

Ausglass review

SPRING 2014

States of

illumination

Ausglass Conference

12-15 February 2015

Adelaide, South Australia

statesofillumination.com

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conference poster by Rachel Harris (bit scribbly design)

ausglass

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On the cover

This issue we highlight the upcoming Ausglass biennial conference (*States of Illumination*) to be held in Adelaide next February. The cover features one of the stunning conference posters created by *bit scribbly design's* Rebecca Harris. For more info, check out the

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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

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president's welcome

'Logic will get you from A to B. Imagination will take you everywhere' (Albert Einstein)

We had our biannual Ausglass Board of Directors face-to-face meeting in South Australia recently, which turned out to be constructive and creative. Discussions surrounding the company's policies & procedures; the upcoming South Australian conference; our newsletter and the current website redevelopment were all addressed. The current Board are a very innovative, dynamic group of people who feel passionately about the organisation or glass and are making things happen.

Our meeting with the Conference Planning Committee Meeting also proved insightful for the Board as to what and who is involved. It seemed everyone was able to understand the many facets of our organisation's mechanics and realise some glass community values. Thanks to the South Australian glass community for hosting the social event and for meeting with the Board. Some individuals extended themselves beyond the call of duty; we value your efforts and hospitality.

Thanks to all the members who participated in the recent Ausglass survey. It was a useful and beneficial exercise. We now know that we're on the right track and have a good focus for the future of Ausglass. This edition of your newsletter is blossoming with interesting information that highlights some recent discoveries from the membership survey the Board aims to utilise in developing our organisation's future.



*For those of you who were in the draw for a 2015 Conference pass - the lucky winner randomly selected from survey participants is **Peter Campbell of Glassplay in NSW** - congratulations!*

Our end of financial year for the Company of Ausglass is almost upon us, which means we will be compiling the Annual Report documentation in the very near future. Board members and State Rep nominations are up for renewal. These positions will be ratified at the Adelaide AGM as per information being sent out and enclosed.

Reps take on the role to represent their State or Territory for two years and are able to self nominate or can be nominated by another member of the organisation (i.e. within their state for example). Members of the organisation can nominate other members to fill roles on the Board, assisting in the organisation's future development. Opportunities are available and can be discussed if you would like the chance to help make a difference. All nominations are due by November 9, 2014.

We have a new Board member - how exciting! Welcome Suzannah Terauds from Victoria who will replace Tegan Hamilton as our new Secretary. Thank you Tegan on behalf of the Board. We wish you luck as your presence will be missed. Eileen Gordon will be stepping down as Vice President, although will remain on the board to maintain the role of Online Gallery Co-ordinator. In addition to many other duties, Eileen single-handedly recruited over half our current Board members. A sterling job to date, managing the Vicky Torr Online Gallery Prize also. Thanks Eileen.

News surrounding the 2015 Conference is that applications for the Ausglass Conference Exhibition *Illumination* are now open, as are registrations for the 2015 Conference *States of Illumination*. Board members are communicating daily with the Conference Planning Committee as things rapidly progress. Find out what will be happening at the Conference by visiting the Conference website www.statesofillumination.com or the Ausglass website www.ausglass.org.au

If you have any Conference enquiries contact the Conference Planning team at conference@ausglass.org.au or if there is something you need to know about the Conference Exhibition contact exhibitions@ausglass.org.au

Happy reading everyone - it's Spring!

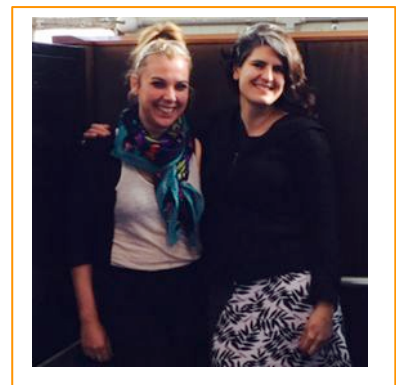
Verity Jasmin Burley (Ausglass President)

sharing state rep duties adds to the fun

from Mel Willis

The ACT has had co-reps - *Mel Squared* (i.e. Mel Willis and Mel George) since the beginning of the year and we can tell you that sharing the role has been a lot of fun! Not only do you have someone that you can share report writing and State event co-ordination, but you also have someone who is connected to different parts of the community and helps you generate a better relationship with the members!

State reps are a really important part of Ausglass as they generate activity and a sense of community on a state level. So, if you have thought that you might like to be a rep, or co-rep, send an email to president@ausglass.org.au to find out more!



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board talk

We are listening!

Ausglass would like to thank everyone who participated in our recent survey. The Board has examined the responses and the information is highly valued to ensure that Ausglass keeps delivering what our members are asking for.

Firstly, it was great to see that Ausglass is on the right track with its activities. All of our activities (conferences, exhibitions, awards) scored at least 3 out of 5 in terms of their importance to members, with the standouts being conferences, newsletters, website, information sharing and networking.

Many suggestions were raised about how Ausglass could be improved. Responses showed concern that our website is old and outdated, thus reflecting badly on the organisation. We are pleased to announce that a new website is currently being developed and we are looking to have the new site launched in November. And as requested by nearly everyone, it will have loads of beautiful pictures of our members' wonderful glass creations.

There were also many comments about how the Board of Directors operates Ausglass as an organisation. It was great to see so many members wanting to improve the association. As a volunteer-run group we face many challenges, but are continuously trying to represent all our members' interests in the best way within the Ausglass constitution. There are currently opportunities available for those of you who wish to make a difference and join the team. For more information email: president@ausglass.org.au.

Another key activity is our awards program. We asked if you thought those awards were important and if you would like to see other awards instituted. We are happy to report our members believed our awards were highly valued and an important part of the organisation. Excitingly, Ausglass wants to improve our awards and so is proud to announce the 2015 Vicki Torr Memorial Prize will be raised to \$8,000. We hope to see your best work at the 2015 Conference Exhibition where it will be peer judged.

But wait, there's more! This year we are adding to our awards repertoire by offering an artist residency at Canberra Glassworks (more details soon).

Ausglass would like to once again thank all of you who took the time to fill in the survey. If you didn't get a chance and still want to have your say, remember the AGM is coming up at the 2015 Ausglass conference. We would love to see you there and have you involved.

And the winner of the 2015 Ausglass Conference Pass is **Peter Campbell** of Glassplay! Congratulations Peter, we look forward to seeing you there.

Laurel Kohut (Marketing and Communications officer)

positions vacant

Want to learn some new skills and get more involved in the Australian glass art community?

Why not join the Ausglass team as a board member or become your state's local representative? Have a say in how the organisation is run. All board and state rep positions are up for renewal at the February 2015 AGM.

Nominations are due 3 November 2014.

For more information contact: secretary@ausglass.org.au

board contacts

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ntrep@ausglass.org.au

QLD: *Now recruiting!*
qldrep@ausglass.org.au

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

TAS: Mignon Johnston
tasrep@ausglass.org.au

VIC: *Now recruiting!*
vicrep@ausglass.org.au

WA: Greg Ash
warep@ausglass.org.au

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Gordons honoured as life members

Ausglass Honorary Life Membership is the most prestigious award the organisation bestows on any member of the community – recognising an individual's outstanding contribution to the association and/or the field of contemporary studio glass. And here's proof as to why: Rish and Alasdair Gordon share some moments that reflect their status as recipients of the 2013 Ausglass Honorary Life Membership award, presented at the 2013 Ausglass Conference in Wagga Wagga.

What year did you all arrive in Australia and what did you expect coming from Scotland?

1980, leaving the eldest of our family behind, which was hard, but she followed us later. We had no great expectations in coming to Australia apart from establishing a market for our craft. Initially we were offered a studio in the newly established Pioneer village in Armadale, but on arrival we decided we would be better to retain our independence in our own studio. We were then offered a space in the Bannister Street Craftworks - a craftsman's cooperative in Fremantle, where we stayed for about 12 years before establishing our own studio at home.

Did you hesitate re-establishing yourselves in a place so foreign to the motherland?

There was no hesitation, it was do or don't!

Was it exciting bringing the traditional skill of glass engraving (that has such a huge history in the UK) down-under and how were you received here?

There was satisfaction in being involved in the establishment of a glass community in WA. We were very well received in both the private and corporate markets.

What is your most favourite piece or thing to have ever engraved?

It is impossible to nominate any pieces that we have engraved

What other glass engravers or artists do you or have you admired or that you maybe have looked up to?

Our teacher in Edinburgh, Helen Monroe Turner, and Peter Dreiser

How do you feel being our 2013 Ausglass Honorary Life members?

We both feel very honoured to have been associated with the development of the Studio Glass movement in Australia and are very proud that our family has followed in our footsteps

What is the best glass related yarn you could spin about the Ausglass community?

Being called 'The Gordon Dynasty'!!!



do you know an outstanding member?

Ausglass is currently accepting *Honorary Life Member* nominations for the organisation's 2015 award presentations to be made at our Adelaide Conference in February.

If you would like to make a nomination, please email HLM@ausglass.org.au with your suggestion and rationale as to why you think the proposed nomination is important for the nominee and the association. Highlight any outstanding contribution that recognises the member's contribution to Ausglass and/or the field of contemporary studio glass.



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arts funding tightens

Arts grants are likely to get much harder to secure after the Federal Government announced funding cuts in its last Budget. Ausglass Treasurer Robert Melani takes a look at where the glass art community stands.

The Australia Council for the Arts is the Australian Government's arts funding and advisory body. It supports Australia's arts through funding - strengthening and developing the arts sector in general. A key aim of the council is to 'collaborate to build new audiences, foster philanthropic support and deepen understanding of the arts through research'.

Each year the Council manages and administers over \$200 million in funding for Australian arts organisations and individual artists. However, the Federal Government announced in its 2014 Budget that it intends to cut more than 14 per cent (almost \$30 million) from the Australia Council's funding over the next four years. As a result, promoting and supporting Australian arts domestically and internationally has become more challenging.

It was reported in *Crikey** that major Australian arts companies such as Opera Australia, the Australian Ballet, State Theatre companies and State Orchestras account for 65 per cent of the Council's annual grants and were spared the cuts via 'untouchable three-year contracts'. It would appear the cuts will most likely affect small to medium arts groups including Ausglass, as well as glass artists seeking individual grants.

Unfortunately and without doubt, this budget decision will impact on our ability to apply for and obtain supportive funding for Ausglass. Second only to our biennial conference activities, funding and grants are our biggest income - all of which are used to support our members and the organisation in promoting Australian glass art.

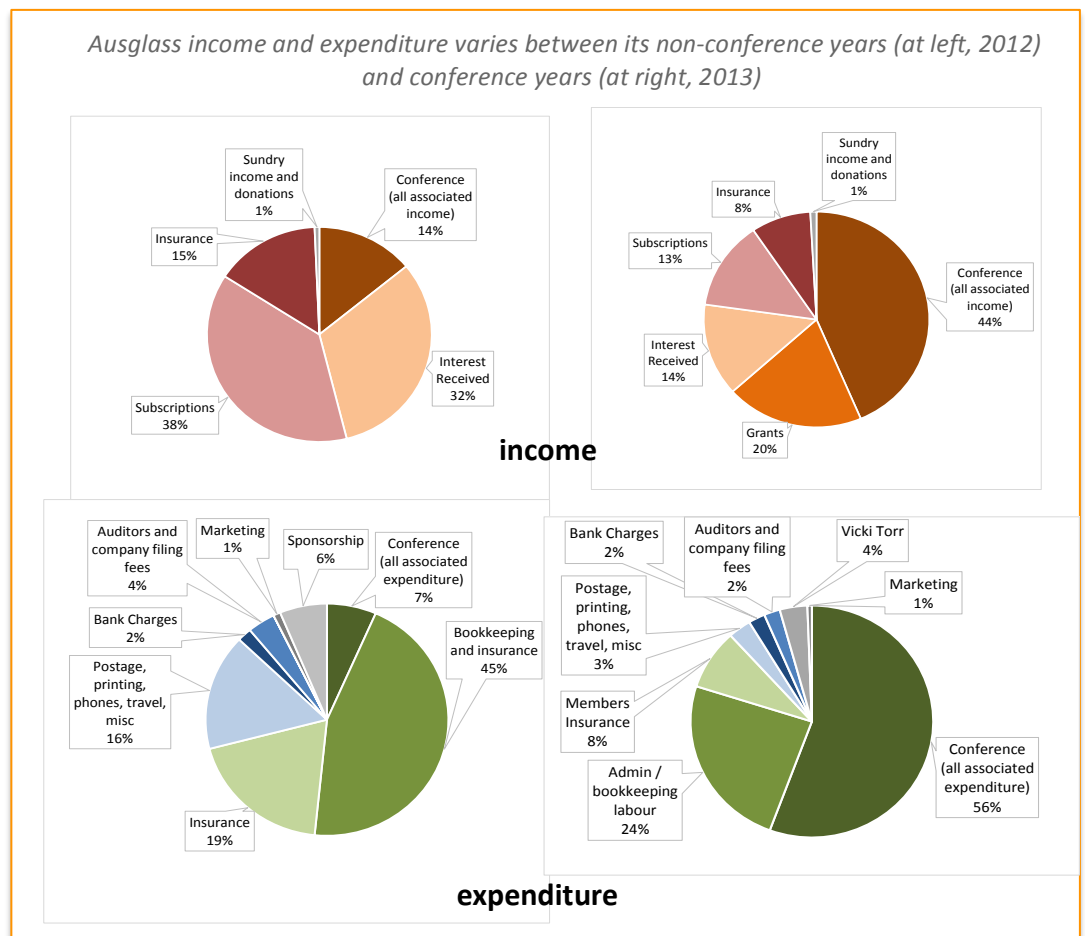
In order that members can gain a better understanding of how and where Ausglass generates its income and expenditure (proportionally), we have generated pie charts (right) for both conference and non-conference years.

The Ausglass Board continues to work hard at keeping costs to a minimum and at the same time deliver the best possible return to the membership. This of course remains an ongoing challenge. As the charts show, our conferences play a major role in continued funding for Ausglass, so it is vital your continued support in achieving a high conference attendance remains.

The Ausglass Conference Committee, diligently led by Nick and Pauline Mount and supported by an army of very capable volunteers, are busy organising next year's *States of Illumination* conference. This 'thankless' task coupled with enormous efforts of organisational ability promises to deliver the best conference yet!

We look forward to seeing you at the conference in February next year and for your continued support for Ausglass – the premier body for the promotion of Australian glass art.

* <http://dailyreview.crikey.com.au/budget-cuts-hits-artists-who-can-least-afford-it/6139>



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state rep wrap-ups

Things are still quiet up in the Northern Territory, so there's no report from Jon this time around. We're also still looking for State reps for NSW, Qld and Vic so we can update you on happenings in those states.

greetings from the ACT!

from your ACT reps Mel squared (Willis and George)

We love the social media posts coming from *States of Illumination - 2015 Ausglass Conference* and are looking forward to seeing everyone face-to-face. We wish you well Adelaide/Ausglass crew for all your tireless efforts in the conference preparations.

We are happy to report from the Nation's Capital:

The *Waterhouse Natural Science Art Prize* winners were announced and we congratulate Harriet Schwarzrock, the winner of the Helen Hill Smith OAM Prize for Sculpture and Objects for her piece *Breathe* - and Emilie Patteson was awarded Highly Commended in the Youth Category for her work *Preserved Impermanence II*.

The works will be travelling with the other prize winners to Canberra's National Archives (until 9 November), where Emilie will be giving an artist talk. For details visit: www.naa.gov.au/visit-us/events

The *2014 Stephen Procter Fellow*, Jeff Zimmer, has arrived in ANU's Glass Workshop. Jeff presented an incredibly infectious talk as part of the School of Art's Art Forum lecture series. The talk focused on Jeff's concepts and inspirations as well as a wonderful overview of other artists working with imagery in glass. Jeff is a Scottish-based, American-born artist who will develop his work to explore the concepts of ambiguity, disconnect between actions and consequence and notions of borders and separation.

Reminder - *The Stephen Procter Fellowship 2015* is now open for proposals. The upcoming Fellowship will be awarded to an artist based in Australia, who will receive \$5,000 towards travel, and a four-to-six-week residency at The Australian National University, in the School of Art Glass Workshop. The closing date for submissions has been extended to Friday 7 November 2014 (<http://soa.anu.edu.au/glass/stephen-procter-fellowship>).

Regrettably, our community shares tragic news that Philip Spelman and Anita Breidis lost their daughter Astrid in a fatal car accident. Astrid was 18 and had a brilliant life to look forward to. Phil is a core member of the glass community due to his long history working in the Glass Workshop. No words can accurately describe the sorrow they are experiencing. Please send any notes or gestures of sympathy to Phil and Anita via the Glass Workshop.

Lyndy Delian and Jenni Kemarre Martiniello have just returned from six weeks in the US. They attended workshops at *Haystack Mountain School of Crafts* on Deer Isle in Maine as well as the Corning Studios at the *Corning Museum of Glass* in New York before checking out NYC and

Urban Glass in Brooklyn. Jenni and Lyndy took Mel George's *Kiln Allegories* workshop, which resulted in the Corning Museum of Glass acquiring the entirety of the glass books created by the participants over the two-week class. These pieces will go on display in the new Rakow Library exhibition space. Jenni is also a finalist for the *Bay of Fires Art Prize* in Tasmania.

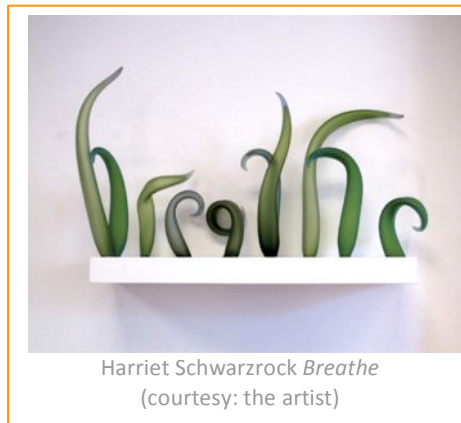
Matthew Curtis was the 2013 prestigious award winner for *Canberra Patron of the Arts (CAPO) Fellowship*. This award has enabled Matt to begin

to work collaboratively with Jock Puautjimi from the Tiwi Islands. Matthew visited *Tiwi Designs* on Bathurst Island in July 2014 and will travel up again in early 2015. As part of the fellowship Matt will be developing some of his own furnace cast /multiple component work as well as collaborating with Tiwi Islander artists to incorporate designs into a series of glass objects. These pieces will be exhibited initially at CAPO and also with Tiwi Designs.

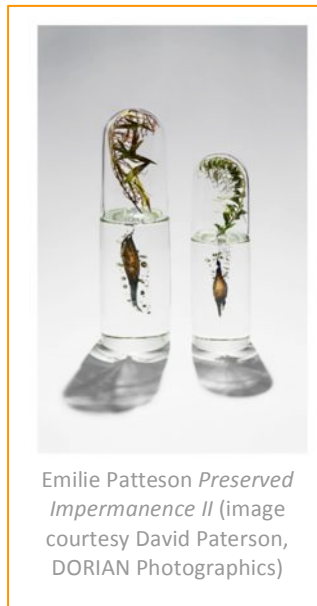
Melinda Willis has been short listed for the *Heysen Prize*. This was established to commemorate South Australian Artist Sir Hans Heysen and his significant contribution to Australian Art.

The City of Hobart Art Prize includes local finalists Lisa Cahill, Harriet Schwarzrock, John White, Erin Conron, Nadege Desgenetez and Jenni Kemarre Martiniello.

If you're thinking of visiting Canberra, a good time to come is between 13 December 2014 and 8 June 2015. Light installations by American artist James Turrell will be the focus of the National Gallery of Australia. The exhibition, *James Turrell: A Retrospective*, will explore the artist's love of light and landscape. It will be a must-see.



Harriet Schwarzrock *Breathe*
(courtesy: the artist)



Emilie Patteson *Preserved Impermanence II* (image courtesy David Paterson, DORIAN Photographics)

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news from the west

from WA's rep, Greg Ash

Western Australia has been active over the last couple of months, starting with the *Flair* exhibition (see Estelle Dean's report on page 10).

Denise Pepper continues her brilliance with a new exhibition at Emerge Gallery on the corner of 6th Ave and Beaufort St, Inglewood. The exhibition is entitled *Cut From the Same Cloth* and runs until 8 November (www.emerge-art.com.au/exhibitions/category/new-works---denise-pepper).

Cindy Poole of Esperance has contributed to her community with a piece of public art entitled *Whale Tail* (featured on page 14). This is surely one of the most attractive pieces of public art anywhere in WA and surely an improvement on the cactus of Forrest Place.

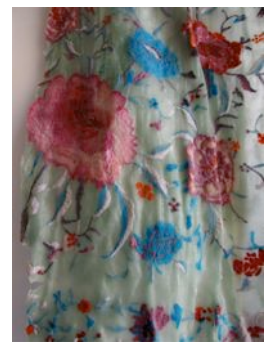
A group of some 20-plus Western Australian glass artists has formed a group named *Glass Artists of Western Australia Community* (GAWA) with an aim of furthering everything glass in this state. The Facebook page is <https://www.facebook.com/glassartistsWA>. In the future, local exhibitions and the opportunity to find markets may be possible as WA has so few galleries that will deal with glass - considering the increasing number and quality of the works coming out of this state.

Karl Harron was at *Art Glass Studio* for two workshops that proved to be highly successful. The sassy Irishman entertained and created yet another quality workshop to further the skills of WA glass artists. Nathan Sandberg will be in Perth from 20-30 October with three workshops - two on Murrine construction and another on Kilncast boxes.

Brenda Ellen's *Lava Art Glass* gallery (www.lavaartglass.com.au) in Bunbury has passed its first year in operation and is a must see for anyone travelling to the South West.



Denise Pepper *Lace Pink and Yellow Flowers #3* (detail)



Denise Pepper *Piano Shawl #2* (detail)

Tassie update

best wishes from Mignon Johnson (Tasmania's rep)

There isn't much going on at the moment in Tasmania. We still have some snow on the highlands, however the busier season is just a few weeks away and I trust we'll have quite a bit more news next time when everything goes during the warmer months. The Hobart Art Prize finalists were announced. There were 260 entries altogether and of those 90 were for glass (and 170 for printmaking). Twenty-three entries for the glass category were selected as finalists (and 32 for printmaking), but only one Tasmanian was selected - Peter Bowles. That was a little disappointing for a few Tasmanian glass artists. Congratulations to the many 'mainlanders' from NSW, ACT, VIC and SA – including the winner, Tom Moore.

The Finalists' Exhibition is being held at the Tasmanian Museum and Art Gallery in Hobart until 23 November. Details at the website: www.hobartcity.com.au/Community/Arts_and_Culture/City_of_Hobart_Art_Prize

SA 2015 conference plans underway

from Ursula Halpin (1/3 of SA's state reps)

Conference planning is going well. The Ausglass Board, who travelled to Adelaide in September for a face-to-face meeting with the planning committee, was well received and entertained. The committee and board had a productive meeting.

Here's an update in pictures...

(left top) the conference planning committee meets with the Ausglass Board

(centre) some downtime – BBQing with Ausglass President Verity Jasmin-Burley

(right top/bottom) a social get-together at Nick and Pauline Mount's home



9

Vic report

from stand-in VIC rep, Sharon Harrison

Kirra Galleries in Melbourne ran another successful *Flame on Glass* exhibition in September – its 12th annual overview of contemporary flame formed glass. Several artists spent time in the Atrium to conduct demonstrations for the weekend public visitors, including Chris Arnold, Laurie Young, Mark Elliott, Cas Davey, Richard Clements, Raymond Mifsud, Lisa Simmons and Kathryn Wardill. It was a contrast of glass art styles after the *distant horizons* exhibition the month before, which featured works by internationally renowned Australian glass kiln-formers and blowers Brenden Scott French, Gerry King, Tim Shaw and Maureen Williams. (www.kirragalleries.com)

Blue Dog Glass studio in Oakleigh South played host to the rascally Irish artist Karl Harron, who ran two master classes on his deep-form 'perfect' vessels. Students were highly entertained and richly rewarded with his amazing decorative techniques.

Former Ausglass secretary Tegan Hamilton is now settling in to her new glass blowing life in Seattle. She'll be back in the country early next year for the Ausglass conference. And another Ausglass board member, Laurel Kohut, has just taken up a two-week residency at the Canberra Glassworks.

Waterhouse Art Prize winners

South Australian artist Jennifer Ahrens won the Youth Prize and People's Choice award at the [Waterhouse Natural Science Art Prize](#). Her artwork *Heartwood #7* is an oil painting on glass and is presented in a box frame so the paint casts a shadow image behind it. She received \$5,000 for each of the prizes.



image courtesy of Jennifer Ahrens

Jennifer's artist's statement explains her concept for the piece:

'The void within Eucalyptus Camaldulensis, an empty space left behind from decomposition of the heartwood. Matter recycling by breaking down and revealing the language of growth, erosion, decay and reinvention present in all things. Heartwood communicates a natural process of perpetual metamorphosis in the landscape.'

ACT-based glass artist Harriet Schwarzrock won the \$12,000 prize for the Sculpture and Other Objects category with her blown tinted glasswork '*Breathe*' (photo on page 7):

'These plant-like fronds align to trace the word ...breathe... The molten plasticity of this diaphanous material, formed by breath and gravity, witnesses the integral connection of plant-life to cycles of respiration. Although often unconscious, the shifting cadence of our breath can afford an awareness of limitless interconnectivity.'

Several other glass artists were recognised with 'highly commended' judgements for their work. They were: Anna Medlin - *Dingo Coyote Fox Dingo*; Tom Moore - *Sapling Spine*; Nick Mount - *White nuts with black stripes: A Still Life #010514*; and Emilie Patteson - *Preserved impermanence II*. To view the work of all the finalists, go to the [SA Museum's prize website](#)

Nick Mount on show

Adelaide artist Nick Mount has an exhibition of over 30 art works on show at the Bellevue Arts Museum in Washington state until 1 February 2015. The exhibition - *The Fabric of Work* - will premier some of his newest pieces and is part of the *Living Treasure: Masters of Australian Craft* series (an initiative of Object: Australian Design Centre) with funding from the South Australian government. Details at: www.bellevuearts.org/exhibitions/nick_mount.html.

migrant impact on nation's glass art

The *Fused: a journey from artists in the National Art Glass Collection* exhibition (running until 8 March 2015) celebrates the migration stories of professional art glass workers who migrated to Australia. It features works from the National Art Glass Collection held at the Wagga Wagga Art Gallery in NSW and highlights the expertise and cultures these skilled migrants brought with them, demonstrating how they have played an integral part in Australia's studio art glass movement. For more information, go to: www.wagga.nsw.gov.au/art-gallery/exhibitions/exhibitions-2014/?a=30300.

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Ausglass: Flair exhibition thanks you!

From Estelle Dean - exhibitions co-ordinator

'...best setup for this gallery in a while...'

'...thoroughly enjoyed this show, when is the next Glass Art exhibition?'

'...great to see what can be done with glass both from locals and interstate...'

I am a little biased, but I believe the exhibition was a success. There were over 680 visitors to the show over the month of July. Gallery Central staff were most impressed by the numbers and the professionalism of the participants.

Congratulations to the 15 artists who made sales - a total sale value over \$15,000 with 15% commission going to Ausglass. The Gallery staff made the process easy with no manning required by ourselves, except for the Saturdays when we did demonstrations and floor talks. The review in the *West Australian Newspaper* and an advertorial in *Artists Chronicle*, as well as the usual WA-based Arts Directories, brought in the punters.

The success of the 'Fast Response grant application' with the City of Perth helped towards the costs of producing the catalogue. All 64 participating artists should have received their copies. Proofreaders - you are awesome! My apologies for any errors that may have occurred in producing the catalogue. If anyone would like to purchase the catalogue please contact me.

Thank you to Pauline North, Anne Sorensen, Silvana Ferrario and Belinda Kay on the organising committee who assisted with the exhibition setup, procuring donations and many other ways towards a smooth running exhibition and helping keep me sane.

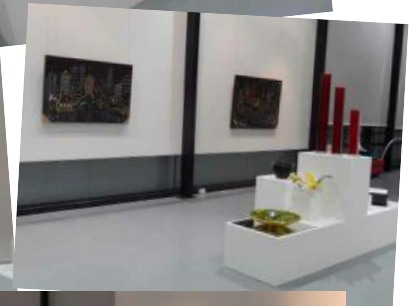
Thank you to all the demonstrators, floor talkers and manning peeps for volunteering your time and materials (Greg Ash, Eva Dixon, Jennie Merritt, Jeff Turner, Tina Coppola, Denise Pepper, Marie Fritz, Myra Staffa, Marilyn O'Shannessey, Pauline North, and all the unnamed heroes).

And lastly, to the membership who became involved, sent kind words and encouragement for the adventure, and sent their work to Perth, your generosity very much appreciated in supporting the Flair Exhibition.



Special thanks to the City of Perth

CITY of PERTH



11

looking on (a collector's view)

Among the responses to the recent survey, you told us that representation to State, National and International galleries needs to be improved and Ausglass needs to lift the profile of studio glass within all levels of Australian society, including Government and our embassies overseas. You also want to know what galleries are buying glass and how Australian artists can get access to international markets. As Collectors' Rep, I'll make a start on addressing some of these.

It's obvious to state the studio glass community relies heavily on collectors - not just those that buy glass once or twice, but those that love glass and buy consistently to add to their collections. It's this sort of audience we need to nurture and encourage. Not just passionate individuals, but public and private galleries and corporate collections.

Galleries that represent glass artists in particular also need to be encouraged. While art that hangs on walls gets a lot of focus from investors, other forms lose out. Glass is seriously under-valued in Australia, but we have some of the most skilled glass artists in the world. That said, our glass artists are well represented in national public galleries, but aren't promoted enough to corporate and public investors. This is something Ausglass intends doing by developing closer relationships with curators.

There are some choice collections of Australian contemporary glass, as well as some international glass, in various public galleries across the country. Wagga Wagga, of course, has an outstanding collection (as the home of the National Art Glass Collection). The gallery requires repeat visits to see what they have as it's so large it can't

all be on display. This is true for other institutions, such as the National Gallery of Victoria and Canberra's National Gallery of Australia. It's rare to have contemporary glass on display and it's disappointing that glorious work is often kept shut away from public view. While it's a great thing that gallery collections are so huge and diverse, it obviously limits what can be put on display.

Ausglass is in the process of contacting galleries in each state with a view to arranging small 'study groups' to access parts of their collections that are off display. This is not a new idea - Greg Ash tells me that WA successfully held one of these events a few years ago, which is great news. It means there's a precedent in WA we should be able to build on. It will depend on the individual gallery as to whether they have the facilities for this, but we will work towards running a semi-regular event in each state for those who are interested. In addition to Perth, Canberra looks promising, as does Adelaide.

Your feedback in the survey included some great suggestions, and I will do my best to use that feedback to enhance the benefit for both artists and collectors. If you have any influential contacts, please pass them on to me and I will get in touch with them.

Jennifer Hay (collectorsrep@ausglass.org.au)



new works from Warren Langley

from Joanne Bacic

Ausglass founding president Warren Langley has continued his fifteen-year excursion into large-scale illumination projects with two large new commissions in North America. He has always claimed that the illumination works, which he has now executed throughout Australia and increasingly internationally, were merely taking the

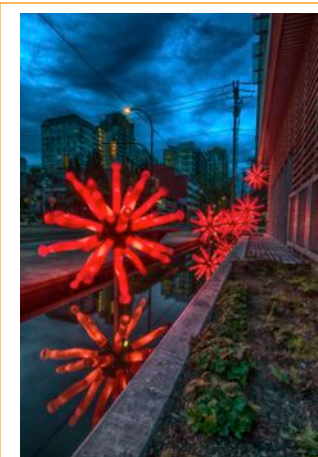
properties of light learnt from a lifetime of working with glass and bringing them to a much larger scale.

The latest commission will extend about 100 metres along the river's edge in the city centre of Wichita, Kansas.

In a return to his origins, however, he has recently completed a major new glasswork for the Police and Justice Complex in Carnarvon, WA. He is also currently collaborating with Perth's Ian Dickson on a public artwork for the new Western Australian Institute of Sport.

Historical note: Warren Langley served as the inaugural President of Ausglass (originally known as People in Glass – PIG) from 1979 to 1980 following the organisation's first conference, which was held in 1978.

(images of Warren Langley's illumination work courtesy of the artist)



news from Canberra Glassworks

www.canberraglassworks.com

We've had a productive August as has our Artist-in-Residence Matthew Curtis who has made great use of our newly commissioned Pot Furnace and his colour recipes. *Thomas Foundation Artist-in-Residence* Holly Grace and *Emerging Artist Support Scheme Residency* recipient Sara Helsing are with us during September. We've opened the twentieth and final Ranamok Glass Prize exhibition and congratulations to winner Kathryn Wightman from New Zealand for her stunning work *Carpet*. It was fantastic to see so many previous finalists from across Australia and New Zealand at our opening event. Te Rongo Kirkwood was here for the event and will be back with us again in January 2015 for a residency, leading into our *ANZAC Centenary* exhibition, which will be presented in April 2015.

ACT Minister for the Arts Joy Burch MLA has just announced that we have been successful in our application for an *artsACT International Arts Residencies* application. We will host two Maori weavers as Artists-in-Residence in April 2015 as part of our *Honouring Cultures* project and they will work together with local artists from the Indigenous Textile Artists Group, including Jenni Martiniello and Lyndy Delian.

Curator Olivia Meehan has been working on the *Absorb* exhibition from a concept originally developed by Clare Belfrage. The *Absorb* exhibition opened on 1 October 2014 and includes curious and exquisite light works and lighting features by Ben Edols and Kathy Elliott, Jeff Zimmer, Brian Corr and Nick Wirdnam. Acting Artistic Director Magda Keaney has been working with artists and designers to curate the *GLASS x DESIGN* exhibition for DESIGN Canberra in November.

We hosted a *Glass and Science* event for National Science Week and we have also recently published a FREE Glass and Science Education Resource. Copies can be downloaded from the Learning/Schools section of the Canberra Glassworks website. We thank our very talented writers for their contributions, including Melinda Willis, Jacqueline Gropp, Rachel Rayner, Professor Graham Durant (Questacon), Spike Deane and Peter Nilsson.

We have recently announced residencies for 2015 including Artists-in-Residence (AiR) Gabriella Bisetto (SA), Mark Thiele (SA), Mel George (NSW) and Annette Blair (NSW). *Thomas Foundation Artists-in-Residence* for the first half of 2015 include Lucy Quinn (QLD) and Christine Atkins (ACT). Our plans are coming together for Preston Singletary (USA) to be resident here from 6-23 February 2015 (including time in Adelaide with Ausglass and in Yirrkala, NT) with support from the Embassy of the United States of America.

Kathryn Wightman wins Ranamok

New Zealand based glass artist Kathryn Wightman has been named the 20th and final Ranamok Glass Prize winner for her exceptional work '*Carpet*'. The piece illustrates her fascination with using glass to mimic textile surfaces and create an illusory sense of reality – techniques she began exploring in her PhD work, where she developed ways to apply creative printmaking processes to blown glass. She has now extended that work to kiln forming. Kathryn received her Bachelors, Masters and Doctorate degrees in the UK, but has since moved to New Zealand to teach at the Wanganui Glass School.

The Judges said of her \$15,000 prize winning piece:

Kathryn Wightman's 'Carpet' immediately captured the Judge's attention because of its scale and technical innovation. Its historical reference to aged oriental carpets was seen as intriguing and beautiful reworking of historical imagery, very well known to everyone.

The use of screen printing and sintering seem to indicate strongly an artist's willingness to push the boundaries of what glass might be capable of. The poetic intervention of the human presence shown by the footprints gives the work a haunting presence.



Image courtesy of the artist and photographer: Kathryn Wightman (www.kathrynwrightmanglass.com)

collection finds a new home

With the closing of the Ranamok Glass Prize after this year, it was necessary to find somewhere to house the 20 glass artworks acquired over the last two decades. Simon Elliott, Assistant Director for Curatorial & Educational Services at Canberra's National Gallery of Australia recently announced the gallery would be the new home of the Ranamok acquisitive collection, after it was generously donated by the Ranamok Board of Directors, including co-founders Maureen Cahill (Glass Artists' Gallery) and Andy Plummer, Damien Clarke (Partner, McCullough Robertson); Jacqueline Clayton (COFA Presiding member) and Deirdre Plummer.

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Tom Moore is hard to ignore

Tom Moore's glasswork is certainly attention grabbing. It caught the eye of the judges at the City of Hobart Art Prize where his piece Light Bulb Moment won the \$15,000 glass category. And, as Ausglass HLM Officer Jeff Hamilton explains here, it drew him in from a lunchtime stroll in Sydney's Surry Hills.

Tom Moore at The Hughes Gallery

South Australian artist Tom Moore is showing an exhibition of his trademark quirky characters at [The Hughes Gallery](#) in Devonshire Street, Surry Hills, NSW. Walking up the road from my studio in search of a cheap lunch I happened to wander into the gallery and was greeted by a lively display of glass sculpture, instantly recognisable as Tom Moore's.

Robert Cook, Curator of Modern and Contemporary Photography and Design, Art Gallery of Western Australia has written an eminently readable essay on the exhibition, titled Prehistoric Restraint, for the Gallery's room sheet.

For me personally, the most exciting aspect to the show was the inclusion of Tom's preparatory drawings. Being such a process-driven artist myself, these works on paper had enormous appeal both as artworks in their own right and as evidence of the thought processes involved in the production of the sculptures.

(originally posted on Jeff Hamilton's blog at:
http://www.stainedglass.com.au/page/Tom_Moore_at_Hughes_Gallery)

images courtesy of the artist and The Hughes Gallery



City of Hobart Art Prize Glass category finalists

Ebony Addinsall, VIC
Kate Baker, NSW
Andrew Baldwin, SA
Peter Bowles, Tas
Kristel Britcher, SA
Lisa Cahill, ACT
Christine Cholewa, SA
Cobi Cockburn, NSW
Erin Conron, ACT
Nadege Desgenetez, ACT (**highly commended**)
Tim Edwards, SA
Elizabeth Kelly, NSW
Jenni Kemarre Martiniello, ACT
Lee Mathers, NSW
Tom Moore, SA (**WINNER**)
Nick Mount, SA (**highly commended**)
Brenda Page, VIC
Alistair Rowe, WA
Harriet Schwarzrock, NSW
Jason Sims, SA
John White, ACT
Nick Wirdnam, VIC
Zoe Woods, SA

The finalists' exhibition is open to the public at the *Tasmanian Museum & Art Gallery* until 23 November 2014. Go to the website for more information.

www.hobartcity.com.au/Community/Arts_and_Culture/City_of_Hobart_Art_Prize

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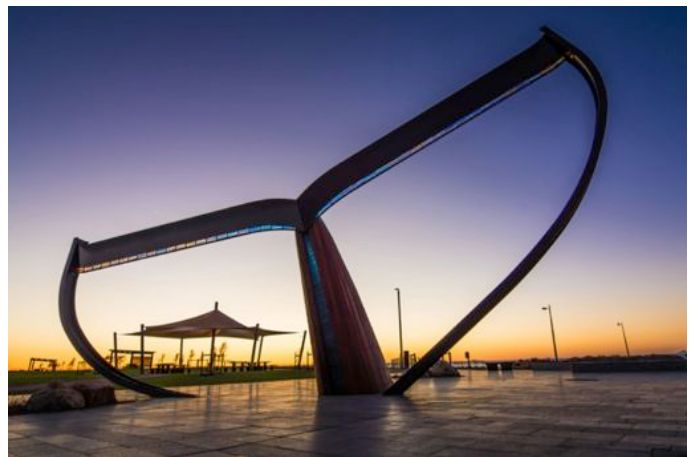
a mighty whale tale

'When a tail is seen, it is usually just a very graceful and mellow rise and sinking of the fluke. It is this that has been an inspiration for this sculpture ... Ultimately our intent was to present an iconic artwork that both visitors and locals would go out of their way to view.' (Cindy Poole & Jason Wooldrigde)

Faced with a brief to produce an iconic and visually interesting artwork to attract visitors away from WA's Esperance town centre to the waterfront, glass artist Cindy Poole and artist/sculpture Jason Wooldrigde produced their stunning *Whale Tail*.

The project – a six metre high and 14 metre long jarrah and steel tail encrusted with glass rising out of the foreshore - symbolises the ocean's importance to the area, where glimpses of Southern Right Whales are often seen close to shore through winter.

'It was always our intention to create a beautiful structure - one that reflects some kind of natural form, which connects Esperance to the ocean,' explained the artists. 'At the same time we have referenced the port and history of the Jetty in the materials and the processes used. Rather than ignore the industrial nature of the port, we have chosen to embrace it and create something of beauty from industrial steel. We have deliberately used universal beam to this end.'



'Our design uses jarrah in its central element, which makes reference to the timber hulled ships that would have served the jetty and also the jetty itself. The form allows a constantly changing picture window within the negative space.'

'The glass provides another dimension of beauty to the artwork; capturing the qualities of the sun and the constantly changing light to give the sculpture 'life', and allows the form to cast light on the ground and provide other windows to view. A further connection to the natural environment is achieved within the glass by reflecting the colours of Esperance, which mirror the ocean and the sky. Each horizontal panel is a 'skyscape', which references the colours witnessed when looking south to the sky for the magical Esperance sunsets, and all the subtle colours that brings.'

For glass artist Cindy, incorporating two contrasting media (glass and metal) as well as variously sized panels provided several challenges. The two artists handcrafted all the glass and wood to fit the fabricated metal structure.



Forty-six fused, 300x140mm multi layered panels made up the horizontal 'sky' section, with each laminated panel representing its own skyscape. Cindy cut and vertically layered over 3,500 glass strips of three different heights to form 26 blocks that were then cut to fit the tapered steel housing template. The top panels required slumping to fit the slight curve of the steel radius.

The glass 'spine' water panels referenced the blue/green colour palette of the ocean and merged from dark to light to reference the transition from shallow to deep water. Lighting was used to subtly illuminate the colours from within the central section.

The horizontal glass panels were made from multiple layers of glass elements, powders and frit. Each panel was connected by colour to the adjacent panel, but stood separately as a snapshot of the sky's moods through the day.

Images courtesy of Cindy Poole. Main image: Blake Rawlinson (photographer); Additional images: Elizabeth Butcher (photographer)



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it's conference time!

get ready for your Ausglass 2015 conference – states of illumination!

Preparations have been underway for months and all the components are falling into place. An enthusiastic and talented team is hosting the 17th Ausglass conference in Adelaide so it's time to start planning your visit in February next year for what's looking like a fantastic event.

registrations are now open!

The much-anticipated Ausglass event of 2015 is now open for business, so get excited!

Check out the conference web site at www.statesofillumination.com for all the details.

Each of the three days is based around a theme: *Light as material* (day 1); *Illumination of culture through glass* (day 2); and *The day of enlightenment: illuminating ideas* (day 3). Attendees can choose from a range of exhibitions, lectures, workshops, demonstrations, studio visits and parties, and there will be aesthetic, technical and personal reflections on contemporary glass from Australian and international guest lecturers, demonstrators, exhibitors and workshop leaders.

You can register for the Conference, workshops and tours through the Ausglass website at: www.ausglass.org.au/conference-registration.php

Full conference registration includes three days of talks and demonstrations, the opening party on 12 February, and the closing party and auction on 15 February. Tours, merchandise and additional party tickets are extra.

Register before 1 December 2014 and receive the early bird rates:

Full conference fee: members (\$350); non-members (\$450); member full time students (\$250); non-member full time students (\$350)

Single day: members (including full time students) (\$175); non-members (including full time students) \$275)

Register after 1 December 2014:

Full conference fee: members (\$395); non-members (\$495); member full time students (\$295); non-member full time students (\$395)

Single day: members (including full time students) (\$220); non-members (including full time students) \$320)

Enquiries: (general conference) conference@ausglass.org.au; (conference payments) payments@ausglass.org.au

donate a beloved artwork to the conference auction

The conference auction is a fabulous event full of fun and is an excellent opportunity to promote your work, contribute to the future development of Art Glass in Australia and, of course, add another beautiful piece to your own personal collection.

It is an important part of our conference and collectors see it as a great time to add to their collection as well as supporting Ausglass, so it is important to donate something that you are truly proud of. We have gone past the days of just getting a bargain and cleaning out the old pieces that never sold. This is now a seriously professional event.

No matter how big or small, love the piece you donate!

All auction proceeds go to the *Vicki Torr Memorial Fund*, a separately existing charitable fund established in 1993 in memory of the life and work of South Australian glass artist Vicki Torr. This fund helps promote our Australian glass artists, through activities such as the *Vicki Torr Memorial Prize* (awarded to a member in the Conference exhibition) and the annual *Vicki Torr Online Gallery Prize* (awarded to an emerging artist voted by the members).

Please email [Eileen Gordon](mailto:Eileen.Gordon@ausglass.org.au) (vice president/online gallery) at vicepresident@ausglass.org.au regarding your donations.

speakers

Phillip Adams (keynote)

Bullseye Glass co.
Heike Brachlow
Ian Gibbins
Catherine Truman
Heike Ebendorff-Heidepriem
Johnathan Jones
Cinnamon Lee
Illumini
Tobias Mohl
Jessica Loughlin
Preston Singletary
Yhonnice Scarce
Brenda Croft
Phillip Watkins
Jeremy Lepisto
Dr. Guan Donghai
Dr Sunny Wang
Professor Li Wen
Professor Zhuang Xiaowei
Nick Mitzevich
Brian Corr
Deb Jones
Woods Bagot

Demonstrators

Tom Moore
Tobias Mohl
Tim Edwards
Mel Douglas
Nick Wirdnam
Jess Dare
Jenni Kemarre Martiniello
Holly Grace
Berlin Glas e.V.
Jessica Loughlin
Giles Bettison

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glass art prize opportunities

Vicky Torr Memorial Prize

The Ausglass Board recently increased the prize money for the biennial *Vicky Torr Memorial Prize* to \$8,000 (+gst). The winner will be peer-selected from works submitted to the 2015 Ausglass conference exhibition *Illumination* - an open exhibition of predominantly glass-based artwork held in conjunction with the *States of Illumination* conference.

The substantial prize money increase reflects the expectation of a high level of finesse and quality in the works to be submitted. *Illumination* should be recognised as an important national exhibition, where works will be seen as representative of the best in contemporary Australian studio glass, and viewed by an international audience and curators from major Australian galleries.

Artworks in the exhibition, which will be open to the public from 23 January to 13 February, will be displayed to the highest possible standard and hosted at a professional gallery venue – *the Worth Gallery* (www.worthgallery.com).

The winner (based on votes cast by members visiting the exhibition) will be announced and the award presented by the Ausglass President at the Auction and closing ceremony on Sunday 15 February.

Entry forms can be downloaded from the conference website (www.ausglass.org.au/pdfs/exhibition_application_03.pdf) and must be submitted to exhibitions@ausglass.org.au no later than **1 December 2014**.

Vicky Torr Online Gallery Prize

The 2015 *Vicky Torr Online Gallery Prize*, a \$2,000 (+gst) prize awarded specifically to an emerging artist by the members, will also be presented at the closing ceremony. Members vote for the winner via the Ausglass online gallery. To be eligible, member artists must have their one-page CV and images of their works uploaded onto the website **by 20 November 2014**.

Sabbia Exhibition Award

Emerging artists (who are Ausglass members) at the conference exhibition are also eligible for the *Sabbia Exhibition Award*. Presented at the conference exhibition opening on 12 February, the award is made to an artist who is either 'emerging' (up to 5 years professional experience) or a student-level artist demonstrating an innovative devotion to contemporary studio glass. *Sabbia Gallery* representatives Anna Grigson and Maria Grimaldi will select the winner, who will be offered a solo exhibition opportunity at the gallery as well as a mentoring program with curatorial staff leading up to their exhibition (www.sabbiagallery.com).

join the Ausglass team!

Board Member and Representative nominations are up for renewal at the 2015 Ausglass AGM at the Adelaide Conference. Director nominations are now being sought for the following Board positions:

- President
- Vice President
- Honorary Life Membership Officer
- Student Representative

And, these Non-Director positions:

- Australian State/ Territory Representative(s)
- Ausglass International Representative/ Liaison

If you want to be nominated and don't know who to ask, or want help finding someone to nominate you, contact the Ausglass president (president@ausglass.org.au). Of course, you can also self-nominate.

There are copies of the nomination forms in the back of this newsletter. You just need to email your completed form to: secretary@ausglass.org.au **by Monday 3 November 2014**.

Why?

- Help keep the Ausglass member association moving forward
- You'll join an already dynamic, interesting and fun group of people (the continuing Ausglass Board members)
- It's an empowering job and can benefit your ongoing career through personal development and experience
- If you're an existing Board member who's been a Director for 6 months, take up the challenge of an Executive role

States of Illumination

Ausglass 2015 conference

**Save the date
and book your accommodation!**

The 17th Ausglass conference will run in February from Thursday the 12th to Sunday the 15th in the Jam Factory arts precinct in Adelaide - and it's a busy time there.

The cricket and fringe festival are just two of the activities happening at that time, so make sure you book your accommodation as soon as possible. Don't forget, registrations received before **1 December** get an early bird discount!

statesofillumination.com

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Coburg Prize for Contemporary Glass

Hungarian artist László Lukácsi won the €2000 Coburg Prize for Contemporary Glass Visitors Award 2014 for his dichroic glass work *Jewel*. Having already won a Special Jury Award for his artwork, Lukácsi was also a favourite among the almost 1,000 visitors who filled in their voting cards during the exhibition – with one in six choosing his piece. The Visitors' Award marked the closing of the five-month long exhibition.



British artist Colin Reid won second prize for his *Ring of Fire*, which also won the Alexander Tutsek Foundation Award for Senior Artists. Third prize went to Germany's Nadja Recknagel for her filigree lampwork piece *Goldmarie oder Das Märchen vom Fleiß*.

Winners of the major Coburg Prize categories were announced in late April and included UK resident Jeff Zimmer, who was awarded the €10,000 second prize. He is currently in Australia at the Australian National University Glass Workshop as the recipient of the 2014 Stephen Procter Fellowship.

It was only the fourth time in 34 years that the Coburg Prize European contemporary glass competition had been held and enabled over 25,000 people to visit the exhibition rooms at Veste Coburg and Rödental's European Museum of Modern Glass. Works of more than 150 artists from 26 nations were represented, including traditionally crafted blown glass and objects made from molten glass, glass pictures, sculptures and wall objects, as well as neon work, installations and conceptual artworks. A third of the artworks were sold during the exhibition, with 26 pieces going to the Veste Coburg Art Collections, and others in German and Swiss museums, or private collections.

Images (courtesy Coburg Prize) – from top: 1st prize - Karen Lise Krabbe; 2nd prize - Jeff Zimmer; Visitors award - László Lukácsi

Glass Art Society awards

honouring lifetime achievements

Like Ausglass, the US-based Glass Art Society (GAS) in Seattle, Washington, acknowledges the outstanding contributions of individuals to the development of glass arts with prestigious awards such as Lifetime Achievement and Honorary Memberships. The Society recently announced its [2015 award recipients](#).

Lifetime Achievement Award - This is the Society's highest award and recognises the significant and sustained contribution of a recipient over 65 years old to the field of glass art. *Paul J. Stankard* is an internationally acclaimed artist-in-glass and is '...considered a living master in the art of flameworking.' He is best known for his small-scale botanical themes encapsulated in clear glass paperweights and his work is represented in over 60 museums worldwide. He has received two honorary doctorate degrees and numerous awards and has authored two books (www.paulstankard.com)

Lifetime Membership Award - This award acknowledges an individual's outstanding contributions to the GAS. *Mary B. White* is a sculptor and arts educator. She is an adjunct instructor at St. Mary's College, Ghost Ranch and Chair of the Board of WEAD: Women Environmental Artists Directory. She co-chaired the 1994 GAS conference and California Glass Exchange in 2002 and 2012 and has taught workshops at over fifteen institutions. Her work, in which she links art with environmental issues, is in several collections, including the Corning Glass Museum (www.marywhiteglass.com)

Technology awards

GAS also announced the recipients of its inaugural *Technology Advancing Glass* (TAG) lecture fund. The top recipient, *Anna Mlasowsky*, received US\$5,000, and runners-up *Erin Dickson* and the artist team of *Michael Stern, Shreya Dave, Markus Kayser and John Klein* both received US\$2,500 to fund research on new materials, techniques, making methods and applications of technology in glass art. More details are at the GAS website: www.glassart.org/2014_TAG_Grant_.html

Mlasowsky's award will help finance the development of a new sculpture-making method based on the pate de verre technique, integrating digital prototyping, 3D modelling and printing techniques to generate structures that serve as sculpture moulds. The Stern, et al team will continue their research on the first automated, hot-glass 3D printer - used to add variety to existing glass-working techniques. Dickson plans to combine the possibilities of data capture, computer modelling, digital fabrication and 3D printing to offer a new method for producing imagery in glass sculpture.

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Tom Malone Prize

There is still time to get your entries in to this prestigious award put on by the Art Gallery of Western Australia (AGWA). **Entries close on Friday 31 October.** The winning artist receives \$12,000 prize money and their work becomes part of AGWA's State Art Collection.

Australian glass artists are eligible to apply and works (which must include glass, but can also incorporate other materials) must be made in the 12 months leading up to the cut-off for submissions. Around ten entries will be shortlisted in November and will be freighted to the gallery for final judging. The winner will be announced some time in 2015. For more information (and to download the application form) go to the website at www.artgallery.wa.gov.au/exhibitions/Awards.asp

Stephen Procter Fellowship

The deadline for submissions to the ANU's Stephen Procter Fellowship has been extended to **Friday 7 November 2014.**

Proposals from Australian-based artists can be submitted online at <http://soa.anu.edu.au/glass/stephen-procter-fellowship>.

The successful Fellow will receive \$A5,000 towards their travel costs to work or study overseas, as well as a four-to-eight week residency at the School of Art Glass Workshop at The Australian National University (ANU) in Canberra. The Fellowship must begin in 2015 and ideally finish in the same year. International travel can commence any time from the end of February 2015. The ANU residency must take place in 2015 and partly during the academic teaching period.

Applicants should be practising artists seeking time to develop their work, undertake research and/or undertake technical experimentation around a specific project, which will be highlighted in their proposal. Proposals should also outline the nature of the intended travel and communicate the connections between the overseas activities, the ongoing artist's practice and the 2015 residency project.

Montalto Sculpture Prize

This \$30,000 acquisitive award, developed by vineyard and olive grove owners John and Wendy Mitchell, is open to all artists working in any medium. **Entries close midnight 31 October.** A judging panel select a shortlist from all the entries in early November and finalists are then invited to install their work in late January when the judges determine a winner. All finalists' works form the Exhibition, which remains in place until end April. During that time all the non-winning works are available for purchase. Visitors can also vote for their favourite sculpture, with the winning artist receiving \$1,000. Entry details are on the website at www.montalto.com.au/sculpture/sculpture-prize/

New Glass Review submissions

The Corning Museum of Glass publishes its New Glass Review each year as an annual survey of glass in contemporary art, architecture, craft, and design created in the previous year by emerging and established artists, as well as students. Artists, craftspeople, designers, and architects worldwide **have until 30 October** to submit images of their new works using glass. In late November/early December as jury of curators, artists, designers, art dealers and critics will select 100 images to be published in the New Glass Review. More details at www.cmog.org/content/new-glass-review-juried-submission

Arte Laguna Prize

Entries are still open for the international Arte Laguna Prize. Categories include 'sculpture and installation' and offers a non-acquisitive cash prize of €7,000 for the winning work created in a free subject with any material and including lights, videos, mechanical or electrical movements, etc.

A jury will also identify winners of additional prizes for art residencies (including the Glass School Abate Zanetti, Murano Venice) and solo exhibitions in European art galleries. **Closing date is 6 November 2014.** More information is available at the website (www.artelagunaprize.com)

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talking point: three X six

Our ACT reps 'Mel squared' (i.e. Mel George and Mel Willis) quizzed six of the territory's glass artists on return from their overseas travels.

Traveller 1: Netty Blair

Where have you been?

I have been to Pilchuck Glass School, USA as both gaffer (session 4) and TA [teacher's assistant] to Mel Douglas and Tim Edwards (session 6)

What was the most interesting piece of glass or art you saw in your travels?

Local Seattle sculptor and Pilchuck's session 6 Artist-in-Residence Cris Bruch made some very interesting glass works with the gaffers Sam McMillen and Granite Calimpong. Blowing into moulds made from found materials such as bubble wrap and directly into interesting scrap metal moulds. Another highlight was Jen Elek and Jeremy Bert's exhibition at Tacoma Museum of Glass 'Look! See?' It was great to see how excited the public are to interact with the artworks - a nice change from the usual feel of a museum show.

What was your favourite meal?

My favourite family of taco trucks *Taqueria La Fondita* never disappoints and The Dungeness crabs we hauled out of the Puget sound were also right up there!

Traveller 2: Kirstie Rea

Where have you been?

I went to North Lands Creative Glass, Scotland, to attend an artist symposium *High Land Inspiration*. I taught a two-week class at the Corning Studio, USA and presented a lecture at Espace Verre in Montreal, Canada.

What was the most interesting piece of glass or art you saw in your travels?

A toss up between Egyptian mosaic fragments in the Corning Museum or the mosaics in the New York Subway.

What was your favourite meal?

Dinner at the legendary vego *Moosewood* restaurant in Ithaca in upstate New York.

Traveller 3: Mel George

Where have you been?

To Corning, New York to teach a two-week class and to visit friends and family in Portland, Oregon.

What was the most interesting piece of glass or art you saw in your travels?

I became pretty obsessed with the Micromosaic with view of the Basilica of San Marco by E Cerato in the collection of the Corning Museum of Glass (<http://www.cmog.org/artwork/micromosaic-view-basilica-san-marco>).

What was your favourite meal?

Lunch with my friends at *La Serenita* in the Sellwood neighbourhood of Portland whilst eating an assortment of carne asada and fajita tacos with spicy jalapeños and carrots. They also make an unbelievable avocado salsa.

Traveller 4: Hannah Gason

Where have you been?

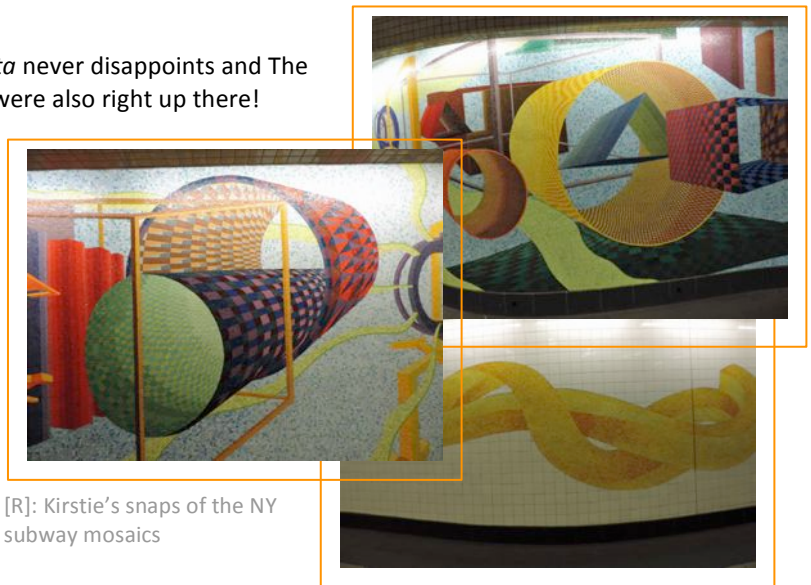
I did a fantastic course with Aimee Sones and Anjali Srinivasan: *PHYS101: Spontaneous/Control* at Pilchuck Glass School. The course involved slumping, fusing, kiln-casting and cold-working.

What was the most interesting piece of glass or art you saw in your travels?

(William Morris) *Billy's Barn*, Dale Chihuly's *Boat House*, *Modernism in the Pacific Northwest* exhibition at Seattle Art Museum and Raven Skyriver's blown glass *inflatable whale* for Pilchuck student auction.

What was your favourite meal?

Drinking caramel with salt and pepper gelato in Seattle and the cookies at Pilchuck.



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Traveller 5: Christine Atkins

Where have you been?

I recently undertook a residency in Finland and spent most of my time on a tiny little Island called Kokar at the southern edge of the Aland Archipelago, in the middle of the Baltic Sea. It was absolutely stunning and so quiet! I have come back completely refreshed and full of new ideas. If anyone has the chance to visit Finland I would highly recommend it, as the people are so friendly and welcoming as well as the countryside being so beautiful.

What was the most interesting piece of glass or art you saw in your travels?

The Finns are well known for their design and technology (think Nokia) and I was impressed at not only how knowledgeable everyone is in this area, but how proud they are of their design history and how much it fits into their everyday lives. The Savoy vase (or Alvar Aalto vase) can be found in every home in some form and is still being produced today and is just as popular today as when it was first made in 1937. Items such as these are passed down through the generations as well as bought new and not discarded as they appreciate the timelessness of the design and so it never goes out of fashion. I found this very inspiring as a maker.

What was your favourite meal?

My favorite meal was at a restaurant called Nili in Rovaniemi on the edge of Lapland. I had sauteed reindeer with lingonberries, which was delicious and obviously unique to this part of the world. The traditional pickled cucumbers on the side were not so delicious, but perhaps I'm just not so accustomed to pickled food as the Finns. I also had cloudberry sparkling wine, which was delicate and slightly sweet. Berries such as the lingonberries, cloudberry and blueberries grow wild in the forests of Finland and cover massive swathes of the forest floor. A fair income can be created from picking and selling these abundant, though temporary, free berries and much is exported in jams and jellies.

Traveller 6: Mel Douglas

Where have you been?

I had a fabulous time at Tacoma Museum of Glass where I undertook a residency. I focused on prototyping some new ideas using different colour application in the hot shop and exploring new ways to include some linear marks using different wraps of colour. I feel like I came away with a few pieces that have the potential to be developed into some interesting work.

Next I headed to Portland. I had a fabulous tour through the Bullseye Glass factory. Then Bullseye Gallery put out a display of my work and I gave an artist talk to 40 people followed by a reception. I met some interesting people and caught up with some old and new friends. I spent a bit of time looking through the storage area at Bullseye and I was lucky enough to catch the tail end of *E-merge*. I did lots of street eating from the vans in the city and did a little bit of retail therapy.



[R]: Mel's gigantic Pavlova

Then it was off to Pilchuck. Tim Edwards and I taught a class, *mapping the surface*. The class was equally weighted in the hot and cold shops. We had a diverse range of students, fantastic TAs, which all made for an inspiring and fun class. It was the first time I had ever been to Pilchuck where it was warm enough to have a swim in the pond; it was fantastic!

What was the most interesting piece of glass or art you saw in your travels?

At the Bullseye factory, it was fantastic to be reminded of how much love and care goes into making their product. I watched a single sheet ladled from the furnace, rolled, annealed, cut, checked, checked again. I counted 13 staff members who had some part in making that one sheet. I was kind of blown away.

What was your favourite meal?

Cooking a gigantic Pavlova for the Pilchuck campus.

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Note: Financial Members who wish to stand for nomination may self nominate.

I, (your name)	
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being a financial member of the Ausglass (The Australian Association of Glass Artists) Limited, wish to nominate:

Name	
Address	
Phone number	
Email address	
For the position of (either as a director or officer to the company i.e. Student Representative	

who is also a financial member of the Association and has agreed to stand for the position as Director on the Board of Ausglass (The Australian Association of Glass Artists) Limited

Signed (either sign, print or type your name as proof of acceptance)	
Dated	

Please return this completed form to the Secretary of Ausglass either via:

Email	secretary@ausglass.org.au
Mail	Ausglass – The Australian Association of Glass Artists Limited Ausglass Secretary, Level 5, 574 St Kilda Road, Melbourne. 3004

by **Monday, 3 November 2014**

International or State and Territory Representative 2015 AGM Nomination Form

Note: Financial Members who wish to stand for nomination may self nominate.

I, (your name)	
Name	
Address	
Phone number	
Email address	

being a financial member of the Ausglass (The Australian Association of Glass Artists) Limited, wish to nominate:

Name	
Address	
Phone number	
Email address	

who is also a financial member of the Association and who has agreed to stand for the position of Representative to Ausglass or as a State or Territory Representative in (place an X in the relevant box)

ACT		NSW		NT		QLD		SA	
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TAS		VIC		WA		International	
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for Ausglass (The Australian Association of Glass Artists) Limited

Signed (either sign, print or type your name as proof of acceptance)	
Dated	

Please return this completed form to the Secretary of Ausglass either via:

Email	secretary@ausglass.org.au
Mail	Ausglass – The Australian Association of Glass Artists Limited Ausglass Secretary, Level 5, 574 St Kilda Road, Melbourne. 3004

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