

# Ausglass review

WINTER 2015

contemporary glass in Australia



*Light Dragon* (detail) by Mark Elliott (2016) - winner 2016 KIGA innovation Award

*ausglass*

# 2 contents

3 president's welcome

4 board talk/contacts

5 conference update

6 looking on: collectors

7 member news

10 the bench:  
*a retirement reflection*

11 journeys boxed in glass:  
*Judi Elliott exhibition*

13 from flame to film:  
*cover story: Mark Elliott*



## On the cover

This issue's cover celebrates the work of flame worker and multi-media artist Mark Elliott. He talks to us about his inspirations and work, including his beautiful KIGA Innovation Award winning piece (page 13).  
image: *Light Dragon*  
(photo: Lienors Torre)

16 vale: George Aslanis

17 seeing things: Japan

18 artists' call: opportunities

19 artists on display

22 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](mailto:newsletter@ausglass.org.au)  
The next issue (*spring*) will be published in late October 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](http://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 winter edition of the Ausglass Review!*

*Over the past few months the Ausglass board has been working closely with the Canberra conference planning committee as the 2017 conference draws close – less than 5 months away folks!*

*As you can see on the conference website ([www.ausglass2017revolve.com](http://www.ausglass2017revolve.com)) a fantastic group of international and local speakers has been confirmed to present and demonstrate. With both the ANU and the Canberra Glassworks lending us the use of their facilities and resources, it's really going to be something special. Registrations should be opening soon – stay tuned!*

*Ausglass is committed to promoting Australian glass through as many avenues as possible, and to that end we have recently launched a social media campaign on Instagram using the tag #membermonday. Spike Deane has been busy compiling beautiful posts featuring the individual talents and concepts of our members. This has created exposure and dialogue around the works. We would love to have as many of our members featured as possible – so if you'd like to be involved email Spike at [media@ausglass.org.au](mailto:media@ausglass.org.au). If you want to look at the beautiful photos going up you can view them at [www.instagram.com/ausglass\\_au/](http://www.instagram.com/ausglass_au/) - you don't need to log in or have an account.*



*Finally, we have had a sad time recently in Victoria. It is unfortunate that I must announce the passing of George Aslanis. George was a larger than life figure in the Victorian glass community for many years. He was actually my warm glass teacher at Monash University during my undergrad and taught many, many students during his time as lecturer there. Coming from a ceramics background he brought many skills and a lot of knowledge that informed his own work and teaching style. His passion for glass led him into researches around its history and its chemistry. He was an avid collector and surrounded himself with classic European and contemporary Australian pieces. I shall miss his enthusiasm for glass and life itself.*

*Vale George Aslanis.*

*Yours in glass,*

*Laurel Kohut (President – Ausglass)*

---

## seeking volunteers!

We have members in every state, but need help from everyone to keep Ausglass involving and interesting for all.

You might see the Board as a shadowy group somewhere off in the background, but we are really trying to get some more activities going for you. We're volunteers too and we're ready and willing to help you launch events and gatherings in your respective states and even regions.

We're missing a few State Representatives, so we need volunteers to step up and help get Ausglass members involved in activities in their local areas.

The role is what you make of it, but the key thing is to keep in touch with the members in your area and act as their voice in seeking assistance from Ausglass for funding, support and advice for events you want to hold for members. This could be something as simple as a social gathering to more involved events such as pop-up exhibitions. While we have the Conferences every two years, there's plenty of scope for smaller experiences and gatherings in between.

Please contact [srl@ausglass.org.au](mailto:srl@ausglass.org.au) if you have an interest in doing more locally!

*from Jen Hay (state rep liaison)*



# 4

## board talk

There's a lot of behind-the-scenes work going on for the upcoming Ausglass Conference. As a Board, we're doing what we can to support the conference committee, who are doing such a great job organising this big event. We've also started pulling together some of the administrative plans required for the biennial events associated with the conference – such as the Honorary Life Memberships, Vicki Torr Prize, Board and State Rep vacancies, etc. And look out for some other announcements about funding opportunities too.

### news from the Student Rep

After a long break, we're finally getting a *Students of Ausglass* Facebook page rolling. It will work as an open forum and a supportive feedback platform where students of Ausglass (you!) can share ideas, inspiration, ask questions and offer advice on glass art, theory ideas and techniques. We will also be posting upcoming exhibitions, workshops, scholarships and news on the *(r)evolve* conference in Canberra, as well as giving you a place to show your work! Keep a lookout in your inboxes and on the Ausglass facebook page. Happy making!



Kelda Morris (student rep liaison)

### Ausglass has an Instagram feed!

Yes it's another social media app, but really visual, so perfect for posting images. In the last month we have started a #membermonday profile, so every Monday we'll be featuring the work or interests of an Ausglass member... that's you!

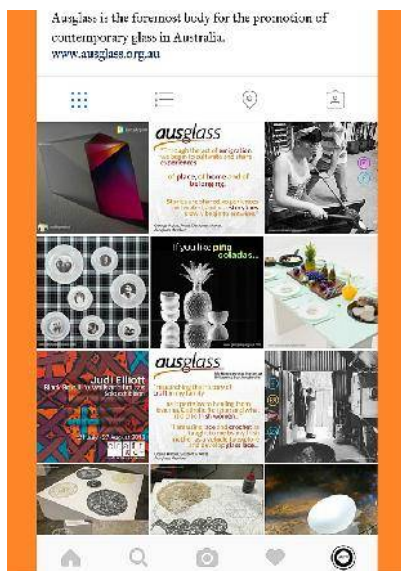
We would really like to show off the diversity of our members - artists, students, hobbyists and collectors from all states - so whatever your interest is in glass we would love to show it... in pictures.

Our following has grown over the last month, so people like what they see!

Email Spike on [media@ausglass.org.au](mailto:media@ausglass.org.au) if you would like to share your passion for glass. In the meantime check out our Instagram page @Ausglass\_au

P.S you don't need to be on Instagram to be featured.





Spike Deane (ACT rep)



### board contacts

- president:** Laurel Kohut  
[president@ausglass.org.au](mailto:president@ausglass.org.au)
- vice president:** Kate Nixon  
[vicepresident@ausglass.org.au](mailto:vicepresident@ausglass.org.au)
- treasurer:** Denise Orchard  
[treasurer@ausglass.org.au](mailto:treasurer@ausglass.org.au)
- secretary:** Csaba Baranyai  
[secretary@ausglass.org.au](mailto:secretary@ausglass.org.au)
- marketing & communications:**  
*now recruiting!*  
[marketing@ausglass.org.au](mailto:marketing@ausglass.org.au)
- collectors' rep:** Jennifer Hay  
[collectorsrep@ausglass.org.au](mailto:collectorsrep@ausglass.org.au)
- state rep liaison:** Jennifer Hay  
[srl@ausglass.org.au](mailto:srl@ausglass.org.au)
- international liaison:** Helen Kelly  
[international@ausglass.org.au](mailto:international@ausglass.org.au)
- grants and funding:** Elaine Miles  
[grants@ausglass.org.au](mailto:grants@ausglass.org.au)
- honorary life membership officer:** *now recruiting!*  
[hlm@ausglass.org.au](mailto:hlm@ausglass.org.au)
- newsletter:** Sharon Harrison  
[newsletter@ausglass.org.au](mailto:newsletter@ausglass.org.au)
- student rep liaison:** Kelda Morris, Cara Pearson  
[studentrep@ausglass.org.au](mailto:studentrep@ausglass.org.au)
- memberships:** Jane Hebiton  
[memberships@ausglass.org.au](mailto:memberships@ausglass.org.au)
- exec admin officer:** Jane Hebiton  
[exad@ausglass.org.au](mailto:exad@ausglass.org.au)
- bookkeeper:** Fiona Holmes  
[billing@ausglass.org.au](mailto:billing@ausglass.org.au)
- state reps**
- ACT:** Spike Deane, Peter Nilsson, Rob Schwartz  
[actrep@ausglass.org.au](mailto:actrep@ausglass.org.au)
- NSW:** *now recruiting!*  
[nswrep@ausglass.org.au](mailto:nswrep@ausglass.org.au)
- NT:** Jon Firth  
[ntrep@ausglass.org.au](mailto:ntrep@ausglass.org.au)
- QLD:** *now recruiting!*  
[qldrep@ausglass.org.au](mailto:qldrep@ausglass.org.au)
- SA:** Thomas Yeend  
[sarep@ausglass.org.au](mailto:sarep@ausglass.org.au)
- TAS:** *now recruiting!*  
[tasrep@ausglass.org.au](mailto:tasrep@ausglass.org.au)
- VIC:** Amanda Dziedzic  
[vicrep@ausglass.org.au](mailto:vicrep@ausglass.org.au)
- WA:** Greg Ash  
[warep@ausglass.org.au](mailto:warep@ausglass.org.au)

### Ausglass social media: get connected...

-  **general facebook:** [www.facebook.com/Ausglass](http://www.facebook.com/Ausglass)
-  **students' facebook:** [www.facebook.com/groups/295441937487984/](http://www.facebook.com/groups/295441937487984/)
-  **twitter:** [twitter.com/ausglass\\_au](http://twitter.com/ausglass_au)
-  **instagram:** [www.instagram.com/ausglass\\_au/](http://www.instagram.com/ausglass_au/)

# 5

## conference update

### Ausglass 18th national conference

26th-29th January 2017 in Canberra, Australia at:

*The School of Art ( Australian National University)  
and the Canberra Glassworks*



Do you remember those chemistry lessons: the ones that taught us that the rate of reaction rises with temperature, concentration and pressure? With less than five months to the start of **(r)evolve**, all three variables are rising in Canberra and the conference organising group is looking to make this one of the best ever Ausglass conferences.

The Conference program is finalised and it's a great line-up. Keynote speaker **Glenn Adamson** opens proceedings on the afternoon of 26 January, setting the tone with an authoritative perspective on the international scene in modern art and design. The opening of the *Conference Exhibition* follows and then it's a short walk to a beautiful outdoor setting for the Opening Party (there'll even be fireworks, courtesy of a public event scheduled for that evening on Lake Burley Griffin).

Friday and Saturday – the 27th & 28th - will see us splitting our time between the ANU campus and Canberra Glassworks for an interesting/inspiring set of lectures, lecmos and demonstrations. On Sunday it's a program of presentations at the National Gallery of Australia (NGA), with the day culminating in the *Conference Auction and Closing Party* in the historic Fitters Workshop, right next to Canberra Glassworks.

Presenters over the course of the conference comprise an impressive array of talent that covers all primary areas of glass art - flame, engraving, kiln, casting and hot-shop. You'll see **Karen LaMonte, Wilhelm Vernim, Jin Hongo, Amber Cowan, Ben Wright, Anna Mlasowsky, Pablo Soto, Amy Schwartz, Ian Burn, Kate Baker, Warren Langley, Jenni Kemarre Martiniello, Trish Roan** and more.

There will also be things to do beyond the day-program: bus-hops to local galleries (all of which are mounting special glass exhibitions), the opportunity to do some star-gazing at Mt Stromlo Observatory, a guided tour of the glass on exhibition at the NGA and (if you're an early bird ... 5:30am!) the opportunity to experience James Turrell's Skyspace at the NGA.

All-in-all, it's going to be a memorable long weekend in Canberra.

Keep an eye on the conference website [www.ausglass2017revolve.com](http://www.ausglass2017revolve.com) for the latest news. There you'll find guidance to accommodation options and, shortly, details on submitting works for the Conference Exhibition (and associated prizes) and Conference auction.

Conference updates will be posted regularly via email and on the Ausglass Facebook page and a conference twitter account will be ramping up in the months ahead.

On-line registration for **(r)evolve** opens shortly with early-bird rates available until the end of November.

We hope to see you in Canberra early in January.

from **Peter Nolan** (conference co-ordinator)

---

**(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 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.

# 6

## looking on (a collector's view)

*Winter glass... While we've had some really classic winter days of sunshine in Melbourne, we've also had buckets of rain and miserable wind. So, what can those of us in the wintry southern states do to brighten the season?*

One option is to take advantage of any seasonal events - like the Winter Glass Market festival in Canberra. Most towns and cities have a spectrum of events to take part in at this time of year. They may not include glass, but still may offer inspiration and brighten your day.



The Winter Glass Market was held in mid-June and was a terrific event. Last year it was an evening program, but this year it was an all-day event - which must have been exhausting for all the organisers and volunteers who put in long hours to keep everything running smoothly.

There was a steady run of people coming through all day and through the evening, though maybe it might have been just as effective to bring the same numbers in over a shorter time. There was plenty to see and do, with exhibitions, demonstrations, activities for the kids (and adults!), live music, glass market, food and drink and lots of demonstrations in the hot-shop.

In the Fitters Workshop, the *Hindmarsh Prize* exhibition was on display. The finalists were a really diverse selection of forms and techniques, and talent. It was great to wander around and see all the works at close range. There was such delicate detail in Masahiro Asaka's amazing prize-winning piece (*Surge 19*).

Part of the space in the Fitters Workshop was the glass market hall. The Ausglass team was in charge of the lucky dip, with a huge supply of donated small objects, all wrapped with coloured ribbons for the price band. To support Ausglass, I bought a few across the day (make that six!). There's something enticing about buying an object sight unseen. Sometimes it's like getting socks for Christmas - okay, but not exciting. Others were 'wow, I like that a lot!'. I luckily scored one of Mark Elliott's beautiful little koalas. Thank you so much to all those members who donated their work for this - the money raised will go towards helping to fund the upcoming Conference in January.



In the main building, the *Light Translations* exhibition of work by Lisa Cahill and Holly Grace was on display in the gallery. The chimney chamber is a great space for highlighting Holly's work in particular with some fantastic lighting (image at right).



The have-a-go appeal of the snowflake glass squares to be made into a patchwork quilt of glass in the Engine Room meant that people of all ages were taking part (left). It's rather deflating when a small child can come up with a better design than a number-challenged person (me) who can't count how many segments a snowflake has (6) despite the templates provided!

The hot glass demos were a great opportunity to sit down for a while and get absorbed in watching a piece being made from start to end. There was some fantastic commentary to explain what was going on - and appreciative crowds. Glassmaking is like performance art, with a fascination that holds people's attention. In the evening, the outside of the Glassworks was lit

with a light show. The nearby wood-fired glass furnace drew interest and the glow garden (below) was lit up with a forest of small glass 'flames' in a multitude of shapes and colours set out in the gravel. All of them were for sale and a good proportion were sold when I last checked in on them.

Good food and music was on during the day, with a fantastic mulled wine available in the evening from one of the food vendors, and a bar in the Engine Room.

It was a fantastic job by all at the Canberra Glassworks and everyone who generously donated their work and time. It was great to see so many people attending and having an interest in glass.



from Jennifer Hay ([collectorsrep@ausglass.org.au](mailto:collectorsrep@ausglass.org.au))

# 7

## member news

### FUSE Glass Prize winners announced

In May the JamFactory announced the winner of its new biennial prize for Australian and New Zealand artists working in glass. Adelaide-based artist **Clare Belfrage** took out the non-acquisitive \$20,000 cash prize for established artists for her work *Into the Deep*, 2016 (blown glass with cane drawing).

Clare has been in professional practice for 25 years and during that time has also been an active member of the Adelaide and Canberra arts communities. This included four years as Creative Director at the Canberra Glassworks. She was also an important member of the 2015 Adelaide Ausglass conference committee.

According to the award announcement, the judges were unanimous in selecting Clare's work: '...captivated equally by its silken surface and the layers of colour within the glass itself. The work references movement in water and Lisa Slade [Art Gallery of SA] noted that "viewing it up close evokes a feeling of being tumbled in the surf." The play of light on, and through, the piece works to animate the surface as you move around it. Robert Bell [National Gallery of Australia] said the work, "exuded a sense of effortlessness despite the extraordinary technical complexity in its creation...".'

The Emerging Artist award was presented to **Alex Valero** for his piece *Grave (Intra & Ultra)*, 2015 (formed from solid rod colour). He received the \$2,500 cash prize and a professional development residency at the JamFactory. The judges were impressed with the work - noted for being small, but '...remarkably monolithic and otherworldly. Brian Parkes [Jam Factory] noted that, "the objects radiate as though they were still hot and seem to suggest some ancient strain of physics or alchemy." Tina Oldknow [formerly Corning Museum of Glass] said that, "the iridescent surfaces highlighted specific qualities of glass", and were unlike anything she had seen before.'

You can find out more information and explore images of the winners and finalists at the *FUSE Prize* website: [www.fuseglassprize.com](http://www.fuseglassprize.com)

### ACT happenings

from **Spike Deane** (ACT rep)

Despite the fact that I missed half the winter because I was in the warm and sunny UK (yes really), Canberra still put on a little snow for me when I got back in July.

It HAS been a busy winter though for glass making. **Debra Jurss** had a show *Flow Interrupted* at Form Gallery, **Judi Elliott's** exhibition *Black box: Life, walls and houses* was on at Craft ACT during August, as was an exhibition each by **Melinda Willis** and **Richard Whitely** at Sabbia Gallery.

ANU students **Clare Peters** and **Madisyn Zabel** were finalists for the *Stanislav Libensky Awards*. Madisyn also showed work at the Chrysler Museum of Art Glass Studio.

**Marina Hanser** went to Pilchuck in session 4 experimenting with bringing wet plaster into the hot shop.

**Brian Corr** was 'Crafts person in residence' for the same session at Pilchuck. Brian also taught a workshop 'Light Form' at Penlands in August.

Involving nine Canberra glass artists is *Reflections*, on show at Parliament House until 11 September, with art works by **Netty Blair**, **Lisa Cahill**, **Mel Douglas**, **Hannah Gason**, **Jeremy Lepisto**, **Ruth Oliphant**, **Emilie Patteson**, **Kirstie Rea** and **Harriet Schwarzrock**.

**Kate Nixon** and **Hannah Gason**, collaborating as The Brandy Factory Coincidence, have created a site-specific installation at Berlin Glas. *Shift* is open until 14 October.

(Marina Hanser at Pilchuck - image courtesy of the artist)



### Mel's North Lands blog

As part of the prize for winning the 2016 National Emerging Art Glass Prize from the National Art Glass Gallery in Wagga Wagga, **Melinda Willis** was given the opportunity to spend a month in Scotland and North Lands Creative Glass. She has now left home in Canberra and is currently undertaking two masterclasses there *Casting in Nature: with Colin Reid* and *Crazy Paving: with Richard Wentworth*.

While she's in Scotland, Mel will also attend the North Lands conference at the Edinburgh College of Art.

You can keep up to date on Mel's exciting trip through her blog: [www.neagp2016mw.blogspot.co.uk](http://www.neagp2016mw.blogspot.co.uk)

# 8

## Canberra Glassworks

### excellence in glass art

The inaugural **Hindmarsh Prize** was launched in the Fitters Workshop next to the Glassworks on 20 June – coinciding with the Winter Glass Market. The show, curated by Aimee Frodsham, was established to recognise excellence and promote the appreciation of the world-class artists working in glass who live and practice in the ACT and region.

Artists on show were **Annette Blair, Ben Edols and Kathy Elliott, Brian Corr, Hannah Gason, Itzell Tazzyman, Jenni Kemarre Martiniello, John White, Judi Elliott, Julie Ryder, Kirstie Rea, Lisa Cahill, Marina Hanser, Masahiro Asaka, Matthew Curtis, Mel Douglas, Nadege Desgenetez, Richard Whiteley, and Ruth Oliphant.** Their works can be seen on the CGW website here: [www.canberraglassworks.com/hindmarshprize/](http://www.canberraglassworks.com/hindmarshprize/)

The winning work – **Masahiro Asaka's** piece *Surge 19* - was announced at the launch and has since been acquired by the Cultural Facilities Corporation to become part of the CMAG collection.



### exploring glass and science

Glass blower **Sui Jackson** became the first recipient of the new *Glass and Science Residency* – a partnership between the Canberra Glassworks and the Murray-Darling Basin Authority. The aim of the residency is to challenge people to consider and explore the science of glass in the context of contemporary Australian life and the environment.

During his four week residency in August, Sui spent time exploring connections between the science of glass and the science of the Basin area, using research, field trips and experimentations. He talked with regional communities in the south and north of the area to explore those ideas and will then communicate the stories he gathered into artworks.

### glass and greenery

Drawing inspiration from spring and to celebrate *Floriade*, one of Canberra's best-loved events, the upcoming exhibition *Fresh Glass* pairs studio glass vessels and sculpture with fresh botanical installations. Invited artists will collaborate across the mediums to elaborate on one of the most functional forms of glass. The glass artists are: **Amanda Dzedzic, Benjamin Edols and Kathy Elliott, Rose-Mary Faulkner, Amy Hick, Sui Jackson, Peter Nilsson, Harriet Schwarzrock, Belinda Toll and Jonathon Westacott.** They will join with floral artists: **Shizuko Barber, Bloomin Mad Floral Designs, brave botanics, Lady Larissa, Moxom + Whitney, Nature Child Botanical Designs and Peking Spring.** The exhibition opens on 14 September, through to 30 October with a gallery floor talk on 17 September.



### glass activities in Perth

**Marc Lieb** from Art Glass Studio in Morley, Perth, has announced they will be hosting *Thursday Night Soirees* on the last Thursday of every month. The first event, held in August, was a lecture/talk by Jo-Anne Maire, a tertiary educator with a passion for all things glass. The nights are an opportunity to hear and see what inspires the attending artists, as well as an chance to meet some new people and old friends. Contact the studio for details ([info@artglasstudio.com.au](mailto:info@artglasstudio.com.au)).

The studio also hosted a five day workshop with American screen and powder printing expert Stacy Smith in August. September sees Galia Amsel from New Zealand and in 2017, they have lined up artists such as Kari Minnick.

The Art Glass Studio also sponsored the Peoples' Choice Award at the *Glass Artists of Western Australia (GAWA)* exhibition at Zig Zag Gallery in Kalamunda. The exhibition showcased a wide variety of glass.



# 9

## artists in print

Canberra artist **Christine Atkins** was the subject of a profile, written by Madeline Holborow for the Corner Store Gallery blog. It's a nice little behind-the-scenes piece about Christine's work and processes and includes some great photos of her in the studio facilities at the Canberra Glassworks. Check it out at: [www.cornerstoregallery.com/blog/2016/6/5/studio-visit-with-christine-atkins](http://www.cornerstoregallery.com/blog/2016/6/5/studio-visit-with-christine-atkins). And while you're there you can read the studio visit with fellow Canberran **Emilie Patteson**: [www.cornerstoregallery.com/blog/2015/5/28/studio-visit-with-emilie-patteson-at-canberra-glassworks](http://www.cornerstoregallery.com/blog/2015/5/28/studio-visit-with-emilie-patteson-at-canberra-glassworks)

## women in the spotlight

During August, Kirra Galleries in Melbourne's Federation Square featured the work of six accomplished female glass artists – **Nicole Ayliffe, Holly Grace, Laurel Kohut, Mariella McKinley, Zoe Woods** and **Kayo Yokoyama**.

*Microcosm* opened in early August and presented each artist's approach to detailed imagery of natural forms within the landscape encapsulated in sculptured art glass.

The show was opened by Melbourne glass artist Nick Wirdnam, who as head of Monash University's glass department (1983-2007) was both teacher and mentor to three of the exhibiting artists.

You can see more details at: [www.kirragalleries.com/exhibitions/current](http://www.kirragalleries.com/exhibitions/current)

(images courtesy of Kirra Galleries)

top: Laurel Kohut

centre: Mariella McKinley

left : Holly Grace

right : Zoe Woods



# 10

## the bench

a reflection from Marc Grunseit (July 2016)

Thirty three years after setting up my first studio I decided to stop making glass objects.

Whilst continuing to design, consult and project manage, a full glass workshop was no longer required. The original atelier had been a spare bedroom and I built as large a workbench as the space would accommodate. A year later I rented my first shopfront and moved the bench, enlarging it considerably. When I relocated to the next two shopfronts the bench was carefully deconstructed and re-assembled with improvements each time, including the addition of an inset light table. The longest installation was in my last studio, a large industrial warehouse where it stood for fifteen years.

The process of decommissioning the studio was a greater task than I expected. Thirty years of accumulation and a huge space in which to keep it all meant a lot of 'stuff' to sort, sell, gift or junk. I worked through the process, seeing off my glass stock, kilns and machinery with barely a backward glance.

*I was too busy to get sentimental until the day I tackled the bench.*

*I had left it to last as it was still very useful for sorting and salvaging things for my new studio. It dawned on me that every stained glass panel, sculpture and fused piece I had ever made, every design, cartoon and cut-line, in fact just about everything I had produced over the course of my career had been assembled on that surface.*

It had been the constant in the varied places I had worked, a comfortable old companion which had silently borne my learning curve, mistakes, successes and the occasional triumph when everything went as it should and the finished piece was like a poem.

Here I was ripping it apart with a crowbar. I paused a few times to reminisce. When it was reduced to a pile of timber and a tin full of screws I felt quite sad for the first time in the couple of months I had spent dismantling and dispersing everything else. I understood I had crossed my Rubicon and there was no going back.

I have since equipped a much smaller but excellent workshop and in it is another bench. Older and far more robust than the one I made, it was built by an engineer - the father of an old friend. Adopted by me when he closed his machine shop a generation ago, it is still giving excellent service after more than sixty years.

This one will see me out.

[www.marcgrunseit.com.au](http://www.marcgrunseit.com.au)



### The many iterations of 'the bench':

- in Studio 2 1984 (above)
- in Studio 4 1990 (left)
- in Studio 5 2007 (below)

(images courtesy of Marc Grunseit)



(at left): Marc at work at his bench (in Studio 5 1998)



# 11

## journeys boxed in glass

### Judi Elliott's Black Box: Life, walls and houses

By Grace Blakeley-Carroll



*Black box flight detectors, domestic houses and glass art could not be more different. So different in fact, that it seems odd to mention them in the same sentence. Designed to withstand intense force, heat and submersion in water, black boxes record both flight data and cockpit sounds to assist in accident and incident investigation, whereas houses provide shelter and a home for individuals. Glass, for its part, is both a strong and incredibly brittle amorphous material that is prone to shattering when dropped and changes in shape when exposed to extreme heat. Although most commonly used for practical purposes, glass artists use the material to create artworks that communicate their worldview*

*For acclaimed Canberra glass artist **Judi Elliott**, black boxes and houses offer the inspiration and glass the means to explore the journey of life. The black box has become a metaphor for the capturing of the cycle of life.*

The Australian invention has inspired Judi's latest body of work, which is featured along with her celebrated glass houses in her solo exhibition *Black Box: Life, walls and houses* at Craft ACT: Canberra Craft and Design Centre.

Works responding to the theme of the black box occupy most of the exhibition and offer a metaphysical engagement with the experience of being alive. They consist of a small series of two-dimensional glass wall tablets made using Elliott's distinctive kiln-formed glass technique. This new direction, which has evolved over the past year, is not as much of a departure as it might seem. Both Elliott's black boxes and her houses are characterised by the abstraction of inorganic forms. People have an implied presence yet are absent from the works. This allows the viewer to bring their own life journey to their appreciation of the exhibition.



Like much of Elliott's work, the inspiration of the black box came to her through happenstance. After seeing stories about black boxes on the news, she identified a link between the journey an aeroplane makes from take off to landing and the cycle of human life. The black box contains the story of a flight and Elliott's latest body of work is an attempt to show 'the journey of life encapsulated in a work of art'. As she reminds us, most planes finish their journeys safely and the black box begins its recording process anew once it has exhausted the memory it possesses; much like the continual cycle of human life.

Born in Armidale in the 1930s, Elliott was drawn to art from her childhood. Despite always wanting to be a painter or an architect, she took up ceramics and worked as an apprentice to a studio potter in the late-1950s. After raising a family in regional NSW, she studied ceramics in London at the end of the 1970s and then in Sydney a few

years later. Elliott gained critical success in the medium before coming to glass in 1982. She was part of the first intake into the Glass Workshop established by internationally-renowned glass artist Klaus Moje at the Canberra School of Art (now the Australian National University School of Art). Like much of Elliott's career, her embrace of glass was unplanned and something she puts down to destiny. Under Moje she learned kiln-formed glass techniques, which she has been working with and adapting ever since. Her glass artworks have entered a number of prestigious Australian and international collections and they have been exhibited in Australia and overseas since the 1980s. Most recently, she was a finalist in the Hindmarsh Prize for glass artists living and working in the Canberra region.

*Black Box: Life, walls and houses* features the latest evolution of Elliott's distinctive kiln-formed method. She

# 12

works in her home studio in suburban Canberra each day. For her, the creative process begins with the development of a theme for a new series and then progresses to a series of drawings. Once she has completed a full-scale drawing of each work, pieces of glass are cut to size from it. This process is similar to how glass for stained glass windows is cut from full-scale cartoons.

However, the finished works do not mimic the initial drawing. The glass changes considerably during the firing process. Once cut to size, pieces of glass are then laid out in her kiln. 'I make the glass move', Elliott explains, referring to the way in which the pieces of glass fuse together and are distorted when fired in the kiln. This is due to the chemical reactions between the sections and often results in the appearance of blurred organic black lines where two pieces of glass meet (another chemical reaction sees black dots pepper the glass). Elliott has experimented with various temperatures and has developed her own method of heating the glass to achieve her desired effect. Her interest in the expressive potential of line was partly inspired by Australian artist Brett Whiteley and the use of distorted lines in his iconic paintings, prints and drawings.

This show reveals a new dimension to Elliott's characteristic use of vibrant colours. Previously she has focussed on primary colours. However, her oeuvre over the past decade is notable for an expansion in her palette. Her black boxes are distinguished by the introduction of black into the works. Despite its name, aircraft black boxes are, in fact, bright orange and are more rectangular in shape than square. Elliott plays with these contradictions by incorporating black and orange squares, rectangles and other four-sided shapes in the works. This is seen in *Into Each Life Some Rain Must Fall* and *Black Box Unfolding* (both 2016), which juxtapose her vibrant colour palette with dominant pieces of black glass that add a poignant tone to the works.

The exhibition is enriched by the inclusion of a series of glass houses. Architecture has long been a key motivator for Elliott, as Dick Aitken has shown<sup>1</sup>. While she admires the work of glass artists, it is architects from whom she chiefly draws inspiration. From the streamlined qualities of Art Deco to the bright colours and sleek designs



championed by modernist Mexican architect Luis Barragán, Elliott responds to the built environment and to houses and the square in particular. She draws on these influences to craft meditative explorations of human habitation and the traces left behind in the built environment. This is similar to the way that a black box captures the experiences of passengers on a plane.

For the past five years Elliott has been 'building' three-dimensional houses in glass. These are progressions from her earlier two-dimension houses and involve a process of firing, cutting and assembling. An example is *House with Extension and Addition* (2011), which employs the three primary colours with touches of turquoise. An extension has been glued on the right hand side, whereas two additions have been added to the top of the piece. Here Elliott has used her distinctive firing method to great effect. Both clean and distorted lines are visible and small pieces of turquoise and pink glass are juxtaposed against the solid primary colours. The front of the piece is opaque and textured, whereas the back is transparent and refracts and reflects light when illuminated from behind.

*Black Box: Life, walls and houses* showcases the latest work of one of Australia's most distinguished glass artists. Elliott's oeuvre has been a process of continual evolution. Through her black boxes and her three-dimensional houses, she has created joyous artworks that stimulate reflection on the cycle of life and our engagement with the built environment. When asked what she would like audiences to take away from the exhibition, she expressed the hope that they will simply 'smile and love it'.

1. See: Dick Aitken, "Inspired by synchronicity," *Craft Arts International*, no. 64 (2005): 28-32; Judi Elliott & Dick Aitken, *Reflections on the built environment*, (Wanniassa, A.C.T: Judi Elliott, 2005).

#### Photos (previous page):

Judi Elliott portrait (inset) - photo Rob Little; *Black Box* series incl. *Leaning*, *Rapid Journey*, *Into each life some rain must fall* - photo Louis Grant (main photo)

#### Photos (this page):

*Home at Last* - detail - photo Rob Little (top); *View of exhibition space* - photo Louis Grant (left)



# 13

## from flame to film

in conversation with Sharon Harrison

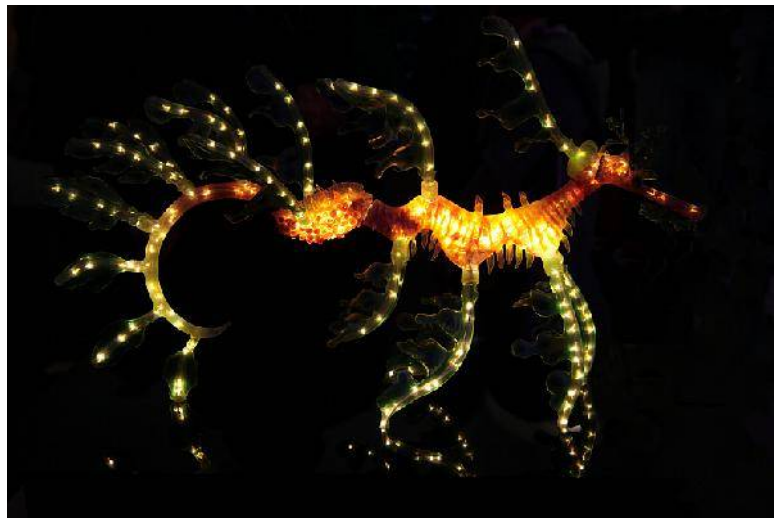
*Mark Elliott is a man of many passions – glassmaking, music, film, storytelling, and a sustainable environment. Each is inextricably linked in his life and creative pursuits and all have found their way into his glasswork.*

*Although he's been working in glass since the 1980s, Mark Elliott only began calling himself a glass artist around the year 2000 – about the time of his first solo exhibition *Life, Form, Diversity* at Sydney's Glass Artists Gallery. Before then he had defined himself as a glassblower or flameworker and while he still wears those monikers, he now also counts himself as an 'artist in glass' or 'sculptor'. A close look at his winning work from the Kirra Illuminated Glass Award (KIGA) explains why.*

Mark was awarded the Innovation Award in KIGA for his piece *Light Dragon* (at right). It is a complex biological representation of a sea dragon, with carefully placed lighting to enhance the intricate features and colours. The creature is a subject he was passionately drawn to ten years ago.

'For a long time I harbored the idea of assembling a large Leafy Sea Dragon from separate blown components which fit together like stoppers in a bottle,' Mark explained. 'In my head it was fairly simple, but it turned out to be fiendishly complicated to make. Digital artist and sculptor Johannes Muljana played an extremely important role in helping me illuminate the dragon with intricate wiring and two different kinds of LED lights.'

'As well as illuminating the form of a magnificent and fragile organism, *Light Dragon* represents to me a baroque musical form and homage to the endless capacity for life to improvise and innovate through adaptation. Its fantastical camouflaged branches look and move in a way that is not quite plant or animal and, unusually, the father looks after the eggs which are attached to his abdomen.'



Mark's diverse artistic interests cross from working in glass, to music and stop-motion animation. As well as his professional practice, which has seen his work exhibited internationally, he spends considerable time teaching and demonstrating. Over the years he has also acquired a long list of academic qualifications – an Associate Diploma in Jazz (saxophone) from the Sydney Conservatorium, two Sydney College of the Arts Masters' degrees (one in Studio Art, the other a Visual Arts research degree), and now (in progress) a Doctorate at Canberra's Australian National University.

As a teenager, Mark was obsessed with handmade furnace-blown antique bottles. But an almost 'accident of circumstance' led him to flameworking. Searching for a glass studio brought him to Peter Minson's Scientific Glass Company. There, blowing test tubes became his introduction to working with glass. After some time experimenting with the hotshop, he returned to his less-exhaustive flameworking roots, in part to fit with a new night time career as a musician.

'I still love the collaborative interaction which is at the heart of the hotshop. It's like playing in a band: timing is critical. The process is like the rhythm and the object is like the song. I also love what filmmaker Addam Elliott calls the chunky-wonky aesthetic which is

# 14

easier to achieve in the hotshop. Sometimes I try to bring both these aspects into my framework practice by thickening up my glass more than is technically necessary, and by collaborating with other artists.'

While also interested in exploring cast and kiln formed glass, Mark continues to be attracted to framework's ability to achieve detail. That and '...the sense of sketching in space, the freedom to be spontaneous and the endless messing around you can do with a piece.'



*'The material and processes have become for me what I think of as the house of lampwork – a cultural home from which I often venture out and return in my explorations of other media.'*

Mark works primarily with the robust borosilicate glass and his pieces cover a broad range of scale. At one end he creates intricate detail and intimacy in small works such as *Hooded Plover and Jodie Dunn* (made in homage to an endangered bird and a NSW National Parks ranger who dedicates much of her time to the plover's survival).

Detail is also an important aspect of his animal reproductions. He works hard to 'honour' the species he represents in his little glass animals (an important income-earner for his practice).

'I used to be embarrassed about them, thinking I should stop in order to be considered a serious artist,' he admitted. 'I'm over that now. I like making animals and realise that this part of my practice is part of a (sometimes) great tradition - the pinnacle of which is probably still the 19th century work of Leopold and Rudolph Blaschka. I like the way they seemed to be busy representing organisms for science rather than obsessing about the uniqueness of their artistic identities. If they were alive today, I think the Blaschkas would be on the front line in the war to save species from extinction.'



The natural world and the ensuing environmental issues it faces are often found in Mark's work: 'Finding ways to use my humble skills as an artist in the war for preservation of biodiversity is an important goal.'

At the other end of the scale dimension is *Tree Spirit Eggs*, Mark's contribution to the 2016 Sculpture by the Sea exhibition in Bondi. He admits creating human and monumental scales is difficult to achieve with framework, unless assembling many small components.

'The spirit eggs needed to be quite large (averaging half a metre in diameter) in order to engage with the landscape and the trees to which they were attached.'

'In this work I revisited earlier forms in a completely new context. These were intended to produce a kind of proto-animation, in which the glass moves with the wind and changes with the weather.'

'The title suggests a mythology of place as yet to be written.'



# 15

Storytelling has been an underlying current for the artist. His actor father instilled a hunger for stories in Mark that lately has seen him write more. It has also found its way into his glass work through researching 18th century dioramas from the region of Nevers in France, which portrayed narrative scenes using lamp-worked figurines.

'I think the appreciation of all art involves stories, whether intended by the artist or developed by critics and audience.'

Mark's *The Ibis and the Monk*, a piece completed several years earlier, now has its own story (one man's hunger strike against refugee detention and an ibis, herself a refugee, coming to his aid) – previously unwritten and now unearthed '...almost like an archeological artifact from the future waiting to be revealed'.

Another new exploration of storytelling is in Mark's development of flame-glass animation (flame-ation) – a technique for animating glass using stop-motion filming of borosilicate glass shapes that are subtly changed on the torch during filming. It began as a collaborative research project with filmmaker Jack McGrath that has seen them produce *Dr Mermaid and the Abovemarine* and *Experiments in Living Glass #1*. A more recent example, *Experiments in living glass #2*, was shown in the UK and toured as part of WA's Tom Malone exhibition. Mark hopes to develop the technique further during his PhD studies.

'I want to improve my ability to tell stories through artwork. This includes different approaches to sculpture and collaborating to produce more flame-ation films.'

'I also want to find ways to effectively bring together the three elements: glass object, animation and performance through approaches such as incorporating the process of making, animating and live music into a work.'



*'I'm not too concerned about trying to balance my realism with abstraction. I like to slip in and out of these modes. Abstraction for me often includes the freedom to improvise while representation requires a different kind of discipline. I see all art as involving a dance between improvisation and structure. Some work leans more towards one, some towards the other.'*

Mark Elliott's website is at:

[www.markelliottglass.com](http://www.markelliottglass.com)

For a good summary and visual explanation of the concept of Flame-ation, watch this seven minute video of *Glass Flame-ation Bondi: The Workshop* at:

[www.vimeo.com/49953912](http://www.vimeo.com/49953912)

Images courtesy of the artist:

**Page 13 (from top):** *Light Dragon* - Mark Elliott assisted by Johanness Muljana 2015 (photo Lienors Torre) (courtesy of Geoffrey Strutton); *Improvisation on Red Spikes* – Mark Elliott 2012 (photo Richard Weinstein)

**Page 14 (from top):** Mark Elliott portrait; *Hooded Plover and Jodie Dunn (Heroes in the war for species survival series)* – Mark Elliott 2014 (photo Dylan Esguerra); *Tree Spirit Eggs* – Mark Elliott 2015 (photo Clyde Yee)

**Page 15 (from top):** *The Monk and The Ibis* - Mark Elliott 2013 (Photo Mark Elliott) (courtesy of Geoffrey Strutton); *Experiments in Living Glass #2* – Mark Elliott/Jack McGrath 2015 (photo Jack McGrath)

## vale George Aslanis

Last issue we paid tribute to Mark Brabham, after his passing in April. Sadly, the glass community is mourning the loss of another stalwart – glass artist and educator George Aslanis – who passed away in on 21 June 2016.



**from Michael Scarrone (Curator, National Art Glass Collection)**

George Aslanis was an artist and involved in art education all his adult life. He was the Coordinator of the Glass and Ceramic Studio in the Faculty of Art Design & Architecture, Dept of Fine Arts, Monash University, Melbourne. He taught and mentored many Australian contemporary glass artists throughout his academic career.

George's practice involved a dialogue that describes 'state of being'. Symbol and metaphor are important motifs in his work. Drawing from cultures past and present he combined various elements to create visually complex cast glass sculptures.

These objects are read from two sides, a sculpted textured surface and an open view into the interior space of the glass. The question of what exists beneath the surface, the interior life often unseen, is a constant aspect of George Aslanis' work. He explained:

*'In my work I discuss the relationship between the past and the future, perceiving the world at once from opposite directions. My work is a contemporary interpretation of the Janus mythology which originated in ancient Rome. Janus symbolises beginnings and transitions, endings and time.'*

George Aslanis was a generous and honourable man with a passionate spirit. It was a privilege to know and work with him.

**from Bethany Wheeler (Melbourne glass artist)**

George Aslanis passed away ... surrounded by friends that loved and admired him.

At the age of eight George fell in love with clay and it was the beginning of a passion for material, process and object making. In his earlier life he became an accomplished and well collected potter with a wealth of material and scientific knowledge. In 1995 he began an undergraduate degree in glass at Monash University, wanting to work with the material's

*At right: STIG, 2010-11 kiln cast furnace glass (courtesy of National Art Glass Collection)*



intrinsic ability to describe internal space and light.

George's knowledge of science, ceramics, glazes and kilns coupled with a deep understanding of history, philosophy and the human condition informed his glassmaking research and enabled him to push creative boundaries.

Generous in spirit and intellect George was an inspiring and articulate teacher. He taught thousands of students in ceramics and glass over his 20 year academic career. And he helped a generation of glass artists to develop their passion for and understanding of the material.

George believed in hands on skill-based arts education and was always there for the student, whether it was a push to keep going to the end of semester, a historical or conceptual framework, solving a technical mystery in the kiln, a thesis draft or a big laugh.

George had a lust for life, humour, friendship, collecting, giving, conversation and making. He is and always will be greatly missed.

*'We travel in the world along pathways linked to all that's around us, seen and unseen. The marks left behind are transient yet tangible.'* George Aslanis.

**from Nadia Mercuri (Melbourne glass artist)**

It is with sadness that we say goodbye to George Aslanis - a passionate art maker, teacher and mentor to many glass artists in Australia. Fueled by a love of history, a deep understanding of the medium and the power and ability within his hands, George made work that was as bold and unique as himself.

I have fond memories of George in his studio pumping Shirley Bassey, making work from clay with ease, his hands so knowing of the material. It was in his blood. Many of us who were taught by George thank him for his generosity of knowledge. He was known as a walking encyclopaedia! He gave students time, encouragement and inspiration for their work, helping them to flourish into artists.

I thank him for being a mentor for my career, always willing to share ideas and help me through every aspect of art making with his vast experience and understanding of the field. George will be remembered for his big heart, spirit, creativity, humour and generosity.

Lets all raise a glass of Ouzo!



# 17

## seeing things: around the world in glass

Jan and Peter Clay (from the *World of Marbles in Sheffield, Tasmania*) took the opportunity to visit some glass studios, museums and galleries during their 20 day holiday in Japan in May. Here's a little of what they saw.

As well as experiencing Japan, which neither of us had visited before, we wanted to take a look at the Japanese flameworking technique - particularly the combination of the very soft glass and the Japanese style burners.

Our main glass target was the city of Toyama on the northern side of Honshu, to visit the Toyama Glass Art Museum and the Toyama Glass Studio. We first became aware of these facilities through a cast glass piece we purchased in Dalian, China, created by Ryoji Shibuya (now the Director of the Museum). We had also heard of the Flame Working Museum in Kobe, our final stay after a few days in Kyoto.

During our initial five-day stay in Tokyo, we looked for glass galleries, bead shops and studios in the many areas of the city that we visited, including our first flame working studio in Asakusabashi run by Kinari, a flame-working torch manufacturer.

This was followed by a Shinkansen rail journey to Toyama for four days, during which we visited the excellent glass exhibition at the Museum. This included a fantastic display of Dale Chihuly's work in two installations - one with brightly coloured glass spheres in a wooden boat [called *Toyama Float Boat*] and the other a glass garden [*Toyama Mille Fiori*] with highly imaginary, large, brightly coloured glass plants. The dark background and spectacular lighting gave a magical experience. The project was a collaboration between six glass blowers from the Chihuly Studio, staff members of the Toyama Glass Studio and students from the Toyama City Institute of Glass Art.

The centre of Toyama city has many glass items in individual cabinets by the pavement side – not sure that these would survive in Australia!

The Toyama Glass Studio was a bit of a challenge to find - a little way out of the city by bus. The set-up there is excellent, with main studios, gallery and shop, and a small café. Individual studios can be hired. We found a torch-working class in full swing in one of the studios.

An interesting side trip on the Kurobe Gorge railway resulted in the discovery of a small glass studio in Unazuki Onsen village. It turned out that the Japanese owners had first met in Perth, WA, married and now have three children. They insisted that Jan demonstrate making a glass shell by flame-working. Luckily the torch was the same type Jan is familiar with. Just shows that you can't get away from work, no matter how far you go!

The Kobe Lamp Working Museum included marbles from several makers in the United States, several of whom we have met on our trips over there, as well as ancient historical glass pieces. This museum is also well worth a visit, well set out and with lots of interesting items.



### Explore Japan's glasswork:

Kobe Lampwork Museum:  
[www.lampwork-museum.com](http://www.lampwork-museum.com)

Toyama Glass Art Museum:  
[www.toyama-glass-art-museum.jp/en/](http://www.toyama-glass-art-museum.jp/en/)

Toyama Glass Studio:  
[www.toyama-garasukobo.jp](http://www.toyama-garasukobo.jp)

Photos courtesy of J&P Clay (from top): Teaching in progress at Toyama Glass Studios using Japanese-style torches; Jan on the torch making a sea shell at a small studio in Unazuki Onsen, north-west of Toyama.

# 18

## artists call: opportunities

### once-a-decade opportunity for young glass artists

*Young Glass 2017* is an opportunity for under 35 year old glass artists, designers and crafts people to have their work recognised internationally. It was established in 1987 by Glasmuseet Ebeltoft – two years after the Danish glass museum was established – and is only repeated every 10 years. Its aim is to recognise and promote innovation and young talent in contemporary glass. Six prizes are on offer including the 10,000 euro Ebeltoft Prize (which includes a residency at the museum), two 5,000 euro prizes, an artist residency at the UK National Glass Centre, and a two-week inspirational residence at Indonesia's VRIJ Glass Foundation's branch in Bali. Applicants have until **Thursday 1 December 2016** to submit their works.

You can find all the details at the museum's website: [www.glasmuseet.dk/en2010/exhibitions/forthcoming/young-glass-competition.html](http://www.glasmuseet.dk/en2010/exhibitions/forthcoming/young-glass-competition.html)

### applications open for 2017 Tom Malone prize

The Art Gallery of WA is calling for entries to its prestigious Tom Malone glass prize. The annual acquisitive award was established in 2003 to showcase Australian contemporary glass and each winning work becomes part of the State Art Collection. About ten finalists are chosen each year from the entries. Past awardees include this year's winner Gabriella Bisetto, and previously Nick Mount, Jessica Loughlin, Clare Belfrage, Benjamin Sewell, Kevin Gordon, Charles Butcher, Cobi Cockburn, Deirdre Feeney, Brian Corr, Tom Moore and Mel Douglas.

The application deadline is **Monday 10 October 2016** and you can find more information at the website at: [www.artgallery.wa.gov.au/exhibitions/Awards.asp](http://www.artgallery.wa.gov.au/exhibitions/Awards.asp)

### Mansfield glass awards reshaped

The Mansfield Art Glass Exhibition (MAGE), first introduced in 2010, has successfully brought fine art glass to Mansfield in the foothills of the Victorian Alps and the surrounding region. Many artworks have been sold and artists, including those from interstate, have been introduced to Victorian galleries as a consequence. The exhibition has usually taken place during the region's Spring Arts Festival in October, running alongside the Spring Arts, High Country Festival, Mansfield Racing Carnival, and the TARGA High Country. With such a crowded events calendar the Arts Council of Mansfield has decided to move the glass exhibition to the 2017 Labour Day weekend, running as a stand-alone event over eight days. It will also incorporate two new prizes to introduce ceramics into the exhibition (a \$3,000 Klytie Pate Ceramics Award and a non-monetary prize, the Mark Brabham Award for New Artist – Ceramics).



So, the MAGE will now become MAGIC (Mansfield Art Glass Incorporating Ceramics).

With extra support from sponsors, the glass prizes have also increased: Studio (\$5000), Architectural (\$3000), Jewellery (\$3000), Kirra Emerging Artist Award (\$1000 plus invitation to exhibit at Kirra Galleries) and the Peoples Choice (\$500 plus invitation to exhibit at Without Pier Gallery).

The deadline for glass exhibition entries is Friday 28 October, with guidelines and application forms available at the website: [www.artsmansfield.com.au/forms/](http://www.artsmansfield.com.au/forms/)

### Dusseldorf memorial award

If you're a glass artist and haven't passed the big 40 milestone, you're eligible to enter the Jutta Cuny-Franz Memorial Award 2017. Founded by Ruth-Maria Franz in 1987 in memory of her daughter and artist Jutta Cuny, the biennial award is granted to artists who make significant use of glass in their work. Participating artists should not be older than 40 years of age in 2017, and their submitted work (sculpture, objects) should date from the previous two years. Each participant may submit three works in the form of images. The main prize is 10,000 euro, with two talent prizes awarded worth 1,500 euro each. The **deadline for applications is 16 October**. More information is available at: [www.smkp.de/en/cuny/](http://www.smkp.de/en/cuny/)

# 19

## emerging artists grant opportunity

The National Association for the Visual Arts (NAVA) is now seeking applications for the **Sainsbury Sculpture Grant**, established in memory of Madeline Olive Taylor to provide financial support to further the professional skills of emerging Australian artists and groups working in sculpture and/or installation. Successful recipients will receive funds (\$2,000 for individuals and \$4,000 for groups) to undertake further local or international study, residencies or professional development. Up to four applicants will be selected, with at least half being female. **Closing date for applications is midnight Saturday 17 September** and is for projects taking place from November 2016 onwards. You can find more information at: [www.visualarts.net.au/nava-grants/](http://www.visualarts.net.au/nava-grants/)

## NSW Riverina: artists' gallery spaces

Wagga Wagga Art Gallery operates two community gallery spaces - Links Gallery and E3 art space – that are reserved for artists from the local Riverina region. Both spaces are open to solo or group shows, by artists or community and educational institutions, in or from Wagga Wagga and the Riverina region. There is a nominal hire fee charged (\$50 per week) and a \$200 refundable deposit. The Gallery is accepting applications for 2017 and 2018 **until 30 September**. Guidelines and application forms are available at the website: [www.wagga.nsw.gov.au/art-gallery/exhibitions-landing/exhibition-proposals](http://www.wagga.nsw.gov.au/art-gallery/exhibitions-landing/exhibition-proposals)

## artists on display

### Emerge 2016

Every two years Bullseye Glass company invites artists from across the world to enter its *Emerge* exhibition. This year, in its ninth biennial show, 42 finalists representing 16 countries were chosen from the 370 entries, with three Australian artists having their works included in the exhibition in Portland, Oregon. They were **Nick Doran Adams** (from the Australian National University in Canberra) - *Collector Bowl–Rupee, SoDaft #2, Pac-Man Glitch*, **Lee Howes** (from New South Wales) - *My Valentine* and **Elizabeth Newnham** (from Victoria) - *Target*. Nick was also awarded the Bronze Academic prize for his work.

Sharing in the total of \$22,000 prize money were Gold Award winner Helen Lee (*Kow Tow*), Marzena Krzemińska-Baluch (*Landscape*) who won silver, and bronze awardee Alison Lowry (*Symphony of Blue*). A Crossover Award for a new kiln formed artist went to Ashraf Hanna (*Amber red vessel form*), and the other Academic winners Kate Clements (*Stain*) (gold) and Jeffrey Stenbom (*To Those Who Have*) (silver).

You can see photos of all the finalists' works at: [www.bullseyeglass.com/art/emerge-2016.html](http://www.bullseyeglass.com/art/emerge-2016.html)

Australian artists at *Emerge 2016* (from top) – images courtesy of *Emerge*:

Lee Howes 'My Valentine';  
Elizabeth Newnham 'Target';  
Nick Doran Adams 'Collector Bowl–Rupee, SoDaft #2, Pac-Man Glitch'



# 20

## illuminating glass

Earlier this year, Kirra Galleries invited glass artists from across the country to put forward their proposals for illuminated artworks faithful to their individual styles. From over 80 entries, 40 finalists were selected to be part of the **Kirra Illuminated Glass Award (KIGA)** exhibition in June, run jointly with Federation Square as part of the Light in Winter program.

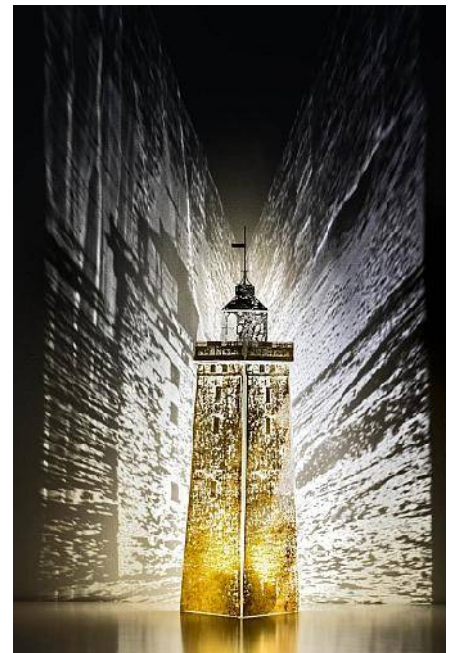
The winner of the \$15,000 prize for the Best Internally Lit Artwork was **Kevin Gordon** for his piece *Flame of Humanity*. **Mark Elliott** won the \$3000 Innovation Award with his work *Light Dragon*, and **Holly Grace's** *Rubjerg Knude Fyr* won the People's Choice Award.

This was the third year for the award and it is proving to be an exciting opportunity for artists to push the boundaries of their work, with a wide range of styles on show.

The finalists were: Ruth Allen, Verity Jasmin Burley, Tina Cooper, Andrew Crewes, Cas Davey, Evelyn Dunstan, Benjamin Edols & Kathy Elliott, Mark Elliott, Silvana Ferrario, Brenden Scott French, Robert Gatt, Kevin Gordon, Holly Grace, Margaret Heenan & Nathan Bray, Vivienne Jagger, Miles Johnson, Jennifer Ashley King, Laurel Kohut, James McMurtire, Richard Morrell & Pipit Pujiastuti, Nick Mount, Heather Olesen, Ruth Oliphant, Brenda Page, Denise Pepper, Harriet Schwarzrock, Tim Shaw, Stephen Skillitzi, Ali Stoner, Yuseke Takemura, Lienors Torre, Emma Varga, Bethany Wheeler, Patrick Wong, Zoe Woods, and Ben Young.

You can view the exhibition catalogue online at:

[www.kirragalleries.com/2016/2016-05/kiga-catalogue/](http://www.kirragalleries.com/2016/2016-05/kiga-catalogue/)



images courtesy of Kirra Galleries: Winner - Kevin Gordon: *Flame of Humanity* (top); Most Innovative - Mark Elliott: *Light Dragon* (left); People's Choice - Holly Grace: *Rubjerg Knude Fyr*



# 21

## flames lighting up melbourne

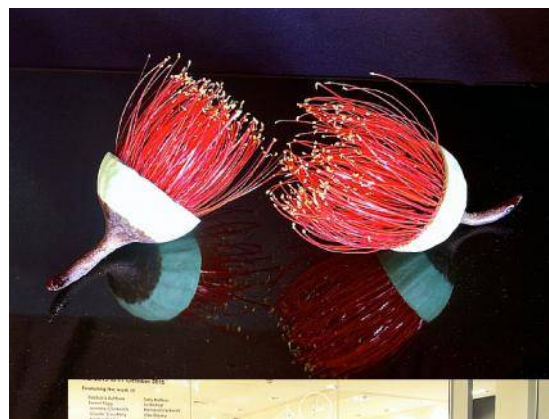
Kirra Galleries is holding the 2016 *Flame on Glass* show from 8 September to 8 October. This is the gallery's 14<sup>th</sup> annual overview of contemporary flame formed glass and will feature work from 34 Australian and New Zealand artists. From the official opening of the exhibition there will be four days of flame working demonstrations in the Federation Square Atrium, just in front of the Kirra entrance doors.

### Artist list:

Christian Arnold; Sally Balfour; Susie Barnes; Su Bishop; Jacque Campbell ; Kathryn Chaston; Jemma Clements; Richard Clements; Giselle Courtney; Cas Davey; Pauline Delaney; Kristin Dibbs; Sarah Dingwall; Mark Elliott; Wolfgang Engel; Julie Frahm; Dominic Garcia; Marilyn Hayes; Lee Howes; Barb Jorgensen; Terrie Kraehe; Alistair Mead; Jennie Merritt; Raymond Mifsud; Peter Minson; Anne Oberin; Lisa Simmons; Veronique Southan; Craig Snell; Alan Ussher; Bronwyn Vivian; Kathryn Wardill; Laurie Young; Val Zdero

Check the website for updates: [www.kirragalleries.com](http://www.kirragalleries.com)

Images courtesy of Kirra Galleries: (top) *Macrocarpa* by Lee Howes; (bottom) Artists from 2015 *Flame on Glass* after a long weekend



## Joanna Bone: In Depth

The National Art Glass Gallery in the Wagga Wagga Art Gallery is currently showing new works from internationally recognised artist Joanna Bone, drawing on the colours, textures and forms of Queensland's marine environment. 'Inspired by found objects including sea grasses, sand dollars and other marine creatures, Joanna Bone has revisited her childhood love of pattern and repetition in this new body of extraordinary glass works. The sense of depth and layers within the surface of these pieces engages viewers and invites intimate observation and quiet contemplation'. The show is available until Sunday 16 October. Details at: [www.wagga.nsw.gov.au/art-gallery/exhibitions-landing/exhibitions-landing/joanna-bone-in-depth](http://www.wagga.nsw.gov.au/art-gallery/exhibitions-landing/exhibitions-landing/joanna-bone-in-depth)

## exceptional glass on show in Sydney

Sabbia Gallery in Sydney's inner city suburb of Paddington has been showcasing new works from some of the country's extraordinary glass talents, starting in April with Adelaide master blower Nick Mount in his *Hard + Soft Geometry* exhibition. In July it highlighted a new series of works from Canberra's Kirstie Rea with *Interior Terrains* showcasing her delicate kiln formed glass drapery. August gallery visitors were treated to twice the glass artistry, with Richard Whitely's cast void shapes on show in *Illumine* and emerging artist Mel Willis' work in *Diffuse*. Soon, murrine master Giles Bettison will feature in *Traveller* (9 Sep – 1 Oct), followed by works from Tim Edwards in *A Journal* (14 Oct – 5 Nov) and finally Nick Wirdnam's *Charmed* exhibition (16 Nov – 10 Dec). View the images on Sabbia's website: [www.sabbiagallery.com/exhibitions](http://www.sabbiagallery.com/exhibitions)

## groundbreaking glass artists on show in US

Crocker Art Museum in Sacramento, California, is currently showcasing the works of some of the leading contemporary glass visionaries of the late 20<sup>th</sup> century, including Australians Nick Mount and Klaus Moje. The show *Glass for the New Millennium: Masterworks from the Kaplan-Ostergaard Collection* will run until 2 October and is surveying the work of around 70 global artists who are pushing the boundaries of the medium of glass. Other 'visionaries' on show include Dale Chihuly, Lino Tagliapietra and Marvin Lipofsky. More information is available at: [www.crockerartmuseum.org/exhibitions/glass-for-the-new-millennium](http://www.crockerartmuseum.org/exhibitions/glass-for-the-new-millennium)

## Canberra graduates selected for Libensky award

Two of the Australian National University's talented emerging artists – Clare Peters and Madisyn Zabel – were announced among the 38 artists whose works were selected for the *Stanislav Libensky Award* exhibition to be held at the DOX Centre for Contemporary Art in Prague (15 Sept - 14 Nov). The competition, established in 2009, invites applications from young artists around the world undertaking their bachelor's or master's degree and work with glass for their final thesis project. The grand prize winner (to be announced at the exhibition opening) will receive a three-week stay at Pilchuck Glass School in the US. More information and images at: [www.libenskyaward.com/en/](http://www.libenskyaward.com/en/)

# 22

## international news

### North Lands new chief executive

Scotland's North Lands Creative Glass has appointed Karen Phillips as its new chief executive from August. She leaves her role as executive director of Dublin non-profit creative arts practice RUA RED and will be joined in October by new creative director Jeffrey Sarmiento. In a statement from North Lands, she said she was looking forward to building on the centre's past successes. 'I am thrilled and honoured to be joining the organisation at such a crucial time in its history [and]... it is with great enthusiasm that I take on the task of furthering North Lands' role as an active promoter and supporter of creative glass and as a place for open and enriching dialogue on contemporary glass-making, both locally and internationally.' More information at: [www.northlandsglass.com/2016/07/appointment-of-new-chief-executive/](http://www.northlandsglass.com/2016/07/appointment-of-new-chief-executive/)

### new intensive classes announced at CMOG for 2017

The Corning Museum of Glass (CMOG) has added several new one-week intensive classes to its schedule at The Studio. They include *Looking at Patterns and Murrine* with Giles Bettison, *Paperweight Techniques and Inclusions* with Victor Trabucco, and Claire Kelly's *Raising Cane*. Check out the full schedules at: [www.cmog.org/glassmaking/studio/classes#browse](http://www.cmog.org/glassmaking/studio/classes#browse)

### playing with patterns

*Ornament: a panorama of colours and patterns* is an exhibition at the Glasmuseet Ebeltoft in Denmark. It features 15 glass artists who use patterns and ornament to create their beautiful works – including Australians Clare Belfrage, Giles Bettison, Claudia Borella, and Klaus Moje.

The exhibition continues until 25 September.

*Images (courtesy of Glasmuseet Ebeltoft):*

*top:* Clare Belfrage *In Sight Green and Coral*, 2015 (photo Pippy Mount)

*left:* Claudia Borella *Transference 19* 2009 (photo: Andres Salinas)

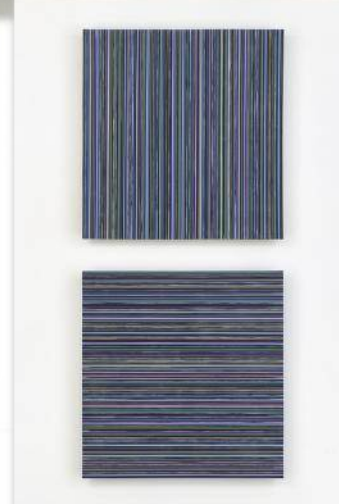
*right:* Klaus Moje *Vertical over Horizontal* 2015 (photo: Eric Tschernow)

*bottom:* Giles Bettison *Textile 15 #12* 2015 (photo: artist)

[www.glasmuseet.dk/en2010/exhibitions/current/ornament-a-panorama-of-colours-and-patterns.html](http://www.glasmuseet.dk/en2010/exhibitions/current/ornament-a-panorama-of-colours-and-patterns.html)

### big moves ahead for North Carolina glass

*Urban Glass* online has reported that the newly-formed North Carolina Glass Center (a non-profit in Asheville, North Carolina) will be moving into new state-of-the-art premises next year at the River Arts Makers Place (RAMP) a 4,600m<sup>2</sup> multi-use facility that will house various institutions, including the University of North Carolina. It will then offer studio rentals, glass classes and workshops, and gallery spaces. Until then the centre – formerly known as the Riverglass Public Glass Studio and School – will continue running its public access and glass programs through the recently acquired private business Asheville Glass Center ([www.urbanglass.org/glass/detail/glass-art-on-the-rise-in-asheville](http://www.urbanglass.org/glass/detail/glass-art-on-the-rise-in-asheville)).



# 23

## Bullseye Projects artists-in-residence

Canberra-based glass artist Mel Douglas is one of seven people chosen to spend a residency at Bullseye Glass centres in the US late this year. The company's self-directed residency program '...provides artists and designers with the materials, equipment and space needed to explore a new material, expand the scale of their work, or refine a technique'. Mel will take up her residency at the Bullseye Studio in Portland, as will Sibylle Peretti. The other artists have been invited to attend Bullseye Resource Centres in Santa Fe (Debra Baxter), Bay Area (Adrien Segal and Susan Martin) and New York (Nancy Cohen and Steven Millar). More information about the artists is available at: [www.bullseyeprojects.com/residencies/artists/](http://www.bullseyeprojects.com/residencies/artists/)

## David Huchthausen retrospective

Tacoma's Museum of Glass in Washington is showing *David Huchthausen: A Retrospective Selection* until 8 Jan 2017. His impact on the history of contemporary glass in the US spans over four decades, particularly as one of the first artists to emphasise the importance of using cold working glass processes such as cutting and polishing in his artistic expression. Check the website for details: [www.museumofglass.org/exhibition/huchthausen-retrospective-selection](http://www.museumofglass.org/exhibition/huchthausen-retrospective-selection)

## celebrating glass in the UK

If you're heading to Scotland, there are several opportunities to explore glass in the region at the *Celebration of Scottish Glass* - a project of the Scottish Glass Society, with North Lands Creative Glass, Edinburgh College of Art, The Scottish Stained Glass Trust & Symposium, local galleries and makers across Scotland. It offers exhibitions, open studios and workshops, and talks and conferences ([www.celebrationofglass.co.uk/](http://www.celebrationofglass.co.uk/)). North Lands is also holding its annual conference in Edinburgh (16-18 September). Called *A Luddite Convention: making, technology and nature* it will celebrate 20 years of connecting with glass from the remote village of Lybster in the far north. The conference will focus on connecting ideas formed during the industrial revolution to the present and will consider the continuing relationship with nature, materials, making and the body. Speakers include Moira Jeffrey, Geoffrey Mann, Jan Marsh, Jonathan Openshaw, Sibylle Peretti, Jeffrey Sarmiento, Ruth Maclennan, Robbie Synge, Emma Woffenden and Dries Verbruggen ([www.northlandsglass.com/conference/](http://www.northlandsglass.com/conference/)).

And if you're planning travels to the UK next year, consider the 7<sup>th</sup> *International Festival of Glass* (25-28 August 2017) in Stourbridge in England's West Midlands. There will be lectures, workshops, exhibitions, taster sessions and family activities, as well as food and drink across festival sites. Keep an eye on the website as more details are announced: [www.ifg.org.uk](http://www.ifg.org.uk)

## 2017 venue set for next GAS conference

While the 2016 Glass Art Society (GAS) conference has only just packed up, it's worth keeping in mind that next year's conference location has already been announced. The Chrysler Museum of Art and its Perry Glass Studio will host the 46th annual conference, *Reflections from the Edge: Glass, Art, and Performance*. From June 1-3, 2017, attendees will experience technical glass demonstrations on various glass processes and topics; lectures on science and art; and special events such as a local Gallery Hop, Goblet Grab, International Student Exhibition, and Live and Silent Auctions. Participants will also witness one of the Studio's groundbreaking theatrical glass performances. Updates at: [www.glassart.org/Events.html](http://www.glassart.org/Events.html)

## more CMoG curatorial appointments

Following on from Corning Museum of Glass' appointment of Susie J. Silbert as curator of modern and contemporary glass late last year, the Museum has now appointed Dr Christopher (Kit) Maxwell as curator of European glass. He will bring his broad-ranging academic, museum and gallery experience to the role when he joins the museum in October. There he'll be responsible for the acquisition, exhibition, cataloguing, and research of the Museum's European glass collection, with works dating from the early medieval period until about 1900. Maxwell's appointment rounds out the new curatorial team assembled under president and executive Karol Wight (who is also curator of ancient and Islamic glass). The rest of the team includes Silbert, American glass curator Kelly Conway, and curator of science and technology Dr Marvin Bolt.

## Murano glass displayed in Munich

The *Murano. Milano. Venezia. Glass* exhibition displays a selection of around 200 glass objects from the Holz Collection in Berlin - an important private collection of 20<sup>th</sup> and 21<sup>st</sup> century Murano glass. It represents a survey of glass design during that period, particularly as Murano glass was regularly recognised at international exhibitions at Triennale di Milano and Biennale di Venezia - events that were seen as 'barometers of the most significant developments in twentieth century contemporary design and art'. The exhibition is at the Pinakothek der Moderne in Munich, Germany until 16 October. More information is at: [www.pinakothek.de/en/exhibitions/murano-milano-venezia-glass](http://www.pinakothek.de/en/exhibitions/murano-milano-venezia-glass)



**Ausglass review**

winter 2016

*The Australian Association of Glass Artists quarterly magazine*

[www.ausglass.org.au](http://www.ausglass.org.au)