

president's report

Dear Members

Welcome to the second edition of the Ausglass Newsletter, full of current news and views of the membership. The Board strongly believes that the Newsletter belongs to the membership and it has been very encouraging to see how your input is growing with each issue.

Other news from the Board in this issue concerns the Constitution, the Conference and the new Thomas Foundation Pilchuck Scholarships.

The Constitution

A final version of the constitution will be mailed out this month to all full financial members for voting. As you are aware, the Boards' constitutional sub-committee has spent a great deal of time and effort, in consultation with interested members, putting a new constitution together. An update from those members follows in the newsletter. It is now time to vote to adopt the new constitution so that Ausglass can move into the future on a legal, stable and viable basis.

The Board has a schedule in mind that will ensure, if the new constitution is passed, that it will be possible to announce the new Board at the end of the conference in Wagga — thus ensuring continuity for the organisation.

By now you should have received the final draft of new constitution

30 November: deadline for returning votes

1-7 December: counting of votes and verification of membership status

7-30 December: call for nominations for new board

4 January: slate of nominations mailed to all full financial members

25 January: deadline for all postal votes and proxies

4pm 29 January: deadline for voting at the conference.

We would like to remind the many members whose membership expires on 31 December to renew in time to have a vote on the new board.

Wagga Conference

By now you will have received the pre-conference brochure describing in full the conference program. The theme: **The Artists' Voice: Ways of Seeing, Ways of Speaking**

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Koorie Art ON GLASS

Julie Brand reports on a community development employment project

At Warburton in Western Australian desert, north of Kalgoorlie, the Ngaanyatjarra Council have established a successful glass works. When something similar was proposed somewhere on the eastern seaboard, I happened to be in the right place at the right time and was asked to be involved. To cut a long story short, I said 'yes'. Now some of the custodians of the Wathaurong land are my students and participants of the C.D.E.P scheme that is **Wathaurong Glass**.

The object of the exercise is that the ten participants of the scheme will eventually hold a Glazing Apprenticeship Ticket. So I've had to modify the existing apprenticeship in Certificate 111 Furnishing (Glass & Glazing) into relevant modules for my students to be able to make a living from, at the other end of their training... a wildly exciting project.

In May we moved into 16 Rodney Rd North Geelong, a 4000 sq.ft, newish, concrete-floored factory, with a roller door at either end. I'm happy to say that every week it looks less like a factory and more like a studio.

My initial task was to select the equipment. Well it's come down to Bremner vertical

linisher and 8 speed drill, because they are on every glazing shop floor in Australia. Eventually we'll be getting a sandblaster that will take a piece of glass three square metres. We have a tiny little kiln and we'll eventually have 3 slumping kilns, the largest of which will be able to accommodate any internal office glass partitioning jobs we'd like to take on. A casting kiln will be arriving, probably next year, because we need it.

We have a couple of small grinders and a little glass bandsaw, as well as four old technology-polishing machines. (I was overjoyed to be able to find these pearls; they are the sort of equipment I really love). We'll probably set up a bead making area too, near the engravers, and a silk screening area as well. That's about it for equipment, I think.

I hear the silent howls of indignation so I'll put a couple of facts to you:

Many indigenous Australians remain affected by relatively recent experiences to which they were subjected because of their Aboriginality. Survivors of white settlement were subjected to government policy, which

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an early painting work from the Wathaurong Glass community program

in this issue

Jane Morrissey flameworks her way around N.T. and merges into the desert colours, page 3

Eumundi Winter School: a pub on tap, shooting pool, a rodeo and workshops in everything. What more could you want? page 3

State of the Art Reports: who's doing what, where, and to whom, page 4

Locate/Relocate: Have exhibition, will travel the country towns, page 5

Unfinished Testament: how the Fergusons completed Alan Sumner's church windows, page 5

Having a Gas time in Japan. Parties, 'living treasures', the search for a full cup of coffee and a Bananas-in-Pyjamas Bank, page 6

Exhibitions reviewed, post mortem and dissected, pages 6 and 7

President's Report

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allows the focus to be on what we do as artists, why we do it and how we 'speak' through what we make.

It also allows for the inclusion of other topics, for example, the relationship between artists and critics, curators, galleries and education, all of whom in their own way speak for the artist. Through the conference program, we hope to provide different models of working and viewpoints from different audiences so that we can all return to our studios with new ideas and renewed vigour.

At this conference, due to facilities restraints at Wagga, we have tried something a little different with workshops. At Wagga there will be two workshops on Friday 29 January, which are listed in the pre-conference brochure. Workshops with James Carpenter and Yoshihiko Takahashi are in the process of being arranged to take place after the conference in Adelaide, Melbourne, Sydney and Canberra in early-mid February.

We have worked hard to make the conference affordable for members at the all inclusive fee of \$290.

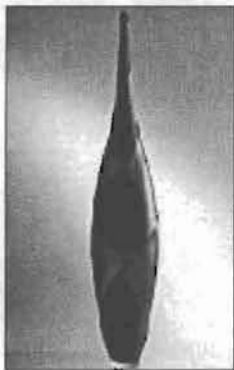
However, to attend the conference at this great price, members whose membership expires on 31 December will need to renew their membership prior to the conference.

Thomas Foundation Pilchuck Scholarships

In the last newsletter, I mentioned the new Thomas Foundation Pilchuck Glass School Scholarships. I am very happy to confirm that The Thomas Foundation has asked Ausglass to administer two scholarships of \$5,000 each for a student and a professional glass artist to attend Pilchuck in 1999. The guidelines and applications forms will be available 1st November, from Ausglass, P.O. Box 3841, Manuka, ACT 2603. **The deadline for applications is the 29 January, 1999.** Pilchuck's 1999 program will be published on the web in early November and in printed form at the end of December.

The Board and I look forward to seeing you all in Wagga for what should be an informative and enjoyable conference.

Jane Bruce
President



*Pictured right:
'Groove II'
by Kathy Elliott
& Ben Edols,
winner of R.F.C.
Glass Prize 1998*

Koori Art on Glass

(continued from page 1)

attempted variously to displace, convert, isolate and eventually assimilate them.

As a consequence, Aboriginal people have a history of not accessing mainstream government programs. Glass colleges various around Australia may be filled with all sorts of wonderful machinery and equipment — but how many indigenous Australians have you shared benches with at these places? This scheme attempts to address that imbalance and happily, governments recognise how crucial education is to success in other areas of life.

The ten participants' ages range from 16 to 50, two are girls and two are excellent artists. It's so easy to see how their traditional art can jump sideways into a range of glass applications... not, however, that *Wathaurong Glass* will be sticking to Koori designs.

Among curriculum subjects to be covered will be an ongoing drawing program, history of glass, analysis of contemporary international design, a palatable history of painting and sculpture (starting from Victoria's National Gallery collection, by their education unit), plus other subjects that I think appropriate.

Wathaurong Glass has been fortunate to be mentored by Joseph Licciardi since it's inception, at the 'ideas' level and now practically, at a teaching level. A wide range of practising crafts people and artists are coming in on a regular 'guest lecturing' basis.

Results so far are encouraging, to say the very least!

Julie Brand

Yoshi Takahashi workshop

Sydney College of the Arts in Association with Ausglass present a Hot Glass Workshop with Japanese Master Glass Artist Yoshi Takahashi, who will be in Australia for the Ausglass conference. An intensive three day workshop will be at Sydney College of the Arts, The University of Sydney, 11-13 February 1999.

Yoshi will focus on the development of glass blowing skills as well as assist in the translation of hot glass ideas into objects and perform demonstrations daily. Yoshi will have his own assistant and space is strictly limited to ensure a hands-on approach. The workshop will suit hot glass workers with some experience.

Costs: \$450 covers workshop and glass. Viewing only \$110 (recommended for beginners). **Space strictly limited for workshop and viewing.** For further information call Richard Whiteley on: (02) 9351 1076.

not...

THE EDITORIAL

The welcome response by Ausglass members to provide articles, reviews and news reports provides a good insight into what's been happening and who's doing what.

This is good for us all, so please continue to contribute on any appropriate issue and we will continue to structure a bulging newsletter for theme and information, as space allows.

The *Calendar of Events* is not appearing this time around, due to the heavy burden of chasing information to make it relevant. This can only happen if sufficient information is volunteered well ahead of time — a watching brief on that one.

We would still welcome contributions on a medical theme: at present there's not enough information to mount a case for or against the proposition that glass workers suffer particular occupational hazards, that may be preventable by early action.

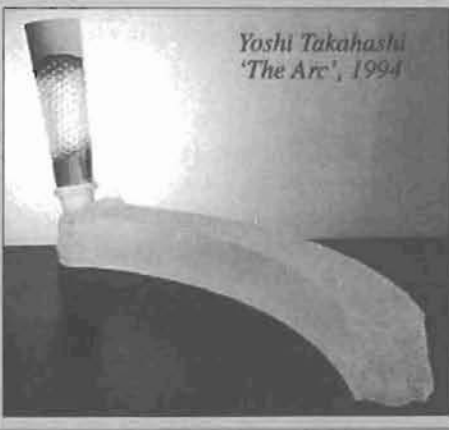
Well, we found out *What they are doing now?* (a question from the Winter Issue).

Julie Brand's contribution *Koori Art on Glass*, was timely and coincidental as the news that Con Rhee is living on the mainland indulging in software, and scrambling around Tasmania taking photographs. No hint of recidivism there! Mari Poletti is considering a dignified response. This time, we decided to point a finger at James Dodson, Felicity Larkin and Jason McKell. **Where are they now?**

The next issue of the Newsletter will be post-Wagga conference. This is a good opportunity for those of you whose voice will not be heard from the podium, but have an attitude to air on the issues arising. In particular, the quality of the exhibitions and what this event says about Australian Studio Glass.

The deadline for copy for the next issue is 9 February 1999.

Please send contributions to:
AUSGLASS NEWSLETTER,
PO BOX 4018,
MCKINNON VIC 3204



*Yoshi Takahashi
'The Arc', 1994*

...these boots are made for walking

Jane Morrisey frameworks her way
around the Northern Territory and
sleeps under a glassy desert sky

This year I took the opportunity to explore glass and Australia by taking up 'Artist in Residence'. So far, I have worked in Sydney, Kirstie Rea and Claudia Borella's studio in Piailigo, ACT; the Ceramic and Glass workshop, Underdale Campus, SA, and also attended the Winter School at Eumundi. All were extremely rewarding and enjoyable, a big THANKS to everyone involved. I am now based in Alice Springs for five months as visiting artist at the Craft Council of NT.

The Australian desert attracts many. Whether people actually get there or just imagine visiting sometime in the future, the idea is a powerful magnet. We know there is no desert like ours — even without experiencing it first hand. Images through media, stories

from childhood and the knowledge that most of us live on the perimeter of this vast desert island, form a part of the Australian psyche: "It's a place I've always wanted to go", we say.

Me too!

The reality is more powerful: red sand and enormous sky, a 360 degree horizon from many vantage points. Sitting above an ocean of desert as flat, as far as the eye can see. Hills and mountains rise occasionally like islands in a sea. Intense colours that change subtly as the day progresses. Sleeping under the Milky Way watching millions of stars move across the night sky. At times it's so bright, shadows are clearly cast. (Apparently a star is exploding tonight, so I'll be swagging out again.)

Financial necessity keeps me flame-

working five days a week. I also do a few hours in a crèche and sleep on a friend's floor to finance this lifestyle, but it's worth it.

From mid-September I am travelling north to Yuendumu Aboriginal Community, Tennant Creek, Katherine and Darwin where I will be spreading the pate de verre word by conducting three workshops at the local Crafts Councils. Then it's back to NSW and on to Wagga.

See you at the Ausglass '99 Conference

JaneMorrisey



was outstanding and was covered on the ABC television's 7.30 Report while I was there. We all downed our pool cues at the Imperial Hotel to watch it on the pub TV. It amazed us that inexperienced people could have such incredible control of glass paint, as you take your own design and translate it exactly onto glass. It is a very painstaking technique.

In contrast, hot glass workshops get immediate results. B. Jane Cowie's blowers spent a lot of time pulling long twists of candy-like canes to cut up and use in their projects. When you watch for a while, you realise the incredible control needed to get a good finished product. The teamwork and noise of their studio makes a completely different sort of workplace to our silent out-of-town hideaway.

The beadmakers with Richard Clements were always holding their work over little flames. While people I spoke to were sometimes disheartened by their slow production, those with hot glass skills found it easier to manage this technique. It's strange that people think this can be 'picked up' in a week - when tutors have years of experience.

At Eumundi, you feel a sense of togetherness with the whole glass community. We're so scattered that without these workshops, you would never get to meet each other. The relaxed setting makes a good getaway for those of us who wouldn't try these techniques otherwise.

Other people are becoming aware of the benefit to students from this sort of event. This year saw the sponsorship by the Thomas Foundation of various scholarships and T.A. positions for each group, enabling more people to participate.

Sibila Rodriguez

Picturesque Eumundi, inland from Noosa, has been invaded by glass enthusiasts for the third time. The week of fun, education and experimentation was organised by The Queensland Glass Artists Association, who invite cold and hot glass professionals.

The space at the back of the Imperial Hotel is a hot glass studio where several glassblowers work. The area is usually hired to glass workers and has facilities for slumping, fusing, sandblasting and painting as well as blowing. A perfect setting to invite 'foreigners' who come from as far away as New Zealand.

This year's courses were 'Traditional Painting and Staining on Glass' with Gerry Cummins, 'Glass Blowing' with B.Jane Cowie, 'Pate de Verre' with Marea Timoko, 'Flame Working' with Richard Clements, 'Surface Decoration and Sand Blasting on Glass' with Tony Hanning and 'Enamelling and Engraving on 3D' with Deb Cocks.

Free-time activities include visiting the local rodeo, visiting Noosa, playing in pool competitions (very important) and viewing slides of tutor and student work.

Because of a long term interest in stained glass, I have attended the Gerry Cummins workshop for three years. The studio is designed and built to the specifications of Gerry's current work. He and Jill Stehn are working on a series of windows right around the Cairns Cathedral. When I first went to Eumundi they were negotiating the commission; by the second year they had completed two windows and were producing the third and fourth. This year sees them well into the sixth, seventh and eighth! It is inspiring to see this dedication to one project.

This year, Gerry had taught several Aboriginal community representatives from across the North East of Australia in the preceding week. These artists came together to learn glass painting techniques. Their work

State of the art Reports

where you catch up on the news and goss of your hard-working interstate colleagues

Western Australia

All fired up

Well known lampworker Chris Pantos has been zipping around the globe. This year he's been to the USA visiting Corning, Sothebys and attending a workshop with Victor Trabucco. Departing our shores again in October, a 6 month trip to Europe and the USA.

Izabel and I have completed building our studio in Perth, called *All Fired Up*. We were successful in our application to exhibit in the *Sculpture By The Sea*, a project in Albany. It is an 'Olympics 2000 Art project' run through Vancouver Arts Centre, Albany.

The crew at Colonial Stained Glass are being kept busy at present with 2 huge church installations: they are looking fantastic.

Congratulations to Simon Gabrynowicz who has moved into a new studio in Midland.

Curtin University, A.C.T., continues to offer workshops to the public in Perth.

Richard Clements will be visiting us in December when two workshops have been planned for December 5-6th and December 12-13. For more info. call: Helen Baros, 93286497 or Jill Mc Auliffe 93837189.

Helen Baros

Northern Territories

A tyranny of distance

Greetings from the far north. How the last two years have shot past. I can remember preparing to go to Sydney for the *20/20 Conference* as if it were only yesterday. I look forward to seeing all my southern friends in Wagga next year.

Well, as for what's been happening here — not much. The sparse population and the tyranny of distance coupled with an undying frontier mentality make for interesting times.

I have found that work in the last two years has been slow but steady, interest in stained glass seems to be stable and a little underwhelming. There has been some interest in warm glass locally and in Alice Springs.

A brief explanation of terms for those of you that may visit the N.T. at some time in the future, the initials N.T. stand for "not today, not tomorrow, not Tuesday and not Thursday!"

Jon Firth

Victoria

Lots happening

The *Then and Now* exhibition held at the Metro Craft Centre, reintroduced past and present works in glass and metal. Past works were from the Victorian State Craft Collection. The exhibition was organised by the Friends of MMCC.

Richard Morrell, Masters exhibition at Castlemaine City Gallery and Museum, Vic., Oct 10-30, and Glass Artists Gallery, Geble, NSW, Nov 3rd- 27.

Ross Duncan in Dandenong, and Tim Bassett in Collingwood, are both working hard constructing new glass studios. Victorian hot glass workers are looking forward to the openings.

The Annual Ausglass Vic. Darts Challenge, a fundraising event, was a competitive and raucous affair. Nick Wirdnam's killer instinct got him over the line in front of James Thompson. Champs of the pool table, Neil McKenzie and Helena Lavery, survived a protest. Every one else just survived.

Pauline Delaney

South Australia

A growing glass community

Deb Jones has concluded her artist in residency at the Wilderness School, SA with the launch of a series of windows installed within the school, made in collaboration with the students.

I received a scholarship to do a Summer Glass Design course in Italy.

The JamFactory was successful in its funding application to the Australia Council to develop, design and fabricate a glass press.

Liz Kelly, who instigated the project, will be working with Micheal Wilson, Robin Best and Robert Foster to research and develop the production of hot pressed coloured glass. Liz joined the JamFactory glass studio in October last year after Nick Mount returned to his private practice as glass maker extraordinaire.

Clare Belfrage, Lecturer in Glass at the University of South Australia, has been organising exciting events and artist in residences, Jane Morrissey, Tom Moore and Tim Edwards and workshops with Nick Mount.

Adelaide's glass community continues to grow as more artists discover our excellent climate, cheap studio space and well equipped facilities in which to work. But we do love to get about, see the world and attend Ausglass conferences...so, see you at Wagga!

B. Jane Cowie

New South Wales

Openings, closings & awardings

The big news of this time is the RFC Glass Prize that went to the working partnership of Kathy Elliott and Ben Edols with their winning piece *Groove II...Love the name, Groovers*.

We welcome a newcomer to our shores; Ture Gustafson, a Research Fellow at the Glass program at Sydney College of the Arts, who specialises in melting coloured glasses. Ture is a recent graduate from the University of Hawaii

This is counterbalanced sadly with the closure of Bridget Hancock's glass studio, due to the sale of the building and her continued residence in Perth with John and their second child. This occurrence happened simultaneously with Meza Rijdsdijk closing her studio to depart for Amsterdam for at a couple of years. We wish them all the best for the future.

Brian Hirst

Aus. Capital Territories

They move around a lot

In October, an excellent exhibition, *Pyramids of Light* by Helen Aitken-Kuhnen at the ACT Crafts Council.

Kirstie Rea returned from overseas via a teaching stop at Wanganui Polytech in New Zealand, then into Portland for the opening of *Latitudes*. Itsell Tazzyman and Tom Moore have both completed the C.G.C.A. Fellowship in New Jersey, USA.

Stephen Procter recently returned from Taiwan, the National Institute of the Arts. He also undertook some work with the Grand Crystal Company, which produces lost wax casting of extraordinary quality.

Jane Bruce was in the USA attending Jiri Harcuba's class in copperwheel engraving at Corning University, and then went to Pilchuck to teach Fundamentals in Hot and Cold Glass.

In October, many of C.S.A. students and faculty invaded Venice having been selected for the second *Biennial Venezia Aperto Vetro*. Claudia Borella also exhibited there with Marianne Sanske Galerie.

Ben Sewell and Tom Moore selected for *Absolut Aukurant* exhibition at S.O.F.A., Chicago this October.

Mel George has been awarded the 1998 Australian-American Association Scholarship (Canberra Division) to assist artists at the Bullseye Glass Factory, Portland, Oregon.

Nicole Chesuey (USA) has been awarded the Masters Scholarship Award for the C.S.A.

Katrina Odgers

LOCATE/relocate

A touring exhibition from origins and back...the curatorial experience of B. Jane Cowie

Planning for the exhibition began at the Marryatville Pub in 1996. Over a Coopers, I asked Clare Belfrage, Gabriella Bisetto and Deb Jones if they were interested in making exhibition pieces that addressed the theme of location (home) and relocation (travel).

They were all keen, so after several grant applications, I received funding from the Australia Council, through the 'Presentations and Promotions' category. The funding paid for an exhibition catalogue, an educational package and a series of artists workshops and talks in the various regional centres in WA that the show was to tour.

I asked the artists to take an installative approach to the theme. This resulted in the use of a variety of materials (stone, metal, rudder, feather, and the use of a variety of glass working techniques — blowing, kiln casting, furnace casting and solid sculpting).

The show was launched at the Craftwest Gallery in January, 1998, and has since toured

to regional areas of Western Australia, Mandurah, Bunbury, Geraldton and Albany.

We were all originally located in another state and have since relocated in Adelaide, South Australia. We came to Adelaide to work at the JamFactory Glass Studio and after our training, relocated to a new home within the growing crafts community. We all have either an arts and/or production background and earn a living from what we make. However, over the years our practises have diversified.

Deb Jones is a visual artist, working equally successfully in two dimensions (drawing and painting) and three dimensions (using a variety of materials).

Clare Belfrage is the lecturer in Glass at the University of South Australia and continues to develop her art works in recent solo exhibitions.

Gabriella Bisetto is the Production Manager at the JamFactory, Contemporary Craft and Design. She continues to make her

production glass and develop exhibition pieces.

I am involved within the crafts community as a board member of various crafts organisations, and am currently undertaking a Masters Degree at the University of South Australia.

Along with Matthew Larwood, we are the founding members of the blue pony studio, a shared studio work space from where we individually maintain our arts practices. The exhibition **locate/relocate** will be travelling to regional areas in South Australia and N.S.W. during 1998 and 1999, and conclude in where it originated, in Adelaide, July, 1999.

The exhibition has been very well received in Western Australia and we hope will be equally enjoyed by audiences in the eastern states.

B. Jane Cowie

Unfinished Testament

Andrew and Peter Ferguson complete the church windows left behind by Alan Sumner



The Ivanhoe Uniting Church, Melbourne contracted us (as Ferguson Stained Glass) in early 1996 to finish the *New Testament* series of windows begun by Alan Sumner in 1962.

Sumner had only made preliminary sketches of the final *Nativity* window when he passed away in 1992. After some research of Sumner's approach to his *Nativity* window, we decided that it was preferable to begin afresh and design a new window, but in keeping with Sumner's style — close enough in its character to feel a part of the series.

Some fundamental elements of Sumner's windows were achieved by assessing his specific techniques; such as approximating the number of pieces of glass per square metre, the colour balance, the thickness of lead used and the general light, dark and linear qualities achieved with the application of stained glass paint in matts and trace lines.

The next step was to take a number of traced drawings from the Sumner windows of hands, faces, feet and drapery, so as to be

able to incorporate the characteristics of Sumner's figurative style into our new window.

We made numerous trips to the church to ensure these details were included in our design — a somewhat tedious and time-consuming task, but important in ensuring a good match with the existing Sumner windows.

The large size of the window (approximately 12 x 10 ft) meant that it had to be worked in separate panels, as it was just too big to have it all up on the easel at any one time.

The *Nativity* window was completed and installed in March 1998 and the restoration of the existing Sumner windows was also done.

Although we felt satisfied that we had achieved a good result, there was still some apprehension about the reception of our

windows at the dedication, with the date looming. Criticism can always be made in the comparison of the different styles of stained glass artists. Thankfully, though, the general response to our work was very positive.

Many churches have windows from previous generations of stained glass artists, and when new ones are commissioned, ensuring that they're compatible with the existing windows is a challenge for the glass artist of today and the future.

Finally, our regard for Alan Sumner's work deepened during the time we spent on the window. The *New Testament* series was one of many church windows Sumner produced during a long working career and is duly regarded as one of his major works.

having a GAS time

SOME EASTERN REFLECTIONS

on the 28th annual GAS conference in Japan as Tricia Allen cuts loose

It's always a good idea to start a conference with a pre-conference workshop. This lets you settle in and you're ready to rage when the crowd arrives. I chose to do Fritz Dreisbach's 'Funky Goblet Making Workshop'. This turned out to be not-so-funky, with a lot of time spent on interpretation of Fritz-speak into Japanese. I had a good time though and got them all cutting loose and having fun by the final afternoon, with Fritz dressing up for the occasion. The blown 'winged shrimp' was a highlight — a definite cultural influence there.

On to Seto and the conference proper. It was just like ours, but with more people and more things going on at the same time at different places. I spent more time on buses getting here and there, than seeing much of the conference.

Also spent a lot of time chasing cash for the Trade Fair. Strangely the banks have cartoon characters as their mascots, so it wasn't too surprising that you couldn't get money from the Tom and Jerry Bank or the Bugs Bunny Bank. I needed a Bananas in Pyjamas Bank!

The conference parties were great but short, due to curfews. We were all bussed home to our various accommodations by 8pm. I stayed at the 'Youth Park' with all the students. It was lights-out at 10pm, so that's when the nightly party started out the back. None of the staff spoke English, so their incessant announcements were generally ignored. It was only on



Inset: Nick Mount having a GAS time with chopsticks & sushi, and R., in production mode

the last night when a Japanese girl was sleeping in our room, that we discovered they'd been announcing "Please return to your rooms" for three nights.

Following the conference, I went to Niiijima Island for the Glass Centre tour. There'd been rumours that Chihuly was going to be demonstrating; then there were rumours that he wasn't. There was an air of expectation. What might happen? What did happen was that another 'living treasure' was flown in to demonstrate. If they hadn't heard of Nick Mount before — and they hadn't — then they certainly know who he is now, as he wowed them all with some pretty specky glassblowing. *Chi-who-ly?*

The glass centre was impressive and we all had fun on that island for three days. Nick Wirdnam had said he got sick of eating rice and fish in Japan, and I must admit that at the rate of three meals a day, it was losing its appeal. Actually I exaggerate, breakfast was usually 'western': forget the cereal and toast, bring on the salad and mayonnaise with a

ration of half a cup of coffee. Asking for more coffee resulted in some tomato sauce for the salad.

I'd also like to make a formal public apology to Nick Mount for a comment I made about him five years ago in the Ausglass magazine, suggesting he is 'a touch sexist', based on someone else's opinion. Nick felt that this comment lost him jobs, smeared his international reputation, changed the course of his personal history, etc. For this I am deeply sorry and I now know that said opinion is totally untrue.

In summary, Japan is great, its easy to get around, the people are friendly, and its very safe. Japanese glass as a movement is young and developing fast. It reminded me of where the Australian movement was 10-15 years ago, making me realise how far we have come. GAS conferences are like ours: you can take 'em or leave 'em, the best bit is the socialising. The next one is in Tampa, Florida, but save up for May 2000 at Urban Glass, New York City.

RFC GLASS PRIZE REVIEW by Richard Whiteley

The 4th annual Resource Finance exhibition was launched at the Museum of Modern Art in Sydney during September, featuring the work of 29 artists from Australia and New Zealand. It is supported by RFC, Glass Artists' Gallery and the Thomas Foundation. The prize is a \$7,500A acquisitive award and is selected by four judges. This year's judges were Eva Czernis-Ryl (Powerhouse Museum), Ivana Jirasek (Crafts Council of Q'land), Helge Larsen (Larsen & Lewers) and Andrew Plumber (Executive Director of RFC). This year's prize was awarded to *Groove Thing* by popular duo Ben Edols and Kathy Elliott (a decision that was energetically supported by the vocal home town crowd).



The rationale of the award is to draw out new and innovative works in glass, and to this end the exhibition mapped out a

cross-section of artists with considerable intellectual and material approaches. The expectations of the brief were embodied in the works chosen for display — two exceptional examples of which could be seen in the pieces by Aseem Pereira and in those by Mark Thiele.

The work by Aseem Pereira and featured the fettering of 13,000 odd pieces of glass bottles painstakingly cut into squares, drilled and woven into a matting structure. It addressed issues of reclamation, the nature of labor, transformation and the unexpected.

Much smaller but nevertheless just as considered was the work by Mark Thiele, *Morphose*. Of beautifully cut and crafted blown glass, it draws on traditional assumptions of the material and the origins of glass with an innovative and contemporary exploration of form. What was most successful about these works is that beyond their physical resolve, they both came from very different approaches to the material. The work of both of these artists causes us to question at least some of the assumptions we hold about the craft and position of glass.

The RFC exhibition/award has clearly become a focal exhibition for new glass in Australia. So on to 1999! Application forms will be available in January from the Glass Artists' Gallery, Glebe.

Richard Whiteley is a practitioner and lecturer in glass at Sydney College of the Arts the University of Sydney.
Pictured above: Mark Thiele's 'Morphose'

GERRY KING CHANGING TACK

The Glass Artists Gallery, Glebe

The most recent Gerry King exhibition, held at the Glass Artist's Gallery in Glebe, has been concerned with the idea of representation, with the pieces as fragments of mosaics: King uses a framing device within many of these pieces to achieve segmentation, restricting one's viewing of the motifs of these works to the place in which they rest.

Within these works, King draws upon designs from ancient art, in particular from mosaic floors. The isolation and stasis the frame allows permits the nature of the mosaic to be recreated. Further, the framing device enables the nature of the separation implicit to the isolated narrative of a mosaic to be apparent: a vinette is recreated also.

These pieces also represent the idea in singularity. This is achieved by their frame: in one respect the presence of the original idea of the mosaic is supplanted. Yet by this same device, King is able to represent and pay reverence to this presence. A piece such as *Quilt Plate No. 1* accentuates this factor.



An earlier work of King's, such as *Angela's Scarf*, finishes the frame of the work at a point of decision, and by this enables a presence extended beyond the frame.

The factor of detachment also instigates the separation of elements within an artwork. Much good ancient art reflects an abstraction that appears to be lost in the Modern belief in simultaneity and continuity — Modernism as a collective idea appears the product of an algebraic age. Within these glass pieces, King recalls the free abstraction of the mosaic, particularly in his separation of colour. King realises that the separation of

Exhibitions

colour is essential in positive visual art; he implicitly acknowledges the fundamental role colour plays in orienting perception and determining movement and form.

In this, King maintains an elemental approach to these pieces. This approach is apparent within the appearance of separation as transparent elements are fused with more solid form, and tapestries are created. The elements of line, colour, figure and so on are held in equal regard: this is realised as it is apportionately. This apportionality is in part due to the weathering of works over time: one comes to realise the aspects of mosaic that remain of importance or that are exaggerated over conditions of wear. The intention of the artist becomes more beautiful; presence become more pronounced.

Gerry King exhibits these simple and finely made pieces as testament to the mosaic: one carries the craft of rhyme and wisdom.

Louise Prouse

Pic. Gerry King, 'Fragment Vase No.2', 1998

'Translucence' exhibited recent work of some of this country's leading artists during August 1998, displaying just how far Australian contemporary studio glass has come in the last decade.

Because of Australian artists' high standards, a clear concern at Quadrivium is to display work by artists at differing levels of their career. *Translucence* featured a select group of practitioners, including a number of those who pioneered the studio glass movement in Australia: Warren Langley, Nick Mount and Judi Elliott, and younger emerging artists, Elizabeth Kelly, Matthew Curtis and Jessica Loughlin.

On moving into the gallery, the installations by all six artists could be seen, with a visually dynamic impact of colour and form. Warren Langley's dynamic wall installations were the first to be sighted along the wall, linking them to the sculptural work. Each of his pieces is based upon a 'word', and the images which immediately present themselves upon contemplation of that word.

Nick Mount created a series of oversized hand blown 'Scent Bottles'...a play on displays of perfumery counters around the world. The colours and forms used gave them a sense of preciousness despite their enormous size. They were created using traditional glass blowing techniques, which Nick is well known for in Australia. This treatment created a impressive execution of colour and light.

TRANSLUCENCE QUADRIVIUM GALLERY

an exhibition of Contemporary
Australian Studio Glass

Judi Elliott's large kilnformed wall tablet was the central focus for the grouping, with its dynamic opaque oranges and blues overlaying transparent greens and yellows, allowing the illusion of depth and movement.

Elizabeth Kelly created a series of bottle forms, which were shown together in a number of groupings, against a stark white wall, at different heights, concentrating only on the subtle forms and mix of colours.

The glass of Matthew Curtis and Jessica Loughlin achieved the greatest response — perhaps because they were the youngest of the group, having only exhibited over the last two years; their work demonstrating a new approach to their medium. Matthew Curtis' pieces used blowing techniques in conjunction with applied metal, consisting of tall forms in striking blues and reds, with simple applications of copper or fine silver.

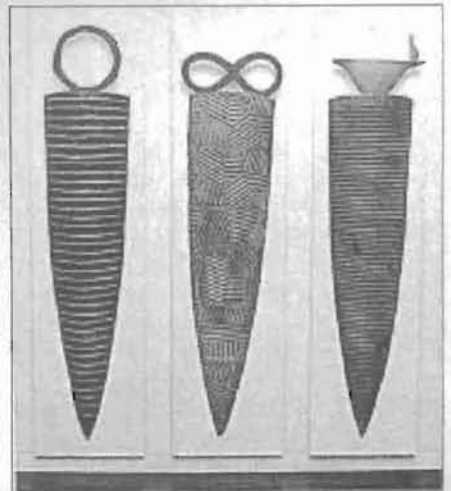
This was the first display of Jessica Loughlin's work in Australia since her return from overseas. Her pieces were part of her ongoing *Horizon Line* series. The influence of her recent experiences was evident in new extended forms — simplicity still the most

important element visually, with the subtle application of text and surface treatment in understatement to make the works extremely powerful in their presence.

The next exhibition of glass at Quadrivium will be from 13 January to 5 February 1999, titled *Passion: Australian and Japanese Contemporary Glass*. It will include the work of Australians Giles Bettison, Giselle Courtney, Benjamin Edols & Kathy Elliott, Klaus Moje and Kirstie Rea, and Japanese artists, Kazumi Ikemoto and Yoshihiko Takahashi.

Anna Grigson

Manager, Quadrivium Gallery, Q.V.B. Sydney



Warren Langley's 'Journey', 1998

INVITATION TO EXHIBIT

The Alice Craft Acquisition is seeking to have more entries from glass artists in 1999.

The annual exhibition will be in its 25th year in 1999, and we are hoping for an extra-good showing. The exhibition will be held on 25 May to 13 June, 1999 at the **Araluen Centre** in Alice Springs.

In past years, acquisition money has totalled \$7500, and we are seeking further sponsorship for our silver jubilee, to increase the pool of money from which objects may be purchased. The acquisition is a prestigious award, with entries from craftspeople throughout Australia.

This year Barbara Jane Cowie's piece *Fast Gold*, glass and gold leaf, and Roger Buddle *Scribbly Gum*; kiln formed glass with wooden base, were amongst the twelve pieces acquired. Roger and Jane have both been acquired before: Roger in 1997, with *Gammon Dreams*; a kiln-formed glass mosaic platter, and Jane in 1991, with *Flights of Fancy, 1 and 2*; two vessels of blown glass with copper and silver leaf.

It is possible for artists to be acquired more than once, as each year there is a different judge, who views the works on their merits, without identifying information about the artist.

This time, entry will be by selection, so you are urged to indicate your expression of interest by 15 December 1998.

25th Alice Craft Acquisition

25 May to 13 June, 1999
The Araluen Centre Exhibition Gallery

In past years, acquisition money
has totalled \$7500

Expressions of interest are invited from craftspeople throughout Australia. Final entries will be pre-selected by a panel, based on evidence of Craftmark Australia accreditation, or on submission of a one-page CV and four slides or photographs of recent work.

Craftspeople in the Northern Territory are particularly encouraged to apply, as the N.T. Government has provided additional funds for acquisition of Territory works.

Closing dates:

Expressions of interest: 15 December 1998
Advice of selection/non selection: 31/1/99
Receipt of catalogue details: 31 March 1999
Delivery of craftworks: 30 April 1999

**Crafts Council of N T,
Alice Springs Division,
P O Box 85, Alice Springs, N T 0871
Tel: (08) 89524417 Fax (08) 89535465**

Maggie's Membership Column

New Members

A warm welcome to new members who have recently joined Ausglass up to 25 September: Edwina D'Apice, City Art Gallery, Wagga; Cassandra Daw, Newtown, NSW; Brian Mazlin, Mosman, NSW; Yvette Van Berkel, Berowra Heights, NSW; Amy Worth, Paddington, NSW; Tali Dalton, Greensborough, VIC; Niki Harley, St. Kilda, VIC; Maxine Holden, Yarragon, VIC and Jenny Williams, TAS.

Lost, Stolen or Strayed

The following members (or slightly lapsed members) have moved addresses and had mail returned. We'd like to keep in touch, so if anyone knows their whereabouts, could you please advise them, or Maggie: Mark Buttsworth, NSW; Simon Maberley, NSW; Deb Jones, SA; Tegan Empson, SA; Gerhard Emmerichs, VIC; Ingrid McGaughey, VIC; David Waters, VIC and Deborah Francis, WA.

Membership Update

Reminder notices were recently sent out to our slightly lapsed members. There was some confusion with the conference registration forms at the last conference wherein they had incorrect subscription years, and some members have lost track of where they are at.

The current period runs to 31.12.98, and membership will need to be renewed after 31.12.98, especially if you wish to attend the conference at the reduced fee for financial members. If you have any queries, contact Maggie Stuart at:

1 CHARLOTTE HARRISON DRIVE
WOONONA NSW 2517
(PH/FAX 02 4284 7844)

Please remember to advise any changes of address or phone details.

Voting: Memorandum and Articles of Association

Voting on the draft Memorandum and Articles of Association (to replace our out-of-date Constitution) was very positive. The overwhelming majority voted in favour and we have addressed some suggestions for improvement. The final draft will be sent out in the near future, and **we urge all financial members to vote promptly**. We have been able to assure members who have raised concerns, that the current Corporations Law Act ensures that the Directors must act in a proper manner, and motions cannot be passed without prior notice being given to members. This is why the current Executive Committee has been committed to introducing this change, a strong move forward in legally protecting the interests of both members and the association. Please don't forget to vote.

Maggie Stuart, Membership Officer

Issue No. 2 Spring 1998

Quarterly Journal of the Australian
Association of Glass Artists

Editorial Committee

Pauline Delaney
Janeen Toner
Carrie Westcott
David Turner

Production team

Richard Whiteley
Adele Barnett, design & layout,
Sydney College of the Arts

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Contributions may be sent to:

Ausglass Newsletter
PO Box 4018
McKinnon Victoria 3204
Fax: (03) 9523 0620
email: AusglassVic@Toucanglass.com.au

Copy Deadline for next issue is

9 February, 1999

The Editors reserve the right to abridge or otherwise modify copy contributed to this publication.

Advertising Rates '98-'99

Block Ads: price per issue		
1/4 column (57mm x 68mm)	\$40	
1/2 column (57mm x 133mm)	\$70	
Full column (57mm x 265mm)	\$120	
2 columns (120mm x 265mm)	\$200	

Prices are for finished artwork on disk

Ausglass can assist with advertisement layout and design at negotiated rates:

1. Make sure there is not too much copy for the size of the ad you have selected.
2. Put your final copy on paper or on disk, together with any logos or bromides to be included.
3. Images to be scanned must be slides, photos or printed gallery cards, unless they are hand drawn.

If you are sending finished artwork:

1. Please make sure it is exactly the correct size you want the ad to be.
2. Finished Artwork should be in Pagemaker to 6.5, Quark Xpress to V3.3, Illustrator to V7.0, Photoshop to V4.0 or Microsoft Word to V6.0.
3. All scans, fonts and logos must be included on disk.

Please include an appropriate self-addressed envelope for return of artwork, etc.

Enquiries & advertising artwork

Ausglass Newsletter
PO Box 4018
McKinnon Victoria 3204