

Ausglass review

WINTER 2015

contemporary glass in Australia



Bowl of Enlightenment by Richard Morrell (2015 Kirra Illuminating Glass Award winner)

ausglass

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On the cover

This issue's cover highlights Richard Morrell's intriguing glass sculpture 'Bowl of Enlightenment', which won him the 2015 Kirra Illuminating Glass Award. It was one of 42 finalists chosen for this year's exhibition. More details can be found in our feature story on page 11.

- 15 artists on display:
forget me not
contemporary glass
floating

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arts funding and other
dilemmas

about Ausglass review

Ausglass review is the quarterly news magazine of The Australian Association of Glass Artists Limited and is distributed to all Ausglass members via email on the members@ausglass.org.au distribution list. It is produced on a voluntary basis and all care is given to submissions, which are published subject to the editor's discretion. All correspondence for the editor can be forwarded to: newsletter@ausglass.org.au
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Ausglass Limited

Ausglass (The Australian Association of Glass Artists) Limited
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president's welcome

Welcome to the Winter 2015 edition of the Ausglass review!

2015 has so far been a year of achievements, change and growth. Firstly, I'd like to introduce myself as the new President of Ausglass. Having previously served on the board as the Marketing & Communications Officer, I'm very honoured to take on this new role in an organisation representing a community I feel so passionate about.

Before going further, I'd like to acknowledge my predecessor – Verity Burley. Through her guidance as President Ausglass hosted an amazing conference in Adelaide in 2015, implemented a significant refresh of our website, increased the value of the Vicki Torr Memorial Prize and re-instated the Ausglass-Canberra Glassworks artist residency program. Through these great achievements, Verity has created a momentum both in our organisation and our community - a momentum we will strive to maintain.

Our goal: Ausglass exists to help support and foster connections between artists and promote Australian glass. It's through the exchange of ideas, techniques and support that we as a community grow and succeed.

Over the past 12 years, I have had the opportunity to work and exhibit around Australia and although I am now based in Melbourne, I maintain strong connections with our two major glass centres: The JamFactory in Adelaide and the Canberra Glassworks. Australia is lucky to have these facilities and their communities. However by no means are they the only ones. I look forward to meeting new artists from all areas of Australia and hearing your thoughts about how Ausglass can best serve you and the community as a whole.

Website: You may have noticed that we recently implemented a significant refresh to the Ausglass website. The changes included the rollout of a new 'Artists' section to help promote our members and a community spirit. I hope you will take the opportunity to create a profile and upload images of your work.

Want to help? As they say – 'Many hands make light work'. We are looking for more volunteers so that we can continue to deliver quality content and events to our members. In particular, we're in need of volunteers to help with increasing the content on our website, assist in the preparation of the Ausglass review newsletter and a new Marketing & Communications Officer to oversee our marketing.

Ausglass is a great organisation, run by volunteer members for the benefit of all Australian glass artists. We would love for you to be a part of the team. If you're interested in volunteering your skills or have any ideas about how Ausglass can help the glass community, please contact me at president@ausglass.org.au.

Laurel Kohut (President – Ausglass)



every ending is a new beginning...

Verity Jasmin Burley (retired Ausglass President 2013 – 2015)

As outgoing President, I'd like to thank the current Board of Directors and my previous Board for their support, encouragement, patience and work for the organisation and members. Being fortunate enough to have endured directing a conference and serving a very passionate membership of almost 430 at its peak during my tenure has been fulfilling and rewarding. Thank you to the members who returned to enjoy the 2015 'States of Illumination' Ausglass Conference. I hope everyone who participated had an experience to remember as that's what our conferences are all about!

The Conference this year attracted 242 delegates from far and wide, extending our 'Aussie glass' goodness globally, which is of huge benefit to the organisation and members. It has been a challenging, but educational two years as President and three years as a Director and I will now return my energies more fully to a creative mode.

Best wishes to the continuing Board and new President Laurel Kohut, whom I welcome to the role and wish luck to. Laurel has served as Marketing and Communications Officer since the 2014 AGM. She has the capacity to govern the organisation with the support of the current Board, steering Ausglass towards our exciting 2017 ACT Conference and continuing to provide membership opportunities the Board has planned.

Huge THANKS to the 2015 SOI conference planning committee members and conference volunteers as it now means the ACT conference planning committee has quite a job on their hands to meet the bar level of entertainment, activity and knowledge about glass that only Ausglass conferences are known for.

All the best with your ongoing careers and glass making fun!

Image: 'Q' by Verity Burley (2010) Steven Landles Photography UK



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board talk

our new website is live: We have now finished updating our Ausglass website. It's been a huge job and there have been a few hiccups along the way, but we feel it now offers a clean, modern, professional look that will allow us to feature more images of the fantastic glasswork our members produce. We hope you like it. Over the next few months we'll be adding new sections. We encourage you all to update your profile page and include some images of your work.

our new board members: We're very pleased to have Laurel Kohut taking on the leadership role as our new President. She's already done such a great job getting our website revamped while being our Marketing/Communications Officer and we look forward to facing our future challenges together. Also, after the shuffling of roles with Suzannah taking up the Vice President reins, we now have our replacement Secretary - Csaba Baranyai. We're also lucky to now have the Student Rep Liaison role filled. Kelda Morris from the ACT and Cara Pearson from SA are sharing the role and are keen to support our future glass artists. Welcome all!

our new state reps: We'd like to introduce Peter Nolan and Spike Deane as the new reps for the ACT. They take over from the incomparable Mel Squared (Mels George and Willis). We also have a new SA rep - Thomas Yeend. He's now filling the gap left by our Adelaide trio Ursula Halpin, Zoe Woods and Nikki Marcel. Welcome newbies and thanks heaps to our departing reps!

(r)evolve

our 2017 Ausglass conference theme

The Canberra conference committee, led by conference convenor Mel George, is already well into their planning for the next Ausglass conference. The dates have been decided: the **last weekend in January 2017**; sub-committees have been formed: drawn from an enthusiastic local glass community; and the theme has been set: (r)evolve.

Here's how the conference committee explain the theme...

(r)evolve will bring together international, national and local speakers to engage in debate surrounding current issues arising in/for our medium.

The overarching conference theme will be how glass can maintain a healthy, holistic, ecology that includes/embraces its history, current makers and its future.

(r)evolve presentations will be delivered by a diverse range of people including students, independent artists, educators and all those in-between.

*The three-day program will be articulated around three areas of visual arts practice: **Create – Sustain – Evolve**. Each day will address one of these key topics in depth.*

Create will look at the ways artists engage in processes and methodologies to research, reflect and progress their practice - from established medium based approaches to interdisciplinary and emerging practices. Sustain will foreground issues of professional practice and its many contexts as well as environmental considerations for the production of glass works. Evolve will focus on the way artists, institutions, and the education and industry sectors pioneer/develop new frameworks that extend (or delete) the previously perceived boundaries attached to the medium.

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memberships are (over)due!

All Ausglass memberships expired on 31 May so don't forget to renew.

We have a three-month grace period, which finishes at the end of August. After that date you'll no longer have access to the member-only content, your profile page, or any of the other member benefits. If you're wondering why you should renew, check out the list of benefits you'll get.

2015 membership fees (from 1 June to 31 May each year):

- individuals - \$100
- students/concession - \$50
- affiliates - \$85
- life members and institutions – free

Insurance:

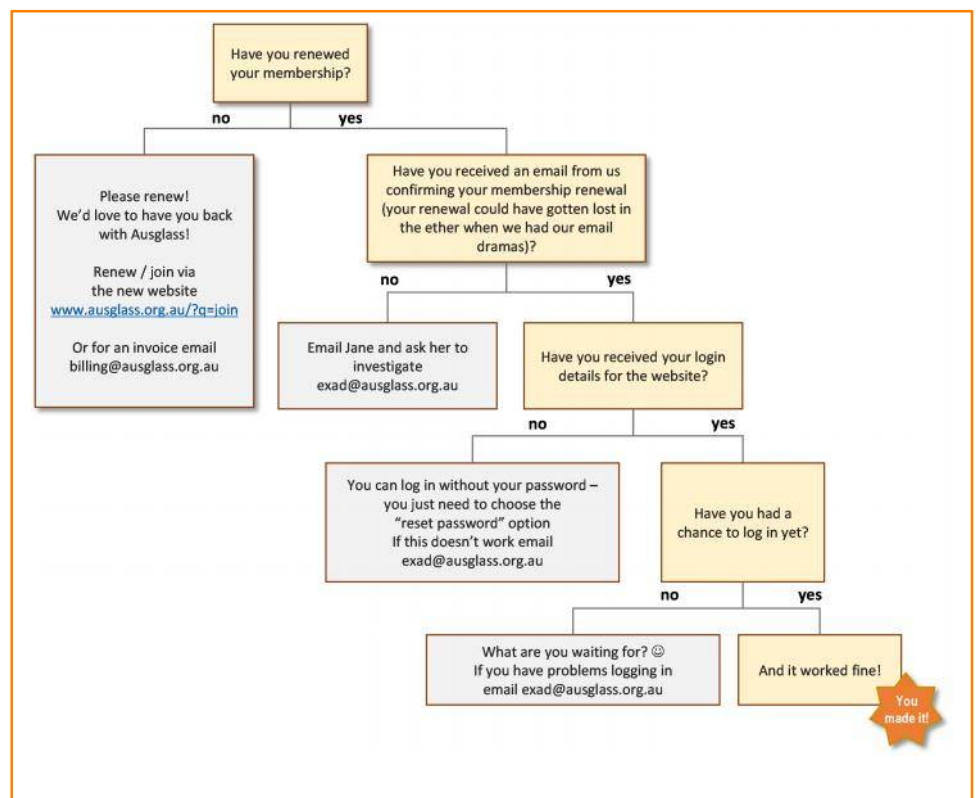
Life, Individual and Student/Concession members can apply for \$10/\$20 million Public Liability Insurance (additional \$120/\$150).

Where several people work together to produce one person's artwork only two extra people are covered by the one policy. Multiple people producing their own work in the same workplace each require their own policy.

membership benefits:

- free online profile with images on the Ausglass Online Gallery and a link to personal websites
- access to exclusive *members@* email distribution list plus monthly calendar of events and classifieds emails
- Ausglass website resources and member-only content
- discount conference fees

- entry to annual \$2,000 Vicki Torr Online Gallery Prize and biennial \$8,000 Vicki Torr Memorial Prize
- speaking & voting rights for life, individual, student, concession members (affiliates speaking rights only)
- apply for Public Liability Insurance (life, individual, student/concession members)
- quarterly *Ausglass review* newsletter and regular social media updates
- State/Territory events and activities
- advocacy for artists and glass community
- grants assistance



glassmaking on video

The Corning Museum of Glass website has a great collection of videos of demonstrations from some of the artists who have taught at the studio there. Adelaide glass blower **Clare Belfrage** recently ran a course (*Line Drawings and More*) revealing some of the secrets to her intricate cane drawing on glass forms. This demo (which runs just over an hour) shows Clare and her team – including fellow Adalaidian Maddy Prowd – creating this glass piece (at left). View it here (www.cmog.org/event/live-streamed-studio-demonstration-clare-belfrage). You can also browse Corning's upcoming Live Streaming events (www.cmog.org/programs/live-streaming) or catch up on their past demos, artist interviews, etc. on their YouTube channel (www.youtube.com/user/corningmuseumofglass/playlists).



Image courtesy Corning Museum of Glass (www.cmog.org)

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state rep wrap-ups

There has been a changing-of-the-guard across a few of the states and territories recently. Last issue we introduced new Vic state rep Amanda Dzeidzic. We now welcome Thomas Yeend as SA's new rep and, in the ACT, Peter Nolan and Spike Deane have taken over from the Mels.

ACT happenings

from ACT reps Peter Nolan, Spike Deane and Mel George

It's always great when Australian artists are represented in international summer programs. There's been plenty happening this year from those based around Canberra alone.

Annette Blair will be co-teaching at Pilchuck Glass School in August for her course *Eat your Way Through Design*. Penland School for Crafts (North Carolina) had an influx of Canberra-based artists in June: **Nadege Desgenetez**, **Richard Whiteley** and others from the ANU School of Arts. **Kirstie Rea** is also on her way to Penland (co-teaching with Jiyong Lee) before running an artist symposium at North Lands Creative Glass (Scotland) with Jane Bruce. **Mel Douglas** and **Matt Perez** demonstrated at the 2015 GAS Conference (San Jose) and attended the 2015 Becon Conference in California in June.

On the local scene, our artists have been busy with exhibitions. In June, **Emilie Patteson** had a solo show in Orange, NSW, called *Home Harvest* (focussed on the plants she has collected from her parents' garden). **Mel Willis** exhibited her work at Light Gallery, Adelaide. **Debra Jurss** is currently exhibiting at Form Gallery, Queanbeyan. **Mel George** has a solo exhibition at Sabbia Gallery, Sydney, showing alongside Holly Grace from Melbourne.

At the ANU School of Arts **Kristel Britcher** is visiting in August as the 2015 Procter Fellow. **Martin Janecky** is visiting artist during September. ANU students are doing well: **Hannah Gason**, **Cassandra Layne**, **Kelda Morris** and **Thom Pearson** have Corning scholarships. **Madisyn Zabel**, **Rose-Mary Faulkner**, **Noah Hartley** and **Daniel Venables** have scholarships from Pilchuck. Congratulations to Madisyn too for her work in the CAPO (Canberra Artists Patron Organisation) emerging artist exhibition at M16 gallery.

ACT members **Lisa Cahill**, **Peter Nilsson** and **Harriet Schwarzrock** were all finalists in the Kirra Illuminating Glass Award. Thank you Kirra for this award. It is fantastic for Australian glass!

Great ACT attendance too at Maureen Williams' exhibition at the Beaver Galleries in May - congratulations Maureen, we love when you come to visit us.

Canberra Glassworks has been buzzing though the past couple of months. The inaugural **Winter Glass Market** in June – in part to celebrate 100 years of the Kingston Power House (now home to Canberra Glassworks) - attracted more than 4000 visitors and had many of our local artists working very hard. The event was a great success and raised funds to support Canberra Glassworks' Creative Fellowship and other

artistic programs. On the day, the 2016 Creative Fellowship was announced - Congratulation **Kirstie Rea!**

And looking ahead, we in the ACT are very excited to be hosting the 2017 Ausglass conference. Plans are rolling forward nicely. It's going to be great! Mark your diaries now - it will be the last weekend in January. We'll keep you posted with regular updates and information.

laid back in the top end

from NT rep Jon Firth

Jon reports that the NT glass community is pretty quiet at the moment. However, their small membership numbers have increased by one with the arrival in Alice Springs of **Helen Kelly** (Ausglass International Liaison board member).

SA... meet your new state rep!

best regards from Thomas Yeend

Dear fellow Ausglass member and peers,

My name is Thomas Yeend and I am honoured to introduce myself as your new South Australian state representative. Some of you may already know me, but for those who don't, I felt it best to give you a bit of an introduction to myself, my art practice, and my intended plans as your state representative.

As a glass artist, I currently predominantly work in glass casting and mixed media and I recently graduated with my Bachelor Of Visual Arts from The University of South Australia, specialising in Glass. My work focuses on ethical themes surrounding health, advancing technology and the human body. I've included an image of my work *Augmented Flesh Series*, which I created last year as my final work for my degree.



My main focus as your state representative is to be there for any queries and concerns you may have surrounding your Ausglass membership experience and to keep you connected and engaged in the South Australian glass community. I'm very interested in organising a few interesting events over this year and am currently working with Ausglass Collectors' Representative Jennifer Hay to arrange a study-room visit at the Art Gallery of South Australia, and even a potential guided tour of the Adelaide University's ancient glass collection. Along with being amazing experiences, I feel these events should also be great

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opportunities to appeal to new and potential Ausglass members, expanding our glass community!

I will be leaving for my first ever Pilchuck workshop in a few weeks for a month, but please do not hesitate to email me at sarep@ausglass.org.au at anytime if you have any queries or suggestions for Ausglass activities.

Thanks for the warm welcome into my new position and I look forward to working with you all!

'Augmented Flesh Series' (photo: Michal Klivanek)

Amanda's Vic report

Amanda Dzeidzic

Hey Glassies! I am super happy to be a glass blower in Winter. It's the only way to keep warm! Here's what's what for the Victorian glass winter round up:

The very first *Victorian Craft Awards* took place and consisted of an amazing array of works. Congratulations to **Ebony Addinsall, Jasmine Taggart, David Herbert** and **even myself**, who got a spot as a finalist. While the winners have been drawn, you can still vote for the People's Choice Award, which sees the winner take home \$1000. Support your glassies and give them a vote! Head over to www.victoriancraftaward.org.au to cast your vote.

Big, BIG ups to **Brenda Page** and **Maureen Williams** who scored a Canberra Glassworks residency for next year. I can't wait to see what amazing works they will come up with.

Holly Grace has a beautiful exhibition currently running at Sabbia in Sydney. You can check out the details here: www.sabbiagallery.com/exhibition/peripheral-light/

Nick Wirdnam and **Mariella Mckinley** were part of a gorgeous show in the *Leaders* exhibition at Craft Vic. Well done on an exquisite show.

Brenda Page and **Kristin McFarlane** have a beautiful exhibition (*Forget Me Not*) currently running at the National Art Glass Gallery in Wagga Wagga.

Co-curated by Nadia Mercuri and the Incinerator Gallery is *Contemporary Glass: Refracting a History*. A selection of nine contemporary artists working with glass have been invited to recontextualise these technical and industrial practices to reference the origins of glass and its industrial and scientific history. Each artist brings their own innovation and imagination to their practice, but the one thing common to them all is the continuation of process, materiality and skills that are now reflected in concepts relevant to today and glass industries at large. Closes 27 September at Incinerator Gallery in Moonee Ponds.

Kirra Gallery is planning their annual *Flame on Glass* exhibition with demonstrations over the three days following the opening on September 10. The exhibition is open to all Australian and New Zealand flame artists and will run through to October 18.

So it seems the other way to escape winter in Victoria is to go half way across the world! That is exactly what I did! Read more about my Penland residency on page 13.

a note from TAS and WA

Mignon from Tassie and Greg from WA weren't able to send through a report this time around, but we look forward to catching up with their news in the next issue.

congratulations Maureen Cahill AM

Ausglass 2001 honorary life member Maureen Cahill was honoured in this year's Queen's Birthday Honours in June. She has been Awarded as a Member (AM) in the General Division of the Order of Australia.

As well as being one of our organisation's founding members, Maureen has been a stalwart of the Australian studio glass community since its early days in the 1970s, as a practicing artist and as an educator and innovator. Many of her works and installations appear in private and public collections in Australia and overseas. She was the founding Head and Senior Lecturer of the Glass Department at the Sydney College of the Arts from 1977 to 2003. In 1982 Maureen established the Glass Artist's Gallery in Glebe – an enterprise she is still busily involved in. She was an organiser of the first Ausglass conference in 1978 and her outstanding ongoing contributions to the organisation as co-founder and board member earned her an Ausglass Honorary Life Membership in 2003. Along with Andy Plummer, she set up the prestigious Ranamok Glass Prize that ran from 1994 to 2015. She has also held positions in Craft Australia (as board member from 1997 to 2000) and as Export Strategy Representative with Australia Council's Craft Board from 2004 to 2006.

Maureen's Queens Birthday AM Honours citation reads:

For significant service to the visual arts, as a leading practitioner and promoter of contemporary glass art, and as an educator and mentor

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looking on (a collector's view)

The National Gallery of Australia in Canberra has a wonderful collection of contemporary glass, including the recent acquisition of the 20 winners of the Ranamok prize, which sadly is no more. On Wednesday 17 June, a small group of interested Ausglass members from the Canberra area came along on a visit to the Collection Study Room at NGA organised by Ausglass.

From the terrific list of available works for selection, we short-listed 20 or so, with the expectation of being able to see perhaps a dozen of those. We were lucky enough to have an array of 11 works from the list put on display for us. The bonus was that several items from the short-list that we didn't get to see in the Study Room were already out on display in the gallery, so although we could not view them as closely, at least they could be seen.

The selection had a broad representation of glass forms – blown, hot-formed, cast glass, slumped, cold-worked and kiln-formed. Unfortunately, a stained glass window by Napier Waller that we had requested was too delicate to be brought in. Both local and international artists were included, and works ranged in production from 1970 through to 2012.

The highlight for many was the Toots Zynsky filet de verre *Pennellata* form. Thousands of delicately coloured strands fused together in a billowy blossom shape - absolutely beautiful. There is another example in the NGA Victoria, but the colours are not as subtle and it doesn't quite have the same impact. I found a short clip on YouTube of how she creates these pieces, and it's fascinating – see link below.

www.youtube.com/watch?v=IVK08Jpup48

There were three Ranamok winners included in our viewing. Susan Hill's *ripening II* represents more than it seems – a whole peach and a half peach with inset bronze pit. Her artist statement for the Ranamok prize references the journey that victims of child sexual abuse go through. She sees the bronze pit as representing 'children and their potential for growth, while the peach represents the development of a [more mature], healthier sexuality.'

Emma Camden's 1999 winner *Tower of Secrets* has depth of colour and pattern that makes it interesting from every angle. From swirls to blocks not unlike skyscraper windows, it's monolithic but also calming. This work attracted a lot of attention.

The 2008 winner, Matthew Ryan's *A Net for Light*, is a honeycomb block of optical illusion. Polished surfaces have a clarity and sharpness that make it difficult to see the corners

and edges, or determine which face you are looking at (or looking through).

At one end of the long display table, Jan Zanduis' pair of *Viking Clubs* dating from 1970 was as contemporary as the Lino Tagliapietra 2012 *Poesia* cane bottle at the other. Between them there were two gorgeous platters by Klaus Moje and Monica Edmondson - *Uriarra* and *Jokkmokk Winter Market* respectively.

Five Reclining Hands in glossy black and white (actually a bit unsettling, like grasping zombie hands) by Joel Myers, and a sparkling confection of colourful leaves and sprays of fused, lamp-worked glass by Jan Blum, titled *Golden Rain* completed the group on the table.



Toots Zynsky 'Pennellata' (detail)



Jan Zanduis 'Viking Clubs' (above)
the viewed collection (below)



The final work in the room, Ivan Mares' huge cast work *Spool* was so large it had to remain on the floor. It has the appearance of a couple of metres of bundled cargo net of industrial-sized ropes in stunning blue. It's simply amazing to see such a large piece of cast glass up close, particularly one as detailed as this.

Elsewhere in the gallery, there was a terrific array of glass on display in different cabinets. From classic examples of Lalique, Gallé and Tiffany to 70's modern glass and more contemporary examples. There was a terrific display of LötZ, with designs by Michael Powolny, Hans Bolek and Dagobert

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Peche, as well as Wiener Werkstatte glass designed by Otto Preutscher and Josef Hoffmann.

There was also a fabulous Marvin Lipofsky *California Loop* with red flocking from the 1970's – still very cool. In the same cabinet was a late 1980's Dale Chihuly *Venetian* vase and work by Fulvio Bianconi (Venini) and Harvey Littleton.

The NGA Collection is well worth a visit if you're in Canberra and, while glass isn't necessarily all in the one place, there is certainly plenty in the collection and quite a lot of it on display. While we're on the subject, NGV in Melbourne also currently has a very good array of contemporary glass in the Max and Charlotte Moffat & Family Gallery on Level 2. It includes examples by Toots Zynsky, Libensky, Chihuly and many others.

The NGA Collection Study Room is a service available to the public and, with a minimum two weeks' notice, you can arrange for one or more works of art from the NGA collection (if available) to view in there. Contact details are below if you wish to take advantage of this for study purposes or to arrange a group of other interested people.

<http://nga.gov.au/Visiting/CSR.cfm>

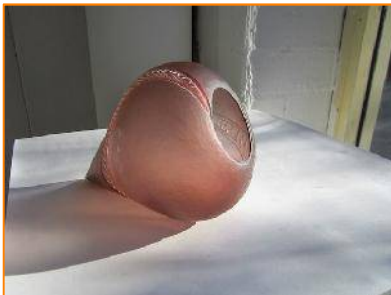
Thanks to Rose Montebello (Collection Study Room Coordinator) and the NGA Conservation and Registration team for putting together such a terrific collection for our visit.

from Jennifer Hay (collectorsrep@ausglass.org.au)

(photos: J. Hay. Used with permission from NGA)

campus view

Introducing our new student representatives – Kelda Morris from the ACT and Cara Pearson from SA. Both are in their final years of study and hope through their role in Ausglass to create communication networks for all student members and help represent their artwork and ideas. They are looking at ways to gather and distribute information about workshop and mentorship opportunities, competitions, grants, scholarships and other services that can help undergrad and postgrad students. For a start, here's a little about Kelda.



Kelda Morris

I am influenced by the light, colours and patterns of native New Zealand bush and, more recently, the landscape of the South Coast of Australia. My favourite things include wandering through forests, playing music, paper cutting, and blowing glass. I am currently captivated by Scandinavian design and have just returned from the Corning Museum of Glass with fresh ideas and a tonne of creative energy!

Originally from wild and windy Wellington, I now live in Canberra, where I am completing my third year of study at the Australian National University.

I am excited to be a part of Ausglass, and look forward to creating networks between students and universities, to share information, and to promote Ausglass students and your work!

(image: 'Tracks' by Kelda Morris)

news from Canberra Glassworks

In May we celebrated our 8th birthday and it was fantastic to see so many Canberra Glassworks friends there on the night. As a special feature of the event, which coincided with the opening of the Canberra International Music Festival, we presented a performance with **Sarah Humphrey's** cast glass violin and cello, *A Giocherellare*, from the Hotshop floor. Thanks to our artists, Sarah Humphrey and the National Art Glass Gallery at Wagga Wagga for supporting this event.

We hosted **Lucy Quinn** and **Ngaio Fitzpatrick** as Thomas Foundation Artists in Residence and they both developed works for the *New Glass: Excavation, Archaeology and the Arcane* exhibition, curated by **Magda Keaney**, which runs to the end of August. With the celebration of 100 years of Kingston Power House in mind, New Glass 2015 features six emerging glass talents. Their work, in concept and execution, propels traditional studio practice toward an exciting future. Themed around the ideas of archaeology, excavation and the arcane, the exhibition questions what history is, how we uncover it and the unexpected secrets it holds. Other artists involved in this exhibition include **Nick Adams** (ACT), **Georgina Cockshott** (VIC), **Lea Douglas** (ACT) and **Alex Valero** (SA).

We welcomed two Artists in Residence - local artist **Annette Blair** in June and South Australian **Gabriella Bisetto** into July. Both were involved in Hot Shop demonstrations during our *Winter Glass Market* (see more about that event below) alongside Glassworks' studio artist and teacher **Brian Corr**.

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Our Creative Fellow **Matthew Curtis** has been as busy as ever. In addition to developing works for the international market, he worked with **Christine Atkins** and other glass and light enthusiasts to create the 100 glow garden works (*at right*) for the Glass Market event. Each represented one year of growth since the Kingston Power House began generating power for Canberra in 1915.



Visitors to Glassworks loved coming along to **Jenni Kemarre Martiniello's** *ReInventing the Weave* exhibition, curated by **Kelli Cole**. Jenni presented some wonderful talks for groups while the exhibition was on. Kelli's next major project with us is *The Distant Warriors: Ka Maumahara (We Will Remember) Let Us Not Be Forgotten* exhibition from 9 September. It's an ANZAC Centenary special exhibition inspired by the remarkable stories behind the undefined number of Aboriginal and Torres Strait Islander men who deceived the conscription recruiters to serve for the Australian Army in World War 1 from 1915. It will feature works by the **Indigenous Textiles and Glass Artists Group**, **Treahna Hamm** and New Zealand artists **Ruth Port** and **Mandy Sunlight**, who were resident with us earlier this year.

from **Beverly Growden** (Canberra Glassworks General Manager)

Creative Fellow – Kirstie Rea



During the official proceedings of the Winter Glass Market, internationally recognised Canberra artist Kirstie Rea was revealed as the Glassworks' Creative Fellow for next year. She takes over from inaugural fellow Matt Curtis. The fellowship was introduced in 2015 to 'support the career of an exemplary artist and to foster a mutually beneficial exchange of ideas and professional practice within the Glassworks and the wider community.' Kirstie, who has been involved in the Glassworks since its inception, said: 'I'm delighted to accept the Creative Fellowship for 2016 and have the opportunity to work here full time and create work amongst the glass community.'

winter glass market a hit with the public

Nearly 4,000 people braved a cold Canberra winter evening in June to get into glass at the Canberra Glasswork's inaugural Winter Glass Market. Most were general public visitors and they thronged through the old powerhouse - proving that a lot of people really are interested in seeing beautiful hand made glass and learning about how it's made.



Inside the historic building they watched glass blowing and flameworking demonstrations, cut their own little glass piece to 'rebuild the building', bid on one-off artworks in the silent auction, bought up glass gifts and souvenirs from the gallery shop and stall holders, viewed the New Glass 2015 exhibition, or just soaked up the joyful atmosphere of good food, wine and music.



Outside, while the moody blue light projections illuminated the building facades, the food stalls did a steady trade, the glow garden

glassworks sold out, and Sui Jackson successfully demonstrated that you can blow glass from a wood fired furnace.

The free community event also raised funds for the Glassworks'



Creative Fellowship and other artistic programs. The overwhelming success of the market already has the Glassworks' team thinking about next year's event. If you didn't get to this one, it's well worth donning a warm coat and making the next one!



Images by Sean Davy (clockwise from top right): Sui Jackson's wood fired furnace; façade projections; crowds in the Engine Room wine bar; Matt Curtis and his work at the Silent Auction; Kirstie Rea's 'Rebuilding' collaborative project; Brian Corr's and Alex Valero's hotshop demo

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Bowl of Enlightenment wins KIGA

Following the success of the inaugural Kirra Illuminating Glass Award (KIGA) last year, Kirra Galleries and Fed Square were overwhelmed with innovative glasswork proposals when the call for entries was announced in December 2014. Over 80 entries were submitted, from which 40 finalists were chosen to make their ideas a reality. When the judges returned in June to choose the winners it was **Richard Morrell** (with his Bowl of Enlightenment) who became the second KIGA winner. A new award – the **Most Innovative prize** – was given to **James McMurtrie** for his Totem sculpture. **Denise Pepper's** Medici Ruff took out the **People's Choice Award**.

quality of entries challenged judges

Vicki Winter (Kirra Galleries)

More than 80 entries were received for the KIGA exhibition and in late February the judges had their first unenviable task – selecting the finalists. After a number of hours the list was reduced to 40 finalists and for those artists the challenge began.

The month of May was again a busy time for all involved.

Photographs of the works were supplied and the KIGA catalogue sent to production, and then crates of amazing sculptures started arriving at the Gallery for the opening of the show.

It took Suzanne Brett, Kirra Galleries' Curator and Gallery Manager, and her team almost a week to set up the show with some very welcome help from artists who were able to assist in setting up their work.

On Monday 1 June at 3.30pm the judging panel – Robyn Archer AO, Grace Cochrane AM, Simon Warrender, Jane Sydenham-Clarke and Peter Kolliner OAM - convened at the Gallery. The doors were shut and the judging process began.

The official opening was in the Atrium of Fed Square and the winners were announced by the Minister for Creative Arts, The Hon. Martin Foley.

The winner of KIGA 2015 was Richard Morrell for his work 'Bowl of Enlightenment' and this year there was another prize for Most Innovative - awarded to James McMurtrie for his piece 'Totem'.

Honourable mentions went to George Agius (Comfort), Kevin Gordon (Urchin), Crystal Stubbs (Akin) and Robert Wynne (Raven's Trance).

On June 17 there was the announcement of the winner of the People's Choice Award and it was Denise Pepper for her work, *Medici Ruff*.

Thank you to all the artists who submitted entries, and congratulations to the finalists, and the winners!



Richard Morrell's winning KIGA entry 'Bowl of Enlightenment'



KIGA JUDGING PANEL – L-R Peter Kolliner, Jane Sydenham-Clarke, Robyn Archer, Grace Cochrane, Simon Warrender (rear)



People's Choice Winner – "Medici Ruff" by Denise Pepper



James McMurtrie & Richard Morrell (winners are grinners!)

The online catalogue is available for viewing at the Kirra Galleries website: (www.kirragalleries.com/exhibitions/past/30)



James McMurtrie receives \$3,000 prize for Most Innovative award for his work Totem



Richard Morrell receives his \$15,000 prize for his work 'Bowl of Enlightenment'



KIGA finalists

- Ebony Addinsall – *Closer to being*
- George Agius – *Comfort*
- Ruth Allen – *Autumn Butterflies*
- Ruth Allen – *Galliano Chandelier*
- Liz Bottomley – *Spiral Table Lamp*
- Roger Buddle – *On a lighter note*
- Lisa Cahill – *Chiaroscuro #2*
- Andrew Crewes – *Dreamscape*
- Crystal Chain Gang (Jim Dennison & Leanne Williams) – *Angel's Share*
- Silvana Ferrario – *Displacement-Deep Water*
- Silvana Ferrario – *Displacement-Shore Approach*
- Robert Gatt – *Audrey*
- Kevin Gordon – *Urchin*
- Holly Grace – *The Walden*
- Tegan Hamilton – *Lepidoptera*
- Miles Johnson – *Human Structure*
- Brent King – *Fluz*
- Laurel Kohut – *Times Past*
- Simon Maberley – *Aurora*
- Ruth McCallum-Howell – *Polarise*
- James McMurtrie – *Totem*
- Richard Morrell – *Bowl of Enlightenment*
- Peter Nilsson – *Take Off*
- Denise Pepper – *Medici Ruff*
- Sallie Portnoy – *Nascetia Blades of Glass*
- Pipit Pujiastuti – *Fuchsia*
- Wayne Rayson – *Lineal Impact*
- Harriet Schwarzrock – *Expand*
- Tim Shaw – *Tulip Fever*
- Tim Shaw – *Peas in a Pod*
- Crystal Stubbs – *Akin*
- Crystal Stubbs – *Curioser & Curioser*
- Lienors Torre – *Listening in*
- Alex Valero – *Euthedra (Duplex)*
- Emma Varga – *Virtual Garden-White #3*
- Lorry Wedding-Marchioro – *"Letting Go" 2015*
- Bethany Wheeler - *38° 38' 49", 145°46' 59" E, Andersons Inlet*
- Nick Wirdnam – *Nest*
- Zoe Woods – *Bioluminescence*
- Robert Wynne – *Raven's Trance*
- Robert Wynne – *Trove II*
- Thomas Yeend – *Attractive Nuisances*

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artists' news...

Simon Maberley wins Ausglass residency

Sydney-based glass artist Simon Maberley has won the *2015 Ausglass Residency* at the Canberra Glassworks. The recently reinstated award provides an established artist to spend up to six weeks as an Artist in Residence at the Glassworks, and includes access to equipment, accommodation and a \$1,000 stipend. The high quality of applications made the judging process difficult and Simon's proposal and application was most interesting and appropriate to the residency.

Simon's work draws on his interest in theories of consciousness and human identity, and this is reflected in his use of the allegorical human figure in his pieces. He graduated from Sydney College of the Arts in 1996 and completed his Master of Fine Art at Ohio State University in 2000. He has travelled widely to work, study and collaborate with other artists. He has also been a great supporter and advocate for the glass art community and has served on boards including Ausglass.

first solo show for Mel Willis

Adelaide's Light Square Gallery was the venue for Mel Willis' first solo exhibition in June. Mel was the 2013 Ausglass Vicki Torr Memorial Prize winner. Her new exhibition, called *Materiality*, presented a series of large-scale architectural pieces that referenced and celebrated float glass – a dominant material in modern architecture.

'In my artwork, I survey ubiquitous urban spaces by way of their reflections and transfer these digital observations to fused and slumped sheet glass planes that are layered one, upon the other, building complex almost live imagery. These artworks encourage the viewer to experience a phenomenon that is so often overlooked in the everyday urban landscape. Through the materiality of glass, my work invites the viewer to experience oneself momentarily captured within the illusory space that is the window of a building, a revolving door, or glass clad facade of a skyscraper. I examine glass as an omnipresent industrial material, as a medium for expression and an intermediary for an everyday urban experience; combining different perceptions of glass. By doing so, I aim to construct works that are not only deconstructed and dislocated, but echo a close familiarity of delineated space that everyone has encountered at some point in time.'



more exhibitions: Debra Jurrs – Elaine Miles

Debra Jurrs: After taking up some studio space at the Canberra Glassworks, Debra was able to finish off work for a joint exhibition *Water : Land : Sky* with painter Ruth Le Cheminant at Queanbeyan's Form Gallery during July. At the end of September she heads to Scotland where she'll be doing a masterclass with Jane Bruce and Kirstie Rea.

(image at right: *Landscape #7* – photo: Adam McGrath)



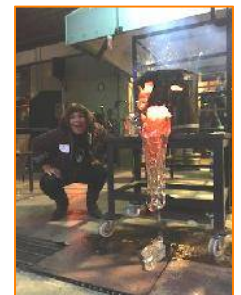
Elaine Miles: The sculpture, performance and installation artist debuted her collaborative work with photographer Adrian Lander in their *Glass Doors* exhibition at The Grey Area gallery in Collingwood, Melbourne during June. The experimental work pairs glass installations with photographs lining the walls, to juxtapose the concept of 'photogenic glass' with what reviewer Emily Ma-Luongo describes as 'unnerving tableaux'. You can read more of the review at the Urban Glass website here: (www.urbanglass.org/glass/detail/opening-photogenic-glass)

global travellers: Sally Portnoy – Amanda Dziedzic

Sally Portnoy: The Sydney based artist returned from Pilchuck in the US where she taught an intensive course on kilncasting, sandcasting and slug-cast glass. Sally was also a finalist in the KIGA exhibition and has some work chosen for the *Bondi Sculpture by the Sea* exhibition opening in October. (image at right: *Sally at Pilchuck*)

Amanda Dziedzic: Our Ausglass Victorian state rep was awarded a full scholarship to attend a flame working class with Amber Cowan at Penland School of Craft in North Carolina in June. Costs for her tuition, accommodation and meals were all covered and she returned full of enthusiasm for the location and her teacher.

'Penland is such an incredible place,' she said. 'So lush and green! They have hot glass, a flame shop, print making, tapestry, ceramics, everything! Amber is an incredible teacher who is extremely generous with her knowledge. I feel like I learnt so



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much in such a short time. Boyd Suguki and Grantie Calimpong were teaching a goblet class at the same time, so it was like the best of both worlds for me. I could catch the goblet demo in the morning and then play on the torch in the arvo.' Amanda has more to say about her experience at her blog here: www.littlebirdbigchip.blogspot.com.au

Glassworks Artists in Residence 2016

Congratulations to **Jonathan Baskett** and **Lee Mathers** who have been selected as the *Thomas Foundation Artists in Residence* at the Canberra Glassworks for 2016 (January – June). The residencies are funded on a cost-sharing basis, with up to \$2000 per artist provided for equipment hire etc., with the same amount matched by the recipient. Further congratulations to **Ben Edols**, **Brenda Page**, **Harriett Schwarzrock** and **Maureen Williams** on their selection as 2016 Artists in Residence. They receive a stipend of \$1000, a designated workspace and shared access to kilns, flameworking area, cold shop, hotshop and mould room.

Gordon Studios

Every year on the Queen's birthday long weekend, Eileen Gordon and Grant Donaldson put on extra glass blowing demonstrations, fire up the BBQ and coffee machine and open their doors for the Gordon Studios annual sale. There were plenty of visitors over the weekend to watch Grant and assistant Nadia Mercuri create some extraordinarily shaped bottles and platters, as well as pick up some bargains in the gallery, or enjoy viewing the outdoor sculptures dotted around the gardens.

The gallery also includes some of the exquisite engraving works of Eileen's parents Alistair and Rish Gordon.

Now that Eileen has retired from the Ausglass Board (most recently as Vice President), she has more time to devote to her glass making in the studio's idyllic surrounds on Victoria's Mornington Peninsula – so expect even more on show next year.



artists' call: opportunities

entries open for 2016 Tom Malone Prize

The Art Gallery of Western Australia has opened entries for this year's prestigious Tom Malone Prize. Initiated by one of the galleries benefactors Elizabeth Malone, the award is intended to promote the creation, appreciation and enjoyment of Australian made glass artworks. The winning artist receives \$12,000 and has their work acquired as part of the State Art Collection at the gallery. The award is open to Australian artists whose work has been produced in the 12 months preceding the cut-off date. Works must include glass, but can also incorporate other materials.

Entries close Friday 23 October 2015. Application forms are available at the website here:

www.artgallery.wa.gov.au/exhibitions/Awards.asp

Stephen Procter Fellowship opens to international artists

International artists based outside Australia are being invited to apply for the 2016 Stephen Procter Fellowship. The fellowships were established in 2001 in memory of ANU Head of Glass Workshop Stephen Procter who worked at the university from 1993 to 2000. A \$5,000 award is given to a glass artist to study abroad. It is awarded in alternating years to either an Australian or, as is the case for 2016, an international glass artist. The 2016 funds will be used for travel and a 4-6 week residency at The Australian National University in the School of Art Glass Workshop.

Closing date for applications is Tuesday 6 October 2015. For more information, check out the website at:

<http://soa.anu.edu.au/glass/stephen-procter-fellowship>

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closing soon - MAGE 2015

If you're really quick, you still have time to enter the 2015 Mansfield Art Glass Exhibition (MAGE), but entries must be received by **Friday 14 August!** Entry forms can be found at the Arts Mansfield website (www.artsmansfield.com.au) and must be returned (either to the PO Box address or via email) with two hi-res photos of your work.

There is a new Kirra Galleries Emerging Artists award for artists with up to five years' experience. The prize includes \$1,000 and an opportunity to hold a mini exhibition at Kirra Gallery in Melbourne's Fed Square. Entries are also open for Architectural, Kiln, Blown (Studio) and Glass Jewellery categories, with up to \$2,000 prize money available. Entries do not need to have been crafted in the past year as long as they have not previously been exhibited at MAGE.

Judging will take place around 31 August and chosen works are transported to Mansfield for free from Axxess Glass in Thomastown (and returned if unsold). The exhibition will open on 23 October at Martins Garage when the winners will be announced. Further details are available by emailing Rosie Brennan at magemansfield@gmail.com or call 0431 848 674.

(<http://artsmansfield.com.au/current-events/mansfield-art-glass-exposition-mage-2015/>)

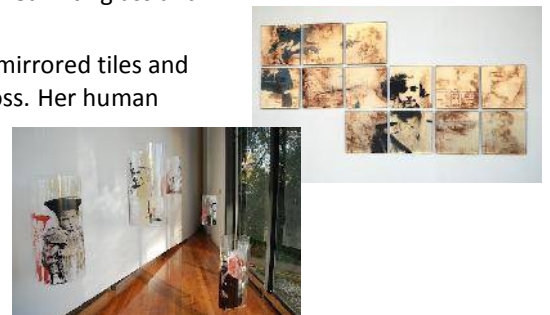
artists on display...

forget me not

A new exhibition has just opened at the National Art Glass Gallery in Wagga Wagga (running to 11 October) and features two Melbourne based artists - **Kristin McFarlane** and **Brenda Page**. They offer complementary perspectives on portraying human emotions and interrelationships. Both incorporate graphic elements in their work, but in quite different ways.

Kristin offers a collection of glass time capsules that incorporate family heirlooms and personal items to reveal how memories are held and preserved. Letters and photographs, lace collars, pressed flowers, etc. are delicately combined with glass. 'The objects and images explore fragility, loss and transience through a collection of preserved and delicate items combined with glass and are not so much about remembrance than the act of not forgetting...'

Brenda's bold use of paints, screen prints and decals on large glass cyclinders, mirrored tiles and dark frames make robust statements about her exploration of mourning and loss. Her human subjects are drawn from old photographs and highlight the influence she says comes from 'Victorian aesthetics associated with mourning and death. I have chosen to use such a visual style to explore my concepts as it has a universal clarity about its intentions. The use of glass underlines the narrative, speaking of fragility and simplicity.'



Contemporary Glass: Refracting a History

This exhibition rediscovers the history of glassmaking in Melbourne's Moonee Valley. Chemical company ICI Australia operated a research facility in Ascot Vale during the 1950s and '60s employing many glass workers and providing the community with a good understanding of glass production and the specialist skills of its makers. Curators Nadia Mercuri and the Incinerator Gallery invited select contemporary artists working with glass to re-contextualise those technical and industrial practices, to reference the origins of glass and its industrial/scientific history. The exhibition features the work of **Kristel Britcher, Georgina Cockshott, Jennifer Ashley King, Jeremy Lepisto, Kristin McFarlane, Nadia Mercuri, Philip Stokes, Blanche Tilden and Bethany Wheeler**. At the Main Gallery, Incinerator Gallery - Moonee Ponds until 27 September.

Floating

Melbourne's Kirra Galleries showcases two artists who skilfully use laminated float glass to produce their work. In *Floating* **Peter Nilsson** and **Ben Young** have produced a series of sculptures inspired by the ocean and influenced by their chosen glass medium. The exhibition runs until 23 August. If you can't make it to the exhibition you can view the full catalogue online at Kirra's website here: (www.kirragalleries.com/exhibitions/).

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talking point: arts funding and other dilemmas

Immediate Impacts of Government Funding Cuts

Dr Elaine Miles (Grants and Funding Officer, Ausglass)

Given the recent Government cuts to the Australia Council, Ausglass like many not-for-profit Arts organisations are having to reassess where to source funding from in the future. In recent years Ausglass has sourced around 20% of it's funding through Arts Grants. However this percentage of support will likely drop given that pool of funding has been significantly reduced in this year's budget announcements. Ausglass will need to look elsewhere in order to help our Glass Art Community.

To manage the transition to the new funding framework and due to large budget cuts, Australia Council took the following specific actions.

- The entire June grant round, including individual artist grants, arts organisations and government programs did not proceed and the six-year funding for organisations program has been suspended.
- The ArtStart emerging artists grant has been permanently dropped and larger funding amounts for the Creative Communities Partnerships Initiative and Artists in Residence programs will also not be offered in the future.
- Whilst the Australia Council will honour the current contracts of multi-year funded organisations until their conclusion at the end of 2016, the future of those has not yet been announced.

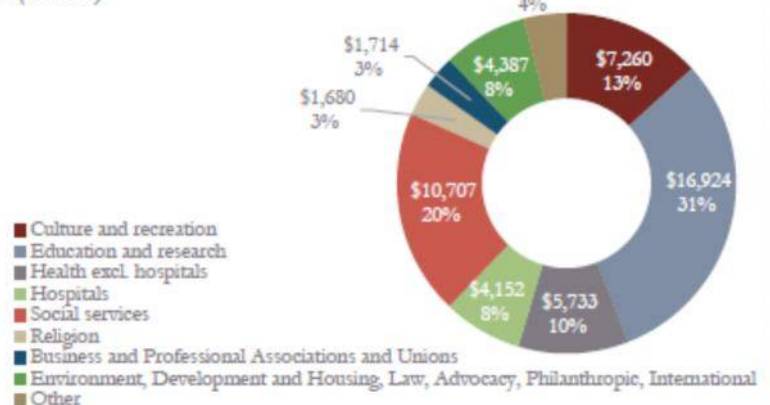
The non-profit sector has been a significant contributor to Australian life in a community, cultural and economic sense and no doubt will continue to be. The overall size and impact of this sector in its entirety should not be underestimated. This sector employs 1.08 million Australians and this year has contributed approximately \$60 billion to Domestic Product. Refer to the two charts (below right) for a summary.

The sector is large, diverse and expanding. Competition exists between various not-for-profits and charities to vie for the limited pool of funding that exists. So Ausglass is not just competing against other arts organisations for arts funding support, they are competing against a growing sector of sporting, charitable and other cultural entities.

Now is the time for Ausglass to reach out to principal players in Australian society and to corporate partnerships to help share responsibility for creating the Australia we want to live in. We need to work collaboratively on the challenges and opportunities. Whilst Ausglass will continue to seek out the Government funding that is available, we are looking at diversifying our income streams. We continue to seek as much support from volunteers within our mission to promote and support Australian glass artists. Skilled volunteering represents an opportunity to improve outcomes in a cost-effective manner, but coupled with new targets towards corporate sponsorship we believe this will help fill the gap that the Government budget cuts has left.

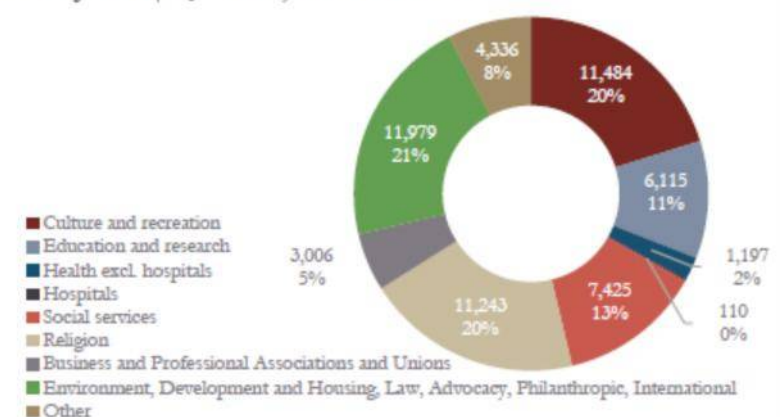
The challenge of invigorating our corporate links and philanthropic support may take time to replace the Government grants. However, the recent cuts to the Australia Council are a rude awakening that we can no longer expect to receive 20% of funding through these same channels of the past.

2012-13 NPI Gross Value Added by Sub-Group - National Accounts Basis (millions)



Source: ABS, Koda Capital

Number of NPIs (30 June 2013) - Total 56,894 NPIs



Source: ABS, Koda Capital

Senate Inquiry response

In May, Arts Minister George Brandis announced the diversion of more than \$104 million from the Australia Council for the Arts – which funds artists and arts organisations through an arm's-length, peer review process – to a new National Program for Excellence in the Arts (NPEA) fund - administered by the ministry. In response, Artspeak called for a Senate inquiry into these budget cuts and more than 2260 arts organisations and individuals responded by making a submission to this inquiry. As Ausglass is the principal body for representing the interests of Australian glass artists, the Board felt we needed to also respond to this call-out for submissions as these budget cuts affect both us as an organisation and also our individual members. Many thanks to Elaine Miles who prepared the final document. You can read the submission on our website here: <http://ausglass.org.au/?q=node/91>

Hand-made with love but not productive?

On 10 July 2015, Natasha Mitchell on the ABC Radio National's Life Matters program held an interesting discussion about viewing the value of handcrafted goods in terms of modern productivity considerations. Have a listen and see what you think...

Australia's productivity isn't boosted by the increase in artisan enterprises according to conventional economists who compile our national statistics. That's because it's most productive to produce more with less...less labour, less capital, less time.

Handcrafted goods don't fit this definition even though they may be of higher quality and price. So are artisans really a drag on our economy or do we need to change the way we measure productivity?

(www.abc.net.au/radionational/programs/lifematters/hand-made-with-love-but-not-productive/6608138)

Craft in Australia: let's not forget the real value of the handmade

by Kevin Murray (Adjunct Professor at RMIT University)

THE CONVERSATION

(Article originally published on The Conversation website June 30, 2015. It is reprinted under Creative Commons licence.)

In his budget reply speech in May, Bill Shorten claimed that 'coding is the literacy of the 21st century.' With the possibility of technology taking over our jobs, now is the perfect time to remind ourselves of the value of Australian craft culture, and the beauty of the handmade.

In September, Melbourne will host the inaugural *Radiant Pavilion*, an international jewellery festival - along with the state organisation's *Craft Cubed* and national conference, *Parallels: Journeys into Contemporary Making* - to be delivered by the National Gallery of Victoria.

This conference culminates the National Craft Initiative (NCI), managed by the National Association of the Visual Arts (NAVA). A 2014 report by the NCI, *Mapping the Australian Craft Sector*, called for an urgent review of its sustainability.

Craft appreciation

In 2009 NAVA Director Tamara Winikoff described craft in the community in the following terms:

The extent of the Australian community's engagement with craft and design (over 2 million participants) is a powerful affirmation of the deep seated satisfaction which people gain from the exercise of their imagination and skill. The ambition of the NCI is to stimulate engagement of the Australian craft and design sector with new ideas, ways of doing things, connections and opportunities.

University of South Australia's Susan Luckman's recent book, *Craft and the Creative Economy* (2015), reflects on the growing interest in the handmade, prompted by increasing awareness of exploitation in global industrial production:

Craft, as both objects and process, appeals in this moment of increasing environmental and labour awareness as an ethical alternative to mass-production; craft also speaks to deep

human connections to, and interest in, making and the handmade as offering something seemingly authentic in a seemingly inauthentic world.

The internet - bringing with it businesses like etsy.com, which has exceeded US\$2 billion in transactions - promises to extend the intimacy of the local market to a global audience, offering a sense of connection that is lacking elsewhere.

But how does Australia feature in the global industry of craft? Surprisingly, Australia was once a world leader.

The birth and death of craft in Australia

The Crafts Council of Australia emerged in 1964 as a response to an invitation from the World Crafts Council (WCC) to attend its inaugural event in New York. In 1973, the Crafts Board was established to represent the arts in the Australia Council alongside visual arts, dance and literature.

Then in 1980, Australian ceramist Marea Gazzard was the first elected president of the WCC. Political leaders of the time sought to identify with popular crafts, such as Democrats founder Don Dunstan opening the Adelaide's JamFactory Craft Centre in 1973 and Rupert Hamer launching Victoria's Meat Market Crafts Centre in 1977.

However, Australian craft has since virtually disappeared from the national stage. Through the 1980s, the Crafts Board was incorporated into the Visual Arts/Crafts Board, and eventually merged into the Visual Arts Board in the 1990s, as it now remains.

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Finally, the last national link to craft was lost with the 2011 decision to cut funding for Craft Australia.

Recent political leaders have failed to use Australian crafts to demonstrate their national pride, with the exception of John Madigan and Nick Xenophon's failed attempt to furnish Parliament House with Australian-made crockery.

The now corporatised state-based crafts councils such as Craft Victoria and Adelaide's dynamic JamFactory generate much local activity, but they are not supported by a national platform or funding.

Australia's impact on the global handmade footprint

Though Australian craft is rarely seen on our national stage, we have actually made many unique objects of enduring value. As a material art, craft expresses in a tangible appreciation of the land. Using Japanese techniques, Australian ceramicists give artistic expression to the rich soils, glazed with ash from our native timbers.

As shown in this year's Venice Biennale, Aboriginal communities from central Australia use the unique plants of the desert to tell sacred stories in fibre sculptures. Wood craftspersons are learning how to adapt European techniques to the challenges of our indigenous timbers. Jewellers have taken the egalitarian approach to materials and learnt how to make exquisite works out of humble materials.

While other nations have attempted to re-focus on making things, the 'lucky country' has come to depend more on what can be extracted from the land than is produced on it. The 'clever country' imagined during the Hawke-Keating years made a virtue out of the loss of manufacturing, heralding a knowledge economy that focused on financial and education services.

The craftiness of the rest of the world

In the US, President Obama personally hosted the annual *Maker Faire* last year, reviving some national pride in making things through local production, featuring neighbourhood labs that offer services such as 3D printing. In the UK, craft contributes A\$6.5 billion to the economy. The Crafts Council actively presents craft in the public eye, including a recent manifesto - *Our Future is in the Making* - launched in the House of Commons to promote craft in education.

Across the sea, the Crafts Council of Ireland receives annually A\$5.2 million in government funding to support craft initiatives such as Future Makers to nurture the next generation (a per capita equivalent in Australia would be A\$26 million for a national craft organisation).

China, South Korea, Japan and India have also dedicated significant funding, international festivals, infrastructure and craftsman support services) to the development and sustainability of locally crafted goods, including Nahendra Modi's personal commitment to support khadi (handloom) cotton production.

But with the end of the mining boom, we are looking at the impact that this loss of productive capacity has on our ability to sustain our future. What exactly will be the legacy of our good fortune apart from large holes in the ground?

The craft of the future

This year - will it be a turning point, or could it be more of the same?

For the past two decades, the cult of the new prevented us from building on the unique traditions we have established. Arts talk today is infected with corporate phrases such as 'disruptive technologies', 'breaking down barriers', and 'design thinking'.

The obsession to break with the past weakens the social and community values that underpin meaning.

Understanding where we have come from offers a trajectory that can guide us into the future. According to Marian Hosking, President of the newly revived World Crafts Council - Australia:

Today's craftsperson draws on both traditional craft practice and new technologies, with an understanding of historic and social precedence.

The end of the mining boom is a chance to review the implicit direction of Australia as a nation. What will happen as Asian countries inevitably raise their wages, develop first rate universities and create their own designs?

Crafts help us answer that question. Crafts demonstrate that we know our place in the world and are committed to make something from it.

(original link - <https://theconversation.com/craft-in-australia-lets-not-forget-the-real-value-of-the-handmade-42168>)

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