitable material to feature in the trophies.

Elizabeth says it is an honour to have been chosen to create the trophies and she is pleased that a piece of her work will feature on a few bookshelves in the Territory.

Michelle Selway from Leethony Hollow Studios in Mandorah (across the harbour from Darwin) is taking part in the million paws walk and not only she but also her greyhound will be wearing glass beads made by Michelle. Those other dogs and owners will be jealous I bet!

And wait there is more... Ausglass NT is holding an exhibition in the beautiful historic Burnett House at Myilly Point, overlooking Darwin. Some months ago we sent out an Expression Of Interest email to gauge interest and the response was very encouraging. After many meetings and paperwork later we received approval by the Ausglass Board to go ahead.

With this exhibition we wish to support Ausglass members and create awareness of Ausglass in the NT community. It is a great opportunity for us as a very small Ausglass group to showcase glass art from all over Australia. This exhibition takes place during the busy Darwin festival and racing season in Darwin.

Clear & Present Danger 2012  
17-26 August  
Opening night Friday 17 August @ 6pm  
Burnett House  
Myilly Point Heritage Precinct

Cheers from the Top End  
Andrea



The original Ausglass NT exhibition committee and what a good looking bunch we are. The photo was taken in the WET so please imagine the background with bright blue skies and sparkling seas as it will be in August for the exhibition.



## **SA - Haley Carpenter**

sarep@ausglass.org.au

Firstly, thank you to all SA glassies for sharing your news- it appears everyone has been extremely busy in the local glass community!

At the University of SA we farewell Kirstie Rea who has just completed a very successful and energetic 12 months as replacement Studio Head of ceramics and glass while Gabriella Bisetto was on Maternity leave. During her time Kirstie successfully received a Helpmann grant to bring four artists to UniSA to conduct master-classes and workshops including glass artists Jiyong Lee from Korea and Mel Douglas from Canberra. Kirstie also got a grant from the university to significantly upgrade the glass cold-shop and also received support from Pilchuck to establish an ongoing student scholarship. Kirstie was like a quiet lifeforce of the studio and we miss her already! Thanks Kirstie!

We also of course welcome back Gab as the Studio head of ceramics and glass!

UniSA Ph'd candidate Chris Boha was the winner of the 2nd Wagga Wagga National Glass Art prize with his work 'Pile of Bones" Chris will travel to Scotland in September this year to undertake two masterclasses at Northlands and attend the conference. You can follow Chris' time at Northlands through his blog. (I will send details closer to the date)

Zoe Woods received an Honourable Mention and for the second time had her work purchased for the National Collection.

Natasha Natale is a finalist in the Cliftons art prize 2012 with her glass work. The exhibition period is the May 21st - June 27<sup>th</sup>, 6pm – 8pm Level 1, 80 King William Street, Adelaide.



Glass by Natasha Natale

Zoe Woods, Natasha Natale, Nikki Marcel and I have now booked ourselves in to attend the Gas Conference in Toledo, Ohio in June and are very much looking forward to it – no doubt the next newsletter will have some snapshots of our time in America.

Following a three week residency at Grindell's Hut, Gammon Ranges NP in October/November last year, Roger Buddle is preparing for a solo exhibition of work inspired by his experiences there. The work consists of multi-layered, kiln formed wall panels, etched 3 dimensional pieces and photography. The exhibition, *Reflections of the Gammon Ranges in Glass & Print*, will be at the Port Augusta Cultural Centre – Yarta Purtli. Opening Thursday, May 31<sup>st</sup> and running until June 30<sup>th</sup>.



Fused glass by Roger Buddle

Gerry King exhibited the kinetic work, 'Water' at the 5th Palmer Sculpture Biennial. Inspired by time spent in Iceland and a long desire to work with elements of wind King's work contains glass masquerading as water. The two are related, both behave similarly at differing temperatures, both can be transparent, translucent or opaque; both can be welcoming or worrisome. Moved by the wind it is made of toughened glass, steel and aluminium. Dimensions are variable with the longest piece being 3,000 mm.



Water by Gerry King

Amy's Worth Gallery just had a very successful show with Eileen Gordon and Grant Donaldson glass, Victorian glassies in Adelaide. And she is currently working on a big SA Glass Survey show in October.

She is also still flat out project managing the Australian Ceramics Triennale *Subversive Clay* which will be in Adelaide in September 2012, feel free to check out the site, [www.australianceramicstriennale.com](http://www.australianceramicstriennale.com) (Amy adds, 'because Clay is like glass's dirty cousin'.)

The beautiful Blue Pony studio closed its roller doors for the last time in November 2011 after a strong 15 years as one of Adelaide's most recognised collaborative studios. In recognition of its history a small publication is being compiled to be launched at the Blue Pony exhibition at the Jam Factory in July 2012. I will keep you posted on how you can get a copy of the booklet closer to the date.

## WA - Estelle Dean

warep@ausglass.org.au

Philomena Masters of Dramatic Glass Designs has had a solo exhibition, in the Swan Valley, and is also Artist in Residence at The Old York Mill Gallery for July.

Perth Art Glass have Patty Gray returning to conduct an advanced kiln forming workshop on the 19, 20 and 21<sup>st</sup> May.

Ian Dixon has installed two light fittings designed and made at Perth Art Glass. The light fittings are 2400mm in diameter and weigh approximately 50 kgs each. These incredible pieces were installed in Perth at the new and upmarket Trustee Bar/Restaurant in St Georges Terrace. The glass is cast and sand etched with a hand finished patina to the etched surface.



Ian Dixon installing his light fittings.

Estelle Dean has had one of her pieces acquired by the Geraldton Regional Art Gallery, after exhibiting at the Mid West Art Prize.

The Western Australian Glass Artists Exhibition is to be held at Aspects of Kings Park from October 19<sup>th</sup> to November 4<sup>th</sup>.

Mundaring Art Centre held an exhibition "Fluidity" from 16<sup>th</sup> March to 22<sup>nd</sup> April Showcasing works by Greg Ash, Peter Bowles, Anne Clifton, Ian Dixon, Elizabeth Mavrick, Denise Pepper, Gerry Reilly and Anne Sorensen.

Denise Pepper was a finalist in the Bullseye Emerge 2012, with her "Punto In Aria" Collection, and travelled to Portland for the opening on April 7<sup>th</sup>.

Cindy Poole has just completed a 12 month mentorship with Shar Feil Moorman. We look forward to hearing of Cindys experience in our next newsletter.

Art Glass Studio held two extraordinary workshops under the tutelage of Ruth McCallum-Howell. A character to the last, she had us in fits of bemusement as to what she was going to do next. Cast pieces with dichroic accents now abound in Perth. The use of building material to create the primary shape and then cast from it led to unusual shapes that would have taken forever in wax or just about any other substance. The poor girl was exhausted after it all though. She did learn something of Perth and the vibrant glass scene that exists here.

## NSW - Gail Oldroyd

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Ok so firstly a big thank you to Andrew and Susie from SCA, for hosting a special NSW Ausglass Members meeting. About 20 people were there to listen to an artist presentation by Jiyong Lee, a visiting artist from USA. Thanks to those who battled the weather to come along it was wonderful to see everyone and meet some new faces.

On the subject of SCA, The Object Lab is on and there are some great workshops in July, so check out the link [here](#).

Wagga Wagga land of the next Ausglass conference!

The National Student Art Glass Prize at the National Art Glass Gallery – initiated by the wonderful Michael Scarrone, the Curator of glass at the Wagga Wagga Art Gallery says that “The range of techniques in this year’s NSAGP have surpassed my expectations and the passion and dedication shown by the lecturers, tutors and demonstrators of the five universities involved is a clear indication of the inspirational environment they provide.”

Congratulations to Christopher Boha, from the South Australian School of Art, for his work *Pile of bones*, an exploration of home, distance and emotional territory.

Christopher Boha is a doctoral candidate at the South Australian School of Art, University of South Australia.

The judges also awarded Highly Commended certificates to three other entries in the Prize: Christine Atkins from the School of Art at the Australian University in Canberra, for her glass and LED wall installation *Refractions IV*; Kayo Yokoyama from the Sydney College of the Arts at Sydney University, for her blown and engraved piece *Homeland Standing Together*; and Zoe Woods, also from the South Australian School of Art, for her wheel-cut series, *Microcosm*

Back in Sydney, there was a great exhibition at the NSW Craft Gallery at the Rocks, that exhibited works by some of the best of Australia’s Flame workers. The exhibition “In nature in glass” was a huge success. There was such a great depth of talent and some interesting new names along side our well respected hero’s in this genre. Peter Minson, Bernie Stoner, Margo Alexander, Penel Bigg, Chris Arnold, Laurie Young, Carol Marando and All Ussher. Along with some new Talent in Natalie Monkivitch, Justin Rossi, and Jo Wu. Definitely these artists we will be seeing a lot more of I hope.

I had the pleasure in attending the opening at the Glass Artist Gallery of Small works: A4<sup>3</sup> [www.glassartitsgallery.com.au](http://www.glassartitsgallery.com.au) Highlighting an eclectic group of emerging and established artists, working in glass and mixed media, who have been asked to interpret ideas within the scale of A4. Featured artists are: Mark Ammerman, Andy Baldwin, Michaela Burgess, Emma Borland, Mark Elliott, Tevita Havea, Kate King, Peter Minson, Sergio Redegalli, Alex Tam, Emily Valentine & Mark Wotherspoon.

Sabbia Gallery will be showcasing 2 exhibitions running from may 16 to June 9. [www.sabbiagallery.com](http://www.sabbiagallery.com)

Believe – works by Nick Wirdnam and Simulacra – a solo exhibition by Jason Sims

Lee Mathers solo show, at **NG Art Gallery & Mission Restaurant Bar**  
3 Little Queen Street, Chippendale, Sydney, NSW 2008. Its called 'If you believe in me, I'll believe in you' Opening on May 22 at 6:00pm until June 11 at 5:00pm

On to a bit of news of a different kind that is really exciting. Liam at Australian Stained Glass supplies has just invested in a fantastic bit of equipment. A commercial Laminating machine. This brings in so many possibilities for artists and designers to create for public art installations and commissions in coloured glass designs.

## ACT-Melinda Willis

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Hi all, this is the first report that I am writing as the ACT state representative. I have recently taken over from the lovely Jess Casha, as she and her husband Shane have just welcomed a baby girl, Hazel. Congratulations guys! Speaking of new babies- Lisa Cahill and Xav also recently welcomed a little girl, Amelie. Congratulations!

There are many ACT glassies travelling abroad in the next couple of months. Jeremy Lepisto, Glass Art Society (GAS) President will be heading up his team to present their annual conference in Toledo, Ohio June 13-16 (and Jeremy's last conference as president- great job Jeremy!!). After the conference Jeremy will head to Pilchuck Glass School to teach a class in session four. Clare Belfrage is also teaching in session four and Netty Blair is co-teaching a class with Jen Elek in session six. Klaus Moje will be artist in residence in session three. Australian national University (ANU) glass students Kate Nixon and Marcel Hoogstad-Hay were both awarded scholarships to attend the school. Well-done guys!

Masahiro Asaka is giving a demo and taking part in a panel discussion at the GAS conference, as well as teaching at Pittsburgh Art Centre. Nadege Desgenetez is also teaching at Pittsburgh and the Corning Museum of Glass (CMOG). Richard Whiteley teaching at CMOG. Klaus Moje and Tom Rowney will also present at this year's GAS conference.

Mel Willis is currently undertaking residency at North Lands Creative Glass.

There has been plenty of action at the Canberra Glassworks (CGW) to report on in the last couple of months. Brodburger (an iconic Canberra eatery) opened its doors at the CGW and it was certainly worth the wait- the food is amazing!



Attendees at the workshop lead by Jiyong Lee

There were two fantastic professional workshops held at CGW recently. Korean born, US artist and educator Jiyong Lee taught a really informative cold working and laminating workshop held in early March. Nudibranch taught a great flame working class in early April.

The CGW will celebrate its 5<sup>th</sup> birthday on the weekend of the 26<sup>th</sup> and 27<sup>th</sup> of May and there is a full program of activities planned. Demonstrations, talks, workshops, glass experiences and special behind the scenes tours are planned throughout the weekend. We would like to wish the centre a Happy Birthday and thank all of the wonderful staff for all their hard work in making it such a wonderful community to live and work in!

*Eat!* (9 May to 21 June) is the current exhibition on at CGW, curated by Creative Director, Clare Belfrage. Twenty artists have presented objects and small arrangements or installations, which explore the presentation of food and rituals around eating. Artists featured include Nicole Ayliff, Scott Chaseling, Mark Douglass, Bridget Thomas and Denise Pepper. This fun exhibition ties into the festivities planned for the CGW fifth birthday.

The next exhibition in the gallery roster is Matthew Day Perez's solo exhibition *Clearly* (27 June to 5 August). This exhibition will present works that are a culmination of the research he conducted at the ANU as a Fulbright Fellow in 2011 and promises to be an innovative and exciting exhibition not to be missed! Matthew also showed his work recently at Canberra Contemporary Art Space, with the installation *Grow* (April 13<sup>th</sup>- 12<sup>th</sup> of May).



Oliver Rowney and Drew Moynihan at the Alphabet! Opening

Another exciting upcoming exhibition in Canberra is at Craft ACT. *Alphabet!* is curated by the wonderful Mel George and is inspired by connecting children with art. Artists exhibiting include: Giles Bettison, Annette Blair, Jessica Casha, Alexandra Chambers, Scott Chaseling, Mel Douglas, Ben Edols and Kathy Elliott, Tim Edwards, Mark Elliott, Jacqueline Gropp, Jeremy Lepisto, Simon Maberley, Nadia Mercuri, Klaus Moje, Tom Moore, Ruth Oliphant, Kirstie Rea, Trish Roan, Tom Rowney, Luna Ryan, Harriet Schwarzock, Brenden Scott French, Bridget Thomas, Richard Whiteley, Maureen Williams and Nick Wirdnam.

Other exhibitions coming up from our ACT artists include:

Ruth Oliphant is having a solo exhibition at Beaver Gallery 14 June- July 3<sup>rd</sup>

Trish Roan is having her first solo exhibition, *Sum of Parts* at ANCA gallery June 20- July 1.

Mel George is presenting her solo exhibition "Hazy" (July 5- September 1) at Bullseye Gallery, Portland, Oregon, USA as a response to her recent 2011 Proctor fellowship travels.

Other ACT news:

Kirstie Rea recently had a solo exhibition at Gallery Bilk- *Under a Canadian Sky* (20 April- May 26) and is back in Canberra after finishing up as acting Studio Head at UNISA.

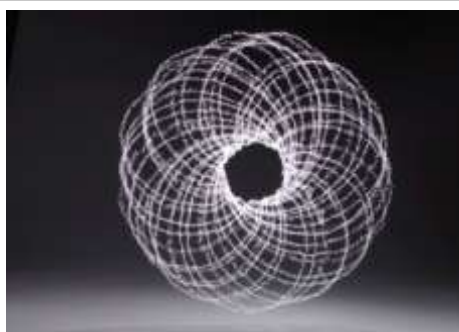
The 2012 Proctor Fellow has been announced- congratulations to US artist Amber Cowan who will be visiting artist at the ANU in July and August. She plans to make work using local recycled glass that she will flame-work and hot-sculpt into compositions and installations.

The current Artists in Residence at CGW are:

Scott Chaseling- Artist in Residence

Madeline Prowd- Thomas Foundation Artists in Residence

C. Matthew Szosz- The inaugural US Embassy sponsored Artist in Residence



Art work by Matt Szroz

The winners of the National Student Art Glass Prize were announced in March and the ANU's Christine Atkins work *Refractions IV*, was highly commended. Christine also exhibited her work in *Emerging Contemporaries* at Craft ACT: Craft and Design Centre, an exhibition of award winning graduating students that demonstrate exceptional talent in their chosen field!

### **What is Glass Secessionism?**

On a recent trip to the UK I found myself in a meeting with the Scottish Glass Society. My intention was to foster links between Ausglass and glass organisations outside of Australia. During the course of the meeting it was suggested that I take a look at the "Glass Secessionism" group on facebook. As we are aiming for an international feel for this current issue an article on a US based glass group highlighted by a Scottish glass group seemed like an interesting idea. The debate that has been started is fascinating and one or two Australian artists seem to have already joined the fray. You can find out more about Glass Secessionism by taking a look at the facebook page [here](#) but it seemed sensible to ask the founder of the movement, Tim Tate what it was all about, what it aims to do and what it is discussing. Tim is a co director of the Washington Glass School. Tim, over to you...

When I began working with glass in 1989, there were almost no kiln casting classes at the big schools (Penland, Pilchuck, Haystack, Corning). Being that there were no hot glass facilities in or around DC, I would search all the summer class schedules every year for any class that might offer kiln casting. There was always one...and off I'd go. Over the years, this fact completely dominated my aesthetic. Thin Venetian blowing? Not for me...give me big kiln cast objects!

As the years unfolded, I started to find other like minded artists. By this time it went well beyond the technique of casting; it included an appreciation of works that were more narrative, more interactive...artists who were compelled by content.

In today's art world, this seems to be the major focus...using glass as a sculptural element in a narrative sense. This is when I decided to form the Facebook group called "Glass Secessionism".

The intent of this group is to underscore and define the 21st Century Sculptural Glass Movement and to illustrate the differences and strengths compared to late 20th century technique-driven glass. While the 20th century glass artists' contributions have been spectacular and ground breaking, this group focuses on the aesthetic of the 21st century narrative sculpture

The object of Glass-Secession is to advance glass as applied to sculptural expression; to draw together those glass artists practicing or otherwise interested in the arts, and to discuss from time to time examples of the Glass-Secession or other narrative work. This movement is modelled after Alfred Stieglitz and the Photo-Secessionists and how they redefined photography.

It was said of Stieglitz." What, then, was this secession from?" It was not only from artwork that had gone stale through the copying of Victorian, conventional styles, but more importantly from the dictatorship of the entrenched institutions, galleries, art schools and professional art organizations that enforced or at very least sanctioned copying or imitation. In the same way we want to separate ourselves from the 20<sup>th</sup> century technique driven hot glass vessel makers.

Members are encouraged to post and share their own or others examples of 21st century glass sculpture and open discussion topics regarding this issue.

Some of the earliest influences on this movement would have been Therman Statum, the Brothers De La Torre, Marc Petrovic and David Reekie. They are all still viable working artists today. These variations probably gained strength from the early controversial Harvey Littleton statement that "Technique is cheap!" Today's mantra perhaps should be "technique first then move beyond"

In 2005 we curated a show entitled "Compelled By Content". Even then narrative sculptural shows were rare. It included such artists as Ross Richmond, Carmen Lozar and Michael Rogers. This show was a huge success and truly marked this regions interest and departure towards such work.

Keep in mind, by Glass Secessionism I do not mean to say we as artists are seceding from glass, just from the aesthetic of purely technique, material and process driven sculpture. There is no disrespect meant towards technique driven work. Glass Secessionism is a different branch of the glass tree. Think of them as separate but equal.

Glass Secessionism, with notable exceptions, is focused on 21st century sculptors in glass...and can typically include mixed media. There is a strong movement which begins at the grad school level, to focus more on the narrative content and less on materiality. The newest emerging artists in glass tend to be much more focused on this direction. Glass is finally being allowed to be just another sculptural medium. Most MFA programs have moved away from strictly glass and now focus on "Material Studies". The fine art world is certainly beginning to take notice, as so many notable fine art galleries and museums (not focused on glass in the past) are allowing and in fact promoting work and artists that are glass based.

The hope is that by beginning this dialog and identifying the new artists in this vein we will define our time just as strongly as the 20<sup>th</sup> Century Studio Art Glass artists achieved. As the focus on glass has been shifting, there have been a few attempts to put a name to this style without much success. By defining and acknowledging, we also free others to embrace. That means artists, curators, gallerists, and critics. Even now, as Studio Glass hits its 50<sup>th</sup> year, there are glass secessionism shows forming around the country in galleries and museums. Many critics may already be there. Soon galleries focusing on just Secessionism artists will appear. Already the collector base grows monthly.

I know longer feel alone in my work. The pendulum has finally swung in this direction.

Tim Tate.  
*Co-Director*  
*Washington Glass School*

## Welcome to our new Secretary.

"I came to glass late in life and continue to explore many techniques with a major passion for Pate de verre and sculptural works. For the last 6 years travelling thought South East Asia and Japan as influenced my creations. I look forward to the position of Secretary of Ausglass and hope to do the best I can for the glass community."



Estelle Dean

## Welcome to our new Treasurer



Fiona Holmes

Hello from lovely Tasmania. My name is Fiona Holmes and I am pleased to be assisting with the role of Treasurer for Ausglass. I have a passion for hot glass and lampwork whenever I am able to sneak into my studio. It's a wonderful diversion from dry and dusty accounting and a creative pursuit that never ceases to amaze me that such beauty can be created in glass.



## Hidden Gems: Glass in Kobe

It has been well documented that Japan has a thriving studio glass scene. In recent months this newsletter has documented trips by Ausglass members to Tokyo and its surroundings and there are a great many Japanese artists living and working in Australia. Personally I have had a fascination with Japan, its history, culture and art since I was twelve years old and would never pass up the chance to visit this remarkable country.

This May I was lucky enough to visit Kobe. Not a city known as a great tourist destination, its proximity to Osaka and Kyoto mean that it is frequently overlooked, never-the-less there is much to see and do here and for glass artists it boasts a couple of hidden gems. One is the Kobe Lampwork Glass Museum. Situated in the Sannomiya area of town it is a discrete little venture with a collection that ranges from ancient Egypt all the way though to the current masters of the form. As is to be expected the bulk of the collection is from practicing Japanese artists. That said work by Josh Simpson and Shane Ferro are prominently displayed. Australia is represented by Pauline Delaney.

The Museum has a working studio where visitors can take classes and stock up on tools, colours and publications. My bank balance is now showing the strain of this!

You can find out more about Kobe Lampwork Glass Museum by logging onto <http://www.lampwork-museum.com/>

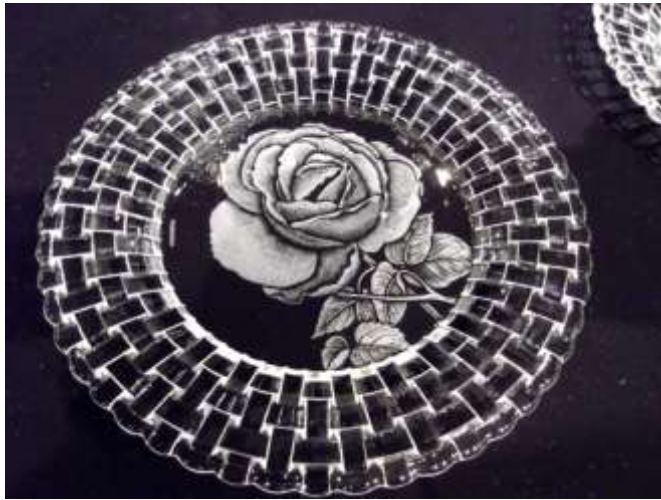
The real treat on this trip was stumbling across an exhibition of glass engraving. A short walk from the The Kobe Lampwork Glass Museum is The Kobe Lamp Museum. The confusing similarity and of the names I would ascribe to translating Japanese to English. As far as I can make out there is no connection between the two establishments.

As the name suggests the Lamp Museum focuses on lighting. Arranged in easily digestible chronological order the visitor can see all manner of candle holders, lanterns, paraffin lamps and modern incandescent lights. Implicit in this is the role that glass has played in lighting as the medium that transmits the light and colours the atmosphere. Consequently a large number of the exhibits are Tiffany style lamps or highly decorative lamps rather than simple utilitarian ones.

With this emphasis on decoration it is not surprising to find a guest exhibition focusing on engraving in this gallery. Incidentally the Japanese for engraving is "glasritzen". The work is by studio Atelier Rocco run by the charming Hiroko Koide.



Hiroko Koide and her engraved glass works



work by a student of Atelier Rocco

Hiroko specializes in diamond point engraving, producing her own designs and teaching classes. The work on show focused mostly on detailed plant and flower images but a number of pieces incorporating text showed the excellent and exacting technique practiced by this studio. The highly professional execution of the work led me to think that this was all the work of Hiroko herself but a surprising amount was actually by her students.

Hiroko tells me that she has never visited Australia but is always glad to make new friends in the glass community. You can find out more about her work at [here](#)

I will certainly be paying her studio a visit the next time I am in Japan.

Dominic Fondé  
May 2012

## Welcome to Andy Baldwin

We will be bringing you a profile of Andy in the next edition. And will has taken on the role of website liaison. For now we would simply like to say welcome aboard!

## Welcome Andrea Mckey



Andrea Mckey

Andrea lives in Darwin and is currently the Northern Territory State Representative and the State Representative Liaison for Ausglass. She works as the Library Manager at the Museum & Art Gallery of the Northern Territory. In her other life Andrea works in a variety of media (including jewellery and mixed media) but mainly works in glass bead making, fusing and casting.

Andrea has been a long term member of Territory Craft and has held positions as the secretary and Chair of Territory Craft. In 2010 she was awarded a Winston Churchill Fellowship which allowed her to travel overseas and study glass techniques which included a course with glass artist Miriam Di Fiore in Italy, a weeklong class at Bullseye Glass in Portland and a workshop with bead maker and jeweller, the 'Dot Queen' Kristina Logan.

In her spare time (what is that??) Andrea loves to bake, work in the garden, read, drink red wine and eat good dark chocolate.

## National Student Art Glass Prize 2012 Winner Announced

The latest winner of Wagga Wagga Art Gallery's acclaimed **National Student Art Glass Prize** was announced on Friday, 23 March by renowned Australian glass artist and jeweler Blanche Tilden. A crowd of glass enthusiasts and patrons of the arts gathered outside the National Art Glass Gallery, on the banks of Wollundry Lagoon, as the Prize was awarded to Christopher Boha, from the South Australian School of Art, for his work *Pile of bones*, an exploration of home, distance and emotional territory.

Christopher Boha is a doctoral candidate at the South Australian School of Art, University of South Australia. Boha's work featured in the inaugural National Student Art Glass Prize in 2010, when he received a Highly Commended certificate for *The Space In/Between: 24 Weeks*, an installation featuring origami flowers in glass domes.

His winning piece this year will be acquired for the National Art Glass Collection. Christopher himself will receive an all-expenses-paid trip to attend masterclasses at North Lands Creative Glass in Scotland, UK, one of the world's most prestigious centres for the study and development of glass as an artform.

The Prize was awarded by two of Australia's most respected experts in the field of glass, Canberra-based artist Matthew Curtis and, from Wagga Wagga, artist and teacher Denis O'Connor. The judges also awarded Highly Commended certificates to three other entries in the Prize: Christine Atkins from the School of Art at the Australian University in Canberra, for her glass and LED wall installation *Refractions IV*; Kayo Yokoyama from the Sydney College of the Arts at Sydney University, for her blown and engraved piece *Homeland Standing Together*; and Zoe Woods, also from the South Australian School of Art, for her wheel-cut series, *Microcosm 4*.

The **National Student Art Glass Prize** is a biennial competition, established to reward and promote innovation and excellence in contemporary glass within the student sector. Works by thirty students from universities across Australia are featured in this year's exhibition, which is on display at the National Art Glass Gallery until June 17.

The Prize was initiated and curated by Michael Scarrone, Curator of Glass at Wagga Wagga Art Gallery, who says that "the range of techniques in this year's NSAGP have surpassed my expectations and the passion and dedication shown by the lecturers, tutors and demonstrators of the five universities involved is a clear indication of the inspirational environment they provide."

### Exhibition Dates

**When:** Friday 16 March – Sunday 17 June, 2012

**Where:** National Art Glass Gallery, Wagga Wagga Art Gallery

Naomi Hunter

*Skin – An imperfect coat*

2011

blown, hot cast and hot sculpted glass, murrini and resin

Dimensions variable

Edith Cowan University

Doctor of Philosophy

Photography by Paul Godfrey



Mikyoung Jung  
*An azure moment #1*  
2011  
kiln-formed glass and wood  
48 x 8 x 18.5 cm  
University of Sydney  
Doctor of Philosophy  
Photography by Matthew J Hoggett



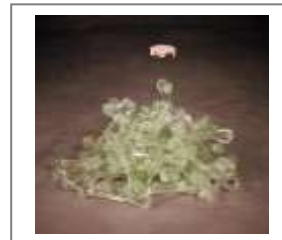
Marcela Faithfull  
*iScream*  
2011  
pate de verre  
Dimensions variable  
Edith Cowan University  
Bachelor of Contemporary Arts (Year 1)  
Photography by Paul Godfrey



Katie-Ann Houghton  
*There's more than one way to skin a cat*  
2011  
blown glass  
20 x 17 x 15 cm  
University of Sydney  
Bachelor of Visual Arts (Year 3)  
Photography by Isobel Marcus-Dunworth



Chris Boha  
*Pile of bones*  
2011  
sculpted glass, cast and marked beaver skull  
Dimensions variable  
University of South Australia  
Doctor of Philosophy  
Photography by Chris Boha



Zoe Woods  
*Microcosm 4*  
2011  
blown glass, wheel cut  
Dimensions variable  
Bachelor of Visual Arts (Honours)  
University of South Australia  
Photography by Rebecca Kammer



Ruth McCallum-Howell  
*Rhizome II: Rupture*  
2011  
cast glass with dichroic inclusions  
41 x 68 x 10 cm  
Monash University  
Doctor of Philosophy  
Photography by Screaming Pixel



## EXHIBITIONS OPPORTUNITIES AND WORKSHOPS

If you have an exhibition or event coming up please let us know at [newsletter@ausglass.org.au](mailto:newsletter@ausglass.org.au) and we will put it in the next 'Exhibitions Calendar'

**Mikyoung Jung** Solo Exhibition, Gaffa Gallery Sydney, 14<sup>th</sup> 25<sup>th</sup> June 2012

16/05/12→09/06/12. "Belief". Nick Wirdnam Solo Exhibition. Sabbia Gallery. Paddington (NSW). AUS. Tel: 00 61 2 93 61 64 48. Fax. 00 61 2 93 60 44 78.  
Email: [galler@sabbia.com](mailto:galler@sabbia.com) Website: [www.sabbiagallery.com](http://www.sabbiagallery.com)

25/06/12→30/06/12. International Scientific Glassblowers Exposition (57<sup>th</sup>. American Scientific Glassblowers Society Annual Symposium) at The Radisson Hotel in Corning (NY). US. June 25<sup>th</sup>. - June 30<sup>th</sup>. , 2012. Full schedule and registration information is available at Website: [www.asqs-info.org/isge/](http://www.asqs-info.org/isge/)

### **Richard Morell Centifugal Glass Casting Workshop**

23rd-25th June.

*Location; Morrell Glass Studio Castlemaine, Victoria.*

*Cost will be \$630 for 3 days or \$480 for 2 days*

Closing Date For Applications: 12/06/12. Position: Full-time Glass Assistant. Bob Crooks :  
Closing Date: 12 June 2012. Any interested applicants should send their c.v. and letter of interest including one referee to: Sarah Edwards, Bob Crooks : First Glass at Thelbridge Cross Farm, Thelbridge. Devon. EX17 4SH. UK  
Email: [sales@bobcrooks.com](mailto:sales@bobcrooks.com) We

18/08/12. 'I Spy With My Little Eye' Course With Dominic Fondé Tlws Johnson. Taking the game of 'I Spy' to a whole new level to learn about flameworking and drawing. 10:00 – 17:00. £30.00 per person. Tlws Johnson Designs. The Old Stores Workshop, Gawcott, Buckingham. GB. Tel: 01280 816 402. Email: [dominicfondeglass@gmail.com](mailto:dominicfondeglass@gmail.com)  
Website: [www.dominicfonde.com](http://www.dominicfonde.com)

Canberra Glassworks is calling for applications for 2013 residencies. The Artist in Residence Program (AiR) is for established artists who have achieved significant recognition for their technical and artistic work and the Thomas Foundation Artist in Residence TFAiR is a co-funded residency available to emerging and mid-career artists.

Information about the residencies can be found at: <http://www.canberraglassworks.com/artists/residencies-2/> or email Mel George for more information: [mel.george@canberraglassworks.com](mailto:mel.george@canberraglassworks.com)  
Applications due September 17.

### **Application Deadline 29/06/12: Call To Artists From Plowden & Thompson.**

We would like to invite you, a customer or supplier of/to P&T or Tudor Crystal, to send one piece of your work to be shown in our Industrial Site Gallery

Email: [sales@plowden-thompson.com](mailto:sales@plowden-thompson.com)



16 Kingston Road,  
Surrey Hills VIC 3127  
[www.ausglass.org.au](http://www.ausglass.org.au)

**The AUSGLASS Board**

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**About the newsletter**

The Ausglass newsletter is produced on a voluntary basis. All care is given to submissions and it is the editor's discretion what will & won't be published. It is published quarterly and distributed via email around the 15<sup>th</sup> of February, May, August and November or via post shortly after.

**The Deadline for submission to the next edition is 10<sup>th</sup> October 2012**

## From the editor's desk

Dear Members,

This edition of the newsletter has something of an international flavor. Over the last few months I've been lucky enough to visit Japan, the UK and Australia (I live and work in Singapore), and make connections with many glass artists in these locations. The opportunities to create exhibit and sell glass artwork seems to have been grabbed by Australia glass artists with fervor.

With events such as the British Glass Biennale and the GAS conference on the horizon we will continue to look at Australia's placement in the international glass scene over the next few issues, but we will also make sure that we continue to cover activities at home.

As you can see from the state reports the home grown glass scene is as vibrant as ever. There is still room for a state rep in Queensland at this time and any information that members would care to feed through to the newsletter is always greatly appreciated.

At this point I should say as editor that I owe Jessica Casha an apology as information listed in the ACT Rep section of the last newsletter was incorrectly attributed to her. The information included in the newsletter proved to be out of date by the time it was emailed out. As Jessica had already stepped down as ACT rep this was embarrassing for to say the least. My sincere apologies to Jessica and all the glass artists busy working away in ACT.

This type of feedback is as much appreciated as any other. An organization is only ever as strong as its membership and can achieve so much more when the membership knows that it is listened to.

Thank you.

Dominic Fondé