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AUSGLASS

President's Report

Keith Rowe

PRESIDENT@AUSGLASS.ORG.AU

Dear Members and friends,

Firstly please spare a thought for all who have been touched by the recent tragedies.

I hope you have recovered after the Sydney conference. Thanks to all of you that were able to attend. Your presence was appreciated and of course you made the whole event. It was a pleasure to help facilitate this conference and workshops. Ms Cho Bailer the keynote speaker began with an engaging lecture that embraced the conferees for the whole weekend. The guests and presenters continued to expand upon these ideas that were unveiled in the morning. Huge thanks go to Andrew Lavery, Marcus Dillon and their team for the herculean effort. The State representatives increased our ability to operate as an efficient group. They are the front line for all of us members, the behind the scenes army of committed volunteers. For all of you who have done this before, you know the workload. Huge thanks.

Congratulations go to Lee Howes for receiving the Vicki Torr Members show prize. This exhibition is and has always been a highlight of the conferences giving all a chance to see what our fellow makers have been up to over the last 2 years. And for sweeping the double of the Sabbia and Vicki Torr on line gallery prizes, congratulations goes to Yusuke Takemura, a face to watch as the years roll by. Congratulations go to Gerry King for being inducted into the Life Members group. Gerry has been around and involved with the organization for over 35years, he really is Mr Ausglass.

The board is again going through changes. Lisa Cahill who has been holding the V.P. position and running the newsletter will be leaving for France, good luck and thank you for all your efforts whilst upon the board. For all newsletter information, Ruth Oliphant will be taking over as our editor. Simon Maberly has resigned after his full 6 years. Thank you for your time and direction. There are new board members coming onto the board at the next meeting. Watch this space, for more in the next newsletter.

Our next conference will be at Wagga Wagga in 2013. It is some 30 years since the glass gallery was first opened and in 1999 held an Ausglass conference. Michael Scarrone the director of the Gallery will be in the driving seat for that one. This year is going to be a chance for us to expand our organization out into the wider public. With a big thanks going to Simon James for developing the new web page as he kept track of finances as treasurer. It is going to need a big deal of support from the members for it to stay fresh. Any and all information you may think the members would like to hear please send it in.

The facebook page has managed to get information out quickly. Our continuing contact with similar organisations of GAS, SAG and CAAG are moving towards more fruitful relationships. The final details of the "Ausglass Residency at C.G.W. Award" are being finetuned. There is also an important issue arising in Victoria with Monash University closing the glass studio. Melbourne has produced glass artists, too numerous to list. It seems a tragedy for one of Australia's major cities not to have an educational facility devoted to glass. Something to reflect upon.

This will be my last action as president. After two years I will be stepping down, a new president will be decided upon at the next board meeting. I am honoured and proud to have had this opportunity. Thank you for your support.

Keith Rowe

Treasurers Report

Simon James

TREASURER@AUSGLASS.ORG.AU

Dear Members & Friends,

In January the Ausglass family met in Sydney for the bi-annual conference. *Peripheral Vision* was truly excellent with real forward thinking and thought provoking ideas presented and debated. I found Juli Cho Bailer's lecture exciting and really enjoyed all the other lectures and demonstrations that I managed to get to. A huge thank you to Andrew Lavery, Marcus Dillon and the conference organising crew for delivering such a successful and interesting conference.

At the AGM Ruth Oliphant and myself presented some initiatives that the Board has been discussing this past 12 months. Through diligent work done by previous Treasurers Ausglass has reached a point where it is *self-perpetuating*. By self-perpetuating I mean that the income generated by the annual membership renewals; the interest from bank accounts and the proceeds of the Conference Auction covers the associations out goings. *What goes out is balanced by what comes in*. For Ausglass to continue it is imperative that we do not dip into the very funds that allow us to be self-perpetuating and that each conference and Ausglass event continue to be revenue neutral.

The initiatives that Ruth and I presented need additional funding above and beyond what we already have. With the experience of the Board it has become apparent that we need professional assistance to generate more income in order to realise the initiatives that will push glass art forward into the minds and houses of Australia. Once the new Board has settled in we will be putting together job descriptions for the positions we believe we need to move the Association forward and circulating these to all the Ausglass members. These positions are not only for Ausglass members but it seems most efficient to start with our membership base before going to the outside world.

Watch this space.

In the last newsletter I announced that I would be stepping down from the Treasurer position and asked for people to come forward if they believe they have the skills and the time to be Treasurer. Unfortunately my replacement must have missed the last issue of the newsletter as no one came forward.

So I ask again, if you would like to help move Ausglass forward and add "Treasurer of a not-for-profit" to your resume and you have a good understanding of basic accounting then please contact me through Treasurer@Ausglass.org.au

Regards & thanks

Simon

AUSGLASS State Reports

ACT – Jess Casha and Erin Conran

ACTREP@AUSGLASS.ORG.AU

We have had a great start to the New Year, in the ACT!

The Canberra Glassworks started the year with *Insight* to coincide with the Ausglass Conference featuring a lovely installation by Denise Higgins, and great pieces by Jacqui Gropp, Gabriella Bisetto, and Lucy Quinn. This will run until 17th March.

The next exhibition, *Drink!*, will be guest curated by Al Munro and Mel Douglas featuring over 30 artists from around Australia! At the same time Wendy Fairclough will have an installation in the Glassworks Smokestack Gallery. This exhibition will open on 23rd March to 26th May.

The Glassworks currently has 4 Graduates in Residence as part of their new Residency programs. They are Ilana Thrope, Dan Bowran, Zoe Woods, and Andrew Gleeson. They will be there until 1st March.

Andrew Gleeson is also featured in the ANU Graduate show opening on 23rd February.

Congratulations to Mel George, who has won the ANU's Proctor Fellowship and will travel to Istanbul, Venice, and Rome in April. She will also have an exhibition, *Last Light*, at Beaver Galleries that opens on 5th May.

Kirstie Rea is doing a semester at ACAD in Calgary and has been enjoying the classes and making some of her own work.

Erin Conron has been busy preparing for her show with Painter, Linzie Ellis at M16 Artspace that will open on 17th February to 16th March.

Belinda Toll will also have a show at M16 in April.

Jeremy is currently working as an Artist in Residence at the Canberra Glassworks and is preparing for a show at Beaver Galleries called *Of Import* opening 24th March. He will also be teaching kilnforming to the Major 1's during the first semester at the ANU while Richard Whiteley is on sabbatical. Jeremy will also be commencing his PhD program in Sculpture starting 25th July at the ANU. And lastly, he will be heading over to Seattle for the Glass Art Society Conference in late May; this will be his first conference as President of the organization!

Congratulations to Holly who will be traveling to Northlands Creative Glass in Scotland for a 6 week residency starting on 28th March.

Ruth Oliphant currently is in a group show called *inFORM* at Bullseye Gallery till 9th April. She is also in a show with Simon Maberley and Holly Grace called *Reflections* at Kirra Galleries opening 12th May to 29th May.

Lyndy Delian and Jenni Martieniello have a show featuring glass works they have made while at the Canberra Glassworks at Solander Galleries in March.

And last but not least, Trish Roan is back from her residency in Canada and is currently a part of *Tour de Force: In Case of Emergency Break Glass*, showing at the Wagga Wagga Art Gallery till 13th March.

That's the news from the ACT from Erin Conron and Jess Casha!

NSW – Polina Gavria

NSWREP@AUSGLASS.ORG.AU

Hello members!

It was lovely to hang out with many of you during the Sydney conference. Being there made me feel "we are such a good mob" and proud to be a part of it.

As many of you have described, *Peripheral Vision* conference was a success in terms of education, exhibitions, organization and most of all fun. No casualties, other than some embarrassing behavior of only some of the members after bed time...

There were great exhibitions in conjunction with the Conference and most of you had a chance to showcase your work! Many exhibitions and artists have been mentioned in Sydney papers and it is fair to say that contemporary glass was exposed to a very wide national and international public.

Congratulations to Lee Howes the winner of the Vicki Torr Memorial Members Exhibition Award.

And double congratulations to Take Yusuke for winning the Vicki Torr Memorial Online Gallery Prize and the Sabbia Gallery Prize.

Bob Stephan from His Glassworks, Inc is just recently back to America after exhibiting with the technical display at the Sydney Conference. Here is what he has to say:

I must say that this was a most enjoyable conference, as they all have been since our first participation with Ausglass back in 1997. I would like to extend my appreciation to all who made it such a great time. Beyond being supportive of our service to you, each and every one of the artists I meet have been extremely helpful and supportive to us visiting 'Yanks'. To each of you I say thank you!

To other news:

Next NSW Ausglass meeting is scheduled for May at Custom House Library in Circular Quay, Sydney. The subject of this meeting will be all things "Green, Environmental and Ecological" and will include several presentations and a panel discussion. The discussion will include topics like new materials, equipment and ways to sustain an environment-friendly art/craft/design practice. Anjali Srinivasan will talk about her Puffy Glass project and her residency at The university of Sydney. If you would like present a 15 minutes talk, please email me a brief summery to polinagavria@yahoo.com

Sabbia Gallery will be exhibiting new works by glass artist Jessica Loughlin , "EYRE", 2 - 26 March 2011 and new works in glass by Brenden Scott French, "OPEN NEGATIVE" 6 - 30 April 2011

Brian Hirst has a show opening at Barry Friedman Gallery on the 4th March "Brian Hirst : Ceremonial Offerings" It runs 4th March to April 30th at Barry Friedman Ltd 515 West 26th Street New York , www.barryfriedman.com

Blanche Tilden's exhibition "FER ET VERRE" at Metalab will be on till 26th of February

Object Gallery is organising a series of Look/Make/Do : Makers Studio Visits.

For more info go to www.object.com.au

Edols Elliott - Friday 11 March, 2.00-4.00pm - \$20.00

Malcolm Greenwood - Saturday 12 March, 1.00-3.00pm - \$20.00

Gaffa - Saturday 12 March, 1.00-3.00pm - \$20.00

Jack McGrath and Mark Elliott have had an image of their animation work accepted for the next issue of New Glass Review

Jeff Hamilton is taking part in a group exhibition called BLOOM at Artistic License Gallery in North Adelaide <http://www.artisticlicense.com.au> from 6th April - 1st May

Jess Mackney and Stevie Fieldsend's work was is exhibited at Arterreal gallery in Balmain as part of "Scape" exhibition. till 26 February

There is an opportunity to exhibit glasswork, at the Sydney Family Show at Moor Mark, sponsored by Sydney Morning Herald, April 9 to 26 www.sydneyfamilyshow.com.au

Warm regards to you all, Poli

NT – Andrea McKey

NTREP@AUSGLASS.ORG.AU

4 out of our 7 NT Ausglass members (Jon, Nat, Elizabeth and myself) made the trip to the Peripheral Vision Ausglass Conference in Sydney in January. For the public transport users there was humorous talk about mishaps with taking the wrong buses, walking, waiting, lost text messages and sitting on the buses anxiously scanning the suburbs to make sure we were on the right track but we finally made it to the conference venue.

As usual it was great to catch up with familiar faces, no more scanning the crowd hoping to find someone who looks like they want you to sit at their table.

Conference lectures, exhibitions and demonstrations gave us plenty to chat about over our lunch so that at times we even forgot the time and some of us missed a session we wanted to be part of.

Juli Cho Bailer's opening address certainly was a conversation starter and that was how a group of us met Daniel Clayman for the first time and a lively discussion ensued. At times the NT group was dispersed over a variety of areas and at other times most of us ended up in the same place. There was plenty of feedback on some of the lectures and demonstrations by the NT members.

Emma Varga's lecture about her work and the inspiration for it was great. It was very generous of Emma to share her construction techniques in such detail and there were a lot of 'oh that's how she does it' and 'boy that's a lot of fiddly work' type comments. I certainly looked at her work in a very different way after that lecture.

Lisa Cahill's cold working demonstration was terrific. Her sense of humour, in depth knowledge and practical approach made it a fun and learning experience. Lisa was happy to answer a myriad of questions, some not necessarily related to cold working, but she shared what she knew. This clarified many previously unanswered questions I had in regard to how she achieves her finished works.

I spent quite a bit of time just watching the glassblowers. Even though it was hot in the sun, watching their dance of skill in the hot shop is always worthwhile.

James Minson was fun to watch as usual in his flame working demonstrations. There was lots of laughter and friendly banter. Unfortunately I totally missed his lecture due to a bus fiasco and a 'senior' moment.

Masahiro Asaka's lecture was a joy. His down to earth and honest way of talking was a joy to listen to and his work was certainly awe-inspiring and so unlike anything I had ever seen.

The closing function at the beautifully situated Glenmore Hotel was great and certainly worth the uphill climb and all those stairs. What more could one ask - wonderful view, great weather, terrific food and good company. Till 2013 then with hopefully more NT members in tow.

Andrea

QLD – Terry Eager & Shar Moorman

QLDREP@AUSGLASS.ORG.AU

The last few months have been fairly disruptive for QLDers and Northern NSWelshman with floods and cyclones to contend with! Luckily members escaped relatively unscathed by all reports bar a few exhibition cancellations, power outages and supply problems - (thanks to all the concerned well wishers!). Tourism has been badly affected and with that, regional sales.... Come visit - we need you. The rain is starting to thin out the last week!

The bright note is Cairns Regional Gallery is once more hosting the Ranamok Prize exhibition at present until April 10 and from there it travels to Mackay, Brisbane, Hervey Bay and Bundaberg! See <http://www.ranamok.com/exhibitions.html> for dates. Great to see one of our NQ artists Raymond Mifsud represented - don't miss it!

Renowned American Stained glass artist, Judith Schaechter will visit the Gold Coast in May this year. Following her visit there will be an Ausglass Meeting.

Judith Schaechter demonstration and lecture (only a few remaining spaces available)
This demonstration would focus on Judith's techniques for engraving, sanding and painting on glass to produce layered, coloured effects in flash glass as well as an overview on her methods of working and the conceptual background of her work. Website - www.judithschaechter.com

This event is being held on Saturday 7th May 2011 from 10am to 4pm at the following address.

Glass Xpressions
9/5 Activity Crescent
Molendinar Qld

Ausglass Meeting (Ausglass has kindly helped towards this day)

- * Informal and fun Ausglass meeting to be held after the Judith Schaechter event 4pm to 5pm,
 - * Any one wishing a lift from the Sunshine Coast to the Gold coast please give me a call.
- Kind regards, Shar.

Shar. Sculptured Glass Aust. (07) 54454702 or 0418731579 sculpturedglass@bigpond.com

SA – Amy Worth & Kristel Britcher

SAREP@AUSGLASS.ORG.AU

SA has started the year with the Adelaide Fringe Festival hosting huge range of exhibitions and events so if you're in Adelaide from February 18 to March 13th be sure to check it out at www.adelaidefringe.com.au.



Bottari, Ben Edols and Kathy Elliott, the Photonics department of the Adelaide University and solo shows by Dale Roberts and Jaan Poldaa. Ben Edols and Kathy Elliott will be running three separate workshops in April. Places are still available but limited so if you're keen register your interest with the JamFactory reception.

Matt Burgess will be showing new works with artist Sarah Field at Michael Reid at Elizabeth Bay in NSW from February 2-25th and Christine Cholewa will be exhibiting a solo exhibition *Machine in the Garden (Below)* at Craft ACT from March 31st to May 7th.

The JamFactory glass studio has welcomed four new associates to the glass community, Andrew Ferguson and Emma Klau from South Australia, Emma De Brabant from Victoria and Katie Plunkard from Chicago, USA. Past associate Amanda Dzeidzic has been awarded a Carclew Youth Arts JUMP mentorship with Ruth Allen, and has recently been working with Ruth and the Jam Associate team as a special project to develop a chandelier-installation to exhibit during the Fringe Festival. The work Florence will be opened from Thursday February 17th at Tuxedo Cat at 131 Kind William Street in the city.

The Jam will also be hosting a range of glass exhibitions throughout their three galleries in the coming months including the touring exhibition Tour de Force

curated by Megan

Ben Edols and Kathy Elliott Workshop

4 - 10 April 2011

Ben Edols | Hot Glass Workshop
4-7 April \$790 (Inc GST)

Kathy Elliott | Cold Shop One Day Workshop
8 April \$200 (Inc GST)

Kathy Elliott | Cold Shop Two Day Workshop
9-10 April \$360 (Inc GST)



Jam
Factory

Limited Places Available
For more information and bookings
please contact JamFactory Reception
(08) 08410 0727
contact@jamfactory.com.au
www.jamfactory.com.au

Jess Loughlin will be presenting a solo exhibition *Eyre* at Sabbia Gallery from 2-26 March

and Brenden Scott French is also working towards a solo exhibition at Sabbia Gallery *Open Negative*, to be opened on April 6. This show will be run until April 30th. Gabriella Bisetto exhibited as part of the exhibition *Insight* at the Canberra Glassworks and Tom Moore, Madeline Prowd, Mel Fraser and Andy Baldwin will be showing in an upcoming group show *Drink!* at the Glassworks which opens in March. Tom Moore has also been invited by Hiroshi Yamano to teach a one week workshop at EZRA Forest of Creation in Fukui, Japan in April.

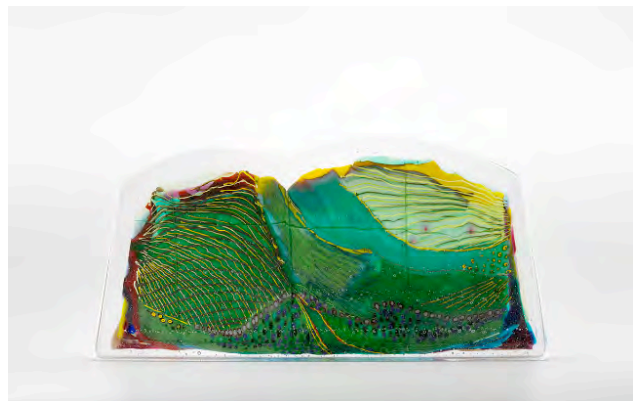


Ten of the UNISA students attended the Ausglass conference and had a great time!

Wendy Fairclough has received a Commission for the Museum of Australian Democracy. She will be creating an artists interpretation in glass of the celebrations of federation in 1901. To be completed at the Canberra Glassworks. More to come on that, but congratulations to Wendy, you are a legend!

The website for Amy Sierp-Worth's new art consultancy business has gone live and the business is looking for new artists to build up the site before launching the marketing campaign. Take a look and contact info@worthgallery.com if you would like to discuss being involved. The Website address is www.worthgallery.com

Gerry King's work has been selected for the Palm Springs Art Museum, California (right)
Land Lines 01/10



TAS – Leigh Roberts

TASREP@AUSGLASS.ORG.AU

Just a snippet from Tassy. Sending a message of concern for the well being of any of our mainland members and their families affected by the vagaries of nature, from all the Tasmanian members. We hope some good comes out of their disaster.

And Keith Dougall is busy pouring the concrete slab for the permanent art facility at Poatina.

VIC – Beth Wheeler, Nadia Mercuri and Ebony Addinsall

VICREP@AUSGLASS.ORG.AU



We travelled up Sydney for the Peripheral Vision Conference in January & had a ball. A huge thank you & well done to all involved in convening such a smooth running & inspiring few days.

Congratulations to Richard & Pippit Morrell who welcomed the gorgeous Arthur into the world in January. (left image of Richard & Arthur)

Kristin McFarlane's work *Curtain Call* was shown as part of *Reframed*, an exhibition of works from the City of Moreland Art Collection.

Best wishes to Samantha Cuffe & Kieran Mihaly on their wedding at Ripponlea House in January.

Dan Bowran has been thoroughly enjoying his time at the Canberra Glass Works participating in the Graduate in Research Program, word has it that he has undertaken some exciting new research & very much enjoyed the opportunity.

Coming up in Melbourne::

Memories and Mementos, at Kirra Gallery, opens on March 3rd & runs for a month featuring the work of Nicole Ayliffe, Annabel Kilpatrick, Laurel Kohut, Kristin McFarlane, Brenda Page & Denise Pepper.

From the Staff of The Glass Studio at Monash University::

The closure of the Undergraduate Teaching Program at Monash University

2011 will see the final graduating year of the Bachelor of Fine Art & Honours in Glass at Monash University, the Faculty Executive did not make this decision lightly. The resolution to close the undergraduate teaching program was confirmed in late 2010, despite the fact that many arguments, options & discussions were put forward as to potential new directions for the future of the undergraduate teaching program.

In the current climate of tertiary education where economics, budgets & studio space rent charged by the university decide the use of space within a faculty, small studios & Departments such as The Glass Studio (including Ceramics, Metals & Jewellery & Art Theory) cannot survive.

For well over three decades glass has been taught in various forms at Caulfield Campus, many of you who are reading this are Alumni or have had some association with The Glass Studio over this period. It is a regretful situation but a sign of the times in terms of tertiary education & what drives it.

We would like to take this opportunity to thank all of those who have supported The Glass Studio over the past thirty years.

Bethany, George & Nadia.

WA – Greg Ash

WAREP@AUSGLASS.ORG.AU

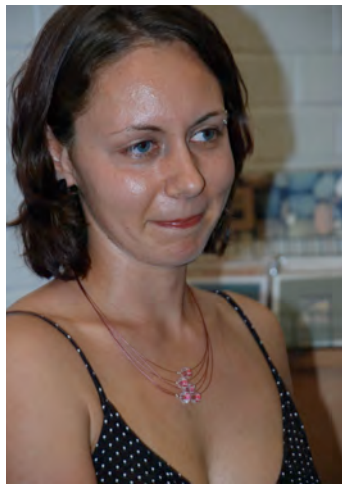
Closing of Glass Manifesto (Anne Clifton and Peter Bowles)

After 7 years at 10 Cleaver St, Anne and Peter have closed their studio as of 20th February. WA had a really good party though. Tequila limes and strawberries should tell you something. Then Anne made a rocket fuel dip to make sure people drank up.

Ausglass Newsletter

February 2011





An emotional speech, from both of them, (yes, even the phlegmatic Peter) followed with the pair thanking Kate Heath, Belen Berganza and especially Kathryn Lys (*left*). They also thanked the Department of the Arts and Culture, ArtSource and St Mary's Cathedral for all their support.

Anne and Peter will have at least 6 months sabbatical to explore going to Japan, the USA and re-energising. A lot of drawing and just thinking about the next chapter in their lives will follow.

With Anne as part of the new board, she is already on another phase.

Denise Pepper (*right and below*) had her studio visit for Tom Malone on the 25th February while her limited edition bathing caps (*right*) will be in the indoor

gallery for Sculpture by the Sea at the Cottesloe Surf Life Saving Club from the 3rd March.

Memories and Mementoes at Kirra from 3rd March to 3rd April for Denise along with Nicole Ayliffe, Annabel Kilpatrick, Laurel Kohut, Kristin McFarlane and Brenda Page.

Denise is also at Glass Artists Gallery from 4th April to 25th April as part of the Encore exhibition.

Denise also has Scoop and Inside magazines after her work.

The Gordon Family have been invited to present an exhibition of our combined work at the Wagga Wagga National Art Glass Gallery. The family members represented are Eileen, Rish, Kevin, Alasdair and Grant Donaldson. The title of the exhibition is Glass Shadows. The exhibition dates are Friday 18 March - Sunday 15 May 2011.

All glass lovers should treasure this exhibition as Alasdair and Rish will be retiring after this exhibition. They won't be "not producing glass," but will be experimenting with objects they would like to make when it suits them and in their own time. Now that is something we would all love to do.

Anne Sorensen was part of the 3D Sculpture Exhibition at the Old Bakery on Eighth Avenue, Maylands from 18th March for a month. Other than her usual selection for art prizes (Mid West Art prize) and Art for Arthritis (1st April) and Soroptimist auction (9th April) the real news is Anne has had the whip out and Barry has nearly finished the new workshop for Anne. (He wants his shed back really) The opening is on the 3rd April and all will be notified by email.



Ian Dixon was also part of the 3D sculptural exhibition.

Jill Yelland continues to work hard to facilitate the Narcissus Quagliata Optical Dome (check last newsletter) for the foreshore in Perth.

Philomena's Dramatic Glass Design Studio, had another very successful Exhibition of her kiln-fired glass art during the month of December. Part proceeds went to Telethon and so far, \$6723 has been raised for the 2010 year to help the Princess Margaret Hospital for Children.

Philomena will be holding another exhibition in April in the Swan Valley.

Philomena however, will be supporting another charity for this Exhibition – The Lord Mayor's Distress Fund set up to support the West Australian Bushfire and Flood victims Any 'glassies' wishing to support what we are doing for our fellow West Australians may do so by phoning her on 041 184 1945. To make it easy to donate, we do take some Credit Cards, cheques and cash.

Vicki Torr Online and Sabbia Gallery Prize Winner Artist Profile Takemura Yusuke

Take T Yusuke is a Japanese artist originally from Nishinomiya. In 2006, Take graduated with a Bachelor degree majoring in glass from and a Master of studio arts degree at Sydney College of the Arts, University of Sydney in 2009.

Take currently lives in Sydney where he continues to create innovative new art works while supporting other practicing artists as a professional assistant with his highly developed skill in blown and polished glass.



(Above Left) *History*, Blown and cut glass, H43 x W37 x D37 cm 2009

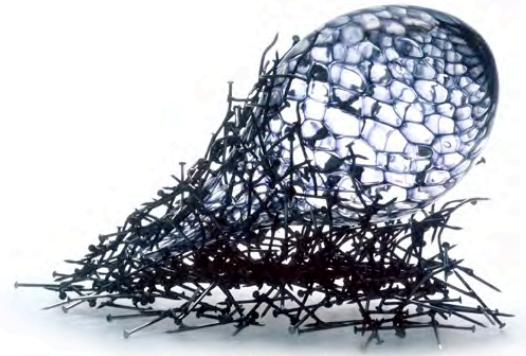
My inspiration for my major project is from my concerns of environments around us, which is based on nature, health and education.

(Right) *The Bud*, Blown Glass, Welded nails H40 x W52 x D36 cm, 2005

For some of my art works, I criticize our general belief such as what we eat is clean and safe and what we see and hear through media is correct. My reviewing those questions on my art works is as a message for people to reconsider your points of view.

My concerns are also expanded to the beauty of accumulation around us which is visibly preserved for instance our identity built by innumerable experiences and the history of nature built by the changes of climate and movements.

I express those things with the powerful and silent colours of layers.



Vicki Torr Memorial Members Exhibition winner Profile Lee Howes

I have worked as a leadlighter for the last 16 years. I initially trained as a PE teacher but left teaching to stay at home with my 3 boys up until school age. As an active and restless person I was soon looking for something else to do (as if three boys under 5 weren't enough of a challenge), so with the view to renovating our first home I went and did a leadlight course. This decision changed my life direction. I fell in love with glass and the creative opportunities it provided. With the lads at school I opened a leadlight business in Newcastle. For me it was the perfect job, allowing me to draw and design and play with colour and to build and construct things as well. Over the years the business grew and I have been lucky enough to work on numerous commissions for various churches, schools, nursing homes, and private residences.

The demand for stained glass repairs saw me venture into the world of "hot glass", I bought a kiln and taught myself to paint using glass paints and enamels, but soon found that there was a world of possibilities with this kiln. I attended a few workshops on different fusing and casting techniques and was soon experimenting in all these areas. I

found I was able to include fused and painted glass into my leadlights which allowed me a greater creative licence. The animal faces are an extension of this process where I combine fused glass with glass powders to create a painted effect.



Over the last few years I have been working with glass frits and powders, sometimes I "paint" with them but I also cast and fuse them, constantly testing the medium to best represent the subject matter. I am a bit of a 'Jill of all trades', refusing to be locked into one technique. I guess my bottom line is, as long as I can make something with glass, whatever the technique, that tells the story- then I'm happy.

Tom Malone Prize Glass Prize 2011

The Art Gallery of Western Australia is delighted to announce that the winner of the 2011 Tom Malone Prize for contemporary glass artists is Clare Belfrage.
2011 Winner

Clare Belfrage
Untitled (#291210) 2010
blown glass with cane drawing
36 x 50 x 9 cm
© Clare Belfrage 2010
Photo: Rob Little



Now in its ninth year, the Tom Malone Prize has grown into a highly respected and eagerly anticipated event for contemporary Australian glass artists. This is reflected in the high quality of the Prize winners and the competitive shortlists.

This year's Prize was judged by Governor of the Art Gallery of Western Australia Foundation, Elizabeth Malone; AGWA's Director, Stefano Carboni; AGWA's Curator of Modern and Contemporary Photography and Design, Robert Cook. Over five days, the judges visited thirteen artists in Western Australia, New South Wales, ACT, Victoria, and South Australia.

The shortlisted artists were: Kevin Gordon, David Hay and Denise Pepper in Perth; Cobi Cockburn and Jason Sims in New South Wales; Mel Douglas, Clare Belfrage and Jeremy Lepisto in Canberra; Bethany Wheeler, Jasmine Targett, Nick Wirdnam and Lisa Cahill in Victoria; and Tom Moore in Adelaide.

"The whirlwind trip was exhilarating and our visits revealed a brilliant range of passionate and uncompromising artists who are ever so thoughtful about each element of their work's production and conceptual construction. Our lively and engaging exchanges with them gave us wonderful insights into the work they had entered in the Prize," Stefano Carboni said.

Winner Clare Belfrage's Untitled (#291210) was seen as a stand-out. However, the judging process was one of the most gruelling in the Tom Malone Prize history, putting the judges under great pressure in order to decide to whom to assign this year's Prize. Robert Cook stated that "the quality of the applications was uniformly high and the standard of the shortlisted works was truly extraordinary. It was not just the quality that enthralled us but also the breadth and maturity of practices we had the opportunity to witness."

The judges' comments - Elizabeth Malone, Stefano Carboni, Robert Cook

"The winner of the Tom Malone Prize 2011 is Clare Belfrage. Her blown vessel Untitled (#291210) is a truly superb work of art. Though deliberately subtle (as are all of Belfrage's best works), it was instantly captivating as we encountered it for the first time in the foyer of the Canberra Glassworks. We were immediately impressed by its scale, ambition and resonant beauty. It was clearly a masterpiece within Belfrage's practice so far and, accordingly, a masterpiece of Australian contemporary glass. It speaks of a sensitive and finely nuanced response to Australian aquatic fauna through a savvy contemporary design sensibility. Its clear glass base, sophisticated fluid form and colouration, internal glass 'drawing' work and overall perfection of finish provide a breathtakingly exquisite combination. Indeed, it is a combination of qualities only possible from an artist at the very top of her form. We are so happy the Tom Malone Prize has the opportunity to reward such an achievement. It is a shimmering lively piece that will be a treasured work in the AGWA Collection for generations to come. Thank you Clare".

Workshops, demos and Masterclasses

Dan Clayman 25th-29th Jan 2011
Ausglass Post-Conference Workshop
Sydney College of the Arts
Review and Images by Greg Ash

Having met Dan Clayman at the 2009 Bullseye Casting conference in Portland, I was aware of his large scale work and some of how he achieved such mastery. With 7 of us in the workshop from diverse backgrounds it was a steep learning curve for some.

Dan shared willingly and with his numerous power-point presentations it was easy for us to follow his many ways of creating his cast forms. Dan's innovative use of kiln construction shows a thinking mind. Dan makes panels that can be cobbled together to form various shapes. Other than that he will make a freeform construction to achieve his desired effect.

Regretfully materials did not arrive until very late in the course or not at all. This restricted what was able to be achieved in a practical hands on manner, which is by far the best way to learn.

Open castings, clay blanket over found object (Andrew Henley) Clay Bust with aluminium flashing (Kate King) urethane enclosure (Greg Ash) Brush on urethane over fossil (Isabelle Whittock-Merence) plus the near impossible shell (Wayne Pearson)

Now there is a plan to have Dan back in Australia in 2012 through the universities circuit. It maybe a chance for Ausglass to see if we could dovetail into this visit, especially those who missed Dan at the conference.



Dan Clayman 25th-29th Jan 2011
Ausglass Post-Conference Workshop
Sydney College of the Arts
Review by Kate Baker

The five day post-conference workshop with international guest artist Daniel Clayman was an intensive overview of his 30 year experience as an artist working in large scale cast glass. Through a series of lectures, slideshows, demonstrations and practical workshops, Dan led the seven participants on a comprehensive journey through the technical processes of making his work.

Dan approached the 5 days as an opportunity to share as much technical knowledge as possible about all aspects of his practice including health and safety, studio design, kiln building, mould making, firing schedules....you name it he was happy to share it! Participants worked through several mould making processes which were all intended as techniques to be applied to large scale, highly detailed works.

I am sure everyone participating would agree that Dan's generosity could only be matched by his highly detailed skill level. I personally found the workshop an invaluable opportunity to learn about the complex processes of realising large scale sculptural works in cast glass.

A big thanks also needs to be given to Dan's TA Kate King who did a superb job coordinating the practical aspects of the course.



Emma Varga Ausglass Pre-Conference Workshop 16-20th Jan 2011

Emma Varga Glass Studio, Collaroy, NSW

Review and Images by Greg Ash

Well it was up the hill and along the coast to Emma Varga's workshop. Having admired her work for some time but also knowing about her no nonsense attitude, I didn't know what to expect. The view from her house looking over Dee Why cliff and in the foreground Long Reef reserve give no end of stimulation for Emma.

With 6 of us in the first of two workshops, (4 from WA- Cindy Poole, Noel Hill, Vivienne Jagger and myself plus an ex WA girl in Jenny Ritchie and Newcastle's Lee Howes who would later win the Vicki Torr Members exhibition prize) it was quite some shock to see the kilns and working area in such a small area. So neat an area that produces such great work.

Emma's work was surrounding us and soon we were designing elements for what would turn out to be cubes. Using Bullseye glass we had our two 3mm clear with Bullseye thin pattern on the top. Various little "tricks" that Emma shared willingly proved to be enough inspiration to have us all creating very interesting elements. (see photos)

We made cubes, long triangular towers and disappearing hearts. We definitely learnt how to create 3 dimensional sculptures of beauty.

No workshop with Emma would be a complete story unless the lunches were mentioned. Emma would just whip up the most devine "peasant food" as she calls it. It was always a treat to work and smell the aromas emanating from the kitchen.



Surface and Solid Meditation - An investigation into cold glass techniques

Co instructors: Itzell Tazzyman and Masa Hirosaka

Ausglass Pre-Conference Workshop 16-20th Jan 2011

Sydney College of the Arts

Review and Images by Shirley Hersch

The course with Itzell and Masa was very comprehensive. Itzell (*below left*) shared with us her passion for stone wheels. We even had the opportunity to make our own stone wheels from scratch and learnt how to align the wheels on the lathe. The information that she gave us regarding the various wheels and their respective functionality was invaluable.

Masa (*Middle right*) proved that he is the king of coldworking - to observe him handle the coldworking equipment was a treat - he made it all look so easy and he had numerous tips that he shared with us all to facilitate the process. Needless to say we all need to practice, practice and practice again to be able to achieve a fraction of the mastery that he is capable of.....

Kayo (*far right*) proved to be the model assistant. Nothing was too much to ask for and she obliged every request for assistance with a smile.

We were all overwhelmed when we were presented with the beautiful forms by the SCA - once we overcame the fear of opening the forms, it was full steam ahead and the group benefitted enormously by the challenge of applying the techniques that we had learnt during the workshop to coldwork the forms.

We left the course better equipped to understand coldworking techniques and look forward to opportunities to practice what we have learnt.



Glass Batch Calculation

Last issue we looked at some of the basic ingredients of glass. This issue we will try working out a simple batch recipe. Glass is a mixture of metallic oxides, but few of the ingredients are available as pure oxides, or would not melt well if they were. While Silica sand is an Oxide (Silicon Oxide or SiO₂) many of the oxides we require come from more complex compounds which only form oxides on ignition (melting), commonly giving up their other components as gas. For instance, Sodium oxide (Na₂O) is usually obtained from Sodium Carbonate (Na₂CO₃) which forms Sodium Oxide (Na₂O) on ignition, giving up Carbon and Oxygen as Carbon dioxide (CO₂).

When working out a batch for glass, this ignition loss has to be factored in to our calculations.

Some of the materials will produce more than one oxide, which also has to be factored in.

As an exercise, we will calculate a batch for a very simple glass of the following composition:

Silicon Oxide	(SiO ₂)	70%
Boric Oxide	(B ₂ O ₃)	2%
Calcium Oxide	(CaO)	10%
Sodium Oxide	(Na ₂ O)	18%

We will need to know the reciprocal conversion factors for our ingredients, which is the quantity of raw material needed to produce 1 unit of the required oxide. These are:

Raw Material	Oxide(s) produced	Reciprocal	Fraction
Silica Sand	Silicon Oxide	1	
Whiting (CaCO ₃)	Calcium Oxide	1.9	
Borax	(Boric Oxide	1.45	
	(Sodium Oxide	3.25	0.3
Soda Ash	Sodium Oxide	1.7	

Because Borax will also give some Na₂O (Sodium Oxide), we must calculate and deduct this from the Sodium oxide we require. To find the quantity we must work out the fraction of Na₂O in Borax, which is 1 divided by the reciprocal = 1 / 3.25 = 0.3, then multiply this by the quantity of Borax (2.9), then subtract the product from the Na₂O required.

Thus our batch recipe calculations are:

Required Oxide	Percentage	Reciprocal	Raw Material Quantity
SiO ₂	70	x 1 =	70 Silica Sand
CaO	10	x 1.9 =	19 Whiting
B ₂ O ₃	2	x 1.45 =	2.9 Borax
Na ₂ O	18 - (2.9x0.3) = 17.1	x 1.7 =	29 Soda Ash

This is only meant as an example, thus figures have been rounded to keep things simple. In practice, the figures would be calculated to at least two decimal places. I should mention that this recipe is only meant as an example of the calculations, I wouldn't recommend its use! More work is required to ensure good melting and working properties.

By using the Fractional conversion factors, it is possible to work out the oxide percentages given by any batch recipe, which is an essential start to calculated modification. I will publish more complete conversion tables on my web site for those who are interested. www.morrellglass.com. For more information, pick up a copy of 'Modern Glass Practice' by Samuel Scholes. There are usually a few copies available on Amazon.

There has always been some mystique about glass formulation. In fact, anyone with a reasonable grasp of simple arithmetic and basic chemistry can work out their own batch recipes. When I started glassmaking it was regarded as essential knowledge, just as a potter would work out his own glazes.

Next issue, we will look at how to calculate and adjust the expansion ratio of our glass.

Happy melting!

Richard Morrell

Vale Tricia Allen

A Tribute to Tricia Allen
03/04/1962 – 21/09/2010

She always had a smile an infectious laugh and occasionally a beer in her hand, Tricia Allen held a special place in the Melbourne glass community establishing her career in the mid /late 80's, then Melbourne was prominent in the development of studio glass there was great public interest, it was mysterious and exciting and among those who worked with glass there was friendship support and a community.

I first met Tricia in 1983, I had come from the UK that year to teach at the Chisholm Institute of Technology, Tricia was in her final year of study majoring in glass, in those early days students were required to enroll in Ceramic Design and complete 2 years of ceramics and limited contact with glass in 2nd year. Australian glass was in its infancy so Tricia was a pioneer, even with such limited experience she had no doubt where she was going and how she was going to do it, and Tricia was driven & motivated with an understanding of a process beyond her experience. She had such a great relationship with glass, seemingly never disappointed when her brilliant idea, didn't work & usually because glass just can't do that, but would say "I had fun trying".....

After graduating Tricia worked with Mike Hook at Resolution Glass in Kensington well known for his fine tableware, here she gained invaluable experience in techniques, but also what it was to operate a studio, mix batch, melt glass & build equipment. Tricia would also hire time to develop her own practice and produce work for exhibition, regular visitors to Resolution Glass were Nick Mount, Dante Marioni and Tony Hanning amongst others, all influential artists in Tricia's and many other glass artists development.

Not put off by her 3 year stretch at Resolution Glass Tricia returned home to Gippsland and established Tricia Allen Glass near Nungerner with her husband Norm and 2 young children Ester and Grace, a huge commitment a fabulous achievement and a long held dream. Trish and Norm continued to produce work for exhibition and sale from this studio. Tricia had great instinct for glass she just seemed to know how things could be done I would see her work and often wonder how she knew how to do it.

Also involved in the local arts community, Tricia collaborated with local artists and sculptors raising the awareness of glass and introducing them to the glass community.

The annual invitation to the Melbourne glass community for the impromptu blowing sessions over a weekend around Easter which became known as "The Couch Potatoe Challenge" a fancy dress, team glassblowing event (competition) with costume provided, wetsuits, pajamas and tracksuits that kind of thing. Participants were divided into teams of 4 or 5, the teams frocked up in the costumes provided and the challenge announced, the teams then took turns interpreting their challenge whilst onlookers laughed took photos and drank, whatever the outcome, we had fun trying.....

In 2006 Tricia was diagnosed with Motor neurone disease (MND) a truly devastating disease for which there is no known cause or cure (MND) is a disease which the nerve cells controlling the muscles that enable us to move, speak, swallow and breathe fail to work normally but leaves the mind unaffected.

As her condition deteriorated Trish was no longer able to work at the bench Norm took over assisted by Ester or Grace, though Tricia was able to direct in how and what to make, communicating with a voice activated PDA.

The studio was turned off in July 2007.

The Australian glass community organised by Eileen Gordon and Grant Donaldson of Gordon Studio Glassblowers Red Hill organized the Tricia Allen benefit auction to support Tricia and the family, donated art work was auctioned the event was a great success and was significant in assisting her treatment and care. Ever determined and strong willed in July 2010 with the help of her daughters Esther and Grace, Tricia organised a surprise 50th birthday party for her husband Norm.

Just before the party Trish sent out an e-mail which went something like this, I am not as you will see me, though my mother doesn't believe it, I can understand everything you say despite my appearance, come and say g'day and tell me what you've been doing.

On the 21st September 2010 with her husband Norman and her daughters Ester and Grace by her side, my friend Tricia finally lost her battle with Motor neurone disease.

Tricia was a remarkable artist, mother and wife, she is greatly missed.

Nick Wirdnam

The following passage was written by Tricia in 2009 about 12 months before she died, it was part of a VCE Visual Communication project for one of her daughters. Her condition was deteriorating, confined to a wheel chair, with limited movement and no longer able to speak Tricia wrote these beautiful and inspiring words.

"Hot Glass". I love the 'art versus science' of it. Design is always tempered by the reality of the laws of physics and chemistry as you juggle molten glass on a metal pipe. Rather than lament this, I revelled in it. Every piece was a mental negotiation and a physical dance calling on your instincts, skill and resolve. The result was always greater than I could foresee; the glass adding its way and intrinsic beauty to the result. The glass expressed itself through me, as I expressed myself through glass. It was a privilege to be part of the process and be credited for the result; but I share that credit with the glass.

I was first exposed to glass at Chisholm Institute, now Monash University, where I embarked on a ceramics degree but soon swayed to a hot glass major from clay. Studio glass was a new movement then, in the early eighties. Julio Santos, a master glassblower from the factories in Europe, was teaching there at the time and I attribute my respect for glass to his fine, humble example. I wanted in and mentally signed up for the twenty year apprenticeship to be considered a master glassblower.

Over the next ten years I worked for other glassblowers and hired studio time for my own work. I also married Norm and had children, Esther and Grace. We then moved to Lakes Entrance, established Tricia Allen Glass and the studio linked to Woodsedge gallery, blowing fulltime with Norm assisting. As I turned 30 I considered I was well set upon my chosen path. As the millennium clicked over we moved into the Nungurner studio. Designed by architect Don McQualter, a childhood friend, it's a truly inspiring building.

Stylistically, I consistently liked creating patterns, both large and small scale, using bright, bold colors, combining transparent with opaque colors, and making well defined forms, predominantly functional shapes. I enjoyed the annual foray into the nude as subject matter for the Nowa Nowa Nudes; always using it to experiment with new techniques. Most recently I enjoyed using glass color as paint and ventured into political and social commentary.

So I completed that twenty year apprenticeship and achieved a level of intimacy with glass which I can no longer physically enact; but permeates my heart and soul. Finally I pay tribute to the wonderful Australian glass community and exceptional East Gippsland arts community; the crucial social element enriching my life in glass."

...Tricia Allen. 2009

Ranamok Glass Prize 2011

ONLINE ENTRIES OPEN 15th APRIL 2011

The Ranamok Glass Prize is an annual A\$15,000 acquisitive award for glass artists who are resident in Australia and New Zealand.

The work presented for consideration for the Ranamok Glass Prize is expected to be a major effort in the artist's personal body of work. This work should be innovative, displaying excellence and imagination in quality of idea and execution in contemporary practice.

2011 JUDGING PANEL

Ms Louise Doyle Director National Portrait Gallery, ACT
Mr Geoffrey Edwards Director Geelong Gallery, VIC
Ms Tina Oldknow Curator of Modern Glass, Corning Museum of Glass, NY
Mr Andy Plummer Co-founder Ranamok Glass Prize

2011 RANAMOK DIARY

15 June 2011 - Closing date for entries

17 August 2011 - Ranamok Glass Prize winner to be announced at Canberra Glassworks

17th Aug – 22nd Sept 2011 Canberra Glassworks Kingston ACT

4th Oct – 22nd Oct 2011 Foyer, Angel Place Office Tower Sydney NSW

7th Nov – 11th Nov 2011 Foyer, Riverside Centre Brisbane, QLD

Contact: elizabeth@ranamok.com or peta@ranamok.com

Exhibitions

AUSTRALIA

ACT

Canberra Glassworks, Kingston

Drink!

Featuring 30 Artists from around Australia.

Breach: Wendy Fairclough

23 March to 26 May 2011

E: contactus@canberraglassworks.com

W: www.canberraglassworks.com

Beaver Galleries, Deakin

of import: Jeremy Lepisto

24 March – 12 April 2011

Lastlight: Mel Douglas

5 – 24 May 2011

T: 02 6282 5294

E: mail@beavergalleries.com.au

W: www.beavergalleries.com.au

Canberra Museum and Gallery

Deluge: Scott Chaseling

2 April - 19 June

T: 02 6207 3968

E: cmag@act.gov.au

W: www.museumsandgalleries.act.gov.au

Craft ACT

Machine in the Garden: Christine Cholewa

31 March to 7 May 2011

T: 02 6262 9333

E: craftact@craftact.org.au

W: www.craftact.org.au

NSW

Sabbia Gallery, Paddington

Eyre: Jessica Loughlin

2 – 26 March

Open Negative: Brenden Scott French

11 May – 4 June 2011

T: 02 92 81 47 17

E: gallery@sabbiagallery.com

W: www.sabbiagallery.com

Glass Artists Gallery, Glebe

Review: Andy Baldwin, Rebecca Coote, Sue Hawker, Tim Shaw.

Until 3 April 2011

Encore: Showcasing some 2010 Ranamok

Finalists

5 April - 24 April.

T: 02 9552 1552

E: mail@glassartistsgallery.com.au

W: www.glassartistsgallery.com.au

Wagga Wagga Art Gallery

Glass Shadows: The Gordon Family

18 March - 15 May 2011

T: 02 6926 9660

E: gallery@wagga.nsw.gov.au

W: www.waggaartgallery.org

SA

Jam Factory Craft and Design Centre, Adelaide

Tour De Force: In Case of Emergency Break Glass. Nicholas Folland, Jacqueline Gropp, Timothy Horn, Deb Jones, Tom Moore, Ian Mowbray, Trish Roan and Neil Roberts

26 March – 8 May 2011

A Fine Line: Nick Mount, Danielle Rickaby and Janice Vitkovsky

26 March – 8 May 2011

Formocentric: Jaan Poldas

17 March – 17 April 2011

Dwell: New Works by Ben Edols and Kathy Elliott

T: 08 8410 0727

E: contact@jamfactory.com.au

W: www.jamfactory.com.au

VIC

Kirra Galleries, Federation Square

Reflections: Kate Baker, Lisa Cahill, Holly Grace, Mikyoung Jung, Simon Maberley, Ruth Oliphant

7 April – 8 May 2011

"Longing" (wish you were here): Dr Tony Hanning

2 June – 3 July 2011

T: 03 9639 6388

E: kirra@kirra.com

W: www.kirragalleries.com

INTERNATIONAL

UNITED KINGDOM

National Glass Centre, Sunderland

Façade: Through a Glass Darkly

18 March - 10 July 2011

14/10/10 - 27/2/11

T: + 0191 515 5555

E: info@nationalglasscentre.com

W: www.nationalglasscentre.com

USA

Museum of Glass, Tacoma

Glimmering Gone:

Ingelena Klenell and Beth Lipman

23 Oct 2010 – 6 Sept 2011

T: + 1 253 284 4750

E: info@museumofglass.org

W: www.museumofglass.org

Corning Museum of Glass

East Meets West: Cross-Cultural Influences in Glassmaking in the 18th and 19th Centuries

18 Nov 2010 – 30 Oct 2011

T: + 1 607 974 8308.

E: info@cmog.org

W: www.cmog.org

OPPORTUNITIES

Artist in Residence

Closing date: 5 April 2011

Montsalvat *Eltham*

Applications are now open for the Montsalvat *Artist in Residence* program, this is an exciting new initiative, designed to provide artists with a supportive community where they can focus on their own artistic practice and research. Montsalvat offers free accommodation and studio space

Australia Council for the Arts

New Work Grant: Emerging Artist

Closing dates: 18 April 2011

Decisions advised: July

Projects may start: 1 August 2011

Amount: \$10,000

New Work – emerging grants support the creation of new work by emerging craftspeople, designers, media artists, visual artists and arts writers.

<http://www.australiacouncil.gov.au/grants>

Australia Council for the Arts

New Work Grant: Established Artist

Closing dates: 20 April 2011

Decisions advised: July 2011

Projects may start: 1 August 2011

Amount: \$20,000. Please note you may only apply for this

fixed amount. New Work – established grants support the creation of new work by established craftspeople, designers, media artists, visual artists and arts writers

<http://www.australiacouncil.gov.au/grants>

Ian Potter Cultural Trust – Call for applications

The Ian Potter Cultural Trust seeks to encourage the diversity and excellence of emerging artists in Australia. The Trust makes grants for early career artists practicing in a wide range of disciplines within the arts, including the performing and visual arts, crafts, music, the media, literature, design, community arts and other areas.

W: www.culturaltrust.ianpotter.org.au

Janet Holmes à Court Artists' Grant

Closing date: 15 May 2011

NAVA *National*

The Janet Holmes à Court Artists' & The Eckersleys Art Materials Prize for NAVA Members Grant is designed to provide financial assistance to professional artists for the public presentation of their work. This grant provides assistance towards the costs of public presentation of visual arts, craft and design. This can include, but is not limited to, framing, media releases, media photographs, advertising, space rental, installation costs, promotional printing, mail outs, documentation, freight, travel, equipment rental, insurance, technical assistance and opening costs.

2011 RANAMOK Glass Prize

Closing date for entries- 15 June 2011

The Ranamok Glass Prize is an annual A\$15,000 acquisitive award for glass artists who are resident in Australia and New Zealand. The work presented for consideration for the Ranamok Glass Prize is

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February 2011

expected to be a major effort in the artist's personal body of work. This work should be innovative, displaying excellence and imagination in quality of idea and execution in contemporary practice.

W: <http://www.ranamok.com>

Applications now open *Anne & Gordon Samstag International Visual Arts Scholarships, (samstag)*

Closing date: 30 June 2011

SAMSTAG *International*

Applications are invited for Samstag Scholarships, for study overseas in the visual arts from 2011. The University of South Australia offers the scholarships on behalf of the Trustee of the estate of Gordon Samstag, late of Naples, Florida USA.

<http://www.unisa.edu.au/samstag>

Call for Proposals Brenda May Gallery

Closing date: 22 July 2011

Sydney

Brenda May Gallery is seeking proposals from professional practising artists for the following group exhibition, scheduled for 2011. *Body Language* A show that explores how our bodies silently communicate through gestures, posture, expression, style and adornment to the world around us. A theme open to interpretation, this show is not limited in scale or medium and is scheduled for October.

www.brendamaygallery.com.au

Call for Entries *Woollahra Small Sculpture Prize*

Closing date: 5 August 2011

Woollahra Council *Sydney*

Applications are now open for the annual sculpture prize. For the purpose of the *Woollahra Small Sculpture Prize*, sculpture is defined as a free standing, non site specific, three-dimensional object, constructed of durable materials. All entries must be original work and not exceed 80cm in any dimension.

www.sculptureprize.woollahra.nsw.gov.au

Workshops

Haystack Mountain School of Crafts,

PO Box 518, Deer Isle, ME 04627,

(207) 348-2306, www.haystack-mtn.org

<<http://www.haystack-mtn.org/>>

; intensive studio workshops.

2011 glass workshops include:

June 26-July 8 *Earth, Air, Wind, & Fire: An Exploration of Glass in the Environment*/Mark Zirpel

July 17-29 *Beginning Hot Glass Working*/Nanda Soderberg

July 31-August 12 *Beyond the Reticello Dome*/Kait Rhoads

August 14-26 *The Touch of Glass*/Yoshihiko Takahashi

August 28-September 3 *Imagery in Glass*/Walter Leiberman

If you have an exhibition or event coming up please let us know at newsletter@ausglass.org.au and we will put it in the next 'Exhibitions Calender'

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About the newsletter

The Ausglass newsletter is produced on a voluntary basis. All care is given to submissions and it is the editor's discretion what will & won't be published. It is published quarterly and distributed via email around the 15th of February, May, August and November or via post shortly after.

The Deadline for the next edition is 29 April 2011

From the Editor's desk

Dear Members,

A huge apology for the late publication, I was in the process of moving from Melbourne to country France.

What a wonderful conference we had! For those of you who attended, thanks for making it such an interesting and inspiring one. For those of you who missed out there are some workshop reviews in this issue and numerous photos from the conference on the Facebook page. By the way you don't have to have a facebook profile to look at the page- go to <http://www.facebook.com/#!/pages/Ausglass/105594952828513>

We now also have several new board members including Anne Clifton who has been voted on as President. Also, welcome to Amy Worth, Wayne Pearson and Catherine Aldrete-Morris. Congratulations, good luck and goodbye to the new board. I have enjoyed my time immensely and I hope some of the initiatives the old board members have been working on can be realised by the new directors.

Thanks for all those members who submitted articles or reviews for this edition. I hope you enjoy them and keep sending them in.

Remember, the Newsletter can only be as good as your submissions. If you are or know any writers or critics out there we would love to hear from you.

Please also send in updates on your practice to your state reps. It's a big job keeping tabs on what everyone's up to and it makes it easier to have a reminder close to the time the reports are due (every 3 months).

This is now my final edition of the newsletter. Ruth Oliphant will be taking over from the May edition.

I wish you all well and hope to see you regularly somewhere in world.

Lisa