

The Australian Association of Glass Artists

Ausglass Newsletter No. 9

Editorial

Ausglass is, it is almost true to say, a product of its own National Conference. In many ways the Conference is the life's blood of the Association. The forthcoming event promises to be warm, wet, and pulsate. Since the Melbourne Conference, Australian glass has been increasingly fused with contemporary glass of other countries. Australian works have been exhibited, published, and written about beyond our shores and Australian glass workers have continued to leave the island to participate in glass.

The Adelaide Conference will bring elements of international glass development to Australia. Paul Marioni and Richard Meitner have been selected to make presentations to the Conference and to tutor during the workshops. The Executive Committee made detailed inquiries of a number of glass artists before deciding that Marioni and Meitner would be the visiting guest artists. Funding for their visits has been granted by the Department of the Arts, South Australia and The Crafts Board (respectively).

The Conference format of three days of Conference proper, followed by four days of workshops will permit and promote the communication and fraternity that is the basis of our organisation. The Conference proper is orientated to visual communication, (slides, films, demonstrations, etc) wherever that form is seen to be most effective. Lectures, discussion, panels, etc, will be timetabled during the three days to provide ample opportunity for verbal exchange.

The exhibitions, both official and affiliated are designed to allow Conferees access to the actual work of others, while displaying their own contributions to this most dynamic form of information exchange. A number of private galleries are conducting commercial exhibitions that potentially offer some financial assistance to the Conferees.

At the time of writing, Conference applications are arriving steadily, and all workshop places are filling. Members are advised to enrol as soon as possible. Adelaide '83 is showing every sign of being an event in Australian glass that should not be missed. The Conference planning committees; hospitality, exhibitions, workshops, and publicity, are working long and hard to make this National Conference a social, educational, instructional, sharing success. Don't miss out, we haven't seen you for two years and wish to share all the southern hospitality you can take. Come to Adelaide and meet glass workers from every state, both territories, New Zealand, North America, Europe, and possibly more.

Enrolled Conferees will receive more detailed information of programmes, workshops, visits, etc, as they are determined. Many of the arrangements are finalised, but in keeping with the concept of a members' conference we are open to suggestions or offers of demonstrations or presentations.

Gerry King
President

Cover Photo:

An example of recent work done by Richard Meitner. (height approx. 12 cms)

ACADEMY OF ARTS, HASSELT (BELGIUM)

Germany, Belgium, England and France are some of the countries of Europe which provide in-depth studies in the field of stained glass. Belgium, in particular, has several centres such as Brussels, Antwerpen and Hasselt, which cater for specialist studies in glass, for both French and Flemish speaking students.

At the Academy of Arts in Hasselt one can follow studies in directions such as Architecture, Graphics, Painting, Sculpture, Monumental Art (mosaics, etc), Flat Glass/Glass Painting, and Pottery/Ceramics. It has four-year diploma courses in which one can specialise in the study of their choice as from the first day. The general preference seems to be Graphics, although the market is constantly flooded with graphic artists seeking work. The least popular is Flat Glass. At the conclusion of their course, students often follow a twelve-month post-graduate teaching diploma course, as the possibilities to live off their work are fairly remote.

The Flat Glass course includes subjects such as Art History, Figure Drawing/Anatomy, Design/Composition, Art Philosophy and Psychology and Religion. Religion being a result of having been a Catholic Academy, even though it is presently a provincial institute.

The largest amount of time is taken up by studio work in the specialist subject chosen. The Flat Glass studio comprised of about twelve students who were in various years, and meant that there were an average of five students working in the studio at once. It allowed much interaction between students of the various years, chances to share and criticise each others work.

Students were expected to complete a number of panels each year, and in the final year asked to study and write a thesis on one aspect of glass technique, eg restoration, enamelling, fusing, etc. Directed by one lecturer and practising glass artist, they design and paint various panels, dolle-de-verre or fused glass projects, sometimes given hypothetical situations for which to design.

Experimentation was allowed, although traditional techniques were taught and as with many courses, the artistic views of the lecturer have a dominating influence. Some practices were bluntly discouraged as being unartistic and unwanted as they happened to occur. This ensures that the trappings of immaturity are not allowed to get a firm hold on the style of that person, and the whims tending toward the ridiculous do not become ingrained in one's mind. Probably also so that the lecturer may derive at least some satisfaction from teaching his students. Other criticisms were postponed until the final year.

A certain amount of discouragement is a necessary part of learning, for it ensures a re-thinking and investigation into one's own ideas, which seems to be lacking in a deal of contemporary art. Left alone, one can tend to become fascinated by detail, and forget, both to take an overview, and use the symbols essential to communication. Art necessitates the use of a certain amount of readable symbols, whether they be self-made or traditional, and if these are not to some degree, learnt, they will be disregarded, leading to obsession with one's self-centred approach.

At the same time, an obsession with technique, can lead to it becoming the primary factor in the creation of the work. If this was to happen, the measure of its artistic value becomes the degree to which it is technologically

advanced and consequently means that art must be getting better with every new technological innovation. The reverse is probably truer.

Alongside the possibility of developing one's own ideas in design the Academy provided for a great deal of drawing practice, which makes one well acquainted with the human and other natural forms. Drawing is the basis of most art forms and is seen as essential to the development of an idea. Again, this was rather strictly led, and obsession with detail discouraged, especially in the early stages, in contrast to endless 'positive reinforcement' which seems to be the current trend.

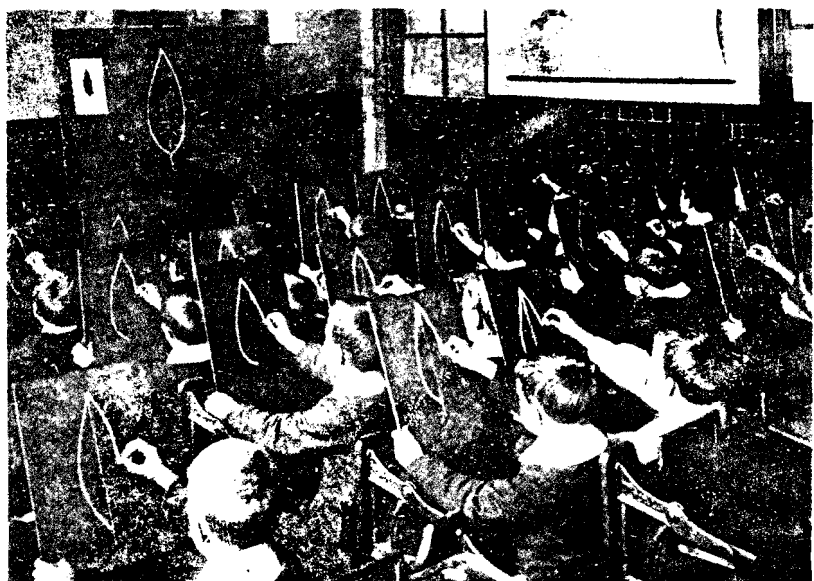
Spontaneity, with all of its innate positive aspects, is only encouraged in the primary stages of design. This then becomes the foundation of the final product and little chance for second attempts was allowed. Stained glass, being such an involved and time-consuming process, inevitably allows much re-thinking of the initial idea during the whole span of the project, so that problems can be worked out thoroughly, and one has few excuses as a result, excepting those pertaining to one's capabilities at that time.

In drawing, precision is of primary importance and not one's own vision or style. That can only happen as a result of knowing the true picture, for only then do you know when you are deviating.

Deliberate actions are the rule, and artistic quality or meaning can then be read by why and how far it deviates from the actual reality, assuming that the artist has the capability to draw correctly as well, and the ground work shows in his method. Art can never mean complete freedom because it necessitates communication lest it become self-indulgent.

Naivety in drawing or knowledge is not the freedom some would have us believe, but a very great handicap. Personally, I am constantly finding myself at the beginning.

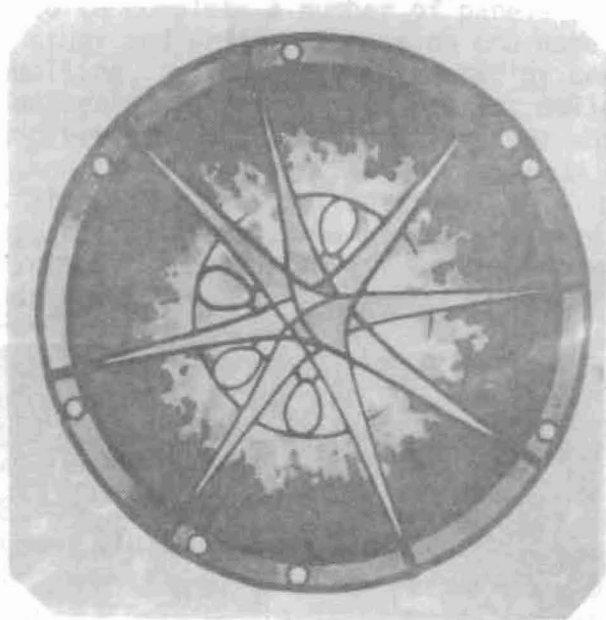
Former student of the Academy
Frans Kat



Drawing classes.



Panel for the Eagle Foundry, Gawler (S.A.).
Stained and painted, approx 120 x 90 cms.



Autonomous panel approx. 45 cm diam.

Conference 1983

For people interested in glass it is all happening in Adelaide in January 1983.

Ausglass, the national association of glass artists, is holding its biennial conference at the College of Art and Design. This gathering, from 23-30 January, will comprise three days of conference followed by four days of workshops.

There will be a number of prominent glass artists from overseas to give lectures, slides and demonstrations at the conference and hold workshops.

Paul Marioni of USA will tutor in flat glass. Described as a technical 'virtuoso' of stained glass his approach is exploratory and non-traditional and his search to capture the space between illusion and reality includes a wide palette of unusual materials. He seeks to share knowledge and stimulate artistic interest via lead panels, architectural commissions, outdoor sculpture, mono-prints on sheet glass and slumping, fusing, casting and sandblasting. His workshop will focus on design.

Richard Meitner from Holland will be at the conference in a hot glass capacity; he will discuss the development, philosophy and ideals for hot glass in an art context and a comparison between glass in Europe and the USA. The workshops will examine the design and creative process with analysis of projects before, during and after their realisation, to assess the development of personal creative philosophy. This workshop will be held in the Jam Factory hot glass studio.

Kristen Newton of the USA will also visit during the period of the conference/workshops. Currently working on cold glass commissions in Hong Kong, Japan and the Philippines, she is most involved with kinetic stained glass and sculptural panels that move. Her teaching is in design and how to achieve it, stained glass and three-dimensional work.

A group of New Zealand artists from Sunbeam Studios will also be attending the conference. Their specialties are batching and making colour, the development and building of studio glass furnaces, and New Zealand windows.

National tutors will include -

John Elsegood, for a practical glass blowing workshop,
Warren Langley from Sydney to tutor surface decoration,
David Wright from Victoria for experimental techniques,
Alastair Gordon from Perth who will tutor glass engraving, and
Richard Clements of Tasmania who won the glass award at the Royal Show craft award, will give a workshop on flame working.

During the conference period there will be a number of exhibitions in glass including a members' exhibition at the School of Art, hot and flat glass at the Jam Factory workshops galleries, an exhibition of antique to modern glass at the Art Gallery, and a number of exhibitions at private galleries in the suburbs and hills.

In addition there will be a session on small furnace construction, glass painting, *dolle de verre* and a panel discussion on marketing.

There will also be tours of glass studios, and the many unique and valuable installed windows in Adelaide and precincts.

'ART GLASS'

Wagga Wagga is fast becoming a major centre for 'Art Glass', not because of its geographical position between Sydney, Melbourne and Adelaide but because of its commitment to promote studio glass.

The most recent glass event to take place at the Gallery was the 'Art Glass' exhibition by Denis O'Connor - his first since his return from Europe 18 months ago. The exhibition was officially opened by Sir Andrew Grimwade, Chairman of Australian Consolidated Industries. Two major works were purchased by Sir Andrew, one of which he donated to the Permanent Collection and the other for his own collection.

The Gallery Society's new glass sales venture established to help with the \$5,000 needed for Wagga to stage the 'International Directions in Glass' exhibition in 1983, was very rewarding. Almost all the non-functional pieces in the exhibition were sold to prospective collectors and in fact very little remained unsold.

Glass for the exhibition was blown during a 10 week 'Artist in the Community' program funded by the Division of Cultural Activities - Premier's Department, Wagga Wagga City Art Gallery and the Riverina C.A.E. where the college glass furnace was used extensively by both Denis and his 12 students.

'Eroded Forms' was one of three segments Denis worked on for the exhibition and possibly the most innovative. The highlight of the series was a work that was originally blown in 3 sections of clear glass, possibly all globe shaped, in graduated sizes. The largest of these measured 20cm in diameter. All were sandblasted or eroded to enable each shape to fit inside the other.

Immense depth, lightness and fragility were captured in the finished artwork. No new techniques - just a mastery of old ones and the ability to control the molten glass to the extent that technique was no longer relevant to the resultant image.

Another series was a group of bowls impeccably shaped without flaw, to form a group of identical shapes in graduated sizes, each a separate combination of swirling colour unlike any other in the series - soft rose tonal combinations, apple green and gold colour mixtures, each confined to its own shape and each shape featuring fine lined bands enhancing the fragility of these pleasantly subtle functional bowls.

The third group made use of a technique that Denis learnt while at the studio of Finn Lynggaard. The globe shapes were divided into bands of crystal clear glass and brilliantly coloured transparent glass.

Technically and aesthetically, the work excelled and who knows what heights this artist will reach now that he is working full-time in his own studio.

Judy Le Lievre
Director
Wagga Wagga City Art Gallery

Crafts Council of Australia

We received the following letter from Crafts Resource Productions :

'It is always useful and interesting to receive Ausglass Brief News and catch up on your present and future activities. You and your members may be interested to know that Michael Crayford called in at the slide library and selected a large number of slides which we had copied for him to send to the Corning Museum. This points out the importance of craftsmen keeping an up-to-date range of good slides in the library because people do come to us as a central place where they can see the full range. Other recent visitors, for instance, have been the architects from the new Parliament House, Canberra and a QANTAS representative seeking out V.I.P. gifts.

Your A-Z of Australian Glass Workers sounds tremendous. May we obtain a copy when it is ready? Well before January I shall send you a batch of register forms and would appreciate your giving these out at the Conference and encouraging your members to fill them in and return them to me. This is not only because of possible jobs, exhibition opportunities (to be included in exhibitions etc. organised or administered by C.C.A., craftspeople must be in register), but to assist with accurate research. The original research which helped to make the Government change the sales tax laws for craftsmen was based on figures from the register. If we go to Government on behalf of craftspeople we need to have the full figures to make a really strong case.

Later this month I am beginning some research into the training of craftspeople based on the register and if this is to have an effect on education and training in the crafts it should include all craftspeople. Please pass the message on.

The recent three-man glass exhibition at the C.C. Centre was most impressive and it was most rewarding taking visitors around it. People from within and without Australia were astonished at what is being achieved in glass. And so am I. Congratulations to you all!

A Comment on a Comment

Some concern has been expressed at the relatively few members of Ausglass who are also members of the Crafts Council of Australia. It must be acknowledged that the Crafts Council does provide a service to craftspeople and craft organisations and their efforts to foster the development of the crafts can only meet with success if people are prepared to join the association. The Ausglass committee sees the need for close contact with the Crafts Council and mutual support for each others activities and will exchange relevant information that will be in the members' interests. We recognise that membership to all the significant associations can be expensive and that ultimately it must be left to the individual to decide on what organisations to support.

CRAFTS RESOURCE PRODUCTIONS SLIDE LIBRARY SELECTION

Initial selection for the slide library in each craft area is now complete. As a result the slide collection has become a more effective promotional tool for professional craftspeople representing the best current craft work occurring in Australia.

The slide library is used regularly by people wishing to commission, exhibit, buy or sell the work of craftspeople. It is the basis for selection for Crafts Councils Centre Gallery exhibitions, major overseas exhibitions and for CRAFT EXPO.

From now on selection for all crafts will take place annually in November. A committee of well known craftspeople representing each of the major craft areas will be convened in mid-November 1982. This committee will consist of Janet Mansefield, (ceramics), Heather Dorrough (fibre - surface design), Joanna Slater (weaving, macrame, knitting, basketry, crochet), Warren Langley, (glass), Penny Amberg, (leather), Ray Norman, (metal/jewellery) and Vic Wood, (wood).

If you would like your work to be represented in the collection send a selection of up to 12 slides to Crafts Resource Productions by Friday, 30 October 1982. (Craftspeople who have already been selected do not need to resubmit.)

Further details can be obtained from Crafts Resource Productions or your own State Crafts Council.

Annual Crafts Council Summer School 1983

The Crafts Council of South Australia will have Paul Marioni conducting a course in surface treatment and cold glass techniques for people of at least an 'intermediate' standard.

The course content will be different to that being run at the AUSGLASS Conference for those who wish to attend both.

The Summer School is being held again at Mt Breckan at Victor Harbor from 15 to 21 January - the week before the conference. There are nine other topics offered covering drawing and design, leather containers, fibres and basketry, patchwork, fibreglass, etc. For more details contact the Crafts Council office on (08) 42.4001.

Fares Assistance

It is anticipated that assistance with fares will be available for people attending the Conference from the more distant States. The Crafts Board has indicated that some money will be available but at this stage we do not know how much. People who think they may be eligible are requested to send details to the Ausglass Committee for inclusion in a submission to the Crafts Board.

Art and Craft Fairs

In South Australia we are getting a number of enquiries from various organisations inviting glass blowers to put up stalls at craft fairs being held. Our experience here has been that demonstrations of all aspects of glass attract a lot of public interest and that retail sales are very good.

If anyone is aware of such events I suggest that the Ausglass Committee be notified so that the information can be passed on. Those that we have at the moment are :

Windsor Gardens Uniting Church Craft Fair
Saturday, 27 November
Contact Mrs Chilman, 31 Vasey St, Greenacres SA 5086
or telephone (08) 261.4164 after business hours.

Seaton High School Art & Craft Fair
13 and 14 November
Contact Mrs Maureen Phegan, Telephone (08) 49.9015.

Rotaract Club of Blackwood (SA) - Hobby Fair
6 November 1982

They would like a leadlight demonstration.

Contact Paul MacDonald at work on (08) 227.4816
or at home on (08) 278.7535.

Roseworthy Agricultural College

Country Fair, 27 March 1983

Stalls will be available for retail sale and/or demonstration and they would like replies by about the end of October.

Contact M.H. Zobel or C. Turner, telephone (085) 248057.

Galleries, Reviews & Articles

A brief summary of some of the events around Australia :

The 'International Directions in Glass Art' opened in Western Australia in August with the review describing it as 'stunning' and 'deserves to be studied, admired and acclaimed by all who are drawn to new interpretations of the visual arts.' It will be seen in Western Australia 11 August to 19 September, Queensland 22 October to 21 November, Victoria 10 December to 16 January, Tasmania 10 February to 13 March, Wagga Wagga 13 April to 15 May, and Museum of Arts and Sciences, Sydney 8 June to 10 July.

The Canberra School of Art has a new head of workshops in Klaus Moje. He comes with an established international reputation in finishing techniques and was invited to demonstrate at the Conference next year. The lecturer in hot glass at the school will be Julio Santos.

GLASS ARTISTS' GALLERY

A new development in Sydney is the opening this month of the Glass Artists' Gallery in Paddington.

A small but diverse group of artists have joined together to establish a show case for their own works and the works of others around Australia who might also be trying to challenge the traditional notions of glass.

The gallery will hold a changing collection of work from those within the group, and a monthly exhibition featuring an individual artist. The work will be innovative and varied, and it is expected that the gallery will become a focal point for contemporary glass in Australia.

The gallery, at 118B Windsor Street, Paddington, is open Wednesday to Sunday, 11 to 6.

The Import of Coloured Glass

Steven Skillitzi will be importing glass from the overseas factories Zimmerman and Moretti. He is expecting supplies to arrive before the Conference next year and will have sample packs for sale as well as some graphite blocks. Anyone interested is invited to bring samples of their own glass to test for compatibility.

If sufficient people are interested a bulk order can be co-ordinated through Steven. An example of the prices available are :

Zimmerman

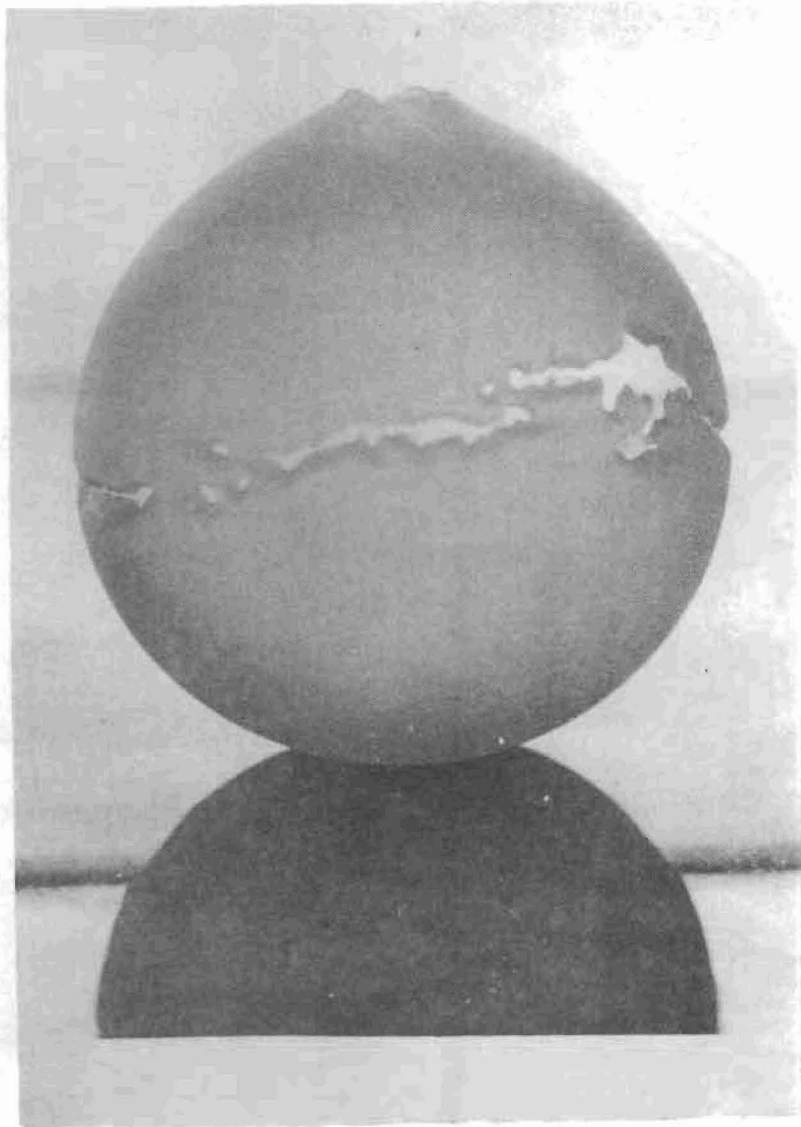
<u>Colour</u>	<u>DM/Kg</u>
Transparent - aqua blue	19.00
" - turmalin	19.00
Mother of Pearl - white	28.00
" - dark blue	33.00
Opaque - citrus yellow	20.00
" - light green	18.00

Moretti

<u>Colour</u>	<u>L/Kg</u>
Transparent - cobalt blue	3,850
" - sea green	3,850
Opal - white	4,800
" - red	6,250
Opaque - lemon yellow	4,800
" - pine green	4,800

Member's work

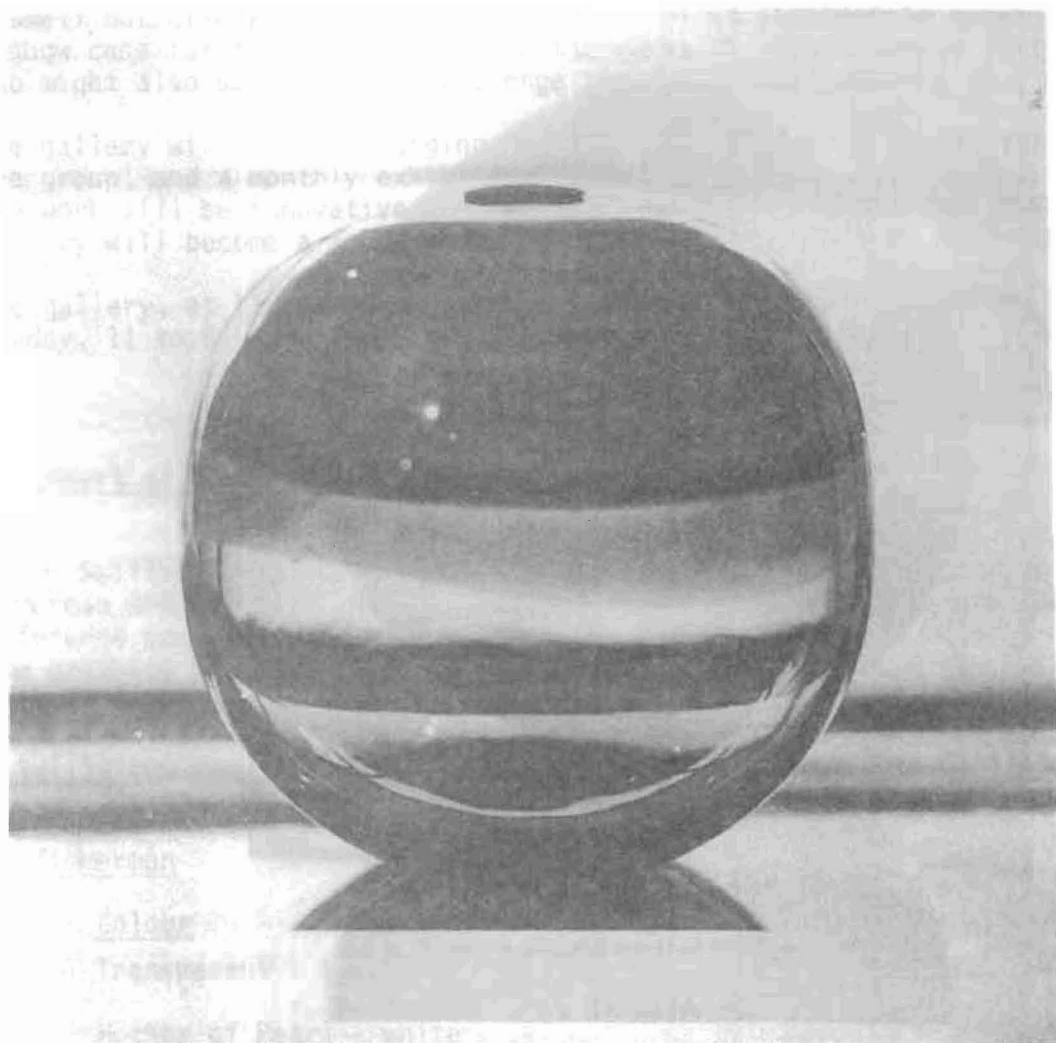
We have included some member's work to acquaint others with what is being done elsewhere in Australia. The first two photographs are of pieces exhibited by Dennis O'Connor at the Wagga Wagga City Art Gallery. The third is by Shar Feil who recently exhibited at the Profile Gallery in Victoria.



No. 1 "Eroded Form 2"
height 24cm

Selected from a series of "Eroded Forms", blown in clear glass then opacified by sandblasting. Using the sphere the work concentrates on the visual fragility of the material. This fragility is emphasised by the broken spaces eroded by the sand. This piece was purchased by the Wagga Wagga City Art Gallery for their collection.

work to reproduce objects with what is being done
the first two photographs are of pieces containing
the first is in white, the second is in black
only called at the Profile subject in distance.



No. 2 "Steamed Form"
height 16cm

Selected from series of two coloured forms. Using the simple steamed
form, this series concentrates on the clean, well proportioned use and
balance between opaque and transparent colours. This piece is half
pink and half mauve.



Position Wanted

Elizabeth Steinebach, a flat glass worker from Canada, is interested in a short-term position in Australia.

Contact Rod Smith of the Stained Glass Atelier, 7 Dohat Avenue, North Sydney NSW 2060.