

president's report

Dear Members

This first newsletter for 1999 gives me an opportunity to look back at the splendid Wagga Wagga Conference; inform you of the current state of play with the Ausglass Board; and look forward with our aspirations.

Those fortunate ones who attended the 11th Ausglass conference in Wagga Wagga earlier this year will need no reminding of what a good event it was. Held in conjunction with the opening of the new Wagga Wagga Gallery which now displays their permanent glass collection, the combination of exhibitions, visitors, events formal sessions and social gatherings did indeed provide an inspiring and satisfying experience.

As always, the enormous workload was undertaken by a willing (?) team of volunteers, and we are all indebted to them, and in particular to Jane Bruce and the previous board who pulled all the strings together under trying circumstances. (Gives new meaning to the "just-in-time" theory!)

We were also fortunate to have Meredith Hinchliffe acting as Convenor, and tidying up loose ends. (the biggest job of all). Our thanks are also due to the Wagga Wagga City Council for their continuous enthusiasm and support.

New Ausglass Board

The new Ausglass Board, elected at the AGM numbers ten, and are an enthusiastic lot. You will find profiles of all members in this issue, as well as a list of all the state representatives.

The Board is committed to fostering the growth of Ausglass by making the State activities a relevant and consistent part of membership. All of the reps. have been advised that their role is to inform, and act as a conduit from the board to the members, and vice versa. To this end, funds have been made available for recurrent state activities and we hope you will assist your state rep. through contribution and participation.

The new Ausglass Constitution was ratified at the AGM in Wagga Wagga and two important changes come into effect. In the first instance the organization is now registered with A.S.I.C. as the company Ausglass (The *(continued page 2)*)

GLASS @ GAS Australian glass Wins again

AT THE INTERNATIONAL EXPOSITION HELD IN TAMPA, FLORIDA, RICHARD WHITELEY (SYDNEY) AND MAUREEN WILLIAMS (MELBOURNE) WERE VOTED BY THEIR PEERS AT THE CONFERENCE FIRST AND THIRD PLACES RESPECTIVELY. IN ADDITION, AUSTRALIA WAS WIDELY RECOGNISED AS THE BEST DISPLAY OVERALL.

GAS this year was held in association with Glass Arts Society (GAS) of the United States from April 29 to May 1.

Robyn Campbell (Canberra) and Nick Mount (Adelaide) were the other two Australian artists participating. Brad Copper from Canada was voted second prize. Sixteen countries were represented in the Expo, including Slovenia, Portugal, Italy and Canada.

"Australia does not have the glass making traditions of Portugal, Slovenia and Italy", said artist Nick Mount, on his return to Australia. "For an Australian to be awarded the first prize is a great honour, for another Australian to receive the third prize is outstanding".

"Australian glass is fresh, exhilarating, pushing the envelopes of tradition and re-inventing it, brimming with creativity", he said.

Nick thought that "Richard Whiteley's cast work is ideal for the stainless steel and glass corporate architectural spaces. Maureen

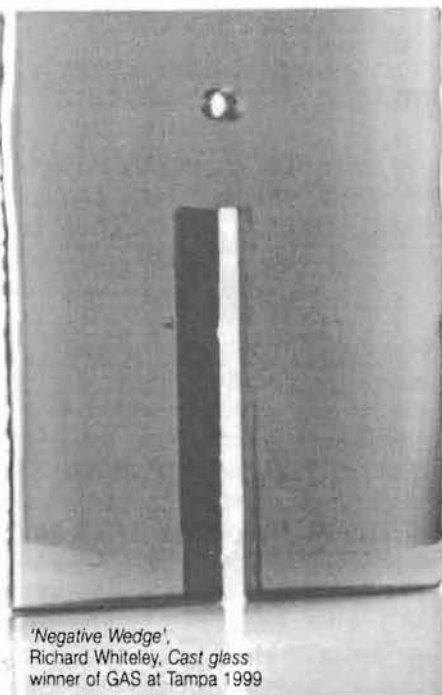
Williams' work was highly praised for its painterly surfaces. It is on a scale which was really admired by our American peers".

The Thomas Foundation (a private foundation which assists a range of projects) and the Visual Arts/Crafts Fund of the Australia Council, sponsored four Australian glass artists to have a booth at the International Exposition, held in association with GAS.

"Glass is largely unrecognised as a creative medium in Australia and it was exciting to see such a positive response in Tampa" said Max Bourke of The Thomas Foundation. "Numerous visitors commented on the leading place that Australia now holds in the world of international glass".

Further information:

Meredith Hinchliffe (0412 186 646),
The Thomas Foundation or
Nick Mount (08 8364 3170),
glass artist



'Negative Wedge',
Richard Whiteley, Cast glass
winner of GAS at Tampa 1999

in this issue

- What really happened at Wagga Wagga? While you were 'networking', there was a conference going on. In case you missed it, read Maureen Williams' report, *page 3*
- Unlike a certain gallery appointment, this one has been welcomed. Read about Geoffrey Edwards' new gig, *page 4*
- Richard Whiteley says you can anneal 18,000kg of glass without tears, with a little help from Dan, *page 5*
- Kazuko Eguchi reports on his cross-cultural exchange visit, *page 6*
- The artistic journey, left luggage and other associated baggage. B.Jane Cowie tackles her crits, *page 7*
- The Pres. explains the importance of being incorporated, *page 8*
- Plus workshops, exhibitions & profiles but no gossip, of course

AWARDS

Ausglass Conference Awards

Student:

Nicole Chesney

Nicole Chesney's wall pieces made of glass and painted with oil encaustic represent a very fresh use of materials that is subtle and inventive.

Emerging Artist Awards:

Jane Morrissey

Jane Morrissey's 'Seeds of Desire' is a fully resolved union of words and glass that moves beyond the usual conceptual use of words and glass towards a kind of poetry that is rare indeed.

Vicki Torr Memorial Award:

Awarded to Kirstie Rea, the award decided by popular vote of Ausglass members.

The Thomas Foundation Pilchuck Scholarships

The Student Scholarship:

Mel Douglas

Mel explores the theme of identity through the emblematic fingerprint across various glassworking techniques and print making.

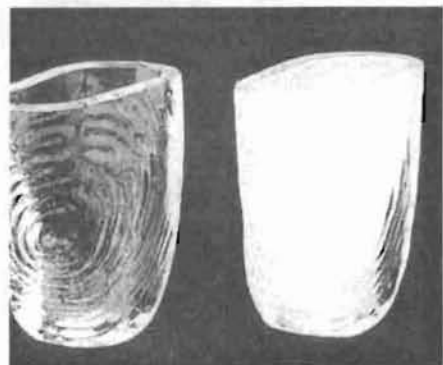
Professional Scholarship:

Jacqui Gropp

Jacqui has developed a language of blown glass forms, combined with mineral oil that allows the elegant exploration of unusual contrasts of transparencies and states of a matter.

"In determining the two scholarship winners, I used the same strict criteria that I use as a critic and curator, originality and consistency. The originality must be tempered by seriousness. Consistency must include a large enough vocabulary to allow significant variants" Awards judge, John Perreault commented.

In the event that the winners are unable to get into Pilchuck the alternates are: Harriet Scharzrock (student) and Colin Heaney (professional).



President's Report

(continued from page 1)

Australian Association of Glass Artists) Limited (can. 087 134 656), and is now incorporated. The significance of this is that all activities conducted by Ausglass, regardless of state, are considered to be ratified by the board of management and attract the usual protection and obligations.

Secondly, we are required to hold an Annual General meeting, at which there will be an election of board members. Under the new rules, a usual term of office is three years, and consequently, every year three positions on the board will become vacant. This is a very valuable change, which should invigorate the management process for Ausglass because the board is made up of members from all/any State, giving a truly national focus, and will have a consistent inflow of new blood.

We now have a platform to launch long-term plans for Ausglass that go beyond the two-year cycle of activity that has been the norm in past years. This is currently the main focus of the board, and we hope the results of this will be apparent soon.

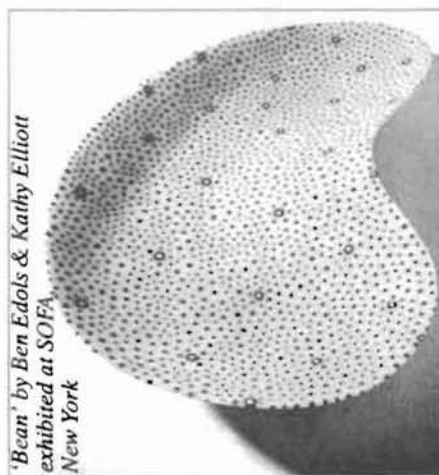
David Turner President



Two works by
Thomas
Foundation
winners:

Below left
'Concentrics'
Mel Douglas,
1999, Mould
blown &
worked glass

Left
'Alter', 1999
Blown &
found glass
& mineral oil



'Bean' by Ben Edols & Kathy Elliott
exhibited at SOFA
New York

Ausglass State Reps.

- ACT Kate Heirly
c/o CSA
P.O.Box 804
ACT 2601
- NT Jon Firth
1/9 De Latour street
Coconut Drive
Northern Territory
- QLD Marcus Hughes
Queensland Potters Assoc.
Brunswick and Matt Streets
Fortitude Valley 4006
Queensland
- SA Matthew Larwood
46 ALBERT Street
Prospect 5082
South Australia
- TAS Merinda Young
Tudor Rose Glass Works
1/3 Mertonvale Circuit
Kingston 7050
Tasmania
- VIC George Aslanis
889 Glenferrie Road
Kew 3101
Victoria
- WA Helen Barros
73 Chatsworth Road
Highgate 6000
Western Australia
- NSW Brian Hirst (acting)
PO Box 129
Annandale 2038
New South Wales

LATE EXTRA:

If you were unable to attend the 11th Biennial Ausglass Conference at Wagga Wagga and would like to order the conference papers, or if you would like an additional copy, please send your name & address plus a cheque to Ausglass for \$20 (for packing & postage) to:

Ausglass Newsletter
PO Box 4018
McKinnon Victoria 3204

There are a few T-shirts left which may be had for \$20 (indicate S,M, or L., P&P inclusive) or take our special offer of papers and T-shirt for only \$35 (P&P inclusive).

Wagga Wagga

JANUARY 1999

by Maureen Williams

The City of Wagga Wagga was chosen as the venue for the **11th Biennial Ausglass Conference** to help celebrate the opening of the new Wagga Wagga City Glass Gallery, where the entire National Art Glass Collection was on display for the first time. The City of Wagga Wagga generously donated the use of their new offices for the conference and large exhibition spaces to showcase the four exhibitions accompanying the conference: the Members' Exhibition, *Quoting Others*, the Production Exhibition and the Student Exhibition. The venue was ideal, providing the opportunity for all aspects of the conference to be conducted in one environment.

The conference theme, *'The Artist's Voice: Ways of Seeing, Ways of Speaking'*, focused on what we as glass artists do as artists, why we do it and how we 'speak' through what we make. It included relevant topics such as the relationship we have with critics, curators, galleries and education - all of who speak for us in the way our work is interpreted through critical writing, exhibition policies and teaching.

The keynote address was delivered by Pamille Berg, a partner in Mitchell/Giurgola and Thorp Architects. She focused on the various roles contemporary glass designer/makers play in contemporary society due to the nature of their diverse practices. Pamille spoke about individual vision and community values, ideas and cultural 'resonance' across two thousand years and more. She analysed the role contemporary glass artists and makers have in reflecting how 'future generations will see us as individuals and as a culture'.

The conference sessions included: *'Developing a Voice'*, a session which addressed various approaches to learning; *'New Voices'* — a new theory of glass sculpture; *'Who is Listening'* — the audience

Below: Guests at the opening of the National Glass Art Gallery, Wagga Wagga
Right: Lani McGregor & Max Bourke at the gallery opening



response to what we make; *'Common Ground'*: a look at the ways in which artists from different disciplines arrive at the same form/image — the vessel — from different starting points; and *'Australian Voices'*: what makes Australian glass Australian and where is it going?

A lively debate, moderated by Tony Hanning, contested the topic *'Curators and critics place artists in history'* and examined the perceived tensions between artists and critics and curators.



'Leonora Bob '78' by Stephen Skillitzi

James Carpenter, an American artist/architect, gave a stimulating talk on his work which involved an exploration of glass and light as a means to bring form to structure and in doing so, reveal the environment. The projects he has worked on are broad ranging and cross-disciplinary; embracing aspects of fine art, architecture and engineering in the design of sculptures, curtain walls, skylights and bridges. Yoshihiko Tasahashi from Tokyo discussed his ideas on why the artist creates and the meaning of intentional creation, in

conjunction with a presentation of his work which addresses the contrasting properties of glass.

Don Watson, senior staff member with the Mirror Laboratory at the University of Tucson, Arizona, amazed the conference audience with his presentation. He presented the work of his team: making the world's largest glass castings in the form of reflecting mirrors for telescopes. This involves firing 20,000 kgs of cast glass in a ten metre wide, two-storey kiln that spins!

Five awards were presented at the closing dinner. The Vicki Torr Prize which is voted by Ausglass members was awarded to Kirstie Rae. The Ausglass Conference Student Award was presented to Nicole Chesney and the emerging Artist Award to Jane Morrissey. These two awards are judged by an independent curator and in relation to work in the conference exhibitions. The Thomas Foundation generously donated two \$5000 scholarships to enable a student and a professional artist to attend Pilchuck. These were awarded to Mel Douglas and Jackie Gropp respectively.

The conference, although only two days' duration, provided an opportunity for lively discourse, made even more so because of the multi-disciplinary nature of the speakers who work as curators, ceramicists, metal workers, printmakers, gallery owners and collectors as well as glass artists.

Maureen Williams is a Melbourne based glass artist and board director of Craft Victoria. Article reprinted with kind permission of Craft Victoria.



Geoffrey Edwards, who is well known as the Senior Curator of Glass and Sculpture at the National Gallery of Victoria, has been appointed Director of the Geelong Art Gallery, one of Australia's largest regional galleries.

This is an exciting and challenging position for Edwards, as he aims to upgrade the Gallery's exhibition profile through his enthusiasm, his knowledge and understanding of art and his extensive experience in gallery administration. With the assistance of a Federal Government grant of \$2 million from the Federation Fund, Edwards plans to transform the Gallery into "a polished jewel".

"Certainly, the Geelong Art Gallery is one of the most splendid regional galleries in the land, not just Victoria", Edwards said. "I think it is probably one of the most handsome buildings because it has such beautiful, logical spaces that are superbly proportioned and have good light. The Gallery has already had a building upgrade in some of the spaces. At the moment, however, it is rather like a slightly clouded stone but this Federation grant will allow us to transform the gallery into the polished jewel it should be".

From the perspective of Ausglass and its members, it is important to note that Edwards has been invited by Steve Vizard, President of Trustees at the N.G.V., and Dr Gerard Vaughan, incoming Director, to retain the position of Honorary Curator of Glass at the National Gallery of Victoria, thereby enabling him to contribute to the future development of the Melbourne glass collection.

Ausglass wish to show their appreciation of Edwards' most noteworthy achievements in the Australian glass scene. These being the organisation of stunning glass exhibitions, entertaining speeches and enthusiastic support. We congratulate him on his new position, wish him a successful journey and look forward to seeing him continue as part of the glass fraternity.

(Adapted from an Age article, Tues 6 April 1999, "Ready to polish the jewel of Geelong", by Suzanne Brown.)



'Ephemera 2' 1998, Kiln cast lead crystal by Daniela Turrin

MAG. WHEELS

GLASHAUS

Glashaus, International Magazine for Studio Glass, is a new bilingual magazine published in Germany. It is designed for art galleries, collectors, artists, craftsmen, architects and students. The magazine features reports on workshops, new techniques, current books, competitions, galleries, museums and exhibitions.

I quote a letter from the **Bullseye Company** that was published in the second issue of *Glashaus*: "Congratulations! I received your first issue and although delayed from reading it by my trip to the Australian Glass Conference, I enjoyed the many stimulating and informative articles. I must say that I am frequently sceptical of new ventures in glass publishing, but this one is a welcome addition. It is wonderful to find coverage of so many of the events and people in the European glass scene that are of special interest to us and to see such a strong focus on kilnwork".

Glashaus intend to develop their practical and process-oriented reporting towards glass blowing and architectural work as well as kilnwork in future issues.

Glashaus is published in the format of two magazines and two mailings annually and is printed in both German and English. Overseas subscription is DM60.

Contact *Glashaus* by:

FAX: +49 2151 97 83 41

e-mail: HYPERLINK mailto:

glashaus-verlag@t-online.de glashaus-verlag@t-online.de.

POST: Glashaus-Verlag, Steinst. 163, D-47798 Krefeld (Germany)

VETRO

TRIMESTRALE DI ARTE E
CULTURA VETERARIA

Vetro is a full colour, glossy, attractive magazine, publishing four issues per annum. It consists of articles that cover Italian, European and American glass artists working within the traditional arena of Murano and contemporary studio art glass practice of Europe and America.

Vetro has a similar format to *Neues Glas* and *Glass* magazines.

It contains a pleasant refinement of advertisements; substantial exhibition critiques; personal opinions and interviews; international calendar, and a welcome trend towards explaining the Murano and European experience of glass making, both of the past and of today.

Articles give very interesting and satisfying reading and specifically focus on an artist whether in be in a retrospective coverage of

the artist's career or the current ideas, techniques, influences etc. that concern the artist under discussion.

I highly recommend this magazine.

Centro Studio Vetro

Fondamenta San Lorenza 17/18b 30141

MURANO-VENEZIA

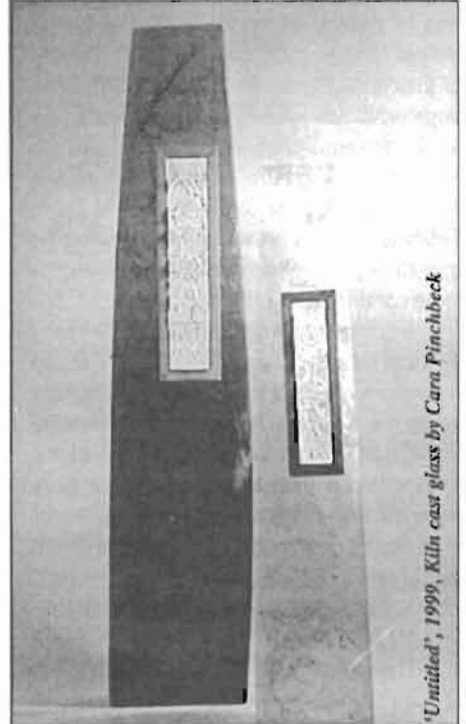
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Editor

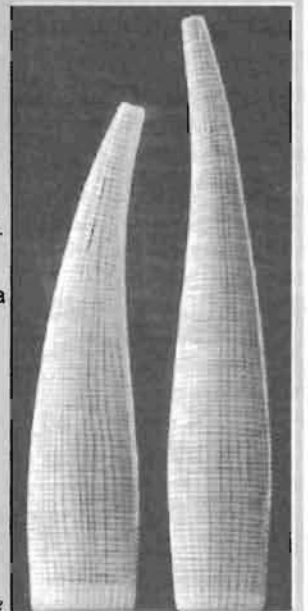
new directions



'Untitled', 1999, Kiln cast glass by Caru Pinchbeck

Focussing on emerging glass artists who will be art's next generation in Australia, Quadrivium's latest offering will open on 7 July and run to 26 July, with works by: Nicole Chesney, Mel Douglas, Natasha Filippelli, Jacqueline

Gropp, Caru Pinchbeck, Thomas Rowney, Ben Sewell, Mark Thiele and Daniela Turrin. L2 South, Queen Victoria Building, George St. Sydney.



*'Tall Forms', 1999
Blown & cold worked glass
by Mark Thiele*

An Annealing Story

In the world of studio glass, not much is really understood about the mysterious and allusive properties and processes of annealing. It happens entirely in the dark and the waiting from when the glass is formed to when it is retrieved from the cavity of the kiln causes great unrest in the hearts and minds of glass makers.

This irksome period has the tendency to plague those of us working on larger forms with anxiety and drives even the most practical and 'scientific' of us to the realms of superstitious belief. It is no different in ceramic studios, where I have seen clay gods hurriedly hand-formed and placed on kilns as an apotropaic strategy to assist the contents safely back to earth, or, at the very least, to room temperature. This practice has transmigrated across studios — from clay to glass — and occasionally effigies of 'stress' and 'fracture' dittoes are pinned or scribed to the tops of some glass kilns.

While not wanting to appear agnostic, Ausglass saw a need to encourage a more scientific approach amongst its members in regards to the care of a kiln's cargo. So as a curtain-raiser for the Wagga Wagga conference, Ausglass invited Dan Watson from the University of Arizona to shed some light on annealing. The announcement came in the form of a workshop, the aim of which was to offer practical advice on how all studio glass workers can take the guess-work out of firing programs.

Dan's background is formidable in the area of annealing. He is a Senior Research Assistant at the Mirror Lab at the University of Arizona. The mirror lab team construct and fire the world's largest cast glass reflecting mirrors for telescopes. Dan has been working with the Mirror Lab for 18 years and has seen the mirrors grow from a mere 600 mm diameter to the world's largest of 8 (whopping) meters.

The kiln they have built to hold these 18,000 kg concave glass castings is two stories high. At the apex of the firing program, the kiln spins to create the required concave surface and it is truly a sight to behold. The power the kiln sucks, in one day of high firing, is enough juice to run the whole town of Wagga for a month in winter! Dan's main job at the Mirror Lab is to design, overlook and perfect the annealing process. Considering it takes over a year to build the intricate honeycomb mould for these castings he had better get the cooling right.

What is amazing is that the whole firing program takes only 80 days.

Notwithstanding the scale of the lab's success, the Ausglass workshop dealt with very practical knowledge and was pitched at the needs of studio artists. Dan avoided technical jargon and geared most of his presentation as a 'hands-on approach'. Participants were encouraged to view and test pieces of glass, looking at stress in various glass from various causes, while Dan, like a Spanish inquisitor, subjected other pieces of glass to torturous amounts of stress via clamps and fire as the captive audience gasped.

The premise outlined was very simple and can be applied to most, if not all, cases of glass cooling. And all participants were encouraged to try this at home (in their studios). So next time, during the annealing phase, measure the difference between the hottest and coolest part of the glass in the kiln. The discrepancy between these two points determines the rate of cooling for that firing. This rate of cooling varies depending on the type and, of course, thickness of glass being used.

Dan outlined how to measure these discrepancies and, most importantly, how to make any necessary adjusts to compensate for them. The main point with this approach is to establish at least two points for the reading of temperature within the kiln, and to aim to read the hottest and coolest points of the glass. Burying a thermal couple in the underside of the mould was suggested as the ideal point to read the hottest temperature. With the colossal firings at the University of Arizona there are no less than 200 thermal couples constantly reading the thermal profile within the kiln!

Dan also encouraged artists to test their equipment, making sure there is even heating in the their kiln and to plug any leaks or insulate any cracks, particularly seals on doors and pyrometer holes. He also advocated the purchase of large Polarized filters and taught us how to read for residual stress and distinguish stresses in the glass. The simplest advice the workshop provided was to test your thermal couple. The purchase of a hand held temperature electronic reader was highly recommended and testing different regions of your kiln(s) was suggested as an effective start to understanding annealing relative to your own studio.

Dan spent most of the rest of the conference answering the five trillion questions fired at him. When he got a moment to himself he checked for stress in the works on exhibition, while some nervous Auglass members tried

How do you anneal 18,000 kg of glass? ...or how I stopped worrying and learned to love my thermal couple

to recount their annealing schedules. Some of the works that passed the test were purchased by Dan and are en route to his collection in Arizona.

And just in case you are wondering: the Arizona team did not build the faulty glass mirror that is orbiting within the Hubbell telescope!

Richard Whiteley

Richard Whiteley is Lecturer in Glass (Object Art & Design) Sydney College of the Arts The University of Sydney Locked Bag 15 Rozelle, NSW 2039 Australia Phone: + 61 2 9351 1076 Office + 61 2 9907 1119 Studio Fax: + 61 2 9351 1199

INVITATION TO EXHIBIT AT
KOGANEZAKI

The International Exhibition of the Glass Vessel, 2000

Held at Koganezaki Glass Museum in Koganesaki Crystal Park, to celebrate the third anniversary of the Museum's opening. The aim of the exhibition is to rediscover glass art created with free and unique ideas and contemporaneity along with the theme of "Vessel".

Contact: Executive Committee of The International Exhibition of the Glass Vessel, 2000.

Awards:

Koganezaki Grand Prize; Yen 1,000,000 (awarded to one work)

Excellent Prize; Yen 500,000 (awarded to two works)

Honourable Mention; Yen 250,000 (awarded to ten works)

Categories: More than 50% of the main material must be glass

Open to: All Year: 2000

Entries close: October 31st 1999

Address:

Koganezaki Glass Museum
(Koganezaki Crystal Park)
2204-3 Ugusu, Kamo-mura, Kamogun,
Shizuoka-pref
410-35-1 JAPAN

Phone: + 558-55-1515

Fax: +558-55-1522

Australian & Japanese GLASS ART

Japan Foundation Fellow
KAZUKO EGUCHI
*reports on his cross-cultural
exchange visit*

From March to October, 1998 I visited Japan as a Japan Foundation Fellow. My project was 'Cross-cultural exchange on Glass Art and sharing, ideas, techniques and creativity'. This activity had several aspects:

1. Visiting universities, colleges and glass institutes to show slides of my glass art of the last 20 years in Japan and Australia, and to introduce 35 Australian Contemporary Glass Artists to Japanese glass art specialists and the public by slide lecture.
2. Exhibiting my Australian work (10 works, 16 panels) in Japan at galleries in Kyoto and Tokyo.

In total, I had 21 slide lectures in many different parts of the country, from Sapporo to Shimonoseki.

The most active centres seemed to be Toyama City Institute of Glass and the Kanazawa Utatsuyama Craft Workshop, located just a few hours north of Kyoto on the

west coast. Other highly recommended institutions I visited were the Glass Department of Tama University of Fine Arts, to the south east of Tokyo, and Kurashiki University of Science and the Arts, between Himeji and Hiroshima. All had excellent facilities and staff.

I was particularly impressed by the following work:

The cast glass piece (20x82x38 cm) exhibited by Ryoji Shibuya of Toyama Institute at the GAS conference in Seto was well finished, quiet and powerful.

The blown glass pieces shown by Makoto Itoh of Tama University at the Gallery Enomoto in Osaka were particularly sensitive and beautiful.

The quiet mystery of the massive vessels displayed by Kurashiki's Akihiro Isogai at eh Gas conference and elsewhere moved me and particularly the fact that the artist had to be very patient to polish the surface of the glass in order to make it look like a lake-surface.

I also enjoyed Yoko Kuramoto's vessels (at the GAS conference and elsewhere) because

they were so beautiful: icy and yet warm.

Mariki Sato's cast cushions (GAS, Japan Art Craft Association exhibition) played with our perception of space in their apparently buoyant hollowness, and their colour nuance were equally remarkable (Indigo blue is a colour that she had been working with for a long time). The simply decorated large glass bowls of Shinji Yorekura (Nopporo Glass Studio, Hokkaido) were also impressive in size and strength.

Finally I must mention my interest in Kazumi Ikemotos's new glass painted cullets exhibited at Gallery Enomoto in Osaka.

What impressed me most on this visit was the generally very high level of technical skill evident in the works I saw, so well refined and carefully finished. Casting techniques seem to be the trend at the moment, most students seem very keen to pursue careers in glass and a number expressed interest in coming to Australia to learn more about glass here with particular artists.

PAMELA STADUS

Presently I run a hot glass furnace and studio, specifically designed and built for sand-casting glass, a technique I learnt at Pilchuck and refined during a fellowship at Creative Glass Centre of America, USA. I am self trained in Warm Glass techniques, and hold degrees in Fine Art, Painting, Printmaking and Design with a Masters in Craft (glass). My work is sculptural in context, I exhibit in commercial galleries and work on corporate commissions.

IVANA JIRASEK

Ivana Jirasek has had a long association with contemporary glass as curator and writer, and has been actively involved with Ausglass since 1990. She is currently Exhibitions and Public Programs Officer with Craft Queensland.

In 1997 she completed a Master of Arts Administration degree at the COFA, UNSW, that included a research paper on strategies for collecting and exhibiting contemporary glass. Prior to that Ivana was Contemporary Craft Curator for a partnership of five organisations in Sydney and Wollongong, under a Program funded by the Australia Council. In 1995 she catalogued the National Art Glass Collection at Wagga Wagga City Art Gallery. She is committed to developing the opportunities for exhibiting glass.

Ausglass Board Profiles

GERRY KING

Gerry King first experimented with glass as an undergraduate student in Australia during the early 1960's. His first formal study in the field was some decade later while undertaking a masters degree at Alfred University in New York State USA.

Gerry was President of Ausglass 1981-1982, Vice President 1986-1987 and State Representative 1993-1994. He has exhibited internationally since the 1970's initially with glass blowing techniques and now kiln formed and cold worked glass. Until 1976 he lectured at and subsequently was Head of the School of Design at the University of South Australia. Now retired from academia, he is engaged in exhibition, design, consultancy, guest lecturing and writing projects in Australia and abroad

DAVID TURNER

David Turner is a director of Toucan glass Studio, a Melbourne based company designing and making contemporary glass for architectural applications, using a variety of kiln working techniques and cold processes to create functional and sculptural works.

An introduction to contemporary stained glass in 1979 by partner Ruth, and an introduction to kiln-working by David Wright in the early eighties gave new meaning to the words "David's career". Getting mixed up with Ausglass was the final straw.

A repeat offender in seeking office (slow learner?) in Ausglass – secretary 1987, Vic State Rep. 1989; and in Craft Victoria – Board 89-94, President 93/94.

An occasional exhibitor of kiln formed glass in the eighties, David's time is now entirely committed to studio production, and development of works by designer Wayne Rayson.

RICHARD MORRELL

Richard Morrell graduated from Stourbridge School of Art, UK – hons 1979. After moving to Australia later that year, he helped establish the Hot Glass Workshop at Caulfield Institute of Technology (now Monash University – Caulfield) where he also lectured with Julio Santos.

(continued in opposite column)

B. Jane Cowie writes of her journey in art and blows a raspberry at the crits.

Stick to GLASS

"Stick to glass and leave the writing of poetry to others" exclaimed Giles Auty in the Weekend Australian, 17-18 April 1999, after visiting *luggage: collected and carried*, my recent exhibition at the Object Galleries, Customs House, Sydney. It seems that Auty would prefer his crafts not so contemporary. Material centric objects, craft are not as they used to be.

This solo exhibition of new work departs from the 'vessel' into that politically incorrect realm of contemporary craft. The exhibition has been a watershed of ideas, illustrations, poems and thoughts that have been collected and carried in journals over the years.

When I first started working with glass in 1981, I was initially attracted to the material for the contradictions it contained. The beauty and danger, clarity and fragility, flowing form and sharp edge that can entice and cut. I was not interested in using the material to make round and functional things, but more interested in the meanings described and contained in the material itself.

My passion for glass intensified during my travels to Europe, to the point where I was obsessed. I hunted out every glass studio,

factory and gallery to learn as much as possible about how the material works, how it moves, how to make it, how to guide it and how I can use it. I discovered that it was necessary for me to work in the traditional manner, round and functional, to develop my skills and gain experience. I came to understand that working with the hot glass is very similar to the art of calligraphy. Offered a clean sheet of paper, the calligrapher has one opportunity to make the mark that can not be traced over or scrubbed out. If the brush stroke is incorrect, the calligrapher must start again with a new sheet of paper. The same principal applied to the glass. If an incorrect movement is made, the maker must start again with a new gather of hot glass.

The objects in the exhibition are meant as personal artefacts, symbolic of moments of vulnerability and isolation. They describe experiences that make up our memories, create our fears, sustain our faith and inspire our hopes. The suitcase serves as an indicator of place, of home (be it temporary or permanent), a place to rest, to return to, to lean on for strength. Whether travelling to far-off places or remaining in one place, one always remains with the self. Our experiences are turned

into memories that are selectively collected and carried from the past into the future.

Auty, preferring his craft more traditional, perhaps will carry little away from this exhibition apart from his dismay of not finding the politically correct thrown pot or cast glass vessel. And as for me, traditional embroidery would not have sufficed as a means of expressing my poetry.



The development of the body of work, 'luggage: collected and carried', has been assisted by the Commonwealth Government through the Australia Council, its Arts funding and advisory body

new home for

Craft Queensland

Ivana Jirasek tells how CQ moved to more salubrious surroundings and scored a higher profile.

With considerable support from Arts Queensland — the peak organisation for professional craftspeople and designer-makers in Queensland — Craft Queensland (CQ, formerly the Crafts Council of Queensland) and five other arts organisations have relocated to new premises. Now at 381 Brunswick St, Fortitude Valley, Craft Queensland now has the benefit of a contemporary gallery with flexible display systems and prime street frontage in the Brisbane gallery precinct. The gallery includes a retail corner, enabling sales of selected work by members. CQ's Exhibitions and Public Programs Officer is Ivana Jirasek, who has had a long association with Australian glass, and is a current Ausglass Board member.

CQ is near the Queensland Potters Association, an organisation that in 1997 researched strategies for the advancement of contemporary glass in Queensland, and whose manager, Marcus Hughes, is the Australian State Representative. Support by

these two organisations can help forge a greater awareness of glass, promote membership and build new audiences.

Vitreous II

An exhibition of work selected from the 1999 Ausglass Conference Exhibitions, titles Vitreous II was shown at the Craft Queensland gallery from 26 March – 1 May.

This continues a tradition established in 1997, where work from that year's conference was shown at the former Craft Queensland gallery, in the exhibition, Vitreous. Two works from that show were purchased by the Queensland Art Gallery for their collection.

This year, work by 26 artists was distilled from the four Ausglass shows – Production, Student, Members and 'Quoting Others'. The selection was made by former Ausglass president, Jane Bruce in consultation with Craft Queensland.

It is pleasing to report that the gallery's new location has contributed to four times the attendance of the first show and has led to enquiries from tertiary students about where they can learn to work with glass.

Richard built and operated the Hotglass Studio at the Meat Market Craft Centre for many years and now runs a studio and gallery in Castlemain, Victoria.

Richard recently obtained his Masters Degree at Monash University. He has exhibited internationally and is represented in public collections throughout Australia.

Longterm involvement with Ausglass, dating from 1980.

PAULINE MOUNT

My involvement in the Glass Arts now spans 25 years. It began with my partner Nick Mount and I travelling with Richard Marquis in 1974 while we were still at Art School, developed into commercial manufacturing at a studio level and on a small industrial scale and continues today as an arts based designer/maker enterprise. Through this direct involvement in design, innovation, marketing and administration I have developed a very broad understanding of the Australian Craft movement. I was President of Ausglass in 1993/94. I welcome the opportunity to contribute again as Treasurer. Thankyou.

Update: Draft Memorandum & Articles of Association *DAVID TURNER ON THE IMPORTANCE OF BEING INCORPORATED*

The time for accepting votes on the draft Memorandum & Articles printed in the last magazine was extended by a couple of weeks due to the late posting of the magazine. Although we did not get a great response from the number of members to whom the magazine is posted, when counting the financial members (i.e. paid up to the end of 1998), we did receive a sufficient number to be considered a quorum. Of these, only two voted not to accept the draft.

We had a good response from South Australia, who had held a meeting to discuss the matter. As a result, a number of queries were forwarded to us where problems were perceived. A lot of the concerns expressed have been found to be covered by the Act applying to Corporations Law, and are adequately covered by that Act. However, there were a few other concerns which have been passed on to the solicitor assisting us with this work. He is to address these concerns and any other problem areas that he may find with the draft, and get back to Brian Hirst and Maggie Stuart.

Any other members who have any concerns are welcome to put these in writing and forward to either Brian or Maggie. The revised draft will be published in another magazine before the end of the year, and we aim to have another vote on that as a final draft, so that the matter can be put to the Biannual General Meeting in 1999.

Some members are not sure why we are going through this exercise, and it is felt that perhaps we should explain further:

- The present Constitution, which was drafted in the early years of Ausglass and slightly amended in 1993, does not in any way cover the association in legal terms due to changes in the Corporations Law.

- Effectively, this means that should the association be taken to court for any reason, the fact that the association is not a legal entity means that each member of the association could be held liable for any costs awarded against it by the court.
- These days Ausglass does have money in the bank, which is used for holding our bi-annual conferences, and also the Vicky Torr fund, some of which is now to be used for a prize to be awarded at each conference.
- However, even this amount would probably not be enough if Ausglass was sued, and therefore each and every member could also be held liable financially. The Executive Committees (past and present) have realised this is a major problem, and have been aiming to address the issue for some time. Maggie and Brian formed a sub-committee to address this, and through Arts Law, a solicitor has offered his services at minimum cost to assist us. The current draft was compiled through examples provided to us by the solicitor, and there have been a few meetings to help get to this point.
- We cannot begin to stress the importance of this to Ausglass. It really is a matter that concerns every member of the association, and as such each member should give it due consideration.

The Executive would like to thank all those who returned their votes for supporting the motion to proceed further with the draft, and we look forward to receiving a good response when the next draft is published. Advice will soon be sent to members showing their financial status.

Are you still 'financial'?

There was some confusion on the application form for the last conference in Sydney concerning the period fees were due, and as some members are not certain whether they are financial or not, sending advice seems to be the best method to employ to rectify this problem. We trust that unfinancial members will rectify this as soon as possible in order to vote, and also to be eligible for membership rates for the next conference.

To date we have not deleted 'slightly' unfinancial members from our mailing list, as it is appreciated that these things do get overlooked at times. However, due to increasing costs, we will shortly be reducing our mailing list to include only financial members, so please keep this in mind. The Executive is aware that we need to do more for our members, and ways and means of doing this are being explored and implemented. Please support us by paying your membership.

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Association of Glass Artists

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**Copy Deadline for Ausglass Newsletter
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The Editors reserve the right to abridge or otherwise modify copy contributed to this publication.

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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

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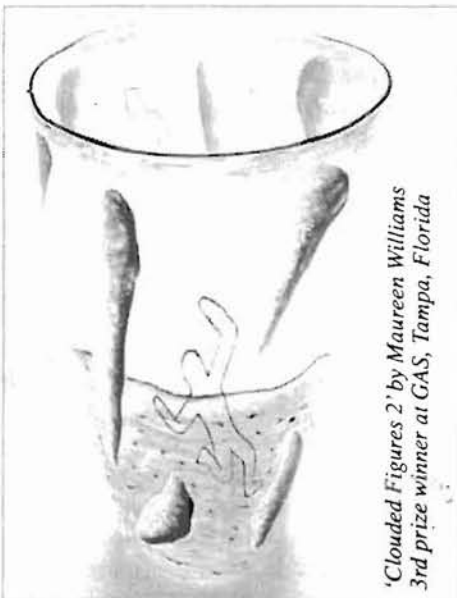
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'Clouded Figures 2' by Maureen Williams
3rd prize winner at GAS, Tampa, Florida