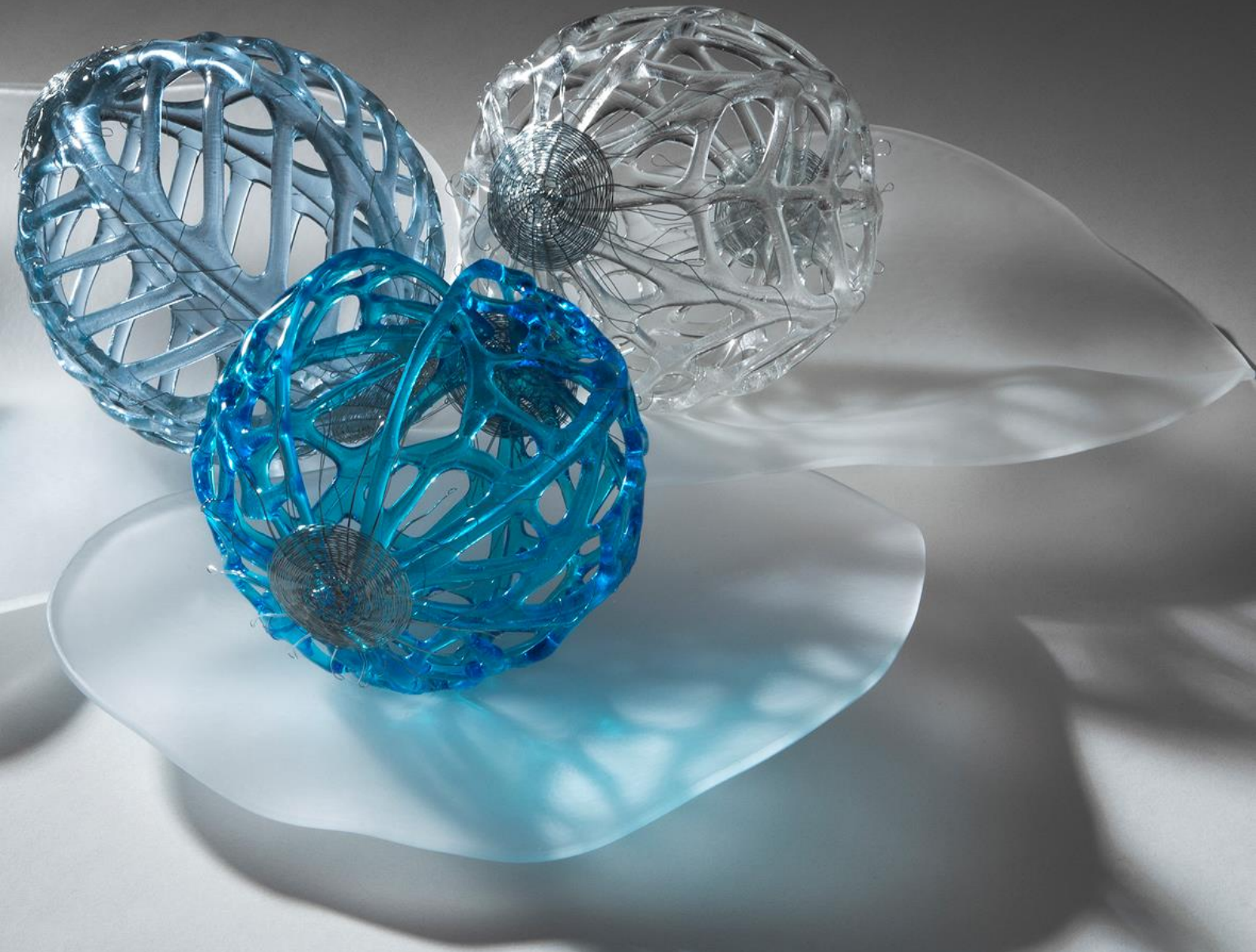


ausglass

Newsletter
AUTUMN 2014



In His Hands
Gilliam Tomasich
Vicki Torr Online Gallery winner 2014



Welcome Ausglass members to your Autumn newsletter and the first Edition for 2014.

Congratulations to Gillian Tomasich our 2014 Vicki Torr Online Gallery Prize Winner. Ausglass members voted via the website in favor of Gillian becoming the best emerging artists work, displayed in the online gallery for this year. Ausglass recognizes our emerging artists through awards such as the Vicki Torr online Gallery Prize whereby promoting our members publicly. Be sure to update your profile and have your professional images and CV uploaded onto the Ausglass website to be in the running for the 2015 Ausglass prize offerings.

Exciting times are upon us at present with two new Board members, Laurel Kohut & Robert Melani, both of whom will be introducing themselves in this Issue. It is with open arms we welcome you both. Laurel will be developing the Marketing & Communications aspect of Ausglass, meanwhile Robert is our new Treasurer, replacing Jeff Hamilton who has done a tremendous job of governing our Finances over the past 2 years. Thanks Jeff!

Laurel and Robert who now join the Board of Directors have already made some significant ground while also having a positive influence on the existing volunteer Board members. We, the Board, our Executive Administration Officer and Bookkeeper are batting for you, our members especially when it comes to further promoting Australian Glass and running the organisation so that Australia has a global contemporary Art glass presence.

As with the AGM earlier this year a resolution was passed to recruit a Marketing professional that would assist Ausglass in promoting the organisation to a wider audience. There was a very intense discussion for and against how Ausglass is to use its funds and how it is to use its funds in regards to the motion and with all that consideration accounted for we now seek a new 'batter' or 'someone to step up to the plate'. For further information please email me using the address president@ausglass.org.au

The membership continues to grow and with the assistance of our recently initiated membership drive we are now a force of over 300 members. While criticism is regularly hurled at us (the Board) from the pitching plate

we continue to hit home runs. With the 17th Biennial Ausglass Conference lined up for 2015 down in South Australia and our current undertaking in developing the existing website, it is with thanks that I give to our returning and lapsed members in creating a healthier than ever membership.

Ausglass is offering an opportunity for anyone to participate in a National Exhibition showcasing glassworks from around the nation in 'Flair'. This chance to 'sneak a base' only becomes available when the membership supports Ausglass' endeavours, so get your catching gloves out and take your field positions. See page 27 for more information.

Lastly, it is with sincere gratitude I'd like to honour those who have currently stepped down from the Board of Directors and it is with true appreciation that I would like to thank Jeff Hamilton – Treasurer (2011-2013), Estelle Dean – Secretary (2011-2013), Wayne Pearson – Honorary Life Member Officer / Board Director (2011- 2013), Michael Scarrone – Board Director & 2013 Ausglass Conference Convenor. Many thanks for your advocacy and representation on behalf of our members and all the best with your ongoing careers.

Enjoy your Ausglass members Newsletter everyone and have a Happy Easter,

Yours truly

Verity Jasmin Burley
President
president@ausglass.org.au



Greetings Ausglass Members, this will be my last report as Treasurer of Ausglass. I stood down formally at the Face to Face Board meeting held in Adelaide following the AGM and a new Treasurer, Robert Melani was appointed by the Board. I will continue as an active Director of the Board until the end of my term at the next AGM.

I said at the beginning I would see it through to the end of the Financial Year, and I am extremely grateful for Robert Melani in stepping into the role. I will continue on as an active Director of the Board until the end of my term at the next AGM.

So welcome Robert!

Jeff Hamilton
Outgoing Treasurer



Thank you Jeff and hello all.

As Jeff indicated, I am currently working with him as the outgoing Treasurer who has kindly agreed to a civilized and timely handover of duties and to show me the ropes of all things related to being Ausglass Treasurer. I am very grateful for Jeff's assistance and will work hard to maintain his established level of Treasury service to the Ausglass organisation, which has been greatly valued over his tenure.

I join the Board of Ausglass with a corporate career background that spans over 20 years of senior management experience with extensive Corporate, International, Publicly listed, Joint Venture and privately owned company experience.

So why Ausglass? Having married into the Gordon clan which comprises the Gordon Studio Glassblowers, Gordon Studio Glass Engravers and Kevin Gordon, I have over the years gained an understanding and developed an appreciation of glass art from an aesthetic perspective. Having tried to blow hot glass (at which I failed miserably) I also very much respect the effort and skills required to produce a piece of glass art, which has opened my eyes and broadened my appreciation of all things glass.

I have already met the rest of the Board, albeit online and have received a great welcome and fantastic support. I look forward to working with all of you and hopefully meeting with you some time. I will come up to speed as quickly as possible and deal with the day to day aspects as well as provide advice and assistance where I am able.

Now for the boring number crunching stuff...

For the previous quarter outgoings continue to exceed income, as is normal at this time of the year. We sustained an operating loss of \$8,329 after reporting a gross profit of just \$910. Much of the expenses were incurred as a result of the Annual Report, with bookkeeping and admin being higher than usual.

This trend will reverse in the next quarter and in fact we have already seen an increase in income as a result of the Membership Drive currently underway. The \$2,000 paid out last month for the Vicki Torr Online Gallery Prize will not show up until next quarter. I trust you have all seen the half page advertisement on Craft Arts magazine issue #90 for Flair: this was also paid in March (\$935 inc GST: a special discounted rate for us).

Until next time - Ciao

Robert Melani
Incoming Treasurer
treasurer@ausglass.org.au

Tasmania

by Mignon Johnston, tasrep@ausglass.org.au

Recently I accepted Helene Boyer's nomination for 2014-15 the Ausglass Tasmanian Representative position. On behalf of all Tasmanian Ausglass members, I extend sincere thanks to Helene for her time, effort and contribution over the last two years. Helene has expanded her venture in glass art in Launceston, and we wish you all the best for the future and look forward to viewing your new creations.

Since joining Ausglass some five years ago, I have learned that glass art creations are not just pieces. They represent a symbiosis with those who made them, embodying their artistic essence as well as a sense of humanity and community. It is a concept I like to think of as Tasmanian treasures – the people and their work. With this theme in mind, I am pleased to present the first of our series highlighting the work and contributions of two such people, Arthur Sale and Jan Clay. Peter is on the list for a future interview.

Arthur is recognised for the time, effort, wisdom, and guidance he has given to the members of Ausglass and the community in general. Jan has long been a contributor to the glass art community here and has kindly agreed to share her recent adventures.

An interview with Arthur Sale

Arthur, can you describe what led to your interest in glass and glass art initially?

Actually there were two beginnings. The first was in 1979 when we bought a heritage listed house in Sandy Bay, which had Art Nouveau rose panels on either side of the front door and above it. One of them was cracked in several places, so I conceived the idea of redoing it. I took an Adult Ed course in leadlight over a weekend with Jeni Rawson, and as a result, I made leadlight windows, mostly in a 'Contemporary' style, for the next twenty years as a part-time hobby, either for myself or as commissions. Some of my works from this time can be found in the Catholic churches in Sandy Bay and business premises and private homes in Battery Point in Hobart.

The second beginning took place when we moved into our current house, which has huge windows facing the road. I made some 'large-piece leadlights' to distract people from looking in at us, and in the process wanted to put an eye into a seagull. Though I epoxied the seagull's eye on, I realized that fusing would be a good idea, and I took another course on fusing with Merinda Young. From there I have explored fusing slumping, flamework, casting, paperweights and combining all these techniques in pieces. I started selling these pieces.

How would you describe your glass work over the time you have been working in the field?

I'd describe it as eclectic. I have some themes in my glass, but I am not an artist who chooses one style and sticks with exploring it.



Arthur Sale in studio

Your background in academia, in computing science and chemistry has contributed to your practice, I understand, and influenced what you do?

I trained as an electronics engineer, so I had to have a really good grounding in chemistry and physics, and as a computer scientist I had a good ability to think abstractly. I also came top in technical drawing in South Africa in addition to starting art classes at 12 years of age, so I was sort of primed for art. I designed computer chips, and they are mostly made of silicon and silicon dioxide, so I already had a good technical grasp of how glasses worked, besides compulsively needing to know that and more.

I have occasionally been asked to advise glass artists on difficult problems. A recent one turned out to be a case of “crizzling” in Singapore, compounded by poor annealing, and brought to light by turning off the air conditioning during renovations. Another was a case of incompatibility cracking when the glass was exposed to additional sunlight heating and cooling cycles. I have also examined one PhD student who was working on art applications of UV photosensitive glass, and yes, she got her PhD.

Can you tell me a little about your glass art journey?

Like I said, my glass is eclectic in composition and technique. I explore. I don't need money from art to survive. But there are some themes in my glass.

Principally, I tend to be somewhat contemporary, using clean lines, carefully designed pieces, and precise. I have done traditional leadlight (like the eight upper clerestory windows in Holy Spirit Church in Sandy Bay), but I prefer copperfoil as in the other four windows in the Lady Chapel. More recently I have turned to fused windows without leadlines as I have even more freedom.

If I can get away with it, I prefer to make monochromatic glass, or at least a limited palette of colours. Sometimes this is reds and clear like my *Mysterious Road* autonomous panel; I have been working a lot in blues and white in platters and wall

hangings. Additionally, I often use negative space as a strong design element: in other words where something isn't, be it glass or colour. *Torn and Stitched* is an example, as is *The Hand of the Wet*.

At the first Ausglass conference I attended, a speaker gave a talk on the tactile qualities of glass (‘what else do you put to your lips?’) and ever since I have tried to emphasize the tactile quality of my glass. I want to evoke a desire in you to touch it, or be fearful to, not just to look.

Could you highlight some of the most rewarding and unusual experiences you've had over the years with people in different locations and the mediums?

I guess one of the most rewarding things about glass artists is that they are so sharing. I learnt that early on – Nothing was too much trouble, there were no trade secrets, and anything anyone could do for me was fine. Of course I reciprocated, and it is the feedback and approaches over time that have been the most rewarding.

As to media, I started out in leadlight, developing into fusing and slumping, then expanding into self-taught frameworking and casting. Incorporating kiln-worked elements into cold glass and fused glass, glass painting, and to a small extent with small-scale hot glass, creating marbles and mini-paperweights.



A Sale plate with negative space



Arthur Sale
Waves piece

Could you describe some of the most memorable moments you've had whilst working with glass, elaborate on some problems glass artists encounter and some common issues that you've encountered?

I am an inveterate scientist and engineer. I have to know how things work, and how they happen. It is not enough that they do. I've made myself lots of challenges. One of these was simply to understand the fusing process and how the glass flows when layers are tack and then full fused. Another was to understand how glass is coloured. And then I recreated for myself the lost 19th century technique of encasing 'sulphides' in glass paperweights. And don't get me started on silver stains!

What do you consider as some of your best or favourite works and why?

This is really difficult to answer. Some of my works are forgettable, but there are a lot that I like, though for very different reasons. If I have to choose some, here are a few thoughts.

In cold glass (leadlight) I suppose I'd have to choose two of my autonomous panels *Mysterious Road* and *Sensuous*, because they evoke for me at least, the feeling I was trying to achieve. In Holy Spirit Church, I like the first panel of *Creation (God creating light)*, the last (*Eve picking an apple*), and the *Hell* window amongst the *Four Last Things*. The other one I really like it is a pair of *Iris* windows in a private house in Nelson Road bathroom, using fused components in a copperfoil leadlight.

Coming to more recent projects, I suppose I'd nominate one of my 60 cm diameter fused wall hangings *Willow Pattern I*, featuring the Tasman Bridge. It is delicate, tactile, takes up

little space, and is virtually a painting in glass. Unfortunately I sold it.

Also I especially like my fans, as improbable objects, especially *Wisteria*, though I have soft spots for the *Fuchsias*. They are a challenge to make. Another favorite is my University Arms panel that's designed to be seen in transmitted light. It would have been easy to use opal glasses for an opaque flat panel, but doing it transparent meant several frameworked components, six kiln firings, painting and gold lustre. It hangs in the University Staff Club.

I cannot omit my *Weavings*. To weave glass into an under-and-over pattern is really exciting, and now takes me three kiln firings and incredibly precise dimensionality and temperature control. Unfortunately I've sold all my best ones.

I am quite proud of some of my frameworked Ants. Unfortunately they are very fragile, unsalable, and they tend to die occasionally from dusting.

I suppose the summary is that what I like about these works is the difficulty I had in creating them. Not so much what others might see in them, though I hope they do. They incorporate a bit of me, and they give me that warm inner glow.

Can you highlight what has changed among the artists and their practice over time?

Glass art in Australia used to be mainly blown glass, but the field has diversified into cold working, fusing, painting, assemblage, etc. It is now very complex. Galleries are a poor reflection of the diversity, because only certain works fit themselves to a gallery context.

You've been associated with Ausglass for a long time and made significant contributions. Can you briefly outline how these events and experiences influenced you and the outcomes for your glass art?

When I first joined Ausglass, I realized that what it needed was the Internet, and it did not have it. But as a computer scientist I could nudge even reluctant art-truckies into the Internet. I ended up working with six Ausglass Presidents, as an unelected background eminence grise, starting with David Turner, B Jane Cowie, Janeen Toner, Maureen Williams, Keith Rowe and recently Anne Clifton.

The first thing I managed to get the Board to approve was an email listserv, which gradually attracted custom. Then it was agreed to have a website, and I programmed that. An Online Gallery followed, and the code I wrote for that is still in use. And so Ausglass' use of the Internet expanded, probably in advance of many other art areas. When I decided to start to drop out, and require Ausglass to do transition planning, the decision worked well. Younger people took over, but I found myself being asked to advise or help out at intervals.

Where do you anticipate the future of glass in the art world lies?

I think there are three major growth areas. First is flameworking in general. The largest glass objects are often flameworked, especially in borosilicate. Second, architectural glass is poorly represented in general, especially with techniques like lamination, fittings, etc. The third is sculptural assemblies. Additive assemblies seem like a probable underexploited area, witness Chihuly.

Glass has a hard job in the art world. Watercolour artists do not make paper. Painters in oil do not grow flax and seldom make paint. Furniture makers do not grow wood. It is not for nothing that glass artists are regarded as the 'truckies' (wandering gatherers and transporters of their various acquisitions, wares and multidimensional products) of the art world. I'd also like to highlight how glass is not easy to display.

That is one of the reasons I have emphasized the tactile instead of the visual dimension.

What would you like to see for Tasmanian artists in the short and the long-term future?

For Tasmania, a rich involvement in glass; shared facilities for making and adapting glass and exploitation as an Australian icon in the area, including tourism as well as purchase.

For more information on Arthur Sale and his work see his website at www.ahjs.biz



*Arthur Sale
Leadlight door*

Glass Manifesto

Peter Bowles and Anne Clifton

Are still loving working at Tasmanian Glassblowers and are looking for premises in the South of Tasmania.

They will be having a show at Design Centre Tasmania in May

An account of Jan Clay's recent overseas travel

After 2 ½ years for myself and 3 years for Peter, we are finally back in Sheffield permanently and able to pour our energy into our business "World of Marbles".

During that time we were able to visit many galleries and studios around the world and also participated in various glass courses that we hope will result in some new and interesting pieces for our gallery. Our private collection of marbles has expanded into a collection of all types of glass art, some of which will be on display in the gallery once we have yet again renovated and refurbished. Since I have already told you about some of our earlier travels I shall keep this to our journey home in September and October via Norway, Iceland, Greenland, and the United States.

The first seventeen days was the holiday part and was joined by my son Shasa on a cruise that finished in New York. The only glass we saw was in Iceland and we had an interesting visit to a studio in Akureyri. The studio was rather chaotic with some degree of fusing and slumping going on but nothing very innovative. Considering their shop front was rather full of ships passengers it was very good of them to take the time to show us the working rooms.

The reason for the month in America was to visit the studios of marble artists, and although we had met most of them on previous trips we met for the first time with Fritz Lauenstein and his wife June at their studio/gallery in Cape Cod. We now stock a lovely collection of their work. On then, having another night with Josh Simpson in Massachusetts – home of the "Planet" marbles. Josh's studio is very professionally run with quite a team of workers. Josh has the world record for the largest glass paperweight that is housed in the Corning Museum of glass.

Next stop was to visit Eddie Seese in West Virginia. Eddie has a lovely studio up in the hills with the raccoons as company and makes some of our favourite marbles. Eddie took us to meet Sam Hogue who was busy with a bunch of vintage marble collectors putting through a limited edition run of machine made marbles. Sam has one of the machines from Jabo Marble factory in his back yard, so whenever the collectors pool some money, another run is made. Sam also makes very nice handmade furnace glass

marbles so we loaded up then headed over to Ohio.

In Ohio we visited Mark Matthews who is one of the best furnace marble makers in the world and a hugely interesting man. We came away from there with a giant Giraffe pelt marble to add to our collection plus a few of his smaller ones for the gallery.

Also in Ohio was the studio of Geoffrey Beetham who works in a studio in an old barn on his farm, assisted by his two sons. By now the car is getting rather full of marbles and we don't visit another studio until we get to California. We did however venture down to Wichita, Kansas to the warehouse of Fabrica Selectas and this was to organize a shipment of two years supply of playing marbles back to Tasmania and no, we didn't put this lot into the car!

The last studio we visited was that of David Salazaar in Santa Cruz where once again we loaded up. I have not mentioned all the galleries we also called to see but of course Corning Museum was amongst them and although I have been several times, it is still one of my favourite glass places.

In amongst all the glass studios and galleries we visited various automaton makers, as part of Shasa's business, which is being integrated into ours here in Sheffield and hopefully by then end of this year "World of Marbles", will have become "World of Marbles and Mechanical Madness". As part of that we are now the proud owners of one of Bandhu Dunham's kinetic rolling ball sculptures "The Crooked House" which I commissioned last year.

In concluding this report I thank Arthur and Jan Clay for taking the time to share their valuable knowledge and experiences. Your contributions are motivating, prompt us to reflect on our own practice, and expand our horizons as we progress our work.

I look forward to communicating regularly and meeting you either in Sheffield in May, at Jan and Peter's place, or during the year as we work on promoting our glass work, expanding our reach and sharing our successes with all Ausglass members.

Best wishes
Mignon Johnston
Ausglass Tasmanian Representative

Victoria

by Mark Brabham, vicrep@ausglass.org.au

A quiet time over the Xmas break in Victoria.

Drysdale Festival of Glass

This annual celebration is due to the hard work of some of the most dedicated friends of glass I have known,

certainly recently. This event is held in February at Drysdale, near Geelong. Doug Carson and Patrick Hughes are part of the dedicated team responsible.

Register through the web site <http://www.festivalofglass.net.au/> or call 03 5251 3394 to make sure you are notified in plenty of time for next year. The Festival features accessible glass art and wearable art. There are the Drysdale Glass Awards, workshops, glass music and films about glass and glass making.



Exhibitions

Tony Hanning at Kirra Galleries

In December 2013 Kirra Galleries hosted an exhibition titled Graphite & Glass by Tony Hanning. The exhibition featured some of Tony's beautifully engraved glass vessels, but was predominantly new works in graphite. Tony's inspiration for the drawings came from a recent study tour of the Northern Territory and also included scenes inspired by his local surroundings in East Gippsland.



Tony Hanning
exhibition opening
December 2013

Exhibitions

Australian Alps by Holly Grace

On 27 February 2014 a solo exhibition of new works by Holly Grace was opened by Nick Wirdnam. The work on display was based on Holly's investigation of areas such as Thredbo, Perisher and Falls Creek in the Australian Alps. Holly said "By using glass I hope to take the viewer with me on my journey and to appreciate these unique and beautiful landscapes that are the Australian Alps".



Mount McKay 1-11-111 by Holly Grace (1800 x 1200)



*Holly Grace exhibition opening, 27 February 2014
Nick Wirdnam, Holly Grace, Peter Kolliner*

Award

Kirra Illuminating Glass Award (KIGA) in conjunction with Federation Square Melbourne

This is a major initiative and investment in glass by Kirra Galleries.

For many of us, the Lights in Winter exhibition is our favourite gallery show of the year. The main gallery lights are dimmed and the work itself illuminated, internally and otherwise, reminding us again of the unique properties of glass. The KIGA award expands on this and is a very welcome initiative.



Kirra Galleries received entries from 72 artists, across Australia and New Zealand for the inaugural Kirra Illuminating Glass Award. The final judging will take place on Tuesday, 3 June 2014 and the winner of the AUD\$15,000 prize will be announced at the opening of the exhibition (Tuesday, 3 June 2014 at 6.00pm). There is also a People's Choice Award which will be announced on Tuesday, 17 June 2014.

Outings

Ausglass Victoria Social Night

A huge thanks to Tegan for organising the social night recently at the East Malvern RSL. To the refrains of "Age Shall Not Weary Them", the ageless David Turner duly won darts again! (or so he says!)



Tegan Hamilton (event convener), Jennifer Hay, Gilli Bruce, Ross McKenzie, a sliver of a mystery person and Ede Horton



Andy Gleeson and Holly Grace showing their skills while Laurel Kohut "takes notes"

That is about all I know for now! Don't forget to email me if you want inclusion next time

Mark Brabham

South Australia

by Ursula Halpin, Nikki Marcel and Zoe Woods, sarep@ausglass.org.au

Ausglass Conference "States of Illumination"

12-15 February 2015

The SA community has been hard at work planning the upcoming conference. Here are some words from Nick and Pauline Mount...

Plan to be here in South Australia for the Ausglass Conference. It's to be held in and around Jamfactory, UniSA and the Mercury Cinemas, all part of the Lion Arts Centre. The Conference is timed to coincide with the next Adelaide Fringe, which will open on 13 February 2015.

The program committee are in their final planning stage, there will be lectures, workshops and demonstrations. The entertainment committee have great plans for the parties.

Saturday evening of the Conference will be open on the program so delegates can take advantage of this annual open-access arts festival. The Fringe takes place in over 300 venues in Adelaide's CBD and suburbs, as well as extending to the regional centre of Port Augusta for Desert Fringe.

We have taken on the role of co-ordinators and together with the organising committee welcome input, our contact is nickmountglass@me.com

New gallery

The Barn, Wairoa Estate

Amy Sierp-Worth has set up a new gallery showroom, group studio and workshop facility in a stunning building in Stirling in the Beautiful Adelaide Hills.

Resident artists include jewellers, a painter, textile artist, author and illustrator and the space will be hosting exhibitions, teaching classes and producing commissions as well as the artists pursuing their individual practices. An artist in residence program will be run in the gallery space.

All set in botanic garden settings at the historic Wairoa Estate, the building we are using was the horse stable but it is affectionately known as "The Barn"



Amy Sierp-Worth's new gallery and studio space, The Barn

Tim Shaw

Tim Shaw had a piece in the Palmer sculpture biennial called "inversion" is a 40cm diameter sphere on a lead base perched on top of a rock on the top of a mountain at the edge of the Murray river valley.

Tim will be teaching in Turkey at the glass furnace in June and at the National Glass Centre in the UK in July. He has also been accepted into the Kirra Galleries winter lights competition in June.

Tim still has ceramic fibre blanket and board for sale at well below cost price, please contact him for details at tim@timshawglass.com



Tim Shaw and his piece Inversion



Etcetera etcetera

Exhibition

BMG Gallery is currently holding 'Masters Glass 2' an excellent exhibition with a collection of works by Nick Mount, Clare Belfrage, Brendan Scott French, Tim Edwards and Tony Hanning. The exhibition runs until 19 April.

Clare Belfrage

Clare Belfrage is currently undertaking a residency at the University of South Australia.

Natasha Natale

Natasha Natale was recently awarded the inaugural Emma Hack Art Prize. The prize was open to all mediums and had over 200 entrants. Included in Natasha's prize were \$5,000 and the chance to hold an exhibition at the Convention Centre.

New JamFactory associates

The JamFactory has welcomed three new associates to the glass studio: former UniSA student Drew Spangenberg, ANU graduate Katie Nixon, and Andrej (Drej) Larson who hails from California. Drew Spangenberg has been given the opportunity to take a summer course at Pilchuck, and will be taking Jeff Mack's class in May.

JamFactory students

Current UniSA students Alice Mahoney and Amber Archdale, as well as JamFactory graduate George Agius, who will also be taking courses at Pilchuck in the coming months.

Congratulations to the SA students participating in the biannual Student Glass Prize in Wagga Wagga. Nikki Marcel, Caroline Ouellette, Julie Hazdic, Naomi Hunter, Christina Smith and Drew Spangenberg, were all selected as finalists. Chris Boha, winner of the last student prize, will also be giving a talk about his time on residency at Northlands



Natasha Natale with Emma Hack

Australian Capital Territory

by Mel Willis and Mel George, actrep@ausglass.org.au

Exhibition

"The Tree" at Canberra Glassworks

Autumn is nearly upon us as the leaves are starting to turn gold, red and brown and the foggy, frosty mornings are slowly becoming more prevalent. What better way to celebrate the season with the current exhibition at Canberra Glassworks "The Tree".

<http://www.canberraglassworks.com/exhibitions/current>

The Tree exhibition – a group exhibition featuring 25 significant Australian glass artists all of whom have made work considering trees in their many forms. Former Creative Director of Canberra Glassworks Clare Belfrage challenged a selected group of artists to respond to the theme of the tree and posed many questions: How long have they been on earth? How did they evolve? She asked the artists to consider the impact of trees on climate, their mythical importance and role in stories, and to explore their personal connection and experience with trees.

The Tree is curated by Clare Belfrage with Exhibition Design and Coordination by Ruth White. It features works by Christine Atkins, Clare Belfrage, Lisa Cahill, Erin Conron, Alana Corr, Matthew Curtis, Spike Deane, Tim Edwards, Alexandra Frasersmith, Mel George, Holly Grace, Jacqueline Gropp, Sui Jackson, Tom Moore, Laurie Young & Christian Arnold Nudibranch Art Glass, Emilie Patteson, Suzanne Peck, Kirstie Rea, Luna Ryan, Harriet Schwarzrock, Ben Sewell, Yusuke Takemura, Bridget Thomas, Belinda Toll and Melinda Willis.

Canberra Glassworks staffing

Canberra Glassworks has seen some changes in staffing over the last few months. They have farewelled Ann Jakle, who has left after contributing seven years as the founding CEO. Many of you will be aware of Ann's conscientious and enthusiastic hard work over this period and we all wish her well in her future endeavours. Bev Growden has now been appointed to take up Ann's role, with the position now being titled "General Manager". Bev brings substantial experience working in management positions within the cultural not-for-profit sector, including most recently working with Robyn Archer as the senior program manager for the Centenary of Canberra. Members may also know that Clare Belfrage, the very successful Creative Director since 2009, has now returned to Adelaide. The Glassworks is currently in the process of recruiting for this position, which will have responsibility for leading the Glasswork's artistic vision and creative program over the coming years. To download the full job description:

<http://www.canberraglassworks.com/wp-content/uploads/2014/03/2014-02-28-PD-Artistic-Director-FINAL.pdf>



Harriet Schwarzrock
"breathe"
The Tree exhibition

Exhibition

"Glass Miniatures" at Bilk Gallery

Australia and New Zealand's most established and internationally recognised glass artists are creating exquisite miniatures of their larger works specifically for Bilk Gallery's "Glass Miniatures" 16 April to 31 May. This is always a must see exhibition in the Canberra diary.

This year Bilk Gallery is delighted to present new works by Evelyn Dunstan, Tevita Havea, Jenni Martiniello, Kirstie Rea, and Ben Sewell, curated by Lisa Cahill.

<http://bilkgallery.wordpress.com/>

New glass studios

Our landscape of glass studios is growing with recent additions from Ruth Oliphant and Masahiro Asaka establishing their personal ateliers at Australian National Capital Artists Inc, known around town as "ANCA". Jeremy Lepisto and Mel George have also established a new studio in Queanbeyan.

Residency in Finland

Emerging artist Christine Atkins was successful in her application for the The Åland Archipelago Guest Artist Residence in Kökar (Finland). The center offers artists who want to find inspiration from nature a great opportunity to develop their work. The basic idea behind the creation of the center is to experience a new surrounding for creative work. The center also wishes to improve artist's ability to pay attention to constructed natural environment and, eventually, to find new ways for interaction between artists, society and environment. Christine plans to use her time to immerse herself in this stark and remote landscape with the intention of designing new works which shall be made on returning to Australia. She has also just had a successful exhibition at Craft ACT: Craft and Design Centre.

Nola Payten

In Memoriam

It is with deep regret that I have to tell members about local glass maker Nola Payten's death on March 4. She died after a long struggle with cancer. Nola graduated from the ANU Glass Workshop in the late 1990s. Those who knew her, not only grieve at the passing of a tremendous individual but also for the loss her family suffers. Glassies from the local community attended her funeral and, in her memory, wore bright colours.

Exhibition

"Yesterday, Today and Tomorrow" at Kirra Galleries

Scott Chaseling's solo exhibition "Yesterday, Today and Tomorrow" will open at Kirra Galleries March 27 to April 20. This exhibition will consist of important works 2004 -2008 and includes works from today and tomorrow.

Exhibitions

Nadege Desgenetez

Nadege Desgenetez was represented in "Breathing through Transparency", an exhibition that ran for the first quarter of the year in China and will be in "Body Talk", Ebeltoft, Denmark

<http://www.glasmuseet.dk/en2010/exhibitions/forthcoming/bodytalk.html>

ANU graduates

Recent and current graduates from ANU Glass Workshop have been busy. Madeleine Dornan, Hannah Gason and Ruth White have been selected for eighth biennial kiln-glass exhibition "Emerge 2014", a kiln glass competition sponsored by Bullseye Glass Company. Debra Jurrs is the current Thomas Foundation Artist in Residence at Canberra Glassworks. The ANU Glass Workshop will welcome Evelyn Dunstan (New Zealand artists) for three weeks during April.

Masterclass

Canberra Glassworks will be presenting an Evelyn Dunstan Masterclass from 9am – 4.30pm on 28 April – 3 May 2014. Cost: \$1210 including materials. To inquire about this workshop please contact the new Education and Public Programs Coordinator Amanda Coleman on 6163 4256 or email education@canberraglassworks.com

Artists in Schools

Kirstie Rea finished her 2013, by completing an Arts ACT "Artists in Schools" project, making 500 glass tiles for a local Canberra primary school. She started the year with a bang as Canberra Glassworks' Artist in Residence and continued her 12-month mentorship with Western Australian member Anne Sorenson, funded through County Arts WA. In June she will travel to Scotland to assist Jane Bruce in the 3rd international symposium at North Lands Creative Glass titled "Location and Perception" and will teach a two-week class at Corning, USA in August.

Tom Malone prize winner

Finally, our State is very proud to have this years Tom Malone prize winner Mel Douglas in our community. Mel's piece "Camber" will be a beautiful addition to the State Art Collection of Western Australia. Congratulation Mel!

On behalf of the members of ACT, we would like to thank all the current conference organisers. We know you are working tirelessly behind the scenes to create a fabulous get together.

State Representatives
Mel Willis and Mel George
aka *Mel Squared*



Mel Douglas
"Camber"
Tom Malone Prize winning piece

Western Australia

by Anne Sorensen and Greg Ash, warep@ausglass.org.au

Albany Health Campus art works

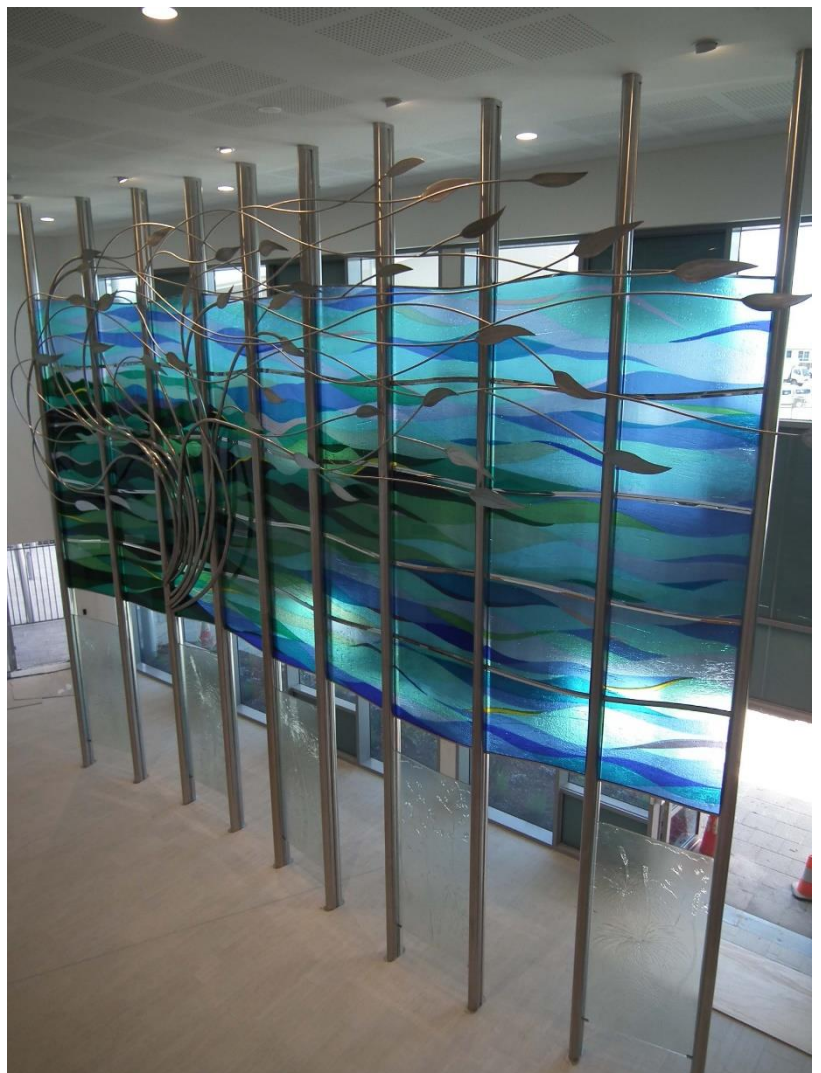
Mark Hewson and Paris-Donale Johansen

Creating and installing the art works spanned 2 years

Summer Breeze the main installation is 8.7m wide 7.1m high, floor to ceiling through a first floor void in a cafe area. The artwork is constructed as 45 laminated panels of fused coloured glass that begins at 2.4m above the floor, predominately in shades of blues, greens and mauves depicting the hinterland plains, ranges, and valleys rolling down towards the sea. The rear surface of the glass has a highly textured flowing design representing the wind.

Slumped clear toughened 12mm float glass panels at the base have deep textured bas-relief, featuring a bushland vegetation predominantly of grass trees, the theme was drawn from the regrowth after a bushfire in the Porongurups (a local range of hills). These grass trees were the first to re-green amongst the black, (healing process) the highly textured bas-relief allows sight impaired people to visualise the artwork through touch.

The arrangement of the artworks allows the public to walk through the alternate spaces and to engage with the artwork. Our brief was to totally engage the Great Southern not just Albany, so complimenting the visual colour we have physically included the famous summer breeze known as the "Albany Doctor", a breeze that sweeps through the hinterland giving cool relief in the summer months. This is portrayed by a abstract stainless steel sculpture of a flowing gestural tree caught in the wind and mounted on the facing side and floating across the artwork.

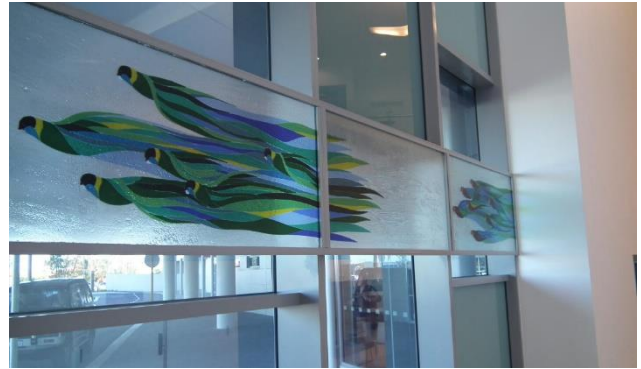
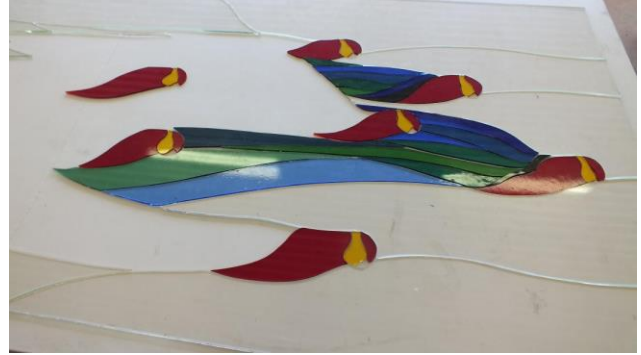


Summer breeze

Flight of Joy it is 40 panels spanning 50 meters of 21 different varieties birds indigenous to the Great Southern in a state of flight or movement, each @ 620mm high x 1300mm long of laminated fused glass. The artwork seen from the renal dialysis and chemotherapy areas can only be seen in its entirety by walking down the length of the passageway or from outside at night, under each bird is the common, scientific and Noongar name.

We wanted the artworks to engage the space as the coloured light shadows flood the interior spaces when the sunshine invades in the cafe area, corridors and wards. The Walkway glassworks are influenced by the setting sun in the west and come alive in the afternoon with the birds glowing in the light.

Regards
Mark and Paris-Donale



Upcoming exhibition
Castaways Sculpture Awards

Sculpture created from repurposed materials

10-18 May 2014
Rockingham Foreshore

Castaways Forum:
Sculpture with a Conscience

Tuesday, 13 May

The free Castaways Forum for 2014 will be held during the Castaways Sculpture Awards exhibition on Rockingham Foreshore which begins Mother's Day weekend. There are some great speakers this year, and the final session is an opportunity to participate in constructing a sculptural work as a group.

This free Forum is held at Gary Holland Community Centre, just a few blocks from the exhibition on the beach, and includes refreshments and a light dinner.

Every year attendees leave the Forum inspired and ready to create.

For further information see the website
www.rockingham.wa.gov.au/Council/Latest-News/Sculpture-with-a-Conscience-Forum

In His Hands
Gilliam Tomasich



Northern Territory

by Jon Firth, ntrep@ausglass.org.au

The end of a long and arduous wet season is nigh, inhabitants of the Top End will shortly breath a sigh of relief for the relentless 90% humidity alternated with torrential downpours and Bohemian Rhapsody like electrical storms will, once more be over. Yippy, bring on the Dry Season.

InVitro Veritas

On a more serious note, at a meeting held on Saturday, 29 of March, it was decided to abandon the planned exhibition "InVitro Veritas". Whilst EOIs were encouraging, some insurmountable logistical issues lead us to the conclusion that at this stage we could not do justice to a show here right now. We would like to express sincere thanks all those who expressed an interest in being a part of the show

New South Wales

by Jeff Hamilton



Turrumurra Designers on Show

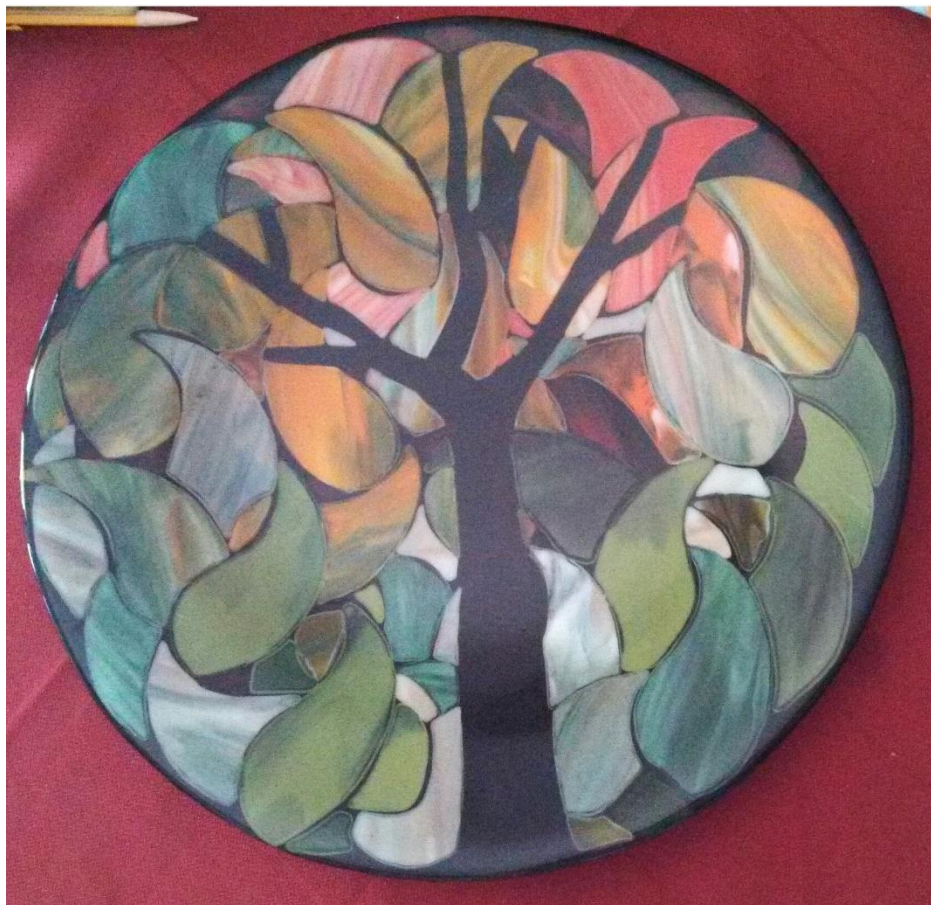
Jeff Hamilton was welcoming patrons to the Turrumurra "Designers on Show" March 28/29/30 and was waving the flag for contemporary stained glass on Sydney's North Shore. The Show is a distillation of the old Australian Craft Show, with a similar high standard that show represented. This is its sixth year. Here are a few highlights from the Show. More can be seen on FaceBook at Designers On Show."

www.facebook.com/DesignersOnShow



Clive Hillier

In other news, Clive Hillier won 1st Prize in Glass at the Royal Agricultural Easter Show last week with a large fused and slumped platter.



Clive Hillier
Tree of Life

Gillian Tomasich



Vicki Torr Winner



Born in Tumbarumba in the foothills of the Snowy Mountains, Gillian has been involved in some form of creative work as long as she can remember. Preceding her current work with fused and slumped glass, Gillian created pottery and lead lighting pieces with some success.

Being able to combine her love of form in pottery with the transparency of glass has led to her passion for fused and slumped glass creations. The last few years have seen Gillian attempt to gain insight into the many processes used in the making of kiln formed glass.

Inspiration for Gillian's work mainly comes from the beauty of the created world. She is looking forward with anticipation to where her creativity and passion will take her next on this glass art journey

Photography was done by Andrew Barcham.

Enmeshed

Se-Faire-Jour



*Glimpse through
the Forest*



Nostalgic Mystery



Call to artists

The Mansfield Art Glass Exposition (MAGE)

The marvellous MAGE, conducted annually by the Arts Council of Mansfield (ACM) Inc, will be held again during Victoria's High Country Festival in October-November 2014. Last year was a great show and ACM is grateful to all the artists who visited and otherwise contributed to its success. We can't wait to see what wonders are in store for us this time around!

We've planned a varied program of events in pursuit of artistic, educational and philanthropic objectives including 6 juried competitions, a 10 day exhibition and slideshow, a seminar, a workshop and an opening preview party to kick it all off at 4pm on Friday 24th October, 2014. All the specifics will be up from July 7th so please keep an eye on artsmansfield.com.au and The MAGE in Mansfield Facebook page (facebook.com/eximiousglass) for what's NEW at the MAGE 2014. For example:

1. This year we will exhibit ONLY NEW WORK (ie. made since the MAGE 2013)
2. We will offer REDUCED ENTRY FEES for second and third entries in the same competition but
3. We will have to increase our COMMISSION on sales to 25% - still only half of what most galleries charge!
4. We're finalising a NEW COMPETITION for glass jewellery
5. We're developing a SCHOLARSHIP to help glass artists take up overseas study opportunities

Entries for all MAGE 2014 competitions will open on 7 July 2014. The Early Bird rate ends on 25 July and the final entry deadline will be EOB AEST Friday, 22 August.

This means that Australia's glass artists have about SIX MONTHS in which to create the perfect piece for Mansfield i.e. an exciting and innovative work that:

- a. Is not too big (saves on materials and initial shipping costs)
- b. Shows the best of the artist's design flair (thrills curators and collectors)



- c. Demonstrates technical skills and careful finish (also pleases judges)
- d. Is priced appropriately (increases likelihood of sales in a developing market)

Note: the MAGE policy of NOT limiting the size or price of works still applies. These 'perfect piece' pointers are just ideas for improving artists' 'success' in selling their work while it's in Mansfield.

The MAGE (then artVision) started in 2011 with 20 entries in one architectural glass competition with a prize of \$750. This means that, in only three years, Mansfield and Australia's glass artists have grown the MAGE into something worthwhile – prize monies have increased by a factor of 10 and entries by 5 – a fantastic achievement. However, because the MAGE is still developing and does not yet have all the financial backing it needs to survive, we will be working hard this year to gain more sponsorship and extra support from glass artists and their representative bodies.

Many observers would say the MAGE is deserving of support because, although it does not yet have the prestige or prize monies of the top Australian art glass events, the MAGE offers a unique high standard artistic, educational and philanthropic program that is representative of the contemporary architectural and studio glass sectors and inclusive of glass artists at different levels of experience.

So, please keep the MAGE 2014 in mind. Entries open in about 4 months from now and close seven weeks later – plenty of time to get that 'pp' organised.

We can't wait to see it.

Gilli Bruce
Convenor, The MAGE 2014



Hello Ausglass members!

My name is Laurel Kohut and I am the new Marketing and Communications Officer on the Ausglass board. My role is to assist the promotion of Australian glass in all its artistic forms.

My own background is artistic – I have been working with glass for 15 years and am very passionate about the material and also introducing new people to the beauty of glass.

I have begun my new role by enlivening the Ausglass Facebook page with lots of juicy information and starting an Ausglass Twitter account. We also have a new website in the works and we hope to unveil our new look within the year. I will be publicising all Ausglass and Ausglass member events on our website and social media pages as well as letting you know when competitions, call-outs and funding opportunities arise.

I would love to hear about all your events, so please email me at any time at marketing@ausglass.org.au

Laurel Kohut

Marketing and Communications
marketing@ausglass.org.au



Dear Ausglass Members

Are considering taking on a new challenge this year? Maybe Mt. Everest isn't rugged or high enough for you, could it be that you've already got a t-shirt that says 'I've paddled up a dry creek with one oar'!

How about this?

By joining the Board of Ausglass you could be opening up a world of opportunity and that you never thought existed*

The Board of Ausglass needs people of similar pursuits' to assist in it's ever increasing popularity as the organisation with benefits!

We get together on a monthly basis and discuss ways of how best to promote Australian Glass & our members which includes you

If you're a student or recently graduated, becoming the Ausglass Student Rep could be your new 'One time on Band Camp!' motto Ausglass is searching for an ambassador to join the Board, a Student Rep who can lead the charge!

Or maybe you're interested in becoming a Sherpa and guiding the State Reps to new places one could only dream of!

We currently need a State Rep Liaison to join the Board as a Director and assist in transcending the Dreams of our State Reps!

Let Ausglass help you on a quest to get more out of life

Email president@ausglass.org.au to accelerate your potential!

Now recruiting

If you're keen to get involved with the background machinations of Ausglass then we'd love to have your help.

We're currently looking for volunteers for the following roles:

- Newsletter Editor
- State Rep Liaison
- NSW Rep
- Student Rep
- Marketing professional

Vaguely interested or want some more information on any of the above roles? Contact us at exad@ausglass.org.au.

Get your message out

As well as finding out about what's going on, the newsletter is also a vehicle to get your message out

	Members	Non members
1/8 page	\$44	\$100
1/4 page	\$77	150
1/2 page	\$150	250
Whole page	\$275	375

Above prices are ex GST

Discounts available for advertising in 4 consecutive newsletters

“Flair” 2014

Estelle Dean, exhibitions@ausglass.org.au

National Ausglass Exhibition
Perth Western Australia
9-30 July 2014

Gallery Central (<http://www.gallerycentral.com.au>) is a large space and allows for installation work as well as wall and plinth displays. Images of the current exhibition “Beautiful Vermin” are included here to give you a feel for the space.

It has come to my attention, artists may need more information about where the funding is coming from for Flair Exhibition. We are also producing a quality catalogue which will be made available for sale at the opening of the exhibition. Funding comes from your registration fees, Ausglass and also sponsorship, donations both in kind and monetary. Target figure to hold this exhibition is \$10,000.

The catalogue is perceived as a promotional tool for Ausglass and hence Ausglass has agreed to supply some funding for the printing of the catalogue and have already paid for the Advertisement in the last Craft Arts magazine. However more funds received can be used to enhance the quality of the catalogue, ultimately aiming at a Ranamok style catalogue.

This exhibition and catalogue will only be a good showcase of glass art in Australia if we have your entries. There is a distinct shortage of blown and flame work in the EOIs with the vast majority being Kiln formed. Help Ausglass to showcase the vastness of this art form. To those who exhibit internationally Flair is waiting to hear from you.

Thank you very much to those 37 people who have sent in their Expressions of Interest thus far. Thus far only 10 interstate EOIs received. Please support Ausglass in this Exhibition. Unfortunately I have been unable to secure any special deals for shipping. However get together with someone else and group ship it may be a cheaper option. Let me know if you are willing to share and I can forward your information (only with your permission) to those participating in your state.

EOI Winners of the a small art work, donated by myself, coming to you via the snail mail soon, are

- 1st EOI Silvana Ferrario (WA)
- 6th EOI Tania Porter (WA)
- 33rd EOI Alexandra Frasersmith (ACT)

Sponsorship and donation campaign will begin shortly.

Contact myself on exhibitions@ausglass.org.au if you would like to EOI, Register, Sponsor, Donate, Volunteer or have any questions. I shall be checking email weekdays and respond as soon as I am able.

Key dates

24 April

Postmark DEADLINE for entry registration and CD/DVD or online entry payment

1pm - 4pm, 30 June

10am -12 noon, 1 July

Delivery of Art work to:
Gallery Central

17 Aberdeen Street, Perth WA 6000

1 July

Start Install by Gallery Central Staff and Flair Curator

9 July

Opening Night 6.30pm

31 July

De-installation and packing Catalogues will be included where possible in the returned artwork or posted to your nominated address

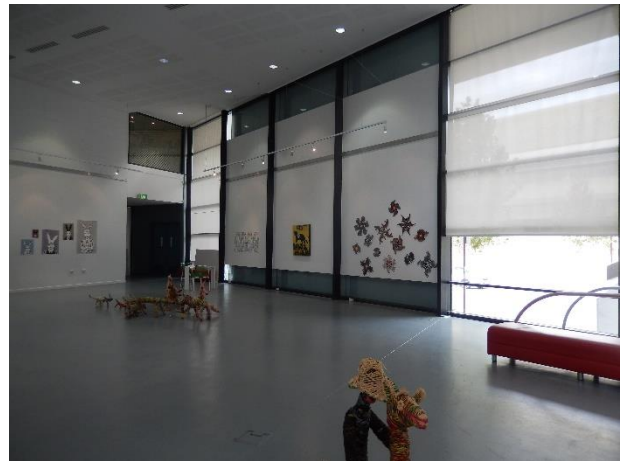
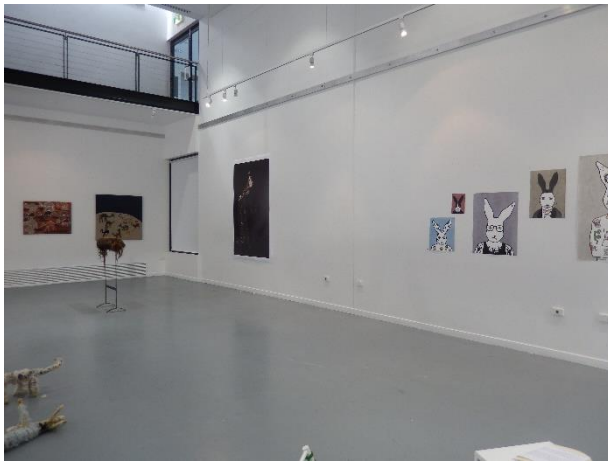
4 August

Artwork pickup by freight company as arranged by Entrant

We have a small group of volunteers here in Western Australia who Estelle Dean would like to thank in advance of Flair Exhibition as it is a lot of work pulling it all together; Anne Sorensen, Pauline North, Silvana Ferrario and Belinda Kay. More volunteers will be needed closer to the time of the exhibition.

Gallery Central

Images of the gallery space



Photographic offer

It has come to my attention there may be some of you daunted by the cost of professional photography or publishing quality images for the "Flair 2014" Exhibition.

Here in WA I have been fortunate enough to negotiate a special one off offer, with Glass artist and photographer Kevin Gordon, www.kevingordon.com.au. He does his own and other glass and ceramic artists photography

Delivery and pick up of artwork by the artist/representative along with any instructions of how it should be setup will be to the Gordon Studio in Palmyra. (Address to be advised once the date is organised – tentatively 24th April)

Payment of \$40.00 per piece, directly to Kevin must be made at the time of delivery.

Photography of artwork, other than at Palmyra or larger than 1.2m in any direction, will incur additional charges which would include travel costs and time, please let me know asap to make arrangements.

If we have enough people wishing to have Kevin do the photography in Palmyra, I will make a firm booking and arrange a date for the photography session. It will be done over 1 or 2 days depending on the number of works needing photography.

Can you please email me at, exhibitions@ausglass.org.au, with subject line "WA Flair Photography" as soon as possible, if you would like to take advantage of this offer. Please include information such as the number of artworks and approximate dimensions.

President

Verity Jasmin Burley
president@ausglass.org.au

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Treasurer

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treasurer@ausglass.org.au

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Board Member

Jeff Hamilton

Newsletter

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About the newsletter

The Ausglass newsletter is produced on a voluntary basis

All care is given to submissions and it is at the editor's discretion as to what will and won't be published

It is published quarterly and distributed to all Ausglass members via email on the members@ausglass.org.au distribution list

The next newsletter will be published in June 2014