

Ausglass review

AUTUMN 2016

contemporary glass in Australia

In Search of Hope I, II, IV & V by Clare Peters (2016 Vicki Torr Online Gallery Prize winner)



ausglass

2 contents

- 3 president's welcome
- 4 board talk/contacts
- 4 membership renewals
- 5 conference update
- 6 looking on: collectors
- 7 Canberra Glassworks
- 8 member news
- 11 Clare Peters cover story
- 13 Vale Mark Brabham



On the cover

This issue's cover celebrates the work of Clare Peters, our 2016 Vicki Torr Online Gallery Prize winner. Learn more about Clare, her work and inspirations in our feature story on page 11.

Cover image: *In Search of Hope I, II, IV, and V* (photo: Greg Piper)

- 15 artists' call: opportunities
- 15 artists on display
- 16 international news

about Ausglass review

Ausglass review is the quarterly news magazine of The Australian Association of Glass Artists Limited and is distributed to all Ausglass members via email on the members' distribution list. It is produced on a voluntary basis and all care is given to submissions, which are published subject to the editor's discretion. All correspondence for the editor can be forwarded to: newsletter@ausglass.org.au
The next issue (*winter*) will be published in July 2016.

Ausglass Limited

Ausglass (The Australian Association of Glass Artists) Limited
Level 5, 574 St Kilda Rd, Melbourne Vic 3004, Australia (ABN 72 087 134 656)
www.ausglass.org.au
(Ausglass Ltd is a registered charity with DGR endorsement. Gifts and donations to the 'Ausglass Fund' are tax deductible)

3

president's welcome

Welcome to the autumn edition of the Ausglass Review.

The start of 2016 has been very challenging and emotional for many of us in the glass community. As many of you are now aware we are all still in shock from losing a prominent supporter and champion of Australian glass, Mark Brabham.

Mark could be found at almost every exhibition opening in Melbourne that involved glass and ceramics. He wasn't shy and would circulate the room discussing techniques, politics, and ideas with ease. He really wanted to bring Australian glass and ceramics into the foreground and he not only talked the talk, but also walked the walk by volunteering his time in many organisations including Ausglass and Glaas Inc.

His passion for glass and promoting it led him to turn his home into Albert Street Gallery, where he would host exhibitions of glass and ceramics as well as house his own personal collection.

His business of gas combustion burners led him to have a huge amount of technical knowledge that he was generous enough to share with the glass community and was invaluable to anyone setting up a glass studio or gas kiln.

Mark's passing has left a hole in our community and in our hearts. Vale Mark Brabham.



board matters

Ausglass held its Annual General Meeting in February, which was hosted by Brenda Page at Blue Dog Glass studio. Thank you to everyone who was able to attend and to Brenda for offering her studio as a meeting place. All members should have received copies of the annual report for 2015. If you haven't, please contact me and I will send you a copy. We also hope to have copies of annual reports on the website soon.

The Board also held their first Face-to-Face meeting for 2016 recently, which was very productive. Amongst the discussions was the upcoming Canberra conference and also ideas were shared about how Ausglass can celebrate their 40 year anniversary in 2018! If you have any thoughts on this we'd love to hear from you.

Yours in glass,

Laurel Kohut (President – Ausglass)

generous artwork donation displayed in Wagga

At the 2015 Ausglass conference in Adelaide, one of our Chinese guests - Professor Zhuang Xiao Wei - very generously donated one of his works for the Ausglass auction. Although it remained unsold, it was given into Ausglass' ownership and is a terrific asset.

Since we'd like to have this work available for people to enjoy, Ausglass has entered into a loan agreement with Wagga Wagga Art Gallery (home of the national glass collection) so that the piece will have a home and can be displayed from time to time.



We're happy to report that *Sacrifice III* is now on display on Level 1 in the National Art Glass Gallery at Wagga Wagga. If you get the chance, please drop in and visit.

Our sincere thanks go to Professor Zhuang Xiaio Wei for his very generous gift. Thank you also to Michael Scarrone and Stephen Payne from Wagga Wagga Art Gallery and to Gerry King for all their assistance with getting to this result.

from Jen Hay (Ausglass collectors' rep)

Sacrifice III

Professor Zhuang Xiaowei (also known and Zhuang Xiaio Wei)

4

board talk

introducing your new VP: Kate

Kate Nixon took over as the new Ausglass Vice President late last year. We wanted to introduce her to the members...

New Zealand born Kate holds honours degrees in Sociology from the University of Canterbury, NZ and Visual Arts from the ANU School of Art Glass Workshop in Canberra. In 2015 she completed the JamFactory Associate Program in Adelaide and is currently living in the ACT, working out of the Canberra Glassworks.

Her artistic practice incorporates a diverse fusion of techniques ranging from traditional processes of blown glass, lost wax casting and mosaic, to newer technologies such as waterjet cutting and ceramic decals. Kate's work explores the way in which our private identities are expressed through the objects we line our nests with and the material mass we eventually leave behind. By exploiting the transformative properties of glass, Kate morphs kitsch shells, 1970s wallpaper and gaudy flowers into precious domestic decorations.



'After helping out with the last Ausglass conference in Adelaide, I am excited to be involved in planning next year's conference in Canberra. I am really passionate about the Australian glass community and delighted to be given this opportunity to get involved and give back to an inspiring group of people that have been so supportive of my own glass career.'

membership renewals are due!!

May is membership renewal time, so don't forget to add it to your 'to do' list!

Renewals of Ausglass membership and insurance will fall due on **31 May 2016**. We will be emailing everyone a reminder with the usual payment options of cheque, credit card or EFT. The easiest option is to go to our website at www.ausglass.org.au and click on the RENEW/JOIN option. Then use the PayPal facility to make your payment. We are happy to announce that annual membership fees and insurance policy premiums have remained the same as last year: \$100 for individual members, \$50 for students and concessions, and \$85 for affiliates - with \$10mill/\$20mill public liability cover for \$120/\$150 respectively.

Those members who had insurance policies last year and wish to have cover again this year, can roll their policy over as long as payment is made before 31 May. No additional paperwork is required by City Rural.

If you had a policy last year but miss the 31 May insurance payment deadline, City Rural will still accept your policy, but they will require a declaration form to be completed. This will be available on the Ausglass website from 1 June 2016.

For new insurance policies, please complete the application form that is available via the website and also attached to your reminder notice. Once you have completed your details, please email it on to christine@crib.com.au

If you have any queries about the insurance cover please don't hesitate to contact us on billing@ausglass.org.au or directly to City Rural on christine@crib.com.au

We are happy to help.

board contacts

president: Laurel Kohut
president@ausglass.org.au

vice president: Kate Nixon
vicepresident@ausglass.org.au

treasurer: Denise Orchard
treasurer@ausglass.org.au

secretary: Csaba Baranyai
secretary@ausglass.org.au

marketing & communications:
now recruiting!

marketing@ausglass.org.au

collectors' rep: Jennifer Hay
collectorsrep@ausglass.org.au

state rep liaison: Jennifer Hay
srl@ausglass.org.au

international liaison: Helen Kelly
international@ausglass.org.au

grants and funding: Elaine Miles
grants@ausglass.org.au

honorary life membership officer: *now recruiting!*
hlm@ausglass.org.au

newsletter: Sharon Harrison
newsletter@ausglass.org.au

student rep liaison: Kelda Morris, Cara Pearson
studentrep@ausglass.org.au

memberships: Jane Hebiton
memberships@ausglass.org.au

exec admin officer: Jane Hebiton
exad@ausglass.org.au

bookkeeper: Fiona Holmes
billing@ausglass.org.au

state reps

ACT: Spike Deane, Peter Nilsson, Rob Schwartz
actrep@ausglass.org.au

NSW: *now recruiting!*
nswrep@ausglass.org.au

NT: Jon Firth
ntrep@ausglass.org.au

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

SA: Thomas Yeend
sarep@ausglass.org.au

TAS: *now recruiting!*
tasrep@ausglass.org.au

VIC: Amanda Dzedzic
vicrep@ausglass.org.au

WA: Greg Ash
warep@ausglass.org.au

online

facebook:
www.facebook.com/Ausglass

twitter: twitter.com/ausglass_au

5

conference update

from Peter Nolan (conference co-ordinator)

Have you caught up on the name and byline*?

(r)evolve

create sustain evolve

And now there's a graphic to match (you'll see more of this in various forms during the months to come).

And soon there'll be lots of information on the conference website:

www.ausglass2017revolve.com



The website is there at the moment - as a shell - and worth adding to your browser bookmarks so that you can check regularly for the latest information.

Of course the whole thing is happening in **Canberra on 26-29 January 2017**. The fantastic facilities of the ANU School of Art Glass Workshop and Canberra Glassworks will be at the heart of the conference and there'll be plenty for you to do: lectures, demonstrations, lecmos, exhibitions, tours, and lots of opportunities to socialise.

The long-established traditions of the conference exhibition and auction will be highlights of the program, so fire up your creativity and bring us your best. News of how to participate will come up on the conference website in due course.

We're excited to have **Glenn Adamson** - retiring Director of the Museum of Arts and Design, New York - as the Conference Keynote Speaker (read about him in the bio below), and acceptances are arriving from national and international artists who are keen to take part. For example **Jin Hongo** (Japan), **Anna Mlasowsky** (Germany/USA), **Wilhelm Vernim** (Germany), **Sibylle Peretti** (Germany/ USA) and **Ben Wright** (USA). All-in-all it will be an exciting and stimulating program.

We're hoping to open conference registrations as early as July, by which time the website will have all the information you need to decide **that you can't possibly not come!** And of course there'll be the early-bird incentive to register sooner rather than later.

***and about that byline...**

(r)evolve brings together international, national and local speakers to debate current issues for contemporary glass art. The overarching conference theme will be how our community can maintain a healthy and holistic ecology that embraces its history, current makers and the future. Presentations will be delivered by a diverse range of people including students, independent artists, educators and those in-between. The three day program focuses on three areas of visual arts practice (create : sustain : evolve) with one topic covered in depth each day:

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

conference keynote speaker Dr Glenn Adamson

Dr Adamson is among the most prominent and respected voices in the field of applied arts and design today. He is an advocate for the reconsideration of craft as a pervasive cultural force rather than a circumscribed artistic category. He has had a widespread influence on makers as well as craft historians and theorists. Until very recently he was the Nanette L. Laitman Director of the Museum of Arts and Design (MAD).

Glenn was previously Head of Research at the Victoria & Albert (V&A) Museum's Research Department - a unique cross-disciplinary department that oversees, assesses and supports the development of museum projects and fosters research excellence across all the museum's activities. He helped to initiate and shape major exhibitions, managed partnerships with museums and universities, and led academic fundraising. He also contributed to the V&A's publications, educational programming, media relations and commercial activities.

In addition to his work in the Research Department, Glenn curated modern and contemporary design exhibitions during his tenure at the V&A. These included co-curating the major survey *Postmodernism: Style and Subversion 1970 to 1990*, which opened in 2011 and travelled to Italy and Switzerland, and the forthcoming exhibition *The Future: A History*, which will

6

inaugurate the V&A's new temporary exhibition galleries in 2017. He joined the V&A in 2005 as Head of Graduate Studies, working to expand the museum's postgraduate design course administered in conjunction with the Royal College of Art. He has published several books including *The Invention of Craft* (V&A, Bloomsbury, 2013), *The Craft Reader* (Berg, 2010), and *Thinking Through Craft* (V&A, Berg, 2007), and is founding co-editor of the peer-reviewed *Journal of Modern Craft*. Glenn has collaborated with MAD on previous projects, contributing academic essays to catalogues that accompanied the recent exhibitions *Space-Light-Structure: The Jewellery of Margaret De Patta* (2012) and *Crafting Modernism: Midcentury American Art and Design* (2011). He also curated *Gord Peteran: Furniture Meets Its Maker*, which was presented at MAD in 2009.

From 2000 to 2005, Glenn served as Curator for the Chipstone Foundation in Milwaukee, Wisconsin, which collects and promotes research within the field of decorative arts. During this time, he was responsible for organising exhibitions and consulting on acquisitions and development. He also served as Adjunct Curator at the Milwaukee Art Museum, where he organised a number of exhibitions, including the award-winning *Industrial Strength Design: How Brooks Stevens Shaped Your World* (2003).

Born and raised in Boston, Glenn Adamson received his BA in Art History from Cornell University (1994) and his doctorate in Art History from Yale University (2001). He serves as the Chair of the Board of Trustees of the Crafts Study Centre, Farnham, and is the most recent recipient of the mid-career Iris Award for outstanding contribution to the decorative arts.

Hear Dr Adamson talk about Craft in this 2012 video interview: www.youtube.com/watch?v=xiQFFGi0hNg

looking on (a collector's view)

glass collecting and wine tasting...

At a recent work anniversary, a colleague put together a presentation about me for the celebration. Someone had told him that I collect glass. His take on it was to show a picture of a wine glass. 'Then', he said, 'someone said "no, Jen collects expensive glass".' The next slide was a picture of a bottle of Grange Hermitage!



This led me to think about glass collecting in the context of wine. To begin with, you go with what seems to your untutored palate as easy to drink and (usually) cheap. For me that was dessert wine - back in the 80's. For my glass collection, it was small, affordable perfume bottles and paperweights and the like.

As taste develops, you lean towards certain types of wine. Perhaps a Shiraz or Merlot is more to your favour than a Cabernet Sauvignon. On some days, you may want a crisp Sauvignon Blanc over a Chardonnay. With studio glass, there is so much variety. You may start off with perfume bottles and paperweights (or indeed collect only those, if that's what you like), but may progress to more complex work, bigger pieces, more abstract or more of a certain style. Your tastes can change and grow over the lifetime of your collecting, as does your taste in wine.

Developing a taste doesn't mean you completely abandon former favourites. I'll still occasionally have a sweet wine, just the same as I'll still buy a small glass piece that speaks to me. The broad variety of glass forms and artist styles means that we have a terrific choice, for all tastes. There's always something new to try or to see.

As with wines, the local studio glass product is excellent, with a huge diversity of designs and techniques. It was particularly appropriate at the last Ausglass Conference that our trip to Marion included Patritti winery. To me, wine and studio glass are pretty closely tied. Perhaps it's that a trip to the Mornington or Bellarine Peninsulas in Victoria will usually involve both a visit to a glass studio/gallery and a stop at a winery or two. It's not a coincidence that there are regions in Australia where wineries and glass studios are in close proximity!

I've yet to move on to the Domaine de la Romanee of glass collecting (Toots Zynsky, for mine). I'm no wine expert, and no glass expert, either, but *'I know what I like'*. A wine may not be to my taste, but that doesn't mean it's bad, or poor quality - it just means it doesn't appeal to me as an individual. Similarly with glass: I can appreciate the quality and work in a piece but if it doesn't appeal to me on some level, I won't buy it. It doesn't mean I don't think the artist does fantastic work; just that it's not for me.

Take some time this autumn to go out and taste those wines, enjoy glasswork of all sorts, whether making or buying or just looking, and appreciate it all.

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

7

news from Canberra Glassworks

from Beverly Growden (Canberra Glassworks General Manager)

The leaves are finally changing colour and the overnight temperatures dropping at last here in Canberra. And all of that is an indication our Winter Glass Market is not far away! Please save the date and we hope to see you on 18th of June! Thanks in advance to all of the artists, staff, volunteers and sponsors and the ACT Event Fund who are supporting the development of this special event.

Last month we farewelled **Aimee Frodsham** as Program Director and want to sincerely thank her for all that she has brought to this organisation since returning to Canberra from the UK to take up the role as Assistant Director in February 2014. We wish her all the best in her new role working with the Australian Parliament House Collection. We also said goodbye to Technician **Caleb Gudu**.

We recently hosted the judging panel for the *Hindmarsh Prize* and announced the shortlisted works. They're going to form a terrific exhibition in the Fitters Workshop 17-19 June 2016 and we thank Hindmarsh and the Tall Foundation for their generous contribution to the Prize.

I also ventured out to Wagga Wagga Art Gallery for the *National Emerging Art Glass Prize* - a biennial competition

established in 2010 to reward and promote innovation and excellence in contemporary glass within the student sector. Local artist **Melinda Willis** was announced as winner and she will receive an all-expenses-paid experience including two masterclasses and a conference at North Lands Creative Glass in Scotland. Her work will be acquired into the National Art Glass Collection. Congratulations Mel from all of us at Canberra Glassworks!

Sincere thanks to **Richard Wheater** from the Neon Workshop, UK and Australian artist **Brendan van Hek** for all that they brought to us during their Neon Residency in March. We hope to see some of the artists who participated in the Neon Basics and Neon Professional Workshops creating more neon works again in the future. Thanks to artsACT for their support for this ACT Arts Residency.

Artist in Residence **Harriet Schwarzrock** worked across that time on *Light Lines* in collaboration with writer Sarah Rice and their work displayed in April for the You Are Here Festival.

collectors' raffle #5

The next artwork to be raffled at the Canberra Glassworks is *Neo & Red Section* by Matthew Curtis (the 2015 Creative Fellow). Tickets are \$20 each and there are only 500 available for sale, so you have a great chance of being the new owner of Matt's beautiful piece (valued at \$8,000). Either purchase your tickets from the main desk in the foyer, or call (02) 6207 7005 if you're not in Canberra.



The winning ticket will be drawn on Saturday 18 June during the Winter Glass Market. Funds raised will be directed to supporting the Glassworks' Creative Fellowship and other artistic programs.

Winter Glass Market 2016

Save the date... Saturday 18 June 2016

For the second year running, Canberra Glassworks (11 Wentworth Avenue, Kingston ACT) is holding a free community celebration of glass and glass-making, revealing the power of glass and light.

It will feature market stalls, entertainment, activities, outdoor installations, a silent auction and glass making demonstrations.

Food and drink will be available from a range of vendors, including Bentspoke Brewery, Brodburger and the Diplomat Boutique Hotel.

And there'll be a \$1000 Qantas travel voucher and a pizza oven from ActewAGL (valued at \$500) up for grabs in the lucky door prize!

Inquiries by email (contactus@canberraglassworks.com) or phone on (02) 6260 7005.



8

members' news

Gabriella Bisetto wins Tom Malone prize

South Australian artist Gabriella Bisetto is this year's winner of the Art Gallery of Western Australia's prestigious Tom Malone Prize for contemporary glass artists. Her work *Becoming* will be acquired by the gallery and become part of the State Art Collection. It will join past winner artworks from Nick Mount, Jessica Loughlin, Clare Belfrage, Benjamin Sewell, Kevin Gordon, Charles Butcher, Cobi Cockburn, Deirdre Feeney, Brian Corr, Tom Moore and Mel Douglas.

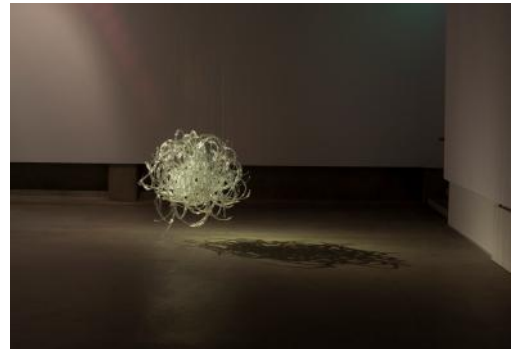
According to the judges statement, Gabriella's piece was 'instantly, unavoidably compelling'.

'A tangle of tubular curving forms held in a loose spherical formation, we recognise it as a brilliantly bold, ambitious statement in glass. A sculpture with real presence, it interacts with its surroundings wonderfully and, hovering above the floor, it casts shadows that multiply it in curious ways. It is a work that generates much wonder as, in the hands of such a master of her craft, heat transforms glass into fascinating shapes. What makes this work entirely successful is Bisetto's attention to detail. Coming close to the piece, the viewer sees shifts in colour, as a slight greenish hue becomes evident; small spikes also become noticeable as protective protuberances from the tubular shapes that give the cluster an almost tender quality. Bisetto comments that this work is a hymn to death, decay and the new forms things become; however, these elements cohere into such a punchy and alive form that we couldn't be happier with this year's winner.'

The fourteen short-listed artists were: **Ruth Allen** from Melbourne; **Andrew Baldwin**, **Gabriella Bisetto**, **Jessica Loughlin**, **Kumiko Nakajima**, **Janice Vitkovsky**, and **Zoe Woods** (from Adelaide), Canberrans **Brian Corr**, **Jeremy Lepisto**, and **Kirstie Rea**; Sydney-siders **Mark Elliott** and **Jack McGrath**; and **Kevin Gordon**, **Marc Leib**, and **Jamie Worsley** from Perth.

The exhibition catalogue is available online at: www.artgallery.wa.gov.au/exhibitions/tom-malone-prize-2016.asp

(image courtesy of the artist: *Becoming* 2015, by Gabriella Bisetto. Photo: Christopher Boha)



Hindmarsh Prize finalists

The inaugural Hindmarsh Prize has been established to recognise excellence and promote an appreciation of the artists working in glass who live and practice in the ACT and region. The winner, to be announced on 18 June, will receive a A\$5,000 cash prize as well as the opportunity to work in residence at the Canberra Glassworks for four weeks. Though the award is non-acquisitive, sponsors Hindmarsh will have first option to acquire the winning work. Finalists' entries will be exhibited at the Fitters Workshop (next to the Glassworks) 18 & 19 June, then at the Glassworks from 28 July to 4 September.

The finalists are: **Masahiro Asaka**, **Annette Blair**, **Lisa Cahill**, **Brian Corr**, **Matthew Curtis**, **Nadege Desgenetez**, **Mel Douglas**, **Judi Elliott**, **Ben Edols & Kathy Elliott**, **Hannah Gason**, **Marina Hanser**, **Jenni Kemarre Martiniello**, **Ruth Oliphant**, **Julie Ryder**, **Kirstie Rea**, **Itzell Tazyman**, **John White**, and **Richard Whiteley**.



The Hindmarsh Prize judging panel for 2016 includes Dr Gerard Vaughan (Director of the National Gallery of Australia), Julie Ewington (independent writer and curator), Eva Czernis-Ryl (Curator at the Museum of Applied Arts and Sciences), Magda Keaney (Senior Curator - Photographs, Film and Sound at the Australian War Memorial) and Ewan McEoin (The Hugh Williamson Senior Curator of Contemporary Design and Architecture at the National Gallery of Victoria).

Images (L to R): Judi Elliott, *Black box*, 2016; Kirstie Rea, *The Comfortable Terrain of Distance*, 2016; Masahiro Asaka, *Surge 19*, 2015

9

Asialink Reciprocal Residency with Toyama Glass Studio, Japan

Canberra-based artist **John White** is the inaugural ACT recipient of this reciprocal residency at Toyama Glass Studio in Japan. He is undertaking a six week residency there. Next month, Toyama studio artist Mr Mitsui Takeyoshi will come to Canberra Glassworks to undertake his residency. The program has been made possible through the support of Asialink and artsACT.

John made his first trip to Japan in 2011 as an Australian National University glass/visual arts student. During that time he completed a professional workshop in the ancient technique of cloisonné in Osaka. The cultural exchange of architecture, food and life style inspired many ideas in his artistic practice, and he is looking forward to immersing himself in another area of Japanese culture in order to further these design elements and professional practices. He is particularly interested in looking at fabric dye (notably shibori) patterns and ways to translate them into Venetian glass cane techniques.

Takeyoshi is a professional artist specialising in glass blowing and is experienced in the conceptual development of artistic projects and commissions. On a recent project for the new Toyama Glass Art Museum he managed a team of Japanese artists working with Dale Chihuly's studio. He has travelled to many countries, including India, applying his experiences to his art works. At Canberra Glassworks Takeyoshi will develop new work informed by his experience of Australian nature.

Liz Newnham steps into the spotlight

Melbourne emerging artist **Liz Newnham** is exhibiting some of her artwork on both sides of the globe. Liz was the joint 2015 *Vicki Torr Online Gallery Award* winner and she has continued that success this year with an invitation to exhibit one of her sculptural glass feathered hats (*at right*) in the window during the Toorak Village Sculpture Exhibition, which is on until 12 June. You can see her work at *Jade and Amber Homewares* in the Toorak Village Arcade.

At the same time Liz is sending off her another artwork to the *Emerge/Evolve 2016* exhibition at the *Bullseye Projects* exhibition space in Portland. It is her first international award selection. Her entry, entitled *Target*, is an emotional piece comprising cast glass teddy bears, knitted blankets and children's clothes.



Canberra artists keeping busy

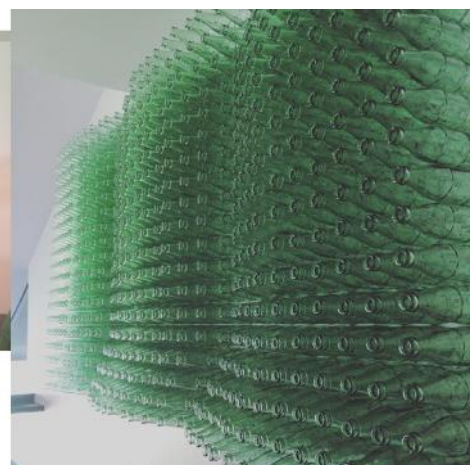
ACT rep **Spike Dean** provided an update of what's been happening in the glass community.

ANU student **Madisyn Zabel** was a finalist in the 2016 *Hatched: National Student Art Prize*, run by the Perth Institute of Contemporary Arts. Her work *Edge* was one of the 34 student artworks chosen from across the country.

Other artists on some of the country's major art prize shortlists are Tom Malone Prize finalists **Kirstie Rea**, **Brian Corr** and **Jeremy Lepisto**; and FUSE Glass Prize finalists **Mel Douglas**, **Richard Whiteley**, **Hannah Gasson** and **Marin Hanser**.

Following her successful *Light Transitions* exhibition in Denmark with Holly Grace, **Lisa Cahill** has been working on a large commission – *The Wave* - recently installed at the Melbourne Cricket Ground (MCG) – made of Coca Cola bottles (*at right*).

Peter Nilsson and **Yusuke Takemura** had work on show in Kirra Gallery's *Land, Sea & Sky* exhibition in Melbourne. **Emilie Patteson** (Alchemy: Crucible Showcase at Craft ACT) and **Sui Jackson** (Bonsai & Print Project at Megalo) also had recent exhibitions. Sabbia Gallery in Sydney is the venue for **Kirstie Rea's** new solo show (opening 29 June) and will also host **Richard Whiteley** and **Melinda Willis** works on 3 August.



The 2015 EASS (Emerging Artist Support Scheme) collaborative program with the ANU School of Art and Belconnen Arts Centre is showcasing student works in the *Permeate* exhibition from 27 May, including **Hannah Gason**, **Clare Peters** and **Madisyn Zabel**.

Canberra artists **Tom Rowney** and **Alexandra Chambers** are overseas teaching in session 5 ('Realize your ideas through problem solving') at Penlands through July and August and **Marina Hanser** is at Pilchuck for session 4, taking a course with Anna Mlasowsky and Matt Szosz.

10

UK Warm Glass Prize picks ACT artist

ACT- based emerging artist **Madisyn Zabel** has taken out the Bullseye Glass Artists category of the 2016 Glass Prize for her work entitled *Pitted*.

The piece comprises glass, nails, string and metal and, according to Madisyn, it examines spatial relationships between three-dimensional objects and their two-dimensional representations.

'Cast glass forms are tethered to corresponding wireframe drawings, stretching from the wall and projected into space.'

Madisyn's win earns her a \$3,000 prize, including a week-long workshop with Bullseye Glass Co in the US, and the opportunity to meet the Bullseye team.

View the other entries at the website here: www.theglassprize.co.uk

For more information about Madisyn, visit her website: www.madisynzabel.com



(photo: Daniel Spellman)

new FUSE glass prize finalists chosen

Judges for the inaugural FUSE Glass Prize have reviewed the 83 entries from local and international Australian and New Zealand glass artists to find the 15 outstanding finalists whose works will be exhibited at the JamFactory Adelaide from May and then at Seppeltsfield from July. Their Prize winning choices will be announced on 12 May with the Established Artist awardee receiving a \$20,000 cash prize and the Emerging Artist winner receiving a \$2,500 cash prize plus a similarly valued professional development opportunity at the JamFactory.

Finalists in the *Emerging Artists Category* are: **Lewis Batchelar** and **Alex Valero** (SA); **Hannah Gason** and **Marina Hanser** (ACT); and **Andrew Plummer** (NSW).

The *Established Artist Category* finalists are: **Clare Belfrage**, **Tim Edwards**, **Wendy Fairclough**, **Brenden Scott French**, **Jessica Loughlin**, and **Nick Mount** (SA); **Mel Douglas** (ACT); **Elizabeth Kelly**, and **Richard Whiteley** (NSW); and **Kathryn Wightman** (New Zealand).

This new, biennial award has been established with the support of Adelaide's JamFactory and founding donors, glass art collectors Jim and Helen Carreker. There is more information available at the prize website: www.fuseglassprize.com

national early artist prize winner announced

Canberra glass artist **Melinda Willis** has taken out this year's National Emerging Art Glass Prize (NEAGP). The announcement was made at the Wagga Wagga Art Gallery last month. Her kiln formed artwork – *Resonance IV* – was picked from the 30 finalists by judges Ben Edols and Kathy Elliott and will be acquired by the gallery as part of its National Art Glass Collection. Mel also has the opportunity to attend two masterclasses and a conference at North Lands Creative Glass in Scotland. Her piece incorporates images under a large dome of float glass and in her submission she said her work '... investigates and highlights the qualities of this fascinating and ubiquitous building material in modern architecture, and examines how it can alter our perceptions of the environment around us.'



The biennial NEAGP (formerly known as the National Student Art Glass Prize) was expanded this year to include works, not just from current or just-graduated students, but also practicing glass artists within five years of graduating. It was hoped it would create a broader and more inclusive representation of art glass across the sector, and from the range of work received, the move has been a success.

The successful finalists were: **Andrea Baxter**, **Christine Atkins**, **Brent King**, **Clare Peters**, **Darcy Smith**, **Emma Borland**, **Emilie Patteson**, **Fleur Bain**, **Rose Faulkner**, **George Agius**, **Hannah Gason**, **Marina Hanser**, **John White**, **Debra Jurss**, **Cassandra Layne**, **Madisyn Zabel**, **Nikki Marcel**, **Catherine Newton**, **Ngaio Fitzpatrick**, **Sara Hellsing**, **Sarah Hicks**, **Sary Zananiri**, **Thomas Pearson**, **Janine Tanzer**, **Jane Trinder**, **Veronica Andrus-Blaskievics**, **Melinda Willis**, **Zoe Woods**, and **Noami Hunter**.

The exhibition will be on show until 17 July. For more details, go to the website: www.wagga.nsw.gov.au/art-gallery/collections/national-art-glass-collection

(image courtesy of Wagga Wagga Art Gallery: Opening of 2016 NEAGP, with Melinda Willis' winning work, *Resonance IV*, on left)

11

Ausglass Vicki Torr prize winner

in conversation with Sharon Harrison

Back in January, Ausglass members had the opportunity to vote for the most outstanding emerging artist member, to be awarded the Vicki Torr Online Gallery Prize. The overwhelming winner for 2016 was NSW based artist Clare Peters. Her series of carefully layered and polished glass blocks impressed many in the member-only vote and earned her the \$2,000 cash prize. Ausglass editor Sharon Harrison asked her to explain a little of her background and the influences on her work.

Clare Peters is a former cardiac specialist nurse and educator.

Throughout her 20 year health career, she pursued her underlying passion for glass making as a hobbyist. But when she left nursing, she brought her professional drive to her glass interest and decided to become a full-time artist.

She enrolled in a Bachelor of Visual Arts at the Australian National University's Glass Workshop and relocated with her family from the NSW Central Coast to Canberra. In 2015, she completed her degree with First Class Honours and along the way garnered the College of Arts and Social Sciences Honours Scholarship and an Emerging Artist Support Scheme (EASS) award in 2014 and 2015. It was a challenging, but rewarding time, Clare says, as she learnt new technical skills and an understanding of creativity on a personal level.



'I caught glimpses of where I wanted to be, and where I fit artistically - not just within glass, but within the arts.'

'Initially I was concerned that I may have left my change in career direction too late. But I quickly realised it is never too late to follow a passion that feeds you, and that my previous desire as a nurse to help people could be translated across to my glass practice, where works that bring hope and beauty may help to inspire and uplift, just as I had been able to do through my nursing career.'

So what drew Clare to using glass as a creative medium?

'I was first drawn ... through the craft of leadlighting,' she explains. 'I loved the richness of colour and design, particularly in the historical stained glass windows of the Gothic cathedrals. Although I still have a passion for this technique, and appreciate its richness and beauty, I am now more intrigued by the way light is transmitted through glass rather than just the colour of the glass itself.'

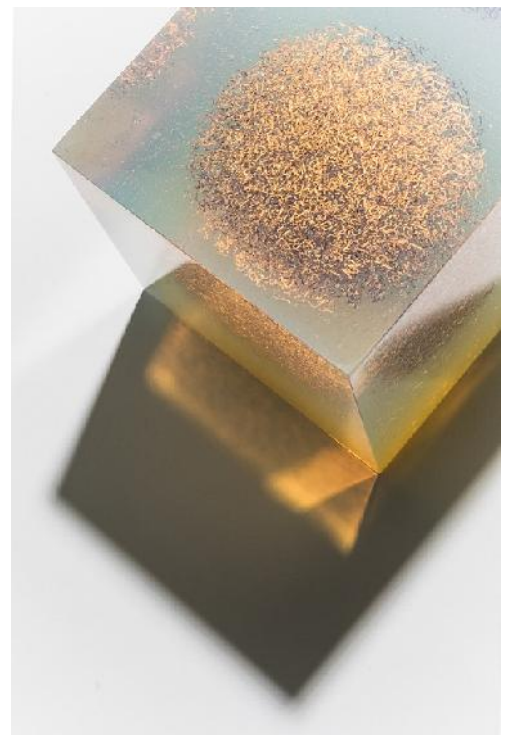
There was a pivotal moment for Clare during her Honours year, while contemplating the late Stephen Procter's *Light Works* installation at the university, which changed her creative direction away from stained glass work.

'This connection had held me quite strongly until a moment of realisation occurred, which I can pinpoint to the day - a tremendous epiphany which seemed to release me emotionally into other glass methodologies... I identified the promise that light holds.'

'In *Light Works*, a work of clear glass prisms and mirrors, Procter reveals the most refined shaft of light - that of pure light. He had expressed that pure light holds the secret of colour, expressed most perfectly in the seven vibrations of the rainbow.

'It is these same shafts of pure light which pass through Procter's work that also passed through the Gothic stained glass windows, carrying with it a message of hope, where the rich array of colours are cast onto the floors and walls of the buildings that contain them.

'It was in viewing Procter's *Light Works* that I saw this same light transmitted not through coloured glass, but through clear prisms and yet still cast these same rich colours into the surrounding space. I realised that 'pure' light contains this richness and promise even though we cannot see it. This shaft of light transmitted through my works contains not just the promise of



12

a rainbow, but in the case of the block works, also the promise of the text (in this case the psalms) contained within them, and still illuminated by light.

Since that epiphany, Clare has gone on to develop her multi-layered forms. And under the influence of artists such as Stephen Procter, Libensky and Brychtova, Brian Corr, and Tadao Ando - who she says all harnessed light within their works in differing ways – the nature of her forms have ‘... evolved to a more reductive, minimalist aesthetic.’

‘My recent works arose out of a desire to explore the materials of light, glass and text to create works that allow the beauty in life to be revealed, bringing with it a sense of wonder and hope. I seek to utilise the inherent properties of glass (that of beauty and transparency), and of light (a strong metaphor for transformation and hope). I love the way light can transform an object or situation and change the perception of an experience, just as an aptly spoken or written word can effect a similar outcome.’

Clare’s technique of using multiple fused layers allows her to include text within the form. In her work *Wisdom and Knowledge* she has selected text from the Old Testament book of *Proverbs* on Wisdom, deconstructed then reapplied them to the glass in layers. ‘The layers are then recombined and fused into a sculptural form, suspending the words in space – creating a place for inspiration and intimacy – a place of refuge.’

Where to now?

Clare has taken considerable time developing her body of work, but feels it is still in its early stages.

‘I would like to explore it further, which will take time as it is a very labour intensive methodology - both in the making and finishing processes. But that is part of what I love about it. In developing this work it has highlighted the extent to which I am connected to the physical act of making.’

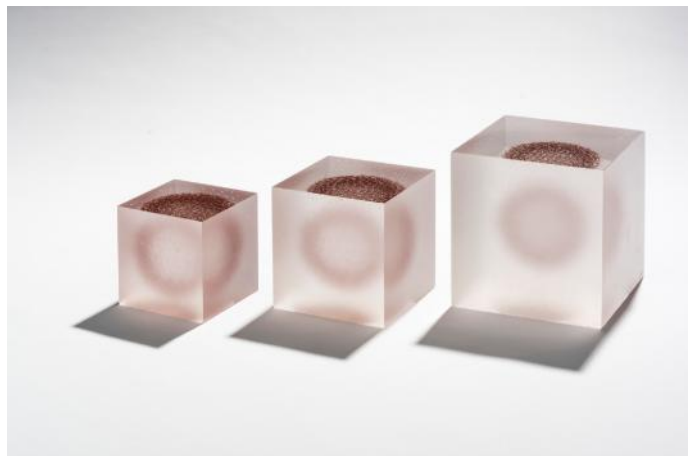
‘Upon reflection I realised that the slow, contemplative process of creating a carefully crafted piece is in itself a form of devotion.’

‘Every detail of the process - the planning, repetition, technique, attention to detail and consideration of text - is all a form of meditation where the interconnection of materials, process and ideas come together. Thus the outcome of the finished form is a reflection of my intention, and becomes embodied in the work itself. I am sure I am not alone in this experience and many would relate to a similar encounter within their own practice.’

Clare is already achieving success with her work. One of her series *Wisdom Contained, Wisdom Revealed, Wisdom Explained* is currently on show at the Wagga Wagga Art Gallery where it received a Highly Commended award in the National Emerging Artists Glass Prize. During the year she will also be exhibiting work at Form Studio and Gallery Queanbeyan, M16 Chute Space in Griffith, and Belconnen Arts Centre. And, of course, there is also her Ausglass Vicki Torr Online Gallery Prize win, which she sees as a ‘huge privilege’.

‘Apart from the very generous prize, which has assisted me in purchasing a casting kiln in order to continue my block works post university, I hold this award with such thankfulness as it was awarded by the amazing Ausglass community whom I respect and admire so much. It has also given me the encouragement to know that people find beauty in the work, and confidence to trust my ideas and aesthetic decisions.’

Images courtesy of the artist: (previous page): *The Awe of Wisdom – detail 2* (photo Greg Piper); (this page from top): *Wisdom and Knowledge (detail)* (photos David Paterson); *Wisdom Contained, Wisdom Revealed, Wisdom Explained* (photo: Greg Piper)



13

Vale Mark Brabham

*The glass community was saddened to hear of the passing of gallery owner and glass art supporter Mark Brabham, who died on 7 April 2016 after an accident at home. Close friend **Donna Kennedy** has kindly put together this tribute to Mark.*

*The Australian glass world recently lost one of its strongest supporters – **Mark Brabham** (5.5.1958 - 7.4.2016)*

Mark was born on 5 May 1958 in Melbourne to Rhona and Les - their fourth child and only son. He was a happy and easy going child and loved the family holidays in Bright – a place he continued to love throughout his life.

Mark went to Oakleigh State School and later to Waverley High. As much as he was a happy child he was somewhat of a rebellious teenager and began the questioning and exploration of ideas which would become a hallmark of his life.

Upon leaving school and without a particular direction in mind, he started working with the company run by his father Les and his uncle Lyle, and began an apprenticeship in Scientific Instrument Making. He completed the apprenticeship and gained other qualifications as required during his working life.

Mark and his father established a separate business, *Australian Combustion Services* in the early 1990's and in 1992 his father Les had to undergo a serious operation and Mark realised it was time for him to step up and lead the business. He expanded on providing gas fittings for glass blowers and services for glass and ceramic artists, working on their furnaces, glory holes and gas kilns.

He knew his business was going to be successful when he won the contract to supply the gas workings for the Gas Brigades at Crown Casino on the banks of the Yarra in 1997.

Mark continued to focus on supporting artists through his work, and increasingly in other ways. He started to collect glass and ceramics, became heavily involved with the Meat Market Craft Centre in North Melbourne, and was a long-time supporter of Ausglass (he was Victorian representative in recent years) as well as various ceramic organisations. He did a pottery course to better understand what was required in his work.



In later years Mark supported the architectural exhibitions of AGDA (Architectural Glass Design Australia); and when I approached him in late 2014 about starting a new glass organization, he was instantly enthusiastic and agreed to sit on the Board for the first year. He was extremely supportive in many ways to help establish Glaas Inc.

I found an interview online given by **Richard Morrell** in 2007 where he mentioned Mark. Richard was referring to the differences he found here in Australia after arriving from England, and I quote:

'In England, if you tried to start a small business or get something happening, no one would go out of their way to give you a hand or support. In contrast, I found Australians were very supportive of anyone making an effort to get ahead or do something different. A good example would be Mark Brabham from Australian Combustion, who I met in 1981; and went miles out of his way to help me set up my first studio. This kind of positive attitude is one of the things that makes Australia such a wonderful place to work and live.'

Pauline Delaney remembers having to call Mark to the Meat Market at midnight one night to fix the furnace. She said Mark turned up cheerful and calm and fixed the problem. I suspect midnight call-outs are quite rare amongst tradies, especially one turning up and being happy! But Mark was like that. **Nick Mount** said he just remembers Mark's kindness and generosity - and also his eccentricities!

The turning point of Mark's life was when his children were born during his 17 year relationship with Rachel Brydon: Sam in 1995, Sabrina in 1999 and Scarlett in 2005. Becoming a father changed Mark and never were the words 'pride and joy' more applicable to a parent. Mark and Rachel's children were the joy of Mark's life, and he was so proud of them.

He encouraged them, he loved them, and he gave them the greatest gift a parent can give a child - he allowed them the freedom to be who and what they are. His

14

greatest wish was that his children fly free to be in their own truth, and he supported them in this all the way.

Mark once told me that glass changed his life too – and opened his soul.

Glass - and art - helped Mark to find his true self. There followed one of those fantastic conversations you could have with Mark: this one about the energy of glass and its inspiring qualities and leading to other topics.

These conversations could meander around many landscapes, go down the rabbit hole and out again, through complex themes - and often ending with Mark cutting through the complexity to a simple and deep truth. Or ending on the tip of a complex idea, to be continued!

I am sure many have enjoyed such conversations with Mark. **Greg Ash** talked about his lengthy emails with him, about Mark's determination to get things done when he could see a need for action, and called Mark 'a passionate, hard hitting doer of a man'.

Mark was well on the way to establishing his Albert Street Gallery as a successful gallery, which managed to support glass and ceramic exhibitions three or four times a year at no charge, in his continuing campaign to support artists and the creation of, particularly, glass art.

As I learned more about Mark's life, there emerged a clear picture of a man who through providing practical and vital support to artists through his business, came to a philosophical understanding of the importance of art and beauty in life. His patronage and support of artists over many years demonstrated his understanding of this - and he led firmly by example.

While it is difficult to understand now in the pain and grief of his loss, Mark has left us many gifts - the main one being his love of life and his determination to live it to the full. We should remember this when we think about Mark: his energy, his never ending curiosity about life, and primarily his gift for seeing life as a series of opportunities, new experiences, all leading to life being wonderful.

Vale Mark Brabham – and thank you



Photo (previous page): Mark at his Albert Street Gallery next to Mark Howard's glass work at the opening of 'glaas@albertstreetgallery' (5/3/2016)

above (L-R): Mark at the Glaas Inc 2015 AGM – with fellow attendees Jan Aspinall: and Jen Hay; and looking into Mark's Albert Street Gallery.

15

artists call: opportunities

GAS callout for 2016 TAG grant applications

The Glass Art Society is looking for new proposals for its Technology Advancing Glass (TAG) grants. The program provides an annual research grant to an artist or group of artists exploring new materials, techniques, making methods, or applications of technology that will generally advance the field of art made with glass. Last year nearly 40 proposals were received and the committee is hoping for a similarly successful response this year. Proposals are welcome across a broad spectrum of ideas. For example, new materials or production techniques, new tools, shipping techniques or adhesives, innovative ways to create glass sculpture animated with electronics – all ideas are welcome. The application deadline is 31 July and you can find more information at the website at: www.glassart.org/TAG_Grant.html

Jutta Cuny-Franz Memorial Award 2017

Applications are being accepted now and until **16 October 2016** for the biennial *Jutta Cuny-Franz Memorial Award*. The prize was founded by Ruth-Maria Franz to keep the memory of her daughter and artist Jutta Cuny (1940–1983) and is awarded to artists who make significant use of glass in their works. Participating artists should not be older than 40 years of age, and their work (sculptures, objects) should date from the previous two years. Each participant can present up to three works. The Memorial Award is valued at 10,000 Euro, with two additional 1,500 Euro *Talent Prizes* awarded. A selection of the entries will be published in the Journal *Neues Glas/New Glass*.

For more details, go to the website: www.smkp.de/en/collection/glasmuseum-hentrich/cuny/research/

artists on display

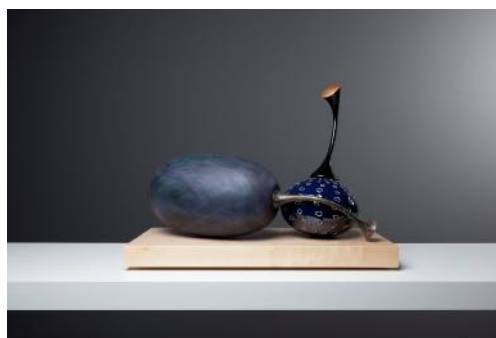
KIGA finalists on show

Look out for the Kirra Illuminated Glass Awards (KIGA winners' announcement and finalists' exhibition in June. Kirra Galleries, in conjunction with Fed Square in Melbourne, earlier called for proposals from glass artists for their internally-lit glass concepts. The final results will be exhibited at Kirra from 1 June until 30 June and the winners of the \$15,000 KIGA prize and the \$3,000 Innovative Entry award will be announced at the show opening (www.kirragalleries.com).

Sabbia

There is still time to have a look at some of **Nick Mount's** new work in his solo exhibition *Hard + Soft Geometry*. It is on in the main gallery until 7 May. As Nick describes his work:

'The show presents glass compositions combining form and texture imbued with the perfect soft geometry of nature. Some are surface worked with low fired glass enamel. Drawing has always played an important role in my practice. It has an immediacy and accessibility unavailable when working with glass. Motivated by an interest in incorporating the gestural nature of drawing into my work, I developed an enamel pencil that when fired onto the glass, remains permanent. Created in the traditions of hot and cold glass work, each component is considered, addressed, stacked, arranged and balanced. The still life compositions reference a long and rich tradition in art history. The Beacons celebrate no specific occasion or event, but are markers that may indicate any moment in the passage of time.'



(images (L-R): *Dark Fruit # 010115*, 2015; and *Beacon with Alabaster Flag*, 2016 – photos Pippy Mount)

More information and images at: <http://sabbiagallery.com/exhibition/hard-soft-geometry/>

Also coming up at Sabbia will be new works from **Kirstie Rea** in her solo exhibition opening 29 June.

16

Geelong art gallery showcases Giles Bettison

The JamFactory is touring the beautiful work of murrine craftsman **Giles Bettison** – identified as a ‘JamFactory’ icon. It is currently on show at the Geelong Art Gallery in Victoria until 29 May. The exhibition of works showcases Giles’ skills as a master of contemporary murrine glass.

This ancient mosaic glass technique, primarily associated with traditional Venetian glass-blowers on the island of Murano, has been transformed by Bettison through his blown-forms incorporating radically complex patterns in subtle chromatic registers. His exquisitely detailed works reference the intricate micro patterns of woven textiles, and in contrast, the macro patterns of aerial vistas of landscapes.

JamFactory Icon—Giles Bettison: pattern and perception

More details about Geelong Art Gallery are at the website: www.geelonggallery.org.au

glassies online...

Check out Corning Museum of Glass’ *Live-streamed studio demonstrations*. Among those coming up soon, South Australian (and 2015 Ausglass Honorary Life Member) **Nick Mount** is heading to Corning’s studio in June and you can watch his *Taking the next step* class demo live on 15 June (www.cmog.org/event/live-streamed-studio-demonstration-nick-mount). You can also check out some of the past demonstrations at Corning’s YouTube channel:

www.youtube.com/playlist?list=PL0E9063C833CBBC08

And if you’re into new technology developments, take a look at what these MIT researchers in the US have been experimenting with - combining molten glass and mathematical models to produce their *molten glass sewing machine* (www.youtube.com/watch?v=d1SB3F3EFrY).

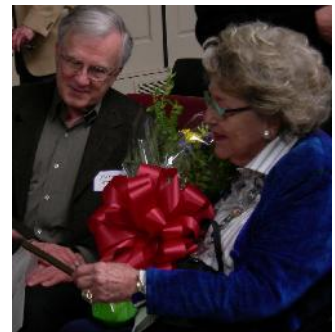
international news

Pilchuck co-founder passes away

Philanthropist and Arts patron **Anne Gould Hauberg** passed away on 11 April aged 98. Raised in Seattle in the US, Anne and her husband John H. Hauberg were significant collectors and patrons of the arts in the city and in the Northwest region during the 1950s and 60s. Together they co-founded the Pilchuck Glass School with glass artist Dale Chihuly in 1971. Anne continued supporting artists in the region throughout her life, particularly as a long-time supporter of the Tacoma Art Museum and the Seattle Art museum. Hear her talk about Pilchuck and the studio art movement in this short video:

www.youtube.com/watch?v=F6FUCHGa-SM

Image: Hauberg (right) with Jerry Anderson, Nordic Studies Librarian (under Creative Commons licence)



new artistic director at North Lands

Dr Jeffrey Sarmiento will be the new artistic director at North Lands Creative Glass from the beginning of October, taking over from current director Emma Woffenden. Based in Scotland’s rugged north east coast town of Caithness, North Lands is an important centre for studying and developing glass in its many forms. It regularly hosts artists from around the world to attend master classes and residencies. Jeffrey earned his Doctorate in 2011 at the University of Sunderland and is the institution’s current Reader in Glass. He is an alumni of the Rhode Island School of Design and has worked internationally as a Fulbright Fellow (Denmark), Urban Glass visiting artist and Pilchuck Glass School instructor (US). Cultural identity explorations and graphic imagery are synonymous with his work, which has been recognised in numerous solo exhibitions and prizes. You can explore more about Jeffrey’s work at his website: www.jeffreysarmiento.co.uk and also read more about his appointment at North Lands: www.northlandsglass.com/2016/01/appointment-of-artistic-director/

Cathedral sculptures on display during Edinburgh Festival

Opening on 28 July, St Mary’s Cathedral in Edinburgh will host *The Cathedral Collection* – an installation of sculptures by international glass artists **Monica Guggisberg** and **Philip Baldwin**. The display, which runs through to 19 September, is curated by Gallery TEN’s Paul Musgrove, and will feature the artists’ modern minimalist works juxtaposed against the ornate Gothic architecture of St Mary’s cathedral. Included in the exhibition are new works from Guggisberg and Baldwin’s *Frame*

17

series, mobiles and large scale boat sculptures (including a nine metre long version recently exhibited in Paris and Frankfurt). More details are at the website at: www.baldwinguggisberg.com/cathedral-collection

new glass curator at CMOG

The Corning Museum of Glass (CMoG) has appointed **Susie J. Silbert** as curator of modern and contemporary glass, taking over from Tina Oldknow who retired as curator in 2015. As an independent curator, writer and historian, she has developed a considerable knowledge of glass and has strong connections to people in the field. In her new role, she will be responsible for the acquisition, exhibition, cataloguing and research of the Museum's modern and contemporary collection (a period ranging from 1900 to the present day). She will also oversee the programming of the new Contemporary Art + Design Galleries opened in March 2015. Read more about Susie at the CMOG website: www.cmog.org/press-release/susie-silbert-appointed-curator-modern-and-contemporary-glass-corning-museum-glass

Scottish Connections

The Scottish Gallery has collaborated with the UK Contemporary Glass Society to present *Connections* - an exhibition of contemporary glass featuring 21 glass artists from Scotland, the UK and internationally. It is running until 28 May and aims to showcase emerging and established glass artists and highlight the importance of interconnections, particularly the work of the Contemporary Glass Society. It is also an opportunity to celebrate 20 years of North Lands Creative Glass in Lybster, Scotland. Many of the exhibiting artists have taught at North Lands' master classes or attended seminars. Exhibiting artists include: Juli Bolaños-Durman; Heike Brachlow; Katharine Coleman; Fiaz Elson; Carrie Fertig; Ashraf Hanna; Karl Harron; Josef Marek; James Maskrey; Joanne Mitchell; Harry Morgan; Keiko Mukaide; Yoshiko Okada; David Reekie; Anthony Scala; Amanda Simmons; Nancy Sutcliffe; Hanne Enemark and Louis Thompson; Sylvie Vandenhoecke; and Andrea Walsh.

You can view the exhibition catalogue online at: www.scottish-gallery.co.uk/exhibitions/page/connections

vale Marvin Lipofsky

Renowned glass sculptor and teacher Marvin Lipofsky passed away on 15 January 2016, aged 77. Here is an edited version of the obituary provided by Jeanette Bokhour for the Marvin Lipofsky Studio

Marvin Lipofsky was born and raised in Barrington, Illinois (Chicago), where his parents Henry and Mildred Lipofsky owned a small department store. He earned his BFA in Industrial Design in 1962 at the University of Illinois, followed by an MS and MFA in Sculpture in 1964 from the University of Wisconsin.

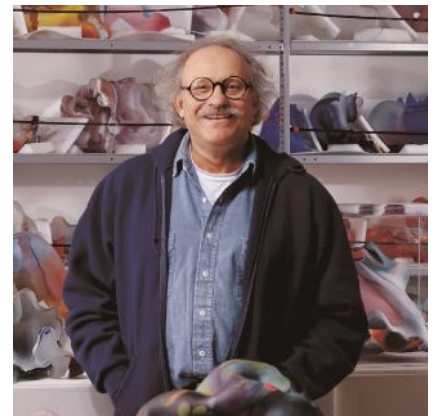
Marvin was among the first students to work with Harvey Littleton, the celebrated founder of the American Studio Glass movement, at the University of Wisconsin. After graduating, he was hired by the University of California to build and direct its glass program, where he taught until 1972. Teaching full-time, he developed the glass program at the California College of Arts and Crafts (now the California College of the Arts) in Oakland where he remained until 1987, when he left to work full time in his studio in Berkeley until his death.

A founding member of the American Studio Glass movement, he was the most influential glass artist in California. Marvin Lipofsky was a formidable character and leader in the close knit community of glass artists and collectors, within the USA and internationally. He will be greatly missed.

His work was prized for its rhythmic forms and complex concave and convex shapes, which suggested both abstract and organic sources. Glass was his chosen medium of artistic expression. A consummate colourist and fine artist, Marvin took great advantage of the chromatic possibilities of working with hot glass. He was dedicated to honouring the artists who worked with him and the places where he made his work. Celebrated for his working method, he regularly travelled to glass workshops around the USA and 30 foreign countries. There he taught over 300 workshops and also spent time gathering raw materials for his pieces, working with local sculptors and their students in hot shops, observing local communities and traditions, and would then return to his Berkeley studio to assemble his final objects. He was as an ambassador for sculpture in glass, often naming the groups for their place of origin - e.g. the Stockholm Series (1989) and the Kentucky Series (2000).

Marvin's work was widely exhibited and collected and is included in many permanent collections such as the Corning Museum of Glass, New York's Museum of Art & Design and the Metropolitan Museum of Art, Oakland Museum of California, San Francisco Museum of Modern Art, the National Museum of Modern Art in Kyoto, LA County Museum of Art, the Renwick Gallery (National Museum of American Art) Smithsonian Institution at Washington, DC, and the Musée des Arts Decoratifs in Paris. He received the Glass Art Society's Lifetime Achievement award in 2009.

(Photo: Marvin Lipofsky in his studio in Berkeley, CA, in 2003. Photo credit: M. Lee Fatherree)





Ausglass review

autumn 2016

The Australian Association of Glass Artists quarterly magazine

www.ausglass.org.au