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President's Report

Anne Clifton

PRESIDENT@AUSGLASS.ORG.AU

"We are the music makers....and we are the dreamers of dreams"

Gene Wilder as Roald Dahl's Willy Wonka

Dear Ausglass Members at home and overseas,

Well it certainly has been an extremely exciting ten weeks as President! I'm not sure if I was expecting this level of engagement but am certainly grateful for the support of the Board for guiding me through these teething stages.

My First action as President was to send out the letter regarding the closure of the glass studio at Monash University and as I'd informed you this action is growing stronger. Facebook and Twitter accounts have been set up and the website is on the very verge of completion. This beautiful site makes it easy to sign petitions, get background information and lodge your support. Rather than launch it here – an update will be sent with a link for your convenience. Other Board initiatives are in the final stages include an insurance package, an Ausglass residency programme with the Canberra Glassworks and a flurry of new policies and guidelines. Many of these are carried by the impetus of the work done in the last year by the Board at the Face to Face meeting in August. I wonder if we can achieve as much in this year's meeting?

There is no rest in an active organisation such as Ausglass and there are new concerns on the horizon, with the National Occupational Licensing System and the impact it will have on us as artists using glass in architectural applications. The future of glass education globally is under pressure and there is interest in Australia's ability to tap into more sustainable ways of creating a glass practise, both institutionally and privately.

On the personal front, temporarily closing our studio and gallery has certainly given me time to take on this new role but also has left me surprisingly without a handy identity tag. I am a glassmaker without a location to work from in a state where support for the crafts is often misdirected. I am certainly not alone in this and now have a greater appreciation of the world movement of studio glass. I am heartened by the resurgence of studio glass in Europe, and I rather think with our independent persona Australia can lead the way for more vibrant and alternative glass practise.

I have recently attended the funeral of one of WA's pioneer glassmakers, Kent Le Grande, a much loved and generous man, which brings to my forethought that we must appreciate these pioneers before they pass from us. I am much inspired by Jeff Hamilton's tribute to Anne Dybka and am motivated to see our living treasure acknowledged while they are here to appreciate it.

And on another sad note, Board Member Catherine Aldrete Morris's commitments are too great for her to continue on the Board and last week she has resigned. We are grateful for her contributions and wish her all the successes such a delightful person can achieve in a lifetime.

And finally, as a wandering-rose type I do appreciate a trellis to work within; therefore for Ausglass I am committed to process, procedure, development and inquiry. There are many new initiatives that the Board of Directors are working on. There are ways for you, the Ausglass membership, to become involved either on the Board or in one of the many up and coming subcommittees. We are privileged to be involved with such mysterious material as glass; it's up to us to share the wonder.

Kind regards,

Anne Clifton

Treasurers Report

Simon James

TREASURER@AUSGLASS.ORG.AU

Dear members and friends,

What's happened? It's May already! We're almost half way through the year and Peripheral Vision seems so long ago. I need a time machine to get more hours into my day.

I'll keep this report short and sweet. Financially, Ausglass continues to reap the benefits of sustainability that Damian Connellan (the previous Treasurer) put into place. The Sydney Conference returned a positive result for the association so many thanks go out to Andrew, Marcus and everyone involved with Peripheral Vision.

Membership renewals are coming up at the end of May (or possibly the first week of June). Last year we implemented online joining for new members and this will be our first year of online payment for renewals. In your renewal email you will receive a clickable link to the Ausglass website and the renewal page. Clicking this link will open the renewals page and pre-fill it with your membership number. We cannot show the name associated with the membership as only your membership number is shown on the page - Ausglass does not store any membership details online (for hackers to get).

If you have any difficulties with online renewals please email `tr e a s u r e r `at` ausglass.org.au` (remove the spaces in treasurer and replace `at` with @ - why did I write it this way? Automated programs (bots) scan the internet looking for email addresses that can be used for spamming purposes. Writing like this reduces the possibility of the treasurer email being spammed).

Look out in this newsletter for an exciting special new offer to members. It is just one of the initiatives the Board is working on to return value to Ausglass members. On the other initiatives that were presented at the AGM at Peripheral Vision in January the Board is moving forward on them so "watch this space" but please remember - we are a volunteer organisation and these things take time. I am in the process of planning and scheduling website updates so if you have any ideas please email them to me.

We are always on the lookout for people who can assist so if you have skills that you think are relevant and want to get involved with your organisation please send a brief CV and introductory email to `p r e s i d e n t @ ausglass.org.au` and Anne will get back to you as soon as possible.

Regards & thanks,

Simon

AUSGLASS State Reports

ACT – Jess Casha and Erin Conron

ACTREP@AUSGLASS.ORG.AU

Hello fellow members!

The Canberra Glassworks has just finished a lovely show, *Drink!*, which was curated by Mel Douglas and Al Munro. It featured 30 artists from around Australia using the drinking cup as the starting point. In the Smokestack Gallery, Wendy Fairclough had an installation called, *Breach*. Wendy has also been at the Glassworks from March to May working on a commission for the Museum of Australian Democracy at Old Parliament House. This has been in celebration of the Federation of Australia in 1901 and features the Federation Arches that were put up throughout the cities.



Wendy Fairclough, *Breach*



Tom Moore, glass goblets, blown and lampworked glass.

The next exhibition, *Px3*, features artists, Nicholas Folland and Scott Chaseling. This is a unique project that allows audiences to look at the three stages of artistic development: Proposal, Practice, and Product. They will spend the first weeks up in the studio spaces and will move into the gallery on 1 June. Audiences will be provided with the opportunity to see "behind the scenes" into artistic thinking and making processes, stages of creation which are often hidden in the beautifully resolved work which ends up on the gallery plinth.



Brian Corr

The Canberra Glassworks also has just celebrated its 4th Birthday with a lunch for artists, staff, volunteers and board members.

There will also be some lucky people at the Jam Factory when Tom Rowney teaches a Cane Workshop from 6 to 10 June with Annette Blair being his Teaching Assistant.

Congrats to Netty Blair, who also got the Silvano Tagliapietra Scholarship to be a student in Pilchuck's Benjamin Moore and Adam Holtzinger's class.

Congratulations are also in order for Erin Conron and Matt Ryan! They had a baby girl named Lila Alice Ryan. Congrats also to Clare Belfrage for winning the Tom Malone Prize! Richard Whiteley is also having a solo show at Bullseye Gallery in July and teaching at Pilchuck.

At the moment the Glassworks' Thomas Foundation Artist in Residence Program is in full swing. Brian Corr will be here 18 April to 12 June and followed by Alexandra Chambers starting 16 May to 29 May. Mark Elliot will also be an Artist in Residence 30 June to 24 July.

Applications went out on 9 May for the next round of Thomas Foundation Artist in Residencies. The deadline for submitting applications to Canberra Glassworks is 1 July 2011 and the Canberra Glassworks advises all applicants of outcomes in September 2011. For more information please contact Creative Director, Clare Belfrage on 02.6260.7005 or email clare.belfrage@canberraglassworks.com. Please see the Opportunities section for more details.



Canberra Glassworks 4th Birthday Lunch



Eventide #1 - Mel Douglas

Jeremy Lepisto will be going over to Seattle for the Glass Art Society Conference. This will be his first conference as President of the organization!

And that's what's happening in the ACT from Jess Cash!

Bilk Gallery is also having a *Miniature Glass* exhibition opening on 3 June to 15 July. This features Scott Chaseling, Mel George, Matt Curtis, Mikki Trail, Jacqueline Knight, and Brian Corr. Mel Douglas had a lovely show at Beaver Galleries titled *Half Light*. The show closes 24 May. Craft ACT will also have an exhibition, *Uncontained*, that will feature a few glassies, including Ruth Allen, Matt Curtis, Harriet Schwarzrock, Judi Elliot, Elizabeth Kelly, Simon Maberley, and Blanche Tilden. Canberra Museum and Gallery has also seen Scott Chaseling set up an installation titled, *Deluge*. This will run until 19 June.

NSW – Polina Gavria

NSWREP@AUSGLASS.ORG.AU

Dear Ausglass members,

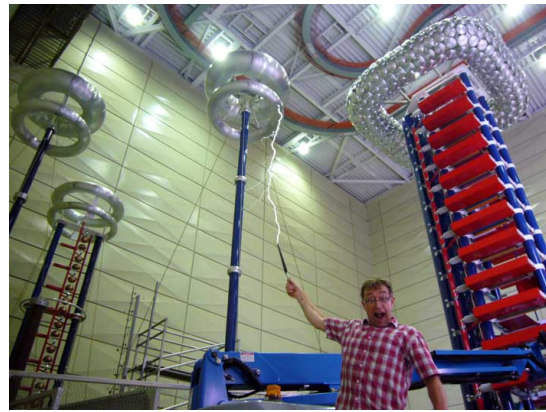
Next NSW Ausglass meeting will take place on Tuesday 24 May at Customs House Library, Sydney. The first speaker is Anjali Srinivasan, an international artist working at the crossroads of glassmaking and emergent technologies, currently a visiting research fellow at the Sydney College of the Arts will talk about "sustaining creative practice" and will share her recent experiences of seeing, connecting and making between the resources, traditions and worldviews across three countries: the U.S, India and Saudi Arabia. The second speaker is Peter Geddes, leading expert of kiln and furnace manufacturing in Australia and the founder of Woodrow Kilns, who will present a talk on Kiln and Furnace operation efficiently as well share his experience with recycled glass.

Congratulations to Cobi Cockburn, whose entire collection of new work was acquired by the Art Gallery of Western Australia. This is wonderful news for the entire glass community and a great testimony to Cobi's talent and skill. Sabbia gallery will be showing this work in an exhibition called "ESSE", BEING THE ABSTRACT, Opening 15 June.

Jeremy Lepisto is heading over to the States soon to help put on the 41st annual GAS conference in Seattle, Washington. When he will return to Australia, he will begin his PhD in the Sculpture workshop at the ANU.

Yuri Yanai, Rob Wynne and Mark Gaulton got their lovely faces (mostly Rob's) on TV with the Toyota commercial. Shot in February, at the CSIRO high voltage lab at Linfield.

<http://www.youtube.com/watch?v=wkzTb2d6wYc>



Glass Artists' Gallery represented - Andy Baldwin, Rebecca Coote, Jasper Dowding, Kevin Gordon, Sue Hawker, Klaus Moje, Denise Pepper and Tim Shaw at Collect, Saatchi Gallery, London from 6-9 May 2011.

Currently in Glebe Gallery through May/June is *Promoting Production* - with focus on works exemplifying the importance of production for both design and aesthetic appeal by artists who are known for their major works. Exhibition artists includes - Nicole Ayliffe, Andy Baldwin, Jonathan Baskett, Tim Shaw and Take Yusuke.

Call for Entries 'Beautiful Nature' Artfelt Art Prize & Exhibition provides a public exhibition of exceptional quality showcasing professional & emerging artists in a Finalist Exhibition hosted at the beautiful Northern Rivers Community Gallery, Ballina Northern NSW. Annual Art Prizes awarded by Jury from Prize Pool of around \$4000 For Artist Invitation email jacqui-k@bigpond.net.au Ph 0266288878 Applications due Mid August, Exhibition Gala Opening is 9 September. www.artfeltartexhibition.shutterfly.com

Sallie Portnoy recently completed a 10m2 mosaic for Glenhaven retirement Village. Sallie has also just completed awards for Actors Equity.

Kayo Yokoyama and Wayne Pearson will be exhibiting in the half year Post Graduate Show at Sydney College of the Arts from June 23rd for about a week (the uni rashly promised cocktails for all comers 6.00 pm, Thursday 23rd). So if anyone wants to drop in to Roselle during that week to see how we have been spending the last few years, they are more than welcome. Hopefully we will run into them while they are there and can have a chat.

News from Gordon Studio Glass Blowers Red Hill: Victorian collectors of art glass shouldn't miss their Annual Hot Glass sale which is on Queen's Birthday Weekend (June 11 – 13, from 9-5pm). This event is a lot of fun, they erect a marquee in the garden for pieces that are discounted by as much as 50%, elsewhere you can get 10% of everything from engraved work, to jewellery and sculpture! We are told that folks "in-the-know" are already queuing up at 9am on Saturday. There's glassblowing, plus a barbeque, balloons and a really festive atmosphere. It also coincides with the Mornington Peninsula Wine Festival, so it's a great time to visit.

Other news from Gordon Studios: because of local interest they have decided to show at their gallery in Red Hill from June 18 – 25, a selection of the best works from their recent Gordon family exhibition at Wagga Wagga – "Glass Shadows". This exhibition will include works by Rish, Alasdair and Kevin Gordon, as well as Grant and Eileen.

Jeff Hamilton has been invited to deliver a lecture at the AGNSW as part of their extension program in association with the exhibition *The Poetry of Drawing: Pre-Raphaelite designs, studies and watercolours*. The exhibition is to run from June 17th to Sept 4th and his lecture is Sat 9th July at midday.

Wishing everyone a warm and sunny winter and enough time for glass associated work,

Poli

PS Make sure you watch the Toyota commercial, attached to Rob Wynne's news.

NT – Andrea McKey

NTREP@AUSGLASS.ORG.AU



Whoo hoo the DRY is here. Finally we can work in hot studios and under high set houses without shedding copious quantities of sweat.

Talking about studios... Jon Firth's Unicorn Glass Studio has been very busy for many months with two of our members now having workspace there. It is a hive of activity with both Elizabeth and Nat cutting, grinding, cursing, firing and cursing some more, working on exhibition and other pieces.

Jon has been very gracious in granting other glassies to have access to his equipment and also to his vast knowledge of anything glass and coffee making. I have taken advantage of all this and learnt about sandblasting, grinding and an assortment of other good stuff. With a scarcity of suitable facilities in the NT Jon's generosity has certainly helped quite a few glassies move ahead a bit and be able to make some more advanced and well finished pieces.

Despite all of us being busy with one thing or another there is not much to report. We continue to have our quarterly meetings discussing all things glass and many things not glass.

One of our, hopefully soon to be NT Ausglass members was recently selected into the Artist in Residence programme at Territory Craft. Jo is a bead maker who was initially taught by Michelle Selway and caught the glass and bead making bug. Well done Jo.

Jon has been busy making windows for the chapel at the Royal Darwin Hospital. The handmade glass has a beautiful old fashioned and gentle quality about it. Luckily for us one of the windows was at the studio for our May meeting and I was able to gaze at it longingly while sipping my frothy cappuccino made onsite (and not by me).

Andrea

Chapel at Royal Darwin Hospital. 87 x 25 cm, antique glass and copper foil.

QLD – Terry Eager & Shar Moorman

QLDREP@AUSGLASS.ORG.AU

Now that the big wet is over and we can all get back to normal the originally scheduled exhibition by Tina Cooper in Sydney is now back on! You are invited to view the latest work from Tina Cooper at her upcoming exhibition at the "Breathing Colours Gallery" in Balmain, Sydney Australia on 24th May-4th June 2011. So marvelous to see so many Ausglass member and potential members at Judith Schaechter lecture. Thank you to Deb Robinson, Lisa de Boer and Jacqueline King and to all that made this event possible. Apologies for the shortest Ausglass meeting on record, dear Mum was taken to hospital - just wished to get home. The next Ausglass meeting date is currently being arranged. However, due to traveling times of Ausglass members in regional areas 2 to 5 hours the meeting/lunch will be held from 11am to 4 pm.

Judith Schaechter Workshop - On a warm sunny Saturday filled with bird song on the 7th of May some very lucky glassies from far & wide shared a day with visiting US artist Judith Schaechter. If you aren't familiar with her work check it out at www.judithschaechter.com. Judith shared her techniques for flashed glass, painting, sanding & engraving glass plus perhaps most spectacularly a review of her work, ideas, inspirations & unfaltering often side splitting humor & unique view of life.

"Beauty" says Judith, "is considered the most horrible crime you can commit in the modern art world. People are suspicious of anything that makes them feel as though they may lose control. Beauty forces you to confront your helplessness as well as your dark side. My work is not intended to make comfortable people unhappy, although it may make unhappy people comfortable."

It is not often in life we get to share such insights from a world class artist whose work & techniques were a revelation to many, but when that gift is combined with meeting other glassies, sharing ideas, work practices & good food all in the enviously well equipped workshop of Lisa de Boer at Glass Xpressions on the Gold Coast it was a day to remember! Judith generously shared her knowledge of colour layering, firing & even quirky subject matter all the way to childhood doodles & appendage challenged doll collection (true story...we saw the photos!) with great enthusiasm & we were all grateful for the experience.



Judith Schaechter, *The Sin Eater*

In attendance were glassies from Tassie to the Sunshine Coast including Deb Robinson, Shar Moorman, June Askew, Marina Myasat, Mia Karlsson, Shaun McIntosh, Brian Lightfoot, Clare Peters, Gavin Merrington, Spike Deane, Gayle Shaw, Pip White, Lisa de Boer & me, Jacqueline King. From all of us a big Thank You to Judith Schaechter & all involved in organising this amazing opportunity for us.

Tina Cooper has created a series of work honouring the past tribes by melding the ancient stories of our indigenous past and the ancient medium of glass art. Hand painted stories on the "Wirrawongs" enrich the vessels creating a deeply felt response which resonates within each vessel. William Chambers, a talented indigenous artist, collaborated with Tina with the "Wirrawongs" adding his family stories which documents their journey for generations to come. A joining of hands between Indigenous and Non-indigenous culture, blurring the lines between ancient and modern aesthetics, traditional and contemporary concepts and celebrating the interconnectedness of all life. The "Sundusk" Series reflects the glorious sunsets that we experience here in Australia and was inspired by Tina's living in the Blackall Ranges on the Sunshine Coast Hinterland. □ The "Tribal Tribute" Sacred Pots and Bottles also express our deep connection with the past and tribes that have travelled this earth before us. Tina says "I am very excited about my new work as it records – living, doing and making. Rejoining of the collective unconscious, a potent repository of meaning and experience. I hope you will sense and share the depth of love and feeling that we put into each creation." It is Tina Coopers ability to enter the realm of the unconscious which makes her work so incredibly unique – Life passionately observed, scrutinized and recorded ensures our immortality is captured within the vessels.



SA – Amy Worth & Kristel Britcher

SAREP@AUSGLASS.ORG.AU

Our most exciting news is of Gabriella Bisetto and Chris Boha's beautiful new baby girl, CONGRATULATIONS!

Hayley Carpenter has stepped up to co state rep with Amy Sierp-Worth, Welcome Hayley. Hayley is a Uni SA Honours student and fantastic state rep! Thanks to Kristal who had held the role for several years and is sure to enjoy all that extra time to blow glass.



Ben Edols and Kathy Elliott



Dale Roberts

Opening on May the 20th at the JamFactory is 'Imaging Interiors,' curated by Wendy Walker and including a work by Jessica Loughlin titled "Pool." This exhibition invites artists to make work in response to Interiors represented in Gothic literature. Jessica is also showing at artMRKT San Francisco Opening on the 19th of May, Represented by Bullseye Gallery.

Coming up at the JamFactory is a Tom Rowney workshop which UniSA glass students and members, Natasha Natale and Hayley Carpenter will be doing. They will be sure to give us a recount of their experiences in the next newsletter. Additionally, after a very successful fundraising effort we are able to fly Boyd Sugiki and his partner Lisa Zerkowitz over for a workshop in September. Thanks to Nick and Pauline Mount for donating a beautiful piece for the raffle and thanks to all who bought tickets, the lucky winner was an Adelaide woman and collector of Nick Mount glass. Speaking of Nick Mount, he is off to teach a workshop in Canberra at the glassworks 29th June to 3rd July.



Jessica Loughlin



Tegan Empson

BMGART, Adelaide are having a show titled 'Glass Exhibition', 24 June - 16 July 2011, including works by, Giles Bettison, Clare Belfrage, Tim Edwards, Nicholas Mount & Brenden Scott French. JamFactory Glass Studio is exhibiting at Canberra Glassworks, '10 good stories' opens 29th June. Wendy Fairclough's installation "Breach" is on show at the Smokestack Gallery at Canberra Glassworks until May 26th.

At the Uni glass students have welcomed and been working with Sunny Wang, a well-known glassblower from Taiwan completing a residency, she has a new exhibition coming soon, as well as the two Canadian glassblowers in Masters, Caroline Ouellette and Tyler Rock (and their partners Patrick Primeau and Julia Reimer). Tim Shaw is at Collect I London with the Glass Artists Gallery. Gerry King will teach a kilnworking workshop in Wanganui, New Zealand, Oct 15th - 19th. There are five places remaining (as of May 10th) Early accommodation bookings recommended due to Rugby World Cup events! Enquiries to

Claudia Borella, <claudia@claudiaborella.com>

Tegan Empson has work in a group show at Masterworks, NZ. Entitled All Creatures Great and Small. The show runs 4-25 May. She is also being represented by Masterworks at the Auckland Art Fair in August as well as having her work taken to Singapore next week. The work has been selected for inclusion in a collaborative exhibition with Chan Hampe Galleries at Raffles Hotel as part of the Indesign Singapore Event. The exhibition entitled 'INTER_PLAY' will run from 21 May - 4 June, and will be opened on Friday 20, May with Habitus Magazine coming on board as Media Partner for this exclusive invitation only launch event.



Janice Vitkovski

Janice Vitkovski just got back from SOFA New York, and a solo show with Jane Sauer Gallery in Santa Fe, New Mexico. Both went really well! In Santa Fe Janice participated in a demonstration and presentation supported by Glass Alliance New Mexico and funded by ArtSA.

TAS – Leigh Roberts

TASREP@AUSGLASS.ORG.AU

Merinda Young has interesting news – she and her husband Graeme are off to the GAS Conference in Seattle, prior to holidaying in Canada and then spending time in Philadelphia and New York. It looks like Merinda's take on parts of the North American glass scene will feature in the next newsletter if I can prevail on her to share it with us. As well as all this she is working on a major public art commission for the Dept. of Emergency Medicine at the Mersey Community Hospital as part of the Tas. Govt. Artsite Scheme. The work will cover 22sq. metres along a major corridor and will consist of laminated glass with a hand painted interlayer, interspersed with panels of triple glazed stacked glass. The design is calming and based on abstracted imagery of foliage with playful elements in order to engage the viewer in an otherwise stressful environment. There will be photos of the work in next newsletter. Earlier this year Merinda hosted Patty Gray from Seattle while she ran a three day advanced fusing workshop for eleven enthusiastic participants who greatly appreciated the opportunity to learn from an international practitioner.

Rebecca Coote is to be congratulated for having her innovative and impressive 'Lighthouse' series of glass and steel artworks taken by Sydney's *Glass Artists' Gallery* to *Collect 2011* in London for display May 6-9. If you are visiting Tas. don't miss a visit to the wonderfully controversial Museum of Old and New Art (MONA) and its accompanying restaurants featuring gourmet offerings. New exhibitions are due to appear about July from the stock of work yet to be displayed.

VIC – Beth Wheeler, Nadia Mercuri and Ebony Addinsall

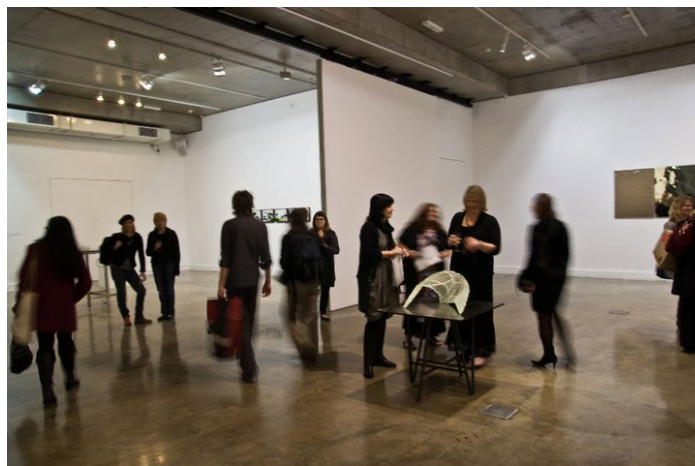
VICREP@AUSGLASS.ORG.AU

Media Specific opened at The Faculty Gallery, Monash University with excellent attendance & wonderful feedback with over 1500 visitors. Emma Mayall, Assistant Curator of Contemporary Art, National Gallery of Victoria opened the exhibition. Emma gave a heartfelt & insightful talk regarding artists who work with glass as part of their practice and her hope for artists to be able to keep working within this media. <http://www.artdes.monash.edu.au/gallery/gallery-glass-media.pdf>

Tony Hanning's latest solo *Longing (wish you were here)* was opened by Associate Professor Robert Nelson at Kirra Gallery on the 12th Of May, it runs till 29th May. This new body of work combines his skilful cameo sandblasting of vessels with found objects.



Tony Hanning- Pop



Art Melbourne opens 19th May & runs till 22nd May at The Royal Exhibition Buildings Carlton. Glass Plus Gallery is representing Victorian Ausglass members Linda Fraser, Holly Grace, Nadia Mercuri, Philip Stokes, James McMurtrie & Bethany Wheeler at Art Melbourne, you can find them at stand E13, they also have a new website <http://www.glassplusgallery.com.au>. Tegan Hamilton will also be exhibiting at Art Melbourne with Gallery 577.

Jennifer King & Crystal Stubbs are exhibiting in the Toorak Village Sculpture exhibition 1st of May to 31st of May. For more info see <http://www.tooraksculpture.com.au/2011.htm>. Congratulations to the Victorian members Nick Wirdnam, Jasmine Targett, Lisa Cahill & Bethany Wheeler, who were shortlisted finalists in the 2011 *Tom Malone Prize*. Emma Lashmar has been kept busy working on a large-scale suspended commission for the new Vue de monde restaurant. Susan Reddrop's exhibition *Urge* opened 4th May & runs till 29th May at MARS Gallery, Port Melbourne. Amongst having a solo exhibition! Susan also welcomed a new baby daughter Saskia into the world the day before the opening, congratulations.

WA – Greg Ash

WAREP@AUSGLASS.ORG.AU

The Gordon Family Glass Shadows was a feature at Wagga National Glass Gallery from 18 March to 15 May. A special feature is in this newsletter.

Chris Rumble and Belinda Richardson were part of the massive reconstruction of Winthrop Hall at the University of WA. Perth had a major hailstorm on 22 March, 2010.

It took Chris and Belinda some seven months just to get the specially formulated glass. It had to be the same colour of glass that existed in the remaining panels. After some 80 years the colours had deepened so Wissmach formulated the special batch. After coming across the US from West Virginia it was shipped via Taiwan to Brisbane then to Perth. Some journey and then the artistry to replicate the previous panels was involved in eight panels weighing 785 kg.



Anne Sorensen opening of her new studio saw some nearly 100 people rock up even though she is now some 80 km from Perth.



Ian Dixon

Ian Dixon has just completed a notable series of sculptures for the Perth International Airport. Obvious aeronautical themes are evident in the 5 sculptures. Laser cut and welded aluminum frames with glass inserts fixed into the apertures then laminated. The sculptures are up to 4.5 metres high. The metal work was done by Mark Datodi.

Ian Dixon also hosted the Patti Gray workshop. On 11th, 12th and 13th March 2011, at Ian Dixons wonderful new mezzanine floor workshop, 12 of us were privileged to have Internationally renowned glass artist Patti Gray visit us to conduct an action packed three day workshop. The format was originally designed for five days. Patti obviously enjoys working very hard, and she certainly made us keep up. We covered glass combing, vitrigraph techniques, twisties, box fusing, pattern bars, murrini, mica, gold leaf, fused pattern bars, fused mosaics, glass line pens, dichroic glass technique, diamond saw grinding and polishing on flat bed and vertical machines.

Western Australia is also looking forward to the second visit of Narcissus Quagliata in mid May.

We also say a sad farewell to glass artist Kent Le Grand, who lost the battle with liver cancer on May 7. From 1996-2011, Kent owned and operated Kent's Glass Studio (previously Redhot Glass and Redgate Glass Gallery), near the well known surf spot Redgate Beach - often the best place to look for errant assistants.

Kent was well known for his highly decorative glass and his unusual technique at the bench using left-handed jacks and nimble toes, after losing the use of his right arm in a motorbike accident in the late 80s. But he is most appreciated for his quick wit, love of people and the biggest heart this side of Australia. Kent helped foster the careers of many West Australian glassmakers including Rick Cook, Bec Wallace, Gary Riley, Matt Hodgson, Misty Davies and Peter Reynolds, and was instructive in helping your President and her partner in setting up their own studio.

Kent was a close colleague to WA glass artists, Gerry Reilly and Alan Fox. He was founding partner (1990-96) with Gerry in the Melting Pot Glass Studio, after the pair had met at Gippsland Institute in the late 70s. And he worked closely with Alan, out of his original Fox Studio in Treeton in the late 80s, and later through Kent's studio in Redgate.

April saw the President and Vice President attending a Sector Organisation Meeting to discuss ArtSource's (WA's representational body for Visual artists) five year strategic plan for their membership. One of the main points of discussion was that crafts people are seriously underrepresented in Western Australia. Most felt abandoned by Form (formerly Craftwest) whose priority no longer covers crafts people and makers. The result is a group of people who are now seriously engaged in discussion to setting up their own Crafts Representative Body. Whilst this may take a few years, at least there will be some action and discussion.

Ausglass Announces... **Public and Product Liability Insurance**

Ausglass is very happy to announce that it will now offer members the option of Public and Product Liability Insurance with their membership. This is just one example of how we are trying to constantly update and improve on the different ways we support the Australian Glass Community.

Members have asked us for some years to provide this service and we are now in a position to do so.

When you renew your membership at the end of the month you will now have the option of also purchasing Public and Product Liability Insurance. There will be the option of two levels of cover, \$10 million or \$20 million.

Why do you need Public and Product Liability Insurance? Whether you are a full or part time artist insurance is now a part of life. Here are some examples of the types of things that you might need it for:

- Glass products incorrectly/improperly made which then cause injury and or damage to other people.
- Moulds for making glass that break and cause damage to a kiln that belongs to others.
- Market/sales stalls & stands which collapse causing injury and/or damage to others.
- Venues that are used by the members being damaged by the actions of the members, e.g. a faulty electric cord causing a fire.
- Property used by members at markets etc. causing injury/damage, e.g. a cord causing someone to trip or fall.
- Liability insurance is a requirement to work in many hire facilities as well as applying for commissions, both public and private.

This is the next step forward for Ausglass and it brings us in line with the other arts organizations in Australia. We look forward to continuing to bring you bigger and better benefits as part of your Ausglass Membership.

Board Introductions

As a new board I thought it would be interesting for the membership to know who we really are. I set the Board a task: 100-250 word introduction with a photo. I am pleasantly surprised at how each person has tackled this assignment, rather than a similarity of styles there is diversity. This bodes well for expanded thinking on the miscellaneous issues that are so often presented to the Board. I greatly appreciate the open and trusting nature of the Board to do this project so amenably. I hope you enjoy reading these as much as I have – Anne Clifton

Anne Clifton - President



I come from a tradition of ceramics and sculpture having studied both at a tertiary level before discovering glass in the last ten weeks of my degree. Adaptable and curious I am more interested in what glass can do than what has been done with glass. It's with this level of inquiry that the Board now heads me into the future. My passion for Ausglass started in 2002 with the preparation for the Perth Conference and I had been a busy bee on the sidelines until my election onto the Board in 2006. Interested in policy and procedure I was set to tackle the role of president in 2009 when circumstances deemed otherwise. Now passionately without a studio and a gallery I have time, commitment and experience to cause all kinds of glass ruckus. Are we ready?

I have an accent; I lived in the Midwest USA with my family in the 70s in an unusual time in an unusual community. We moved back to Australia to live in Victoria where I believe I suffered culture shock. I've never gotten over it, pure bliss. I now live in WA with a good man and an old cat. I like the tall timbers here and the dry air in my nostrils. A home for now.

Greg Ash – Vice President, Membership Services, and State Representative Liaison



Greg is one of nature's terriers; quick, loyal, tenacious and always sniffing up new trails of interest and concern. The Board is indeed lucky to have him in so many roles. Currently the positions he holds are Vice President, Membership Services, and State Representative Liaison. He was elected onto the Board in 2009 and immediately set his projects in motion. A natural salesman, he soon boosted the membership by 17%. As an artist he is eclectic, curious and has an emphasis on quality, indeed it is as hard to say no to his work as it is to him – such is the attractive nature of his jewellery and platters. As an educator he is demanding, thoughtful, entrepreneurial and consistently wins awards and acclaim from his pupils, peers and the community. If you haven't met Greg yet, you soon will.

Simon James – Treasurer, Web Master



Simon is a 'mature age student' of glass having started out as a collector and is in the process of becoming an artist through exploring his ideas and participating in workshops. Simon has a day job as a business analyst and it is these business skills along with his passion for glass that he brings to the Board. Simon joined the Board in 2006 and took on the role of Newsletter Editor and introduced the electronic format. Prior to 2006 the newsletters were mono-coloured, hard copy editions that required typesetting, printing and (snail) mailing. eNewsletters save Ausglass considerable funds. In addition to taking on the Treasurer's position when Damian Connellan left the Board, last year Simon has redesigned and implemented the new Ausglass website; implemented online payments for new members and renewals; and introduced skype conferencing for board meetings.

Jennifer King – Secretary



Jennifer King is currently completing her Masters Degree in Fine Arts (Glass) at Monash University in Melbourne and is a professional glass artist. Previously she has held positions for not-for-profit organisations as an administrator and research assistant where her main task was to research and apply for appropriate grant funding for the organisations as well as compile annual reports and documentation. She brings to the Board experience in applying for grants and an understanding of organisational governance as well as a sound knowledge of the glass sector.

Ruth Oliphant – Newsletter Editor



I am currently based in Canberra and work out of a studio at the Canberra Glassworks. I am also there Education and Public programs administrator. I completed an apprenticeship in ecclesiastical stained glass in Melbourne in 2003 and graduated with a degree in Visual Arts: Glass from the ANU in 2008. Since completing my degree I have been developing my skills as an artist and exhibiting my work. I have been on the board of Ausglass since August 2010 and I have just taken over the role of Newsletter Editor.

Amy Sierp-Worth



I have been associated with Ausglass since the Heart of Glass conference in Adelaide in 1995 when I was a student at Uni SA. I transferred my studies to SCA in 1996 and graduated from there in 97. Through my studies and after I graduated, I mostly made kiln formed figurative sculptures which I finished with found and made materials as well as engraving. I was also inspired by a workshop at uni with Blanch Tilden and took up lampworking which I pursued for some years making and retailing glass and silver jewellery.

All through my studies I worked in galleries and arts admin and slowly found myself very busy doing this and not so busy making. I worked at the JamFactory retail store for a period spanning 10 years. I set up and ran Liquid Gallery in Adelaide, I worked in several galleries including, the Glass Artists Gallery, The Art Gallery of New South Wales, Tandanya National Aboriginal Cultural Institute, Dacou Aboriginal Gallery, MEB (Museum of Economic Botany), Orsen and Blake and Jenggala Ceramic in Indonesia. I had the awesome experience of being the project manager for the JMGA's (Jewellers and Metalsmiths Groups of Australia)

13th National Conference at which point I decided to create my own business. My career path had very much turned away from being an artist and towards selling and promoting other peoples work, which by the way I love doing.

I have now launched Worth Gallery an art sales and consultancy service through which I feel I can hone all my skills, studies and experience into one direction for the future. My interest in Ausglass is as a community member and as a contributor to forward the success of the Australian glass artists movement. Anyone who knows me knows that I am always willing to get involved and make things happen. I am looking forward to working with the new board on exciting projects and furthering the growth of Ausglass.

Keith Rowe



Keith Rowe has 30 years experience with Ausglass. He has held the position of the President, with two terms as the Vice-president and twice acted as the State Representative for NSW.

Keith has operated his own hot glass studio since 1983. His first studio in Glebe operated as an access workshop and teaching facility through the 80's. In the 90's he moved to Blackheath in the Blue Mountains and with his wife Kayo Yokoyama and opened a Gallery in 2008.

"I am committed to the furthering of the development and education of glass through our organization, for me Ausglass is always a source of inspiration and support"

Wayne Pearson



After a twenty-five year career in visual arts education and administration I left to learn more about glass, attending short courses and launching into the adventure of solo experimentation. I then began my post-graduate work in the glass studio of Sydney College of the Arts. Having completed two Masters degrees, I am winding up this phase of my life by currently completing a Doctorate that combines my own creative making with theoretical research into Australian studio glass practice in fields related to my own. My work crosses a range of glass techniques including glass casting; reverse painting on glass and flame work. I am exploring the emotive power of glass through casting in my *Material Landscape* pieces. Within tight formal shapes these works reflect the dynamic flow of their making in ambiguous internal forms that stimulate the spectator into creating their own deep readings. In my glass painting I continue to produce my *Voices in the Glass* series of portraits. This series reveals my interpretation of a range of Australian glassmakers created using my idiosyncratic approach to

reverse painting. This technique combines strong drawing with the painterly application of colour in constructing these narratives integrated into glass. I have been a three-time finalist in the *Ranamok Glass Prize* and I am a finalist in this year's *Doug Moran Portrait Prize*.

Closure of Monash Glass Course

Anne Clifton

Monash University is one of four universities that offer glass as a degree and post degree course. Fifty four alumni have gained international status; thirty four of them furthering their educational by becoming lecturers in glass themselves. Two are in charge of University Glass departments right now. Its importance within the history and development of glass in Australia cannot be denied.

Ausglass was informed of the closure of the Glass Studio at Monash last year by Peter Kolliner at the AGM in Sydney. Members requested that Ausglass to 'do something' to stop this process. A letter was commissioned and sent to the University, politicians. A movement started. A letter was drafted and sent to Galleries. Another letter was drafted and sent to the alumni.

As result of the initial letter, Monash University has since met with the President of Ausglass and a subcommittee representative from the community where some hard questions were placed before Dean Professor Murray, Janet Creaney the Executive Officer and Martin Taylor the Facilities Manager.

In this meeting we asked 'what would it take' in terms of dollars, staffing, equipment, students and support to have a healthy functioning department. By doing this, Ausglass is calling to account Monash's process of closure and its responsibility to keep quality education and students at the forefront of their agenda.

The outcome: "Answers will be found for the questions presented within commercial in confidence strictures with the view that Community Consultation will be sought." And interestingly they did agree to present us with "what it would take to get the studio back to 'form' documentation." A small win.

What they did forget to mention is that AGDA (Architectural Glass Design Australia) has also met with them as part of their Architectural Programme and there was discussion that there was a space for glass to continue as part of that stream.

Accountability is very uncomfortable for them at this moment. It keeps them communicating with the community. Once the facility is closed – it will stay that way and become the dragon of urban mythology for Deans of Art in the future. Again I urge you, that *now* is the time that you put a stake in for your convictions and act! Look at the website, read the information therein, choose your actions rather than have them chosen for you and us and beyond.

Glass Shadows: The Gordon Family Exhibition

National Glass Gallery, Wagga Wagga. 18 March – 16 May 2011

On a warm evening in Wagga Wagga Richard Morell opened the exhibition Glass Shadows. Richard shared personal stories of his early friendship with the Gordon's and intimate knowledge of the history and relevance of their work. The Gordon show is interesting to us as glass enthusiasts because it is rare in any contemporary glass tradition that five members of one family, over two generations are still actively and productively making glass.

Each member of the Gordon family was given their own exhibiting space in the well-lit purpose built facility at Wagga Wagga. This layout worked well and the exhibition included glass from the Collection as well as works for sale. Each of the artists had work on exhibit that was made through out their careers. This gave an over view of each of the Gordon's and showed the development in their work and the diversity of each of the artists.



Alasdair, Rish, Grant Donaldson, Eileen and Richard Morrell.



This is an excerpt from the exhibition catalogue:

"The Gordon family are one of Australia's most talented glass families. For over thirty years, the Gordon family – Alasdair, Rish, Eileen and Kevin Gordon, and Grant Donaldson – have developed an unparalleled reputation, both within Australia and overseas, for the beauty, delicacy and grandeur of their work in blown and engraved glass. Glass Shadows traces the links and influences of family, in a remarkable search for the beautiful and ineffable nature of glass.

Born in Scotland, Alasdair Gordon was already internationally regarded as a significant glass engraver when he was invited to Australia in 1979 for Western Australia's 150th Anniversary celebrations. Falling in love with Australia, he and his wife Rish decided to emigrate and now are considered amongst Australia's most eminent glass artists. Alasdair now concentrates totally on wheel engraved cameo subjects, while Rish's skilful, delicately etched glass engravings of animals, flowers and birds draw on both her early years in Kenya and the native Australian wildlife.

Born in Scotland, Alasdair Gordon was already internationally regarded as a significant glass engraver when he was invited to Australia in 1979 for Western Australia's 150th Anniversary

Both Eileen and Kevin Gordon were inspired by their parents from a very early age. Eileen, after studying in the United Kingdom, was led from glass engraving to the art of glassblowing, which has become the hallmark of her career. Her skilfully crafted and yet deceptively simple works show her love of nature, elegant forms and the colours of her environment. Together with Grant Donaldson she has established the Gordon Studio Glassblowers on the Mornington Peninsula. Grant's art is a description of his journey and ideas about time and space, in which the past becomes a slingshot to explore the future. Kevin Gordon worked with architectural glass until 1995 and since then as a highly respected glass artist in collaboration with glassblowers, including his sister. Kevin's works are unique and evocative. He fuses layers of glass, with engravings and incised prisms and lenses to trap and transmit light and colour."



The timing of this show is important as Rish and Alasdair are slowly winding up the massive productivity of their early years. Their influence and commitment to skill and quality is a feature of their practice and because of this they will always be an influential force on Australian Glass.

Postcards From Abroad: Snapshots of Glass Related Travel

Australian glass artist's travel all over the world to do residencies, have exhibitions, to teach classes and much more. In this new regular section we will feature an Australian Artist who has recently left our shores on a glass related adventure.

Escape to Murano

Alison Mortiss

It was all very spontaneous but hey what can you do when one morning you check your emails and there is an invitation to go to Murano for 2 weeks and play with glass? That was all it took to put everything in motion and frantically start organising an overseas adventure. So within three weeks I was off down the F3 to go board a plane to Venice. 36hrs later I was standing beside a canal in Murano waiting to meet Fiona Rennie Schweiters and Evelyn Dunstan to guide me to our hotel.

The course was planned by Fiona with the intention of introducing lost wax cast glass, with a strong New Zealand flavour, to the century's old, traditionally entrenched glass community of Murano. Full marks to her for even thinking of taking on such a venture. As Gaffer glass was to be used, John Leggot not only generously donated the billets and rods but also his time by joining the group. Along with John was Evelyn Dunstan, who can argue with her stunning use of both Gaffer and lost wax casting? Then there was me, yes I had come all this way to be the only student. How fortunate was that? Private tuition by the best, in the centre of the glass universe! Can you believe I even spent time with maestro Livio Serena, whose ancestors invented "zanfirico" rods in 1558. Add to this the input from Elena Rosso, the Italian tutor, who opened many doors for us to various artists, glassworks and galleries upon the island, as well as her guidance in dealing with murrini and Effetre/Moretti glass from a fusing perspective. I would be remiss not to mention how she took me under her wing and gave me 2 full days of torch work instruction. I managed to make my own murrini to use in one of my fusing projects. So I guess I will be following up on that. Another highlight was one morning when I somehow found myself the only one of the group on site, one of the maestros called me over to show me how and guide me through a preliminary introduction to blowing glass. If nothing else I contributed valuable comic relief to a pretty intense workshop.

Now if you want structured, documented or regimented timetabling this was not the place to be, but there were certainly a lot of hours put in, at the Abate Zanetti "scuola" at which we had free run of the place and their equipment. I had, up until this point, not been able to get my head around lost wax but I have returned home with the knowledge and information to fearlessly now include this technique in my practice. The opportunity to be present and experience such skilled practitioners actually working with this technique to produce works for the end of session exhibition was invaluable. Have to admit at the time I was a tad confused if not bewildered, but now I am home having had some time to assess and let the dust settle, I find myself constantly writing down hints, tips, reminders and ideas. Now if someone would send an invitation to some extra time, I might have the chance to apply some of this knowledge.

Add to this practical glass experience the surreal world that is Murano/Venice and I can not only be grateful but look forward to more serendipity in life. There is no point dwelling on the few misunderstandings but rather wax lyrical about the overall wonderful two weeks of April 2011 that I lived on Murano.

If anyone wants to contact me, I am happy to impart any information you may find valuable.



The Sustainability Report: Energy Efficiency in the Glass Community

Glass is an incredibly resource hungry medium to work with. In each of our own practices there are things we can do, big and small to reduce our ecological footprints. In each edition of this newsletter we would like to print the various things that different artists in our community are doing to make a difference.

Going Green for the Future

Angeline Conron from VA Glass Gallery

As we are quite new to the professional arts industry we have discovered many, many new and exciting techniques, people and products. However, one of the elements that has come to my attention of late (due to setting up a website, facebook, twitter accounts etc) is that our clientele are super switched on to the world around them. And for many of the people that contact us, eco-friendly and sustainable practises are far more important to them than we realise; in not only to how they live but what they choose to purchase.

As glass artists we have some limitations – we have to use the kiln and are required to package our product to prevent breakage. Regardless, there are amazingly many small things an artist can do to increase their 'green' habits, decrease effects on the environment and also promote themselves in a positive way to their customers. VA Glass Gallery are committed to 'Going Green' and have undertaken to the following initiative to ensure we are as eco-friendly as possible:

- Recycle bottles into platters and clocks
- Using recycled window/door glass wherever possible
- Efficient use of kiln and firing schedules
- Reusing packing crates for glass deliveries
- Reuse cardboard for wrapping orders
- We have a no plastic bag policy for our sales
- Clean rags are used and reused for drying glassware and cleaning studio (no paper towels are used on the premises)
- Natural skylights are used in the studio and when needed energy efficient bulbs have been installed
- All electronic equipment used in glass preparation is turned off at the wall and never left on standby
- As we run on tank water and it is conserved to the utmost
- All used business paper is shredded and added to the garden compost.

Modifying the expansion of a glass batch.

In the last newsletter, we looked at how to calculate the raw materials required to produce glass of a specific composition. This issue, we will look at how to calculate and modify the expansion ratio to suit the available colours.

For simplicity, expansion ratios are usually expressed as a figure to the power of minus 7; e.g. an expansion ratio of 0.0000092 mm per mm per Deg.C becomes simply, 92. Each oxide within the glass has a different expansion factor, which can be averaged to give an indication of the expected expansion factor of the resulting glass. We will use the batch from last issue as an example for our calculations.

Oxide		%	x	Expansion factor	Result
Silicon Oxide	(SiO2)	70		5	350
Boric Oxide	(B2O3)	2		-65	-130
Calcium Oxide	(CaO)	10		165	+1650
Sodium Oxide	(Na2O)	18		420	<u>+7560</u>
					9430 ÷ 100
				= expansion factor for glass	94.3

This is very close to the (currently) accepted standard for studio glass of 96, but we can get closer by replacing a little of the oxide with the lowest factor with that of the highest, in this case half a percent of Boric oxide (note the factor for Boric Oxide is actually a negative) with Sodium oxide. This alters our calculations thus:

Oxide		%	x	Expansion factor	Result
Silicon Oxide	(SiO2)	70		5	350
Boric Oxide	(B2O3)	1.6		-65	-104
Calcium Oxide	(CaO)	10		165	+1650
Sodium Oxide	(Na2O)	18.4		420	<u>+7728</u>
					9624 ÷ 100
				= expansion factor for glass	96.24

This is a very usable result. Colour is usually applied as an internal or external case, thus having a base glass of slightly higher expansion (which also contracts more) would keep the surface under compression, thus less likely to crack. For internal colour, as in paperweights, we might aim for an expansion of 95.5. In practice, tests would still need to be done to determine compatibility as the calculations can only serve as a guide. The complex network formers within glass have many indeterminable variations, and the actual expansion may vary from the calculations by a fair way.

While the glass batch shown above would be workable, it is meant only as an example. Such a simple recipe would be prone to devitrification, and would take a long time to fine out as there are no fining agents to redissolve the bubbles. The relatively high calcium level would also make it a bit 'short'. If anyone is interested, we may look at these issues in another issue of the Ausglass newsletter.

Just to see if anyone is actually reading this, I am offering a small mystery prize to the first person to correctly calculate a batch recipe for our modified expansion glass using the conversion factors used in my last article. Answers to: Morrell Glass Studio, 143 Mostyn St, Castlemaine 3450.

Happy melting! Richard Morrell

Exhibitions

AUSTRALIA

ACT

**Canberra Glassworks, Kingston
Px3 - Nicholas Folland and Scott Chaseling**
contactus@canberraglassworks.com
W: www.canberraglassworks.com

Beaver Galleries, Deakin

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

Uncontained
Ruth Allen, Matthew Curtis, Rozlyn de Bussey, Judi Elliott, Elizabeth Kelly, Simon Maberley, □Harriet Schwarzrock, Blanche Tilden and more.
19 May - 18 June
T: 02 6262 9333
E: craftact@craftact.org.au
W: www.craftact.org.au

NSW

**Sabbia Gallery, Paddington
'ESSE', BEING IN THE
ABSTRACT... - Cobi Cockburn**
15 June - 9 July 2011
E: gallery@sabbiagallery.com
W: www.sabbiagallery.com

Glass Artists Gallery, Glebe Showing at Collect at the Saatchi Gallery, Chelsea London.

Andrew Baldwin, Rebecca Coote, Jasper Dowding,
Kevin Gordon, Sue Hawker, Klaus Moje, Denise
Pepper, Tim Shaw.
Friday 6th - 9th May 2011
T: 02 9552 1552
E: mail@glassartistsgallery.com.au
W: www.glassartistsgallery.com.au

**Wagga Wagga Art Gallery
Masters of Glass - Blanch Tilden and Robert
Wynne**
27 May - 18 September 2011
T: 02 6926 9660
E: gallery@wagga.nsw.gov.au
W: www.waggaartgallery.org

SA

Jam Factory Craft and Design Centre, Adelaide

Imaging Interiors - Gallery 1
Roy Ananda, Kirsten Coelho, Nico Kelly, Khai Liew,
Jessica Loughlin, Sean O'Connell, Amy Patterson,
Mary-Jean Richardson and Julia Robinson
21 May to 10 July

Clare Wilson - Atrium

19 May to 19 June
T: 08 8410 0727
E: contact@jamfactory.com.au
W: www.jamfactory.com.au

BMG

**Giles Bettison, Clare Belfrage, Tim Edwards,
Nicholas Mount and Brenden French**
24 June - 16 July
T: 08 8231 4440
E: bmgart@adam.com.au
W: www.bmgart.com.au

VIC

**Kirra Galleries, Federation Square
"Longing" (wish you were here) - Dr Tony
Hanning**
2 June - 3 July 2011

Light in Winter

Christian Arnold, Tim Bassett, Rebecca Coote, Tali Dalton, Miles Johnson, James McMurtrie, Harriet Schwarzrock, Tim Shaw, Jason Sims, Stuart Williams, Robert Wynne, Laurie Young & Take Yusuke
7 July 2011 - 31 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 -
Ingalena 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**

OPPORTUNITIES - Residencies

AGS Artist in Residency Program

We have launched a new initiative, an **AGS Artist in Residency Program (AGS AiR)** for international emerging and mid career glass artists to come and work in Singapore. We provide a room to live and space to work for a 6 week period. This is a change to experience the colour, culture and creativity of the South East Asian region.

Our basic glass making facilities offer resourceful artists the chance to develop interesting and innovative art works within a tropical setting. There is lampworking, kiln forming and cold working equipment available as well as a supply of Bullseye glass for kiln working and murrini roll ups as well as lots of glass rod for lamp working projects.

During their residency the **AGS AiR** will:-

- Work with **AGS Education** students and members during (Tuesday) evening class sessions, offering advice, exchanging information, sharing knowledge and experiences about art, glass and life.
- Teach a one-day workshop to focus on a specified glass making technique (to be determined by the individual artists).
- Donate one piece created during their residency to the **Art Glass Solutions** Artist Collection.

The residency is to give emerging and mid career artists a chance to work and travel within the South East Asian region. Time can be taken to explore the region and learn more about Asia. Singapore is a unique 'City Island State' that has a diverse mix of people from different customs, cultures and backgrounds. Those living and working in Singapore come from a variety of countries including China, India, Malaysia, Indonesia, The Philippines and a smattering of western countries. It is an interesting mix of East and West both in living and life styles.

Call for Applications

We are putting out a call for applications for the **AGS AiR Program**. The residencies are for 6 week periods and a 'once off' opportunity. We provide materials and ask you find your return airfare to Singapore and food (about US \$8 per day).

Residency Dates for 2011

18 April - 23 May
6 June - 18 July
25 July - 5 September
12 September - 10 October
17 October - 5 December
12 December - 23 January 2012

How to Apply

Please forward the following:-

Letter of introduction; Who you are, why you want to do the residency; why you want to come to Singapore; What time you would like to be here (1st choice and 2nd choice); 10 images of your work; CV; Statement of what you intend to achieve during the residency and techniques you expect to use; Two letters of reference.

Applications can be submitted by email to:
bjanecowie@artglassolutions.com

Canberra Glassworks - TFAiR Residencies

Applications are open for the next round of Thomas Foundation Artist in Residencies at the Canberra Glassworks. This is a great opportunity for emerging and mid career Australian glass artists as residences are funded on a cost-sharing basis; and the residency will provide up to \$2,000 per artist towards equipment hire or similar, with this amount being matched by the recipient.

-Residents will be provided with a designated workspace.

-Interstate artists will be provided with share accommodation at The Chapel at the Canberra Glassworks.

-The Thomas Foundation Residencies can also be applied toward educational programs offered at the Canberra Glassworks.

TFAiR residency applications are called for twice a year. At least five TFAiRs are available in 2012.

The variable duration of the residency is between two to eight weeks.

This round of applications is for residencies between **4 January and 30 June 2012**.

The deadline for submitting applications to Canberra Glassworks is 1 July 2011

and the Canberra Glassworks advises all applicants of outcomes in September 2011. For more information please contact Creative Director, Clare Belfrage on 02.6260.7005 or email clare.belfrage@canberraglassworks.com.

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>

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

Prizes

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 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>

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

Exhibitions Opportunities

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

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

Anastasia Beads Workshops

Anastasia, of Anastasia Beads in Germany will be in Australia touring some of the flame working studios in Australia in May and will be teaching the following workshops:

Sydney Workshop: May 21-23 at Goglass Studio in Bilgola Plateau

Brisbane Workshop: May 27-28 at Wildlight studio

Auckland Workshop: June 3-5

Canberra Workshop: June 10-12 Carole Griffiths Studio.

Tasmania Workshop: June 17-19

For more information contact Gail at

goglass@goglassart.com.au

If you have an exhibition or event coming up please let us know at newsletter@ausglass.org.au or tell your state re

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The AUSGLASS Board

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Website Managers

Simon James
& Julien Stannus

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 1st August 2011

From the Editor's desk

Dear Members,

It has been such an enjoyable task compiling my first Ausglass Newsletter and I am struck by the diversity and passion of the Australian Glass community.

In this newsletter I have introduced two new regular articles that I hope will become permanent features. The first is *Postcards from Aboard* which aims to inform about, and celebrate, Australian glass artists who leave our shores for residencies, exhibitions and study time overseas. The second is *The Sustainability Report*. In this section members of the glass community share information about how they attain greater sustainability in their practice. If anyone would like to contribute to these new sections please email me at Newsletter@ausglass.org.au

Finally, this editorial is my chance to thank the previous editor, Lisa Cahill, for all her work with the newsletter, and also to thank everyone who has contributed so generously to this issue.

Ruth Oliphant