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Congratulations go to Arthur Sale on receiving the Vice-Chancellor's Award for Outstanding Community Engagement [University of Tasmania]

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President's Report

Maureen Williams

Dear members and friends,

I hope everyone has had a happy Christmas and New Year and are looking forward to an exciting 2007.

Voting is underway for our inaugural Vicki Torr Online Gallery Prize which will be announced mid-February. I do hope everyone voted as it is important for the emerging artist who receives this Prize which may be able, in some way, to forward their career.

Our main focus in the last three months has been on the Constitution which has now been finalised thanks to the efforts of Damian Connellan, Minter Ellison, the members who reviewed the initial draft and the Board. We have been having positive feedback from those members who have reviewed the changes on the website. If you would like to review the changes, please visit our website.

The Annual Report has been finalised together with the accounts and planning is underway for the Annual General Meeting to be held in Melbourne in March, 2007. The AGM is a statutory requirement and as such I urge members to attend. This AGM is most important as we hope to pass the new Constitution to comply with Australian Taxation Office requirements and allow our eligibility for deductible gift recipient status.

A draft program is in place for the 2008 Conference, **Open House**, to be held in Canberra from Jan 24 – Jan 27, 2008 at the new Canberra Glassworks. Members are welcome to make comments, suggestions & contributions which can be sent to conference@ausglass.org.au. My thanks go to Richard Whiteley, Kirstie Rea and Charles Higgins for the time they have spent in taking the planning to this level.

I hope to catch up with members at the opening of the Canberra Glassworks on May 25.

All my best wishes
Maureen Williams.

Multipoint Annealing at the Glass Workshops School of Art, Australian National University

David Salt and Richard Whiteley

In December 2006 the Glass Workshop in Canberra received from the Australian National University a Major Equipment Grant for almost \$130,000AUD to build the next generation of glass facility. The facility, currently under construction, will comprise a sets of large kilns that will be configured for multi point annealing, a new hot glass furnace - designed by renowned furnace specialist Fred Metz, pot furnace and pick up kilns. At the heart of the research the team in Canberra aim to provide practical information on multi point annealing for artists working in glass. The facility also aims to allow students in Canberra to push the limits of the material and develop new creative works in glass.

Background

One of the most challenging aspects of creating innovative glass art is dealing with the tension that can build up in the glass as it cools. Not only can this tension warp the shape of the form being created but, because glass is such a brittle material, it can lead to the glass cracking when subjected to a bump or a small temperature change.

To ensure this doesn't happen all glass products produced from a molten state need to go through an annealing process while cooling back to room temperature. Annealing involves stabilizing the temperature at a specific point so internal stresses can ease. Then the glass must maintain precise cooling rates back to room temperature to produce a work with low internal tension.

Continued page 3

Treasurers Report

Damian Connellan

The audit for the year ended 31 October 2006 is now complete and the Ausglass Annual Report is in the process of being finalised and distributed to members. The audited surplus for the year, after allocation of funds to the Vicki Torr Fund, was \$23,537 and a discussion of the financial results is included in the Treasurer's Report which is attached to the Annual Report that you will each receive shortly.

It is now time to focus on the current year in progress starting 1 November 2006. As you would all understand there has been very little activity during the Christmas and summer holiday period and, financially, there is very little to report. This means that there has been little expenditure during this period and, because memberships now all expire on 31 May each year, there have only been a limited number of members joining since 1 November. The overall outcome is that Ausglass has managed to generate a small surplus during this short period. The Board's focus is on maintaining a surplus throughout this year ending 31 October 2007.

That's all for now.

Student profile

Lene Lunde

Lene completed 3 years of glass blowing training at Kosta Glass School in the heart of the crystal kingdom in Sweden 1996. She then spent about 4 years working for various glass artists throughout Scandinavia before she came to Australia to undertake a BA in Glass at the National Institute of Arts, ANU, which she completed with a first class honours in 2002. After co-running a small production glass studio in North Norway Lene returned to Canberra to undertake further studies. She has just completed a two year MA (Visual art). Lene has been awarded several grants and is currently the recipient of the Norwegian government one year working scholarship, which has allowed her to take up the offer from the glass workshop at ANU, to stay on as a graduate in residence where she will be developing new work for 3 exhibitions that she has coming up in Norway in 2008.

"I am trained as a craftsperson and have a strong regard for the skills of making. I view my work as somewhere between traditional object making and contemporary installation practices. I see myself as an idea driven object maker. Although my background and training are in glass I have no difficulty using other materials or even found objects if I think that it fits the aesthetic language of my work. In my work I enjoy having many different projects going on simultaneously as the cross-fertilization helps me resolve my thoughts and ideas faster than if I were to concentrate on one project at a time".

Lene is currently exhibiting in the graduate exhibition entitled "Look" at the ANU. The Work: *Big Questions; Small Lives* is the title of the installation which is the outcome of undertaking of a Master of Arts (Visual Art), at the Australian National University. The installation springs from Lene's concerns regarding, and investigation of, the themes of identity, motherhood and heritage. Lene works in glass as the primary material and has also employed other media for the realisation of this body of work.

"I am at a time in my life when I have to consider whether to pass on my genes and culture to a new human being. This has caused me to look at my own family, my relationships with them and how they have influenced me, and my cultural heritage. It has also encouraged me to consider how social attitudes influence the decisions women make about motherhood".

"Living in Australia has presented me with a great opportunity to look at my own culture and tradition from the outside. The vast distance between Australia and my home country Norway has given me a great sense of freedom. I have been able to work with issues such as the sense of belonging to one's culture and family, and the inherent protections and restrictions, with a degree of objectivity that I could not have had if I were in Norway".



Lene describes identity as a modernist term that can encompass personal, social, cultural and national dimensions and led her to question:

- ✚ What makes us who we are?
- ✚ What has shaped me to who I am to day?
- ✚ How much influence has cultural inheritance and social expectation had on me?
- ✚ Have my relationships with my mother and my grandmother determined who I am?
- ✚ What is the intersection and influence of nature, nurture, culture, and experience?

"The reality of a globalised, increasingly mobile world population has partly fuelled the bonanza of identity politics. Identity was once a given, based on the place and the people you came from. But today identity is a negotiated, contested, and necessarily adaptive entity in response to changing circumstances and surroundings.

Through my glass background I have lived in a variety of countries and cultures which have prompted shifts and insights in my sense of identity. We all negotiate, as well as we can, within social and cultural expectations to try and reach a position with which we are comfortable. I believe each generation has an obligation to assess their own culture and society, to try and see the positive elements whilst also recognizing the more challenging aspects of it”.

The second theme of Lene’s research is the concept of motherhood. In exploring this theme Lene used the famous Russian stacking dolls - Matryoskha dolls.

“The space each doll can occupy is constrained by the shape of the preceding doll. This is indicative of the array of psychological pressures and social restrictions present to some degree in all cultures, passed from generation to generation, and brought to bear on women’s choices”.

These ideas include:

- ✚ A pervasive ideal of women as sheltering, nurturing and self-sacrificing.
- ✚ An assumption that women who do not take on the mothering role are either dysfunctional or cold hearted or selfish.
- ✚ A widespread, almost axiomatic acceptance that you cannot be a real woman until you’ve become a mother.

Lene’s show has a beautiful and surreal quality, where you feel you could be underwater or in a forest watched by Matryoskha dolls like small sentinels. The third of Lene’s themes is one of heritage.

“I come from a family of makers — my background is thoroughly rooted in folk art and craft. My master’s work speaks about my search through my family history, through the mesh of social, historical & personal baggage. There is a duality of feeling of being both trapped by heritage, and yet drawing strength from the knowledge of your personal history. In part my master’s work also considers the protection the family or social group represents and, on the other hand, the restrictions imposed by the group on personal expression and identity”.

Multipoint Annealing *Continued*

Annealing larger and more complicated shapes in glass is a highly technical business in industry and research. Sophisticated industrial annealing approaches use targeted multi-point readings in the kilns to maintain a tight corridor of maximum/minimum thermal parameters for precise annealing for glass of larger size or complexity in shape. For example, the Mirror Lab facility at the University of Arizona, USA produces the world’s largest, lightweight land-based reflecting telescope mirrors. It uses a kiln some 10 meters in diameter to anneal the glass for its large mirror blanks, at close to 20,000 kg they are in themselves the world’s largest objects of cast glass. This kiln has over 200 thermocouples (temperature sensors) to allow the precise control of the annealing process. It was after seeing this facility the head of the Glass Workshop, Richard Whiteley, got the idea to translate this approach for artists.

In stark contrast, the kilns used by glass artists have only a single thermocouple and the annealing profile can often be unstable due to temperature variations in the kiln at any one time, this has been a limiting factor to scale and artistic innovation. The Glass Workshop is embarking on a project to translate the complicated industrial approach so individual studio based artists can improve their efficiency in annealing and their success rate. The aim is to be able to provide artists with the tools to achieve accurate thermal profile information, and importantly, be able to control this without a cost prohibitive infrastructure.

The Project

Developing a multi-point annealing facility for artists will take the guesswork out of the annealing process by providing accurate temperature readings of the kiln environment and allow the annealing computer to make necessary adjustments for the cooling profile of the glass.

The advantage is that complex innovative and larger scale creative works can be more easily and reliably produced at a savings of time and money. The Glass Workshop is proposing to build a set of four large scale kilns featuring the facility of multipoint annealing support and zone temperature control so that heat of individual kiln chambers can be controlled separately as required.

A better understanding of thermal dynamics within kilns will give researchers real information as opposed to the blunt instrument of a single point annealing. Through the sensitivity of equipment, these kilns will allow senior students and staff the ability to cross over between forming processes with much more certainty and success.

Additional equipment, such as the new furnace and related equipment will provide a better quality base material allowing more reliability for each researcher. By providing better quality glass from the start the team will overcome many of the problems with cords, stones etc. To assist in the project Dr David Ellis from Earth and Marine Sciences ANU has been offering advice and support with approaches to setting up the technical side of the research. The Glass department at the Monash University in Melbourne will also send staff and students to Canberra to assist explore new works. The head of the Glass workshop at ANU and principal researcher Richard Whiteley says “We have established an excellent reputation for our artistic outcomes. Additionally, many of our senior students have a strong technical research component as part of their practice. We have identified this as an area that needs more collective research to assist the whole sector move forward.”

Breaking News

The Winner of the inaugural Vicky Torr Online Gallery Prize is awarded to Nicole Ayliffe! Congratulations Nicole

"Optical Landscape Series".
20cm x 19cm x 19cm
Hot blown glass & gel
medium photographic image



Director's Profiles

President Maureen Williams

Maureen joined the Ausglass Board in March, 2006 and has been President since that time. She works full time at her practice from her studio in St Kilda, Melbourne. She was a Board member of Craft Victoria for five years and still maintains a position on their exhibition sub-committee and the Fresh selection committee.

Vice-President Simon Maberley

Simon was born in Canberra in 1974, and grew up in Brisbane Qld. He received his BVA from Sydney College of the Arts in 1996 and his MFA from Ohio State University in 2000. He returned to Canberra in 2003 to set up a studio and has been working and exhibiting in Australia and the US, most recently at SOFA with Kirra Galleries and at Habatat Galleries Chicago.

Treasurer Damian Connellan

Damian has been Ausglass Treasurer and on the Board of Ausglass since the middle of 2004. Damian's background is as a chartered accountant and he was a partner with accounting Firm, KMPG, for a number of years in Melbourne and also in Taipei before setting up his own consultancy business that is involved with small to medium sized companies both in Australia and overseas. His skills in glass are zero so if you meet him and the discussion starts to revolve numbers rather than glass you will understand his disability.

Director Anne Clifton

An inherent need for structure enables me to run a fulltime private glass workshop and gallery with my partner Peter Bowles. A passion for big fat glass drives me. I enjoy all things stripey as well. I blow, cast, fuse, run workshops, create mayhem, answer the phone and mess about with the accounts. It's a lifestyle choice. I have a strong belief in the Objects and History of Ausglass and get benefit from the new energy that surrounds it and take pleasure in working on the Board. Thanks for having me.

Director James Dodson

James was introduced to hot glass in 1975 in London where he helped to build a new studio and ended up working there for three years. He then studied at the Orrefors Glass School before returning to Australia. In 1982 he was a trainee at The Jam Factory in Adelaide and in 1984 set up his own studio 'Tasmanian Glassblowers' which is still the only full time hot glass studio in Tasmania.

Director Ruth McCallum-Howell

My original artistic background was as an art-director in the advertising field. This is where I got my degree in spin-doctoring. Disenchanted, I returned as a mature age student to study Glass in 2002, and have never looked back. I enjoy the elemental nature of glass & its chaotic amorphous behaviour. I find glass both ubiquitous & sensual, & hope to fool with it for the rest of my life.

Director & Newsletter Simon James

Simon is a 'mature age student' of glass having started out as a collector and is in the process of becoming an artist through exploring his ideas and participating in workshops by artists whose work he admires. Simon's day job is as a business analyst and it is these skills along with his passion for glass that he brings to the board.

ACT - Nikki Main

Furnace Design

During February the Glass Workshop also hosted master furnace designer Fred Metz from Spiral Arts, Seattle USA. Fred is in Canberra assisting with the build of glass furnaces for the School of Art and the Canberra Glassworks. 'It is such an informative process to have Fred with us', said Richard Whiteley, Head of the Glass Workshop. 'His knowledge about furnace design and glass studio systems is so comprehensive. Fred has also taken time to assist us with other research projects'.

What's on

Look exhibitions at ANU showcase the work of graduating students. Two of the ANU Glass workshop graduates in the Masters program have their work on show: Lene Lunde and Brian Corr. Lene's work is currently showing (until 9th February) and Brian Corr is exhibiting from 15th-23rd February (opening 6pm 14th Feb).

A Little Drop of Kindness is an exhibition of contemporary glass curated by Megan Bottari that explores topical issues of community responsibility & compassion in the context of the socio-political climate of Australia today. The exhibition, held in Gallery One at CraftACT, presents contemplative installations from a group of artists of diverse cultural backgrounds and reflects the vulnerability, sufferance and enduring optimism of all who seek shelter within our shores. Artists include Tevita Havea, Brenden Scott French, Luna Ryan, Harriet Schwarzrock and Itzell Tazyman. The exhibition will be held in conjunction with the 2007 National Multicultural Festival.

In Gallery Two at CraftACT Wendy Meyen and Elizabeth Kelly have their show "Scintilla". Lene Lunde Tue 13th Feb Kamberra Wines and Klaus Moje "Living Treasures" Canberra Museum & Art Gallery from 7 April to 10 June

NSW - Mark, Michelle and Carmel

Our NSW Members have been delightfully responsive to our proposal of having an exhibiton later in the year. The NSW AG Rep Team are now moving into Stage II - negotiating the logistical aspects. We're encouraging member participation, so if you have any ideas or offers, please come forward - nswrep@ausglass.org.au Those of you who have already put their hand up - we'll be in touch (and thanks).

Some congratulations go out to fellow NSW glassies:

- Zara Collins has been selected as a finalist in Young Glass at Ebeltoft Museum, Denmark.
- Sallie Portnoy has recently installed her sculpture 'Sisters' in her home town Winnipeg Manitoba, Canada.

NT - Jon Firth

To those members who attended the NSW Government workshop on VAC and the net, it was good to see you all. I was fortunate to be able to attend thanks to a small grant from the NT Governments Department of Natural Resources, Environment and the Arts. That I was alerted to this workshop by the Ausglass BB was most serendipitous, it was a worthwhile event.

I must confess there is not much to report from the wild North. The Build-up and subsequent monsoon trough has sent a large part of the population packing. The normal wet season exodus is in full swing and will continue, myself included for the next few weeks. I will be in Adelaide till the end of January and then in Sydney and surrounding NSW for a few weeks after that. I hope to catch up with a few of you during my travels. Our newest NT member Natalie Jenkins has slipped off to SE Qld to attend a casting workshop with Shar Moorman. I will tell more in my next report.

QLD – Terry Eager

Here in NQ we are enjoying the start to another wet season, when you really know you are in the tropics. The variety of greens is to be seen to be believed & you can watch things grow before your very eyes! There are a couple of good workshops coming up in April/May for kiln-casters - for anyone feeling like a holiday to the sunshine state.

Shar Moorman, author of "Warm Glass" is holding a fusing and a casting workshop on the Sunshine Coast in April. Details of her courses can be found on her website www.sculpturedglassaustralia.com.au.

Sallie Portnoy is venturing north for a casting workshop in Dimbulah in May for further details contact Debbie Eldemire on 07 4093 5969. Or details can be sent by emailing qldrep@ausglass.org.au

Qld member Keith Barnett was lucky enough to get a local govt grant to attend Kirsty Rea's fusing course at the ANU. This is a great way for members to extend their skills in our state where training is hard to come by. Once again, Qld members - please send me your news and visitors - we love to see you!

SA

No report submitted

VIC

No report submitted

TAS – James Dodson

A local Launceston public house was the venue for our pre christmas get together where a good time was had with lots of animated discussion centred on glass. The evening capped off a Saturday of playing with hot glass. A dozen members, some for the first time were introduced to glassblowing techniques at James Dodson's studio. Each member enthusiastically had a go and enjoyed the experience. An even more involving session on Sunday had our members playing with sand casting. Merinda had everyone so involved it sounded more like the pub than the night before. An extraordinary range of shapes, patterns & textures were arranged in the sand to be cast. Everyone had a thoroughly good time & really enjoyed the creative process & of course the hot glass.

WA - Estelle Dean, Trudy Hardman, Pauline North & Anne Clifton

(the departing committee)

It was very remiss of us not to have mentioned in our previous report that Ian Dixon's solo exhibition in October last year was hugely successful, with Ian selling one piece to the Holmes A Court collection and another piece to the Princess Margaret Children's Hospital collection.

Alasdair and Rish Gordon report that the Gordon Family have just had an extremely successful exhibition at the Kirra Gallery. The exhibition opened on 13th December and went through to 14th January this year. It was the second time that Alasdair, Rish, Eileen and Kevin Gordon and Grant Donaldson have exhibited as a family in Victoria. The opening of their exhibition coincided with the launch of the new and extended Kirra Gallery.

Kevin Gordon individually has been very busy and successful in the last months, participating in the Masters 07 show at Sabbia Galleries in Sydney, the Australian Glass Survey show at the Sandra Ainsley gallery in Toronto, Canada, together with fellow WA glass artists Gerry Reilly and Peter Kovacsy. Kevin also participated in the Art London Fair in September, and the Masters Show in Hong Kong in August, also in Singapore, Taiwan and Holland earlier in the year as well as Transformation Exhibition at the NGA. CONGRATULATIONS Kevin on an extremely successful 2006 and we wish you well in 2007.

David Hay, Nathan Bray, Jasper Dowding and Nien Schwarz have been collaborating on a steel and glass installation for this year's Sculptures by the Sea at Cottesloe, which opens on 8th March. Last year they were very successful in the competition so fingers crossed for this year's event. Congratulations to those ECU students whose work is being exhibited at Launch '07 at the Glass Artists' Gallery in Glebe from January to 11th February. It's great to see opportunities coming their way.

This will be the last report from the current WA State Rep committee. We have nominated a new committee consisting of Marie Fritz, Louise Cartledge and Greg Ash at the AGM this month. We look forward to this group taking over and the work they will do to carry W.A. to the next step in glass development and promotion.

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Compatible with suitable clear window glass

We are proud to be the sole Australian distributor of Float Fire 82 fusing glass. Fused with suitable clear float it dramatically lowers the cost of the finished piece. Perfect for small studio artists and hobbyists, making glass art more affordable.

Float Fire 82 is available in 43 colours.
Sold in sheets measuring 350mm x 265mm.
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to view our range of float compatible fusing glass.

Gallery Profile – Sabbia Gallery

In this article Anna Grigson of Sabbia Gallery sheds some light on what it is like being a principle partner in one of Australia's leading glass galleries. Interview by Simon James.

[Where did the name Sabbia come from?](#)

I have Italian heritage and so when exploring for a name for the gallery, after weeks of searching the Italian word "Sabbia" came to mind. Its the word for sand and as sand is a component of glass and ceramics. As glass and ceramics are what the gallery exhibits - "Sabbia" seemed natural.

[How and why did the idea to set up Sabbia occur to you?](#)

I have worked in galleries, (ARI spaces, regional and commercial galleries) since I was 19. I began working with glass at a Balmain gallery "The Golden Canvas". A few years on, in 1997, I became the curator at Quadrivium. I worked as an arts consultant during 2004, and as you know Quad closed in Sept 2004 . I received an increasing number of calls from artists to open a gallery space, something I always told myself I would never do. After a little personal soul searching and with my sister and business partner, Maria Grimaldi, Sabbia Gallery came to be. The idea has always been that the gallery would operate as a representational gallery, specialising in ceramics & glass, as there are very few options for these artists in Sydney and it made sense to do both. We want to present the finest work by the foremost artists, displaying the highest standards. That has become our strength.

[What is the best part of your job?](#)

Connecting with artists who have such high expectations. And the interactions with collectors. Its a great thrill to be a part of this.

[And the worst part?](#)

Rushing for deadlines. I hate deadlines. We have 10 shows per year which means 10 major deadlines.

[Any pet peeves?](#)

I don't really have any pet peeves except for the occasional disorganised artist. An artist needs to be professional and dedicated both to their work and to working with the gallery to present themselves as successfully as possible.

[How important are art prizes?](#)

Everyone collects for a different reason - sometimes its important that the artist has won prizes and its important as to which prizes they've won. And for others it's the collections that the artist's work is in, and for others it's the overseas galleries. For most it is getting reputable artists that are committed to their work, and are around to stay.

[Do you prefer to use contracts when working with artists?](#)

The first time I ever saw a contract was at Quadrivium. It was drawn up by the ArtsLaw Council at the request of the then director of Quadrivium, and to be honest I was a little sceptical, but open minded. But now I believe in them as they're a type of insurance policy for an artist, avoid any confusion and future disputes, and they really are the best for all. For example - a good contract will state the responsibilities of both the artist and the gallery in relation to damage, freight, theft etc. And then if the gallery is looking after the artist, through sales, promotion and exhibitions, then the gallery and artist, once mutually agreed, have the right to have a clause in the contract stating that the gallery solely represents the artist in the one city, state or country. A good contract reduces conflict and problems. It greatly reduces stress on both sides. Its important to remember that both the gallery and the artist are businesses & they should have respect for each other. Its all part of being professional.

[How do you curate a show?](#)

Sabbia is a representational gallery - we hold the works of approximately 30 artists and we hold at least one piece of their work at all times. When planning a show "I'm looking for advancement in the work of a particular artist" - work that shows the artist is evolving. We recognise that if an artist is developing their work then it is important for them to hold a solo show as part of that process and for the need of audience involvement.

We only started holding solo shows about 12 months ago. Before then, being a new gallery, most were group shows, which we still continue to do.. Whether it be group or solo shows, the nature and content of the work is discussed between the gallery and artist but generally we leave it up to the artist to decide as to what work is shown. Each year in January we hold our major glass show - the high end of the market - the best Australian glass artists.

Kylie (Sabbia's exhibition coordinator) has been curating a new ceramics show **Raw Earth** to display Australia's most prominent and established ceramic artists. We've asked artists to deal with real clay and to get the feeling of the raw element. We don't believe in a thematic show (such as a colour or an event). Here with *Raw Earth* we're keeping ceramics to its basics in form and material.

[Whats the hardest thing about networking - to get buyers into Sabbia?](#)

I personally hate networking. Sometimes I feel I could do more to attract buyers however they seem to find us and at Sabbia we make sure we look after them. We get to know our clients - we take the time to understand their likes and dislikes and that all their questions are answered. We get to know what they're after, help them build a collection in many cases, and then make sure they get first options on work and are given access to artists that we believe they'll be interested in.

[How many projects do you have in the pipeline?](#)

We have an extensive exhibition schedule which takes us until the end of next year, with a few small spaces still available. We understand that artists have other commitments and even when they're not exhibiting in a show at Sabbia we ask to have a couple of pieces of their work on hand throughout the year so that we can represent them to interested collectors.

Gallery Profile continued

[In your opinion where is Australian glass going?](#)

It is only getting better. I believe we need to concentrate on this country. The desire is to increase the knowledge of glass art across Australia and not in the States – an already mature / educated audience. We need to make sure that our glass is appreciated here, seen here and collected here. The quality of work is fantastic – Australian glass art is some of the best in the world. I recently heard that a lecture was held at a new glass centre in Palm Springs. One of the speakers - Dena Rigby, whom many would know well - stated that Australian glass has become a standout, and is one of the most influential in the world.

[What do you like/love about glass?](#)

For me personally it is more the interaction I have with the artist than with their work. It is the understanding of the artist creating their art for their own personal reasons. It's their commitment and belief that make the art special.

Sabbia Gallery is located at
72 Campbell Street, Surrey Hills NSW 2010

www.sabbiagallery.com

ANU Summer School

Nikki Main & Simon James

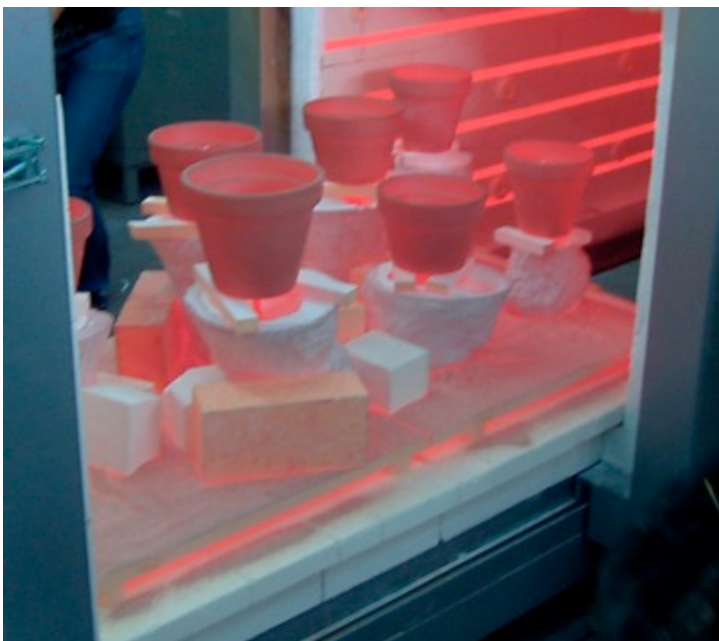
The ANU Glass Workshop has just held another of their very popular summer schools. Four classes were presented: Alex Chambers "Marble Flame"; Richard Whiteley "Solid Light" Kilncasting; Giles Bettison "Squares etc" and Kirstie Rea "Explorations In and Out of the Kiln". The five day program saw students from a wide variety of backgrounds and range of experience come together to play with glass. All classes sold out months before and the students came from all over Australia and a few from overseas.

Giles' group spent their first day frenetically cutting glass for their murrini 'stacks'. The students made some really unusual single and double pulled murrini canes. A lot of care went in to the design of the roll-ups. Day five saw the students sweating over their roll-ups – all of which came out of the annealer in one piece! The ANU glass workshop are lucky to have Giles staying on as artist in residence, working on his own work.

Kirstie's group made a variety of fused pieces exploring three dimensional qualities of fused glass. The students were led through a process of thinking laterally about the material of glass, by questioning the constraints put on an artist by the material they use, in this case glass in sheet form. Kirstie also challenged the students to think about their work sculpturally, not just relying on the allure of the material.



Alex's class made an array of marbles, pendants and other small objects, over the flame. They created beautifully intricate pieces based on embedding colour in clear glass. The group slaved over their flames in the piping heat. The class concluded with a hilarious game of marbles.



Richard's class worked initially on open faced mould making using clay positives and then with lost wax casting using the hand build method of mould preparation. Through casting the class explored the transparency and translucency of the material. The initial designs 'hot' from the mould were further developed with hours of tuition and work in the cold shop.

Both Richard and Kirstie spent a substantial amount of time in the fantastic new cold shop with their groups, experimenting with lathe wheel and blade cutting, engraving and polishing their pieces using hand lapping and the Suhner Rotofera.

Exhibitions

AUSTRALIA

Ranamok Glass Prize 2006. Touring Exhibition.
ACT: The Australian National University, School Of Art.
NSW: Sydney Opera House Exhibition Hall
QLD: Queensland Parliament House. Brisbane
NSW: Wagga Wagga Art Gallery
TAS: Hobart Carnegie Gallery
VIC: La Trobe Regional Gallery 31/03/07-13/05/07
TAS: Hobart Carnegie Gallery 08/02/07-11/03/07
E: glassprize@ranamok.com
W: www.ranamok.com

5th Asia-Pacific Triennial of Contemporary Art
Gallery of Modern Art, Brisbane, Queensland
01/12/06-27/5/07
T: 07 38 40 73 03
W: www.qag.gov.au

Carte Blanche Blanche Tilden.
Sabbia Gallery Surry Hills, NSW
01/03/07-24/03/07
T: 02 92 81 47 17
F: 02 92 81 47 18
E: anna@sabbiagallery.com
W: www.sabbiagallery.com

Artefact of the Accident Brendan Scott-French
Jam Factory Craft & Design Centre, Adelaide, SA
18/03/07-
T: 08 84 10 07 27
W: www.jamfactory.com.au

Linearity Mel Douglas. Sabbia Gallery, NSW
05/04/07-28/04/07
T: 02 92 81 47 17
F: 02 92 81 47 18
E: anna@sabbiagallery.com
W: www.sabbiagallery.com

Matthew Curtis. Axia Modern Art. Armadale, VIC
19/04/07-13/05/07
T: 03 95 00 11 44
F: 03 95 00 14 04
E: enquiries@axiamodernart.com.au
W: www.axiamodernart.com.au

Studio Glass Holly Grace. Beaver Galleries, Canberra
03/05/07-21/05/07
T: 02 62 82 52 94
E: mail@beavergalleries.com.au
W: www.beavergalleries.com.au

Optical Landscape Nicole Ayliffe
Sabbia Gallery, Surry Hills, NSW
10/05/07-02/06/07
T: 02 92 81 47 17
F: 02 92 81 47 18
E: anna@sabbiagallery.com
W: www.sabbiagallery.com

France

Galerie Hélène Porée
Antoine Leperlier & Udo Zembok.
W: www.galerie-helene-poree.fr
T: 33 01 43 54 17 00

Germany

Das Verlorene Gesicht Wieder Gefunden/The Face – Lost & Found Again inc: Mark Bokesch-Parsons, Alison Kinnaird M.B.E., Clifford Rainey, David Reekie, Gerhard Ribka & Gareth Noel Williams.
Alexander Tutsek-Stiftung. Munich
30/03/06-30/03/07
T: 49 89 343 856
E: info@atutsek-stiftung.de
W: www.atutsek-stiftung.de

50 Vasen – 50 Künstler inc: Mark Angus, Alison Kinnaird M.B.E. & Gerhard Ribka. Touring Exhibition.
Glashütte Valentin Eisch GmbH.
Frauenau./Glasmuseum Frauenau.
Frauenau./Glasmuseum Rheinbach. Rheinbach. (June-September, 2007)/Handwerkmuseum Deggendorf. Deggendorf. (late 2007-2008). (Glasmuseum Frauenau Oct 06-Mar07
T: 49 99 26 94 10 20
F: 49 99 26 94 10 28
E: info@glasmuseum-frauenau.de
W: www.glasmuseum-frauenau.de

Italy

Galleria Blanchaert. Franco Deboni, Alessandro Diaz De Santillana, Massimo Micheluzzi & Laura Diaz De Santillana. Katie Jones. Ritsue Mishima.
T: 020 7806 2512

New Zealand

Kirstie Rea Solo Exhibition.
Masterworks Gallery, Ponsonby Road. Auckland
04/04/07-24/04/07
T: 64 93 78 12 56
E: enquire@masterworksgallery.com
W: www.masterworksgallery.com

Sweden

Blås & Knåda. Anna Carlgren, Ulla Forsell, Gunilla Kihlgren & Eva Ullberg.
T: 46 86 42 77 67
W: www.blasknada.com

UK

Dreams In Glass: Twenty Five Years Developing Colour & Form In Glass Rachael Woodman Solo Exhibition. The Victoria Art Gallery, Bath.
18/11/06-01/04/07
T: 44 12 25 47 72 32
F: 44 12 25 47 72 31
E: victoria_enquiries@bathnes.gov.uk
W: www.victoriagal.org.uk

Co[]ject Craft Council International Art Fair For Contemporary Objects. Glass Artists' Gallery. inc: Joanna Bone & Tali Dalton & Nicole Ayliffe, Tony Hanning & Gerry King. Temporary Exhibition Galleries. Victoria & Albert Museum. London
08/02/07-12/02/07
T/F: 44 17 18 06 25 12
E: collect@craftscouncil.org.uk
W: www.craftscouncil.org.uk/collect

Exhibitions continued

Snowdomes: Words In Miniature & Objects Of

Curiosity inc: Anne Brodie & Kamini Chauhan.

Contemporary Gallery. National Glass Centre. Sunderland
25/11/06-04/03/07

T: 44 19 15 15 55 55

F: 44 19 15 15 55 56

E: info@nationalglasscentre.com

W: www.nationalglasscentre.com

Colin Reid Colin Reid Solo Exhibition.

The Scottish Gallery. Edinburgh

08/01/07-31/01/07

T: 44 13 15 58 12 00

F: 44 13 15 58 39 00

E: amanda@scottish-gallery.co.uk

W: www.scottish-gallery.co.uk

USA

The Bullseye Gallery

Claudia Borella, Jun Kaneko, Steve Klein, Jessica Loughlin, Kirstie Rea & April Surgent.

W: www.bullseyeconnectiongallery.com

Conferences & Masterclasses

The European Glassblowers Symposium 2007

Veldhoven. Netherlands. 6/6/07-9/6/07

T: 31 49 73 39 696

F: 31 49 73 86 372

E: marionbruurs@hetnet.nl

W: www.bnglass.com/symposium/index_uk.php

Meeting Point Of European Schools In Glass Arts & Artists & Craftsman Symposium 07. Official presentation of website VITRA and the pedagogical tools in glass techniques. Conferences about arts and techniques, exchanges and schools.

Vannes-Le-ChâT: France. 25/09/07-30/09/07

E: cerfav@idverre.net

W: www.idverre.net/vitra/sympo/sympo.html

Call to Artists: Competitions/Exhibitions/Prizes

International Exhibition Of Glass 2007

Touring Exhibition. Korinbo Daiwa Department Store Exhibition Hall. Kanazawa./Notojima Glass Art Museum. Ishikawa-ken. J. The International Exhibition of Glass Kanazawa, first established in 1984 as the world's only international glass exhibition with public call for entry, will have its 10th. memorial event in 2007. In each of the past events, the exhibition drew many excellent works from some 40 countries and has been highly recognised as a global showcase of the new trends in the world of glass art. Kanazawa City is renowned as one of Japanese representative traditional cities. The blessed natural environment with the lures of four seasons has nurtured many traditional arts and crafts in Kanazawa, such as lacquer-ware and ceramics, and people there have treasured and used such traditional arts and crafts as an integral part of their daily lives. Under such circumstances, this exhibition has been convened for the purpose of breeding in Kanazawa new cultures and industries utilising glass, as well as to evoke creativity in other areas of arts/crafts and local industries. We hope this exhibition will help explore the potential of glass and look forward to receiving wide varieties of excellent glass works as ever, from glass as daily utensils to the glass as new artistic expressions. It is our sincere hope that glass-lovers from every corner of the world will participate in this exhibition. All works submitted to the final assessment will be exhibited in "International Exhibition Of Glass Kanazawa 2007". The exhibition will take place in a department store in the central area of Kanazawa City, and then in Notojima Glass Art Museum, the only public museum in Japan that specialises in glass art.

Deadline: 05/03/07

Contact: The Executive Committee of the International Exhibition of Glass Kanazawa,
C/o. Design Center Ishikawa.

2-20 Kuratsuki, Kanazawa.

J920-8203 Ishikawa. JAPAN.

E: info@design-ishikawa.jp

W: www.design-ishikawa.jp

Many thanks to Alan J Poole, Dan Klein Associates, London for assisting us with some of this information. Every effort is made to ensure that all information is correct at the time of mailing out.



Dagmar Ackerman
Hidden Red Duo
See story on page 12

Canberra Glassworks

Nikki Main

The major construction work will be completed in March 2007, and the installation and commissioning of specialist equipment can then commence in earnest. On Saturday 17 March, amidst Canberra Day celebrations, the access and education programs for the Canberra Glassworks will be launched, and tours of the site will be available. The Gala Opening of the Canberra Glassworks by Chief Minister Jon Stanhope MLA will occur on Friday 25 May 2007. The launch weekend will offer a range of activities to showcase the centre and its programs, including an exhibition curated specially for the opening by CraftACT, demonstrations by glass artists, and opportunities for visitors to "have a go" with glass.



The front of the shop



You call that a sink? This is sink *Huge is an understatement*

[Ed – I was fortunate to tour the Canberra Glassworks during Summer School at the ANU. I was amazed at the size of the place and the vision of the team bringing it all together. Can't wait for it to open! Thanks for the tour.]



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Welcome to new ausglass members

- Rhonda Chislet - TAS
- Steve Devlin - TAS
- Natallie Jenkins - Natalie Jenkins Studio - NT
- Julyea Jones - Funky Frog Art Studio - WA
- Veronica Kukawski - Veronica George Gallery - VIC
- Kate Mills - KFM Design - TAS
- Gay Stehr - Glayz'd - NSW

About the newsletter

The Ausglass newsletter is published quarterly and distributed via email around the 15th of February, May, August and November or via post shortly after.

The Deadline for the next edition is May Day 2007

Your input is important and valued so please feel free to contribute by submitting articles and photos to newsletter@ausglass.org.au

Advertise

Reach more of your target market by placing an ad in the next newsletter. Contact the editor for advertising rates & formats.

Selling in the United States – One Artist's Journey

Dagmar Ackerman

In late 2005 I was invited to participate in an Austrade programme to introduce Australian artists to the US market. Austrade published a limited edition book with a double page spread devoted to each artist and embarked on a marketing campaign to promote those artists to American galleries. The galleries would initially contact Austrade & Austrade would contact the relevant artist. From there contact was between the gallery & the artist, with Austrade being kept in the loop.

The response to my work was very favourable & I received a number of requests from galleries interested in staging either a group or a solo exhibition. It then became a question of which galleries to choose. I did my "due diligence" by checking their websites, asking questions regarding target market, sales and artists they represented. After many emails & phone calls I decided to proceed with a gallery in Pleasanton, just outside San Francisco for a solo exhibition. Pleasanton is a very affluent area and appeared to be a good place to start my entry to the US market. At the same time, I also decided to proceed with two other galleries for group shows. A date was set for the Pleasanton gallery for Sept 2006. I decided to attend the opening & at the same time target some galleries throughout the US to represent me. The aim of the trip was to find 3 or 4 good galleries who would look after my work and also to see as much glass as possible.

In preparation for the trip I did a huge amount of research on the internet as to where to go and which galleries to see. Austrade was extremely helpful with some leads, however I knew that many galleries do not have an online presence and sometimes the best contacts are made by walking into a gallery & actually seeing the type of glass & art they represent and speaking with the gallery owner. I contacted the galleries I was interested in visiting by email, sending some images of my work and my web address and explaining why I was coming and when I would be there. The majority of galleries agreed to see me.

My itinerary was to start in Seattle; then onto San Francisco for the exhibition; Salt Lake City; Boston; Corning in upstate NY and New York City. I won't bore you with the details of all the galleries I visited. In the six weeks I spent in the US, I visited about 50-60 galleries, "hitting the streets" and seeing as many as I could. Without exception I was well received in all the galleries even if my work was not suitable for a particular market. I had produced a glossy brochure prior to leaving Australia, which directed people to my website and which I was able to leave with the gallery in addition to a comprehensive CV. Occasionally I was able to sit down with the gallery owner, or director to view & explain the contents of my website.

To sum up, I had interest from galleries in San Francisco, Carmel (a holiday resort near San Francisco), Park City (a ski resort town near Salt Lake City), Boston (a firm order). I am currently negotiating with them as to which pieces they want. In addition to gallery visits I spent six days at the Corning Glass Museum in upstate New York. It really is an amazing place, with a wonderful museum (both historical and contemporary) and an excellent reference library with the largest selection of glass books I have ever seen. I met up with artists from all over the world (including Australia) and spent time discussing techniques and styles with them. I visited the New York Botanical Gardens for a Dale Chihuly exhibition and Urban Glass in New York. It was interesting to talk to the artists there and hear their perspective on the New York glass scene. The most important aspect of dealing with galleries overseas is to ensure they are selling to the right target market. Additionally all the basics of good business apply. A contract outlining time frame, commission, method of payment and return of unsold goods is essential. My trip was an excellent learning experience. It reinforced my belief that if one puts in the effort, one can be successful. I look forward to a long & mutually rewarding relationship with the American galleries.

