

Special Features

Churchill Fellowship	4
Masters	5
New member	6
Life's journey	6
Trades	7
Student profile	8

Regular Features

President's Report	1
Treasurer's Report	2
Welcome to New Members	2
State Report - ACT	3
State Report - NSW	3
State Report - NT	3
State Report - QLD	3
State Report - SA	3
State Report - TAS	3
State Report - VIC	4
State Report - WA	4

Listings

Exhibitions	9
Call to Artists	8

President's Report

Maureen Williams

PRESIDENT@AUSGLASS.ORG.AU



Dear Members and Friends

Most of the last three months have been busy dealing with the various aspects of the conference and I would like to take this opportunity to thank the Conference Committee, James Dodson, Arthur Sale, Richard Clements and Merinda Young for their tireless hard work in organising this. I would also like to thank Gay McKinnon who has been organising the Conference Exhibition. This is a major task and she is doing a great job of liaising between exhibitors and the Gallery. We are all novices in this regard and are making our best efforts to bring you a great conference. The workshops are filling and I urge you to register if you wish to participate in a workshop. Please go to our Website at www.ausglass.org.au to find out more about the Conference and Workshops.

Sadly Kirstie Rea has resigned as a director and I would like to thank Kirstie for her contribution to the organisation over the past two years and in particular for her great contribution to the Canberra Conference. Kirstie lost her mother very recently and I would like to offer my and the Board's condolences.

It is also with regret that Pauline North has resigned as State Representative Liaison Officer. Pauline has held this position for over six years and has been an enormous asset to us. She has been a great contributor not only as Liaison Officer but also in her efforts in organising the Flair exhibitions in WA which has brought recognition of glass to that State and contributed financially to the organisation. I wish Pauline well in her future and thank her again.

You will also have received by email information about this year's Vicki Torr Online Gallery Prize of \$2000 which will be awarded by Ausglass to an emerging artist whose work has been included on Ausglass Online Gallery and which is judged by Ausglass Members to be the best in that year. The closing date for the prize is November 30 so if you are an emerging artist, please place your curriculum vitae and images of your work on the Online Gallery in order to be eligible for the Prize. If you would like to be considered for this prize, could you please send an email to president@ausglass.org.au.

The country is facing difficult financial times at the moment and I am sure some of you will be feeling the effects of this. This is a great time to invoke the great sense of community that this organisation promotes and I wish you all well.

Please don't hesitate to contact me if you have any queries. I wish everyone a very Merry Christmas and a fantastic New Year and I look forward to seeing you all in Hobart in January.

All my best wishes
Maureen.



Treasurers Report

Damian Connellan

TREASURER@AUSGLASS.ORG.AU

Our current financial year has just come to a close and the records have been presented to HLB Mann Judd, in Adelaide, so that they can complete their audit. Although the financial results are still pending audit clearance the draft results show that Ausglass should produce a surplus in excess of \$100,000 for the year ended 31 October 2008.

The key reason for such a surplus is that interest income this year nearly exceeded \$20,000 and is, in fact, only slightly less than the membership revenue for the year. The other reason behind the surplus is the Open House Conference held in Canberra in January 2008 where committee budgeted for a record attendance of 160 but actual attendance was 231 in one way or other, a fantastic outcome. The other big contributors to the surplus have been the contribution of over \$46,000 towards defraying the cost of the conference from sponsorships and grants and the fact that a record of over \$44,000 was raised at the Ausglass Auction on the last night of the conference. The Open House conference committee and the volunteer support they received from the ACT glass community and from other parts of Australia are largely responsible for not only delivering a very successful conference but also controlling the cost of the conference. Our thanks must go to them for such a sterling effort.

You should all be aware that Ausglass obtained Deductible Gift Recipient status (DGR) in late 2007 and this accreditation was a significant factor in enabling Ausglass to obtain a high level of grant funding for the Open House conference.

Many of you have also asked whether DGR accreditation meant that donations to an Ausglass Auction would receive a tax deduction certificate. Although you would logically think that it should, the rules under the DGR legislation and the attitude of the ATO means that effectively Ausglass cannot issue such deduction certificates for donations to an auction although we can issue tax deduction certificates for cash donations. I have continued to look into this matter and have had discussions with Lowensteins Art Management about this issue but there is still no logical resolution and such may not happen until there is a change of attitude at the ATO. I will let you know if something eventuates and, if anyone has any questions, please let me know as I am happy to explain the gory detail to you if you are happy to listen.

On another note Ausglass earlier this year applied to IP Australia for the registration of "Ausglass" as a trademark. IP Australia has advised that their preliminary assessment is that there is no obstacle to this trademark being granted. At this stage we have to await the outcome of the international advertising of the trademark and the resolution of any objections but we can expect to receive advice on the outcome of this process early in the New Year. Hopefully the application will be a success.

That's all for now. Best wishes, Damian.

Welcome to New Ausglass Members

Ausglass welcomes the following who have joined the Ausglass family since the August 2008 Newsletter:

Natasha	Adamson		WA
Sandra	Aidon		NSW
Marilynne	Bell		Canada
Helen	Boyer	Amorphous Glass Creations	Tas
Samantha	Cuffe		Vic
Emma	De Brabant		Vic
Spike	Deane		NSW
Brigitte	Hoesl-Lindenberg	Pearls & Boheme Australian Jewellery	WA
Sheena	Larsen		Vic
Thea	Maidens		NSW
Gavin	Merrington	Original Stained Glass	Tas
Marion	Woodnutt		Tas

AUSGLASS State Reports

ACT – Rosa Kang

ACTREP@AUSGLASS.ORG.AU

No report submitted

NSW – Marcus Dillon, Mark Elliott, Bronwyn Fife and Carmel Mollison

NSWREP@AUSGLASS.ORG.AU

Sabbia's recent exhibition 'In Essence – the legacy of Stephen Procter' featured the work of Stephen, his friends, associates and contemporaries from Australia and overseas. The exhibition was hugely successful in raising considerable funds for the Stephen Procter Fellowship to assist in their ongoing support of contemporary glass artists. In addition Sabbia is delighted to welcome to their stable of artists, Jessica Loughlin and Brendan Scott French.

Congratulations to Ben Edols and Kathy Elliott who recently had their work acquired for inclusion in the Federal Parliament House Collection. Featuring in a new publication "Contemporary Glass" by Black Dog, UK - are two Australian glass artists Lisa Cahill and Matthew Curtis.

An upcoming exhibition to look out for later this month is 'Shaping Perspectives' - a group glass exhibition of SCA Alumni and Current & Post Graduates and Staff which opens at Horus & Deloris Contemporary Art Space on the 26th Nov 6 – 8pm and will run through to the 10th Dec.

NT - Jon Firth

NTREP@AUSGLASS.ORG.AU

Greetings fellow space travellers. As we rush headlong toward the festive season the climatic conditions in this part of our wide brown land become decidedly hot and sticky, so I for one will relish the thought of heading to Tazzy for the upcoming conference. It seems like it was not that long ago we were getting ready for Canberra, hang on it wasn't that long ago.

Several things have been happening, I have finally started on a long discussed commission for some new stained glass in the Catholic Cathedral here in Darwin, it's the first new glass they have commissioned in 40 years and should keep me busy for a bit.

Andrea McKey whom many of you met for the first time in Canberra has just completed her first solo exhibition at Territory Craft here in Darwin. Andrea has kindly written a few words about the experience that I'm sure will have some members recalling their first foray into gallery exposure. [ED. SEE ANDREA'S ARTICLE FURTHER ON] That's about it from the Top End, I look forward to seeing you all in the Apple Isle.

QLD – Terry Eager

QLDREP@AUSGLASS.ORG.AU

No report submitted

SA - Wendy Fairclough, Jennifer Taylor & Kristel Britcher

SAREP@AUSGLASS.ORG.AU

No report submitted

TAS – Leigh Roberts

TASREP@AUSGLASS.ORG.AU

This is an abbreviated report as all the Ausglass action in Tassie revolves around the Conference. The hardworking and inventive committee (James, Merinda, Arthur and Richard) continue to finetune and consolidate the excellent program. Jan Clay will be demonstrating her marble making skills at the Conference and recently she was showcased on the ABC's Stateline television program. As well as her own fascinating works, pieces she has collected from American masters such as Josh Simpson were featured. Jan is also a highly accomplished painter whose art gallery and studio is located at Sheffield and is well worth including on a touring itinerary. On a sadder note, we would like to extend our condolences to Merinda and her family on the recent death of her father.

VIC – Beth Wheeler & Nadia Mercuri

VICREP@AUSGLASS.ORG.AU

Kirra Galleries returned to Sofa Chicago in November featuring works by Masahiro Asaka, George Aslanis, Ben Edols, Kathy Elliott, Brent King, Simon Maberley, Tim Shaw, Crystal Stubbs and Bethany Wheeler.

Currently showing at Kirra Galleries are works by Dónal Molloy-Drum, Tony Hanning and Miki Kubo until 30th November

Blanche Tilden also exhibited at Sofa represented by Elliott Brown Gallery.

Nick Wirdnam, Clare Belfrage and Tim Edwards are exhibiting their latest work at Axia Modern Art. The show is entitled Echoes of Nature and runs from 12 – 23 November 2008.

Congratulations to the Monash University Fine Art Glass 3rd and Honours graduates. Their exhibition runs from 15th – 28th November along with the graduates from Art and Design.

In 2009 Ben Sewell will be returning to Sydney with his family. We wish Ben all the best for the future.

We wish you all a happy and safe summer break, see you at the conference!

WA - Greg Ash, Louise Cartledge & Marie Fritz

WAREP@AUSGLASS.ORG.AU

Western Australia has been rather busy. Trudy Hardman's exhibition "Women I Have Known," was an outstanding success. It featured 22 pieces on women in Trudy's life. Mostly from a bygone era, the quirky humour struck a chord with her audience. Titles such as "Washing Line at Goodiwindi" "Picking Peas and Pomegranite" "Seagulls and Chips at Rotto" and "She Makes a Good Sponge" are sure to get your interest.

Denise Pepper's exhibition "Control Briefs" at Riseborough Winery out of Gingin continues to run having started 23rd Nov and finishing 17 Jan. Denise has perfected pate de verre to another level. The exhibition's standouts are the bustiers and bodices. It includes incredible detail that will have all glassies admiring the technical skill and the talent of Denise.



Jill Yelland's joint exhibition, "A Group Glass Show" opens 23rd Jan and runs to 11th Feb. The exhibition includes Nick Mount, Noel Hart, James McMurtrie and Tim Shore. The exhibition is at Kingfisher Galleries in West Perth. Jill has also won the "International Chamber of Commerce Home Based Exporter of The Year Award." Congratulations on that and her award was in etched glass of course.

The Katanning Glass Artists exhibition in Sept has the country people interested in glass and Shane Malland is now conducting glass workshops as a result. We hope to spread the word to other country regions.

In '09 Perth may have the start of a dedicated glass facility - part of the Midland Artelier. We'll keep you posted.

Entry to the Tom Malone prize closes 30th Jan. All Ausglass members should now have an email about the prize. Any further information can be gained from robertcook@artgallery.wa.gov.au.

We would also like to thank Anne Clifton for her services to Ausglass and keeping WA in the fore.

churchill fellowship recipient 2008

Kirstie Rea

Many congratulations to Itzell Tazzyman who has been awarded one of the eight prestigious ACT Winston Churchill Memorial Trust Fellowships for 2008. This Fellowship will enable Itzell to research traditional glass carving and engraving techniques in the Czech Republic, the UK and the USA.

Itzell, who lives and works in Canberra studied glass at the Canberra School of Art between 1990 - 1993. Currently she teaches on the Glass Program at the ANU School of Art, works at her own art practice from Studio Grit in Mitchell, ACT and also works as a Documents and Artefacts archivist at National Film and Sound Archive.

ITZELL TAZZYMAN



Her art practice consists of making finely carved glass objects and mix media sculptures and installations. Many of you will remember Itzell's winning sculpture in the 2007 City of Hobart Art Prize, "Revealing Ones First Nature, transcendence II".

In Itzell's words the Fellowship will allow her to

"visit masters artists, talk and work alongside them, observe their skill and grace with the material. Visit glass factories such as Bohemia Glass Works in Prague and Waterford Crystal in Ireland. See some of the finest glass collections held at The Corning Museum of Glass in the USA and the Victoria and Albert Museum in England. I Plan to also spend time at glass schools such the famous Secondary School of Glass Making in Kamenicky Senov CZ. Specifically, while I'm travelling I aim to gather technical information on the subject of glass carving with the intention of compiling a practical, accessible record, thus making this knowledge broadly available to future generations of artists."

Recently, Itzell and I returned from Pilchuck where she assisted me during Session 3 in a class, Refining Rough Edges. She is an amazing teacher and her ability to focus and her attention to detail really stood out.

Earlier this year Itzell and Christine Procter wrote and published "Lines Through Light", the superb book on the life and work of the late Stephen Procter. I know Stephen would be immensely proud of Itzell and we all look forward to hearing where the Fellowship ends up taking her and sharing the outcomes with us all.

For more information about The Churchill Fellowships go to <http://www.churchilltrust.com.au/>

masters of Australian craft BRIAN HURST

The Living Treasure series has expanded to celebrate the short listed finalists as *Masters of Australian craft*. This accolade is a new development that acknowledges the wealth and dynamism of the Australian studio craft movement of the past thirty years. The *Masters of Australian craft* for 2008 to 2010 are Pippin Drysdale (WA), Beth Hatton (NSW), Brian Hirst (NSW), Jeff Mincham (SA), Milton Moon (SA), Catherine Truman (SA) and Margaret West (NSW).

Congratulations to Brian Hirst who studied Fine Arts at the Gippsland campus of Monash University during the late seventies, a period that is seen as the beginning of the Studio Glass Movement in Australia. During the course of his studies he built the glass facilities at the college. At this time he worked with Australian glass artists Nick Mount, Warren Langley and Eva Almerberg, from Sweden before moving to Sydney in 1980 to establish the Glebe Glass Studio and teach furnace work at Sydney College of the Arts.

Hirst established his first studio in Roseberry in 1983. He did a short teaching stint as Senior Lecturer along with Klaus Moje at the Australian National University, Canberra School of Art Glass Workshop in 1987 after which he transferred his studio to Annandale in Sydney in 1988.

His work has been appreciated by international audiences for many years with his first international group exhibition in 1981. Hirst has had over twenty solo exhibitions in Australia, Japan and the USA and his work is included in numerous private and public collections including the Corning Museum in the USA and the National Gallery of Australia.

His continued interest in sculpture and printmaking has led to the development of editioned prints that are engraved from clear glass, a practice he developed in 1986. This work evolved into large glass and sculptural works after participating in the 1991 Novy Bor Symposium in the Czech Republic. The work produced during this symposium - *Votive Bowl and Panel Series* was awarded the Grand Prize at the *World Glass Now - '94* exhibition at the Hokkaido Museum of Modern Art in Japan.

Brian Hirst maintains a studio practice that includes designs for a production range, the production of commissioned works as well as maintaining an international exhibition profile.



Brian Hirst
Scarlet Votive Bowl, 2007
Engraved blown glass, platinum and enamel
Dimensions: 300 x 430 x 410mm

Anne Clifton

I first met Verity as a bright eyed first year who had relocated from Queensland – to study glass, *anywhere*. Despite being covered in plastic daisies, Verity impressed me with her thirst for knowledge for all things glass and we soon lost her to SA where no doubt she spread passion and petals about with equal abandon.

As she is now a mature and responsible Director of the Contemporary Glass Society in the UK I have asked her to summarise her experience so far. She speaks in the third person, which is proper for one who lives in Britain.

“In 2001, Verity Jasmin Burley went to England as an ambassador to represent the University of South Australia as the first exchange student to study glass with the University of Sunderland with only six months of her Bachelor in Applied Arts degree to complete.

During this time Verity managed to secure herself a job in the public demonstration Studio at the National Glass Centre next door to the University where she worked for 3 years while to-ing and fro-ing to Australia successfully achieving her main aim for making the original application.

In 2004 Verity was awarded a Masters Degree in Glass with the University of Sunderland while working full-time for the National Glass Centre. Sunderland is the home of Pyrex glass and is home to one of the earliest European Churches to house flat hand made glass.

For the last three years Verity has assisted Jane Charles, working in her Newcastle upon Tyne studio while continuing to assist a large proportion of glass artists and makers from Europe and abroad. Verity currently resides in Northumberland with her Partner (Andy) and dog (Ben) in Pursuit of a glass making career.”

Verity’s work very much speaks of her cheeky sense of self.

Meadows, Desert, Beaches – colours of my life journey

An Exhibition of Works by Andrea McKey

At Territory Craft Gallery, Darwin: 17 October - 2 November 2008

For my first solo exhibition, I decided on the theme as it portrayed the main three areas that I had lived in – Meadows played a large part in my childhood in Germany, then 5 years in Central Australia and the last 25 years in the Top End of the NT. I have always loved colours and patterns and this exhibition celebrated all the colours and patterns which have influenced my life and art over the years. It also gives thanks for the support I have received from my family, friends and the art community.

This show has allowed me the opportunity to develop the skills and knowledge which originally I learnt in a workshop with Jon Firth and also from my mentor and friend Helen Peake, who helped me greatly with exhibition planning.

The exhibition contains both functional and non utilitarian kiln formed glass, lamp worked glass bead jewellery as well, as jewellery made from a mixture of glass and polymer clay beads.



Opening night was a great success with about 150 people attending. The response was fantastic, with 75% of the work selling. Also a large number of enquiries for future commissions were forthcoming. Opening night nerves have not deterred me from forging ahead and consequently I have made a booking to do it all again at the same venue in 2009.

Andrea McKey

I've wanted to do scientific lamp work for a long time but I wasn't sure what the material could offer or what was available in pre-fabricated glass. And while I might blow glass for several hours a week and successfully produce several objects in that week, in lamp working I can work for hours and only produce one thing, and then it breaks. And that's because I don't know how to do it. I haven't been doing it for thirty years. But working with my mentor, [who asks me about what I've done this week], it's made me want to show him that I really appreciate the time he puts in, but also to feel confident that I will get to my end result over a period of time.

Gabriella Bisetto, *Trades* participant

Trades is a Craftsouth project linking craft, design and visual arts practitioners with tradespeople. Eight artists¹ are undertaking working partnerships with eight tradespeople through which new work will be developed and produced in response to this developmental process. *Trades* will culminate in an exhibition presented in partnership with JamFactory Craft and Design from 25 October – 3 December 2008. The exhibition will be accompanied by a catalogue featuring essays by Kevin Murray² and Mark Thomson.³

The *Trades* partnerships include: David Archer (sculptor) with Rod Archer (plumber); Gabriella Bisetto (glass artist) with Monty Clements (scientific lamp worker); Annabelle Collett (textile artist) with Jethro Adams (electrician); Deb Jones (glass artist) with Hugh Gooden (panel beater); Irianna Kanellopoulou (ceramicist) with Kirsten Tibballs (pastry chef); Adrian Potter (furniture designer-maker) with Amy Duncan (tattooist); Maria Parmenter (ceramicist) with Andrew Willsmore (arborist); and Annalise Rees (visual artist) with Jonathon Bowles (carpenter).

Conceived in late 2006 and initiated in 2007, the project developed from a Craftsouth member's interest in working with a tradesperson: not to commission them to produce a product that the artist didn't have the skills, tools or experience to produce themselves, but to experience a genuine exchange based on mutual professional interest and respect.

The symbolic importance of craft, Kevin Murray suggests, [is] not just limited to those who practice it as an art form, but [is at the] core of all working practices.⁴ And it is within these terms, through projects such as *Trades*, that Craftsouth aims to explore the intersection where craft, design, visual art and other industries meet, offering artists the opportunity to experience specific skills and industry knowledge that may not normally be available to them in their day to day work practices.

The *Trades* project model⁵ has provided artists with the opportunity to observe new skills and be exposed to different work-based experiences, ideas and production processes, but it has also given the tradespeople the opportunity to understand artists a little better, while at the same time demonstrating their own skills, expertise and creativity. Participation in *Trades* is currently informing new directions in the artists' practice, as well as deepening knowledge and understanding between practitioners working in arts and non-arts industries.

For example, Maria Parmenter's ceramic practice to date has been predominantly based on the vessel and sculptural form, exploring the domestic object as a carrier of personal memories. Maria sees participation in *Trades* as a welcome challenge; an opportunity to experiment outside of her own professional practice, using a diverse range of ideas and working methodologies gleaned from arborist, Andrew Willsmore.

Maria believes that successful contemporary craft practice demands a need for diversity, flexibility and adaptation. And having direct access to a tradesperson is reinforcing the need for artists, such as Maria, to embrace alternative approaches and working methods, as well using alternative mediums to problem solve.

Having spent the majority of her practice to date investigating conceptual issues pertaining to the interior domestic sphere, Maria has chosen to professionally engage with a tradesman who predominately works in the exterior environment. Accompanying Andrew on his jobs provides Maria with an alternative environment for conceptual inspiration, while continuing to touch upon certain elements present in her own practice. Issues surrounding territory, boundaries, form and negative space are considerations an arborist faces during a day's work.⁶ Another example involves artist Deb Jones, who normally works with clear glass. Deb enjoys the purity of clear glass, which she sees as form without substance. She also works with a variety of other media and enjoys working as part of a team on large-scale installation works and public art projects.

¹ The term "artists" refers to craft, design and visual art practitioners.

² Kevin Murray is a writer, craft theorist and former Director of Craft Victoria.

³ Mark Thomson is an artist, writer, and author of *Rare Trades: Making Things By Hand in the Digital Age* (HarperCollins, 2002.)

⁴ Email dialogue with Kevin Murray, July 2008.

⁵ Craftsouth has facilitated access to the tradesperson, over twelve months, in a method negotiated and decided upon by all parties involved, in order to gain the greatest exchange of ideas, skills and creative outcomes. We aimed to make this an inclusive and flexible process, where both parties are able to negotiate, exchange ideas, collaborate, give advice or even contribute to the production of new work in a way which best suits them.

⁶ Maria Parmenter, *Trades* expression of interest, September 2007 and in conversation with Maria, July 2008.

She is very interested in the work and skills of professionals from other industries and cultures, and recently worked with Fumio Ueda, a Japanese gardener, to create a collaborative installation which reflected the working styles and cultural influences of both practitioners.

Through the *Trades* project, Deb is experiencing a creative shift in her artistic repertoire and is regularly spending time alongside panel beater Hugh Gooden immersed in his working methods and techniques. She is respectful of the knowledge, skill and patience that this type of trades professional needs to successfully fashion and produce the perfect automotive form. However, having spent many afternoons and weekends wandering around car wreckers seeking the perfect panel, both Deb and Hugh have finally decided to take a risk. Instead of straightening panels (but still adhering to traditional panel beating methods), they are now accentuating and perfecting the crumpled metal form. Hugh explains that, "this is the total opposite to what you would do with a panel. It's an inversion of what I would normally do. The total opposite, but it's so interesting."⁷

The flexibility of this project model has resulted in a variety of partnership approaches and interactive working arrangements. Both artists and tradespeople have had to be broadminded about their open-ended engagements, and by now have realised that it doesn't always help to pre-empt the exact nature of the creative outcomes. With just over ten weeks remaining before the *Trades* exhibition, works continue to be produced collaboratively or individually by the artist. Whatever the case may be, whether producing the work alone or together, the outcome reveals a genuine engagement supported by the tradesperson's skills and creative hand.

This project is sponsored by Arts SA Health Promotion Through the Arts and the Visual Arts and Craft Strategy (VACS), an initiative of the Australian, State and Territory Governments.

student profile NAOMI HUNTER

Naomi began the exploration of her creative side as a mature age student, changing half way through her Arts Management Degree to Visual Arts at Edith Cowan University, Western Australia. Her fascination with hot glass began whilst completing an Elective in Visual Arts. Naomi had the opportunity to spend many hours observing and then assisting, David Hay and the team from Hyaline Glass Studio, which is situated on the Mt Lawley Campus. She has been working with glass for 3 years now and has just completed her Bachelor of Arts (Visual Arts) during November 2008. Naomi is going on to study Honours in 2009 and to continue to explore the medium of hot glass and creating installations where she explores perception and the spatial qualities of an environment. Naomi looks at how we, as embodied beings, negotiate between reality and imagination to create our perceptions of the universe.



During her degree she participated in a 12 month student exchange programme, travelling to Canada and studying at the Alberta College of Art and Design (ACAD) in Calgary. Whilst there she met and work with a number of Canadian Glass Artists and assisted in the installation of *Lucent*: a survey of contemporary Canadian Glass held by the Glass Artist Association of Canada, which was an amazing opportunity to see a diverse body of work first hand.

Call to Artists

Deadline: 30 January 2009. Tom Malone Prize for Glass Artists, WA.

Contact E-Mail: robert.cook@artgallery.wa.gov.au

The Tom Malone Prize is an annual acquisitive prize open to glass artists throughout Australia. Each year \$10,000 is awarded to the winner, and the winning work then becomes part of the State Art Collection at the Art Gallery of Western Australia. Each applicant may submit only one work and this must have been produced in the 12 month period between 1 February 2008 and 30 January 2009.

Website: <http://www.visualarts.net.au/modules/civicrm/extern/url.php?u=1018&qid=81643>

Deadline: 15/12/08. Glass Art Society 39th. Annual Conference, Theme: 'Local Inspiration, Global Innovation'. Corning (NY), US, 11/06/09-14/06/09. The Glass Art Society Board of Directors is requesting proposals for lectures, demonstrations and panels for the Corning, New York conference that incorporate the theme, 'Local Inspiration, Global Innovation'. Proposals are due at the G.A.S. office in Seattle December 1, 2007. Deadline has been extended to December 15, 2007. Tel: 00 1 206 382 1305. Fax: 00 1 206 382 2630.

Email: info@glassart.org Website: www.glassart.org

Exhibitions

AUSTRALIA

"Limited Lines". Canberra Glassworks, Kingston, ACT.

5/11/08-24/12/08

Tel: 02 6260 7005

Email: contactus@canberraglassworks.com

Website: www.canberraglassworks.com

"Range" Giles Bettison. FORM Contemporary Craft and Design, Perth, WA, 13/11/08-30/1/09

Tel: 08 9226 2799

Email: mail@form.net.au

Website: www.form.net.au

"Ranamok Glass Prize 2007". Touring Exhibition. Museum of Brisbane, Brisbane City Hall, Brisbane, Qld.

15/11/08-18/1/09

Email: glassprize@ranamok.com

Website: www.ranamok.com

Salute IV. Sabbia Gallery, Surry Hills, NSW. 4-24/12/08& 6-10/1/09

Tel: 02 92 81 47 17. Fax: 02 92 81 47 18.

Email: anna@sabbiagallery.com

Website: www.sabbiagallery.com

NEW ZEALAND

The Scots In New Zealand

Mixed Media Exhibition. inc: Elizabeth McClure Community Gallery Of Te Papa

The Museum Of New Zealand Te Papa

Tongarewa Wellington

18/08/07 - 02/2010

T: 64 43 81 72 81

E: susans@tepapa.govt.nz

DENMARK

"antARTCIC" Peter Bremers. Ebeltoft Glasmuseet. Ebeltoft.

11/10/08-19/4/09

Tell: 45 86 34 17 99.

Email: glasmuseet@glasmuseet.dk

Website: www.glasmuseet.dk

FRANCE

"Verriaes 2008: Light, A Source Of Life". inc: Clifford Rainey, David Reekie & Colin Reid. Galerie International Du Verre À La Verrerie De Biot, Biot. 05/07/08-? T.B.C.

Tel: 33 4 93 65 03 00. Fax: 33 4 93 65 00 56.

Email: serge@galerieduverre.com

Website: www.galerieduverre.com & www.verrieriebiot.com

"Gathering Light: International Contemporary Glass". Women's 10th International Glass Workshop Touring Exhibition. inc: Sigridur Asgeirsdóttir, Linda Lichtman & Cedar Prest Centre International Du Vitrail. Chartres.

03/10/08-31/08/09.

Tel: 33 2 37 21 65 72.

Email: contact@centre-vitrail.org

Website: www.centre-vitrail.org

JAPAN

"Glass '08 In Japan". inc: [Chuzaburo Ishibashi](http://www.chuzaburo-ishibashi.com) & [Etsuko Nishi](http://www.etsuko-nishi.com). Koganezaki Crystal Park Glass Museum. Shizuoka-ken.

13/09/08-08/04/09.

Tel: 81 558 551 515.

Email: k-museum@kuripa.co.jp

Website: www.kuripa.co.jp

UK

"International Focus: Janusz Pozniak - Glass". Janusz Pozniak Solo Exhibition. Contemporary Applied Arts. London.

24/10/08-17/01/09.

Tel: 020 7436 2344.

Email: sales@caa.org.uk

Website: www.caa.org.uk

"Co[]ect 2009" London.

15/05/09-17/05/09.

Email: d_wells@craftscouncil.org.uk

Website: www.craftscouncil.org.uk

USA

"Due North: North Lands Creative Glass". inc: Jane Bruce. The Bullseye Gallery, Portland, Oregon.

27/01/09-07/03/09.

Tel: 1 503 227 0222.

Email: gallery@bullseyeglass.com

Websites: www.bullseyegallery.com &

www.bullseyeglass.com

Chihuly at RISD. Museum of Art, Rhode Island School of Design, Rhode Island, Providence, USA. 27/9/08-4/1/09

Website: [Chihuly at RISD](http://www.chihulyatrisd.com)



Unicorn Diamond Tools
Water Chucks & Diamond Core Drills
Diamond Hand Pads • Diamond Burs • Diamond Wheels
Grinding Discs from 150 to 1000 mm Magnetic Backed.
Velcro Backed Discs for Angle Grinders
Diamond Saw Blades Circular and Bandsaw
Diamond Grinding Heads : Including the New Jewellery Bit
Circle Cutters : 800mm Dia suction cup type with 6 Wheel Turret.
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About the newsletter

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The Deadline for the next edition is 1 Feb 2009

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

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From the Editor's Desk

Following on from Elaine Pounder-Smith's letter that appeared in the last issue of the newsletter I would like to thank a number of people for the contributions that they make to Ausglass: - the organising committees, the volunteers, the sponsors and the attendees of all the past conferences I've been to and to the conferences I've yet to attend. My first conference was in Adelaide and it was the enthusiasm, the friendships and the great welcome of the Adelaide people that has made sure I will *never* miss a conference while I have a breath left.

I also would like to thank the current Board. Without getting too clichéd, Ausglass would not be where it is today without the tireless efforts; the skill and the dedication of people like Maureen Williams, Michelle Kaucic and Damian Connellan. Damian on his own is worth his weight in gold – together we have managed to deliver immense value to Ausglass. To the whole Board I thank you. And to previous Boards I send you my thanks as I know how much work it is being a Board member.

Which brings me back to Elaine's letter. One of my personal beliefs is that life is cyclic – you get out what you put into it. One day someone does something nice for you and a day/month/year later you do something good for someone else without ever expecting repayment. I know we all get caught up in our lives and that sometimes Ausglass seems a million miles away but I urge you all, where possible, attend your local meetings; write an article for the newsletter (please); send out a members @ Ausglass email promoting your work or latest show. Do what you can to promote the goodwill that lives within Ausglass.

I've had an interesting 18 months. Some of you may know the story – even the abridged version is too much to go into here. All I will say is that I am a very lucky man to be here today and be able to enjoy life – there are a lot of people far worse off than I. One of the things that helped me through this was having income protection insurance. Now this is not a sales job so you can turn off the defences. I took out the insurance years ago though I truly never wanted to be in the position of having to use it as to make a claim you have had to have been put through the clothes ringer of life. What it did for me was remove the angst of mounting hospital bills & money to pay the bills during a long convalescence.

I guess a lot of people think "that'll never happen to me" or "income protection is too expensive and I can't afford it". Well what happened to me can, and does happen to anyone and actually I consider myself being one of the lucky ones as I live close to St Vincents in Sydney. So unless you have super powers making you impervious to disease and accidents I urge you to at least investigate getting the insurance.

A couple of facts and ideas to consider :-

1. Tax Deductible. Income protection insurance is tax deductible.
2. Check out the definition of disability. Mine has the definition as being unable to continue in the role you had previously.
3. Check out the policy length. Some employer sponsored policies have a 2 year benefit. After this you are at the mercy of a disabled pension. Mine continues on until I am 65 and is linked to the CPI.
4. What would happen to you should you require full-time care for 10 years? The company I used to work for stop sick pay after 6 weeks. How long could you survive not have an income coming in?
5. My policy has paid me about 1 year's salary or the equivalent of 6 times the premiums I have ever paid in.
6. Glass Artists can get cover too.

Thanks for reading this far. I try to make the newsletter as interesting as possible and this topic is one I feel strongly about. I love my parents but I don't want to live with them again. I hope you got something out of it.

Merry Christmas everyone. I wish you all a safe, healthy and happy summer and a totally glass filled 2009!

Simon