



AUSGLASS.. The Australian Association of Glass Artists

3rd National Conference
Adelaide, January 23-30, 1983

POST CONFERENCE NEWSLETTER



AUSGLASS... The Australian Association of Glass Artists

3rd National Conference Adelaide, January 23-30, 1983

Exhibitions

Members Exhibition

School of Design Gallery
S.A.C.A.E.
Underdale

Jan 24 - Jan 29

Julio Santos

Elmswood Fine Crafts
313 Unley Road
Hyde Park

Jan 23 - Feb 13

2nd National Ausglass Exhibition

Jam Factory Gallery
169 Payneham Road
St. Peters

Jan 14 - Feb 11

The Australian Slump
Slumped and Fused Glass

Studio 20
20 Corromandel Parade
Blackwood

Jan 23 - Feb 13

Goblets
Invited Australian Glass Workers

Old Clarendon Winery
Clarendon

Jan 23 - Feb 13

Guest Artists

Richard Meitner
Holland

Paul Marioni
U.S.A.

Sponsors

The Pugmill
Sparex Pty Ltd.
Spectrum Glass U.S.A.
C.I.G.

Yencken Sandy Glass Industries
The Stained Glass Shoppe
The Jam Factory Workshops Inc.
S.A.C.A.E.
Arts Development Division (SA)
Crafts Board

FROM THE PRESIDENT

Shortly after the Adelaide Conference, NSW Ausglass Members met to appoint a new executive to handle Ausglass affairs and to discuss broad directions for the two years leading up to the next conference.

The new executive consists of:

Michael Keighery	-	President
Cherry Phillips	-	V Pres (Flat)
Brian Hirst	-	V Pres (Hot)
Mary Brown	-	Treasurer
Peter Minson	-	Pub Co-Ordinator
Joy Ballard	-	Secretary/Memb.

The natural apprehension of a new committee was smoothed over with a glass of wine and the meeting discussed the Adelaide Conference and the expectations held of Ausglass by its members. The meeting asked me to thank the SA members for their work and commitment in presenting such an exciting and comprehensive conference in January; certainly a hard act to follow!

While the conference is the focal point for Ausglass, much organization, work and dedication is needed to maintain the communication and organizational links of Ausglass. Gerry King has played a vital role in these areas over the past two years. For this and for assisting a smooth transition of the executive to NSW, we all owe Gerry a lot.

The meeting in NSW recognised the central role of information dissemination for Ausglass and, through the regular newsletter and personal contact, resolved to strengthen communication both in Australia and abroad. This communication is a two way system and needs the continuing support of Ausglass members to make it work. Mary Brown expressed this system better when she said that the friendliness, openness with information and the good conversation were what she most valued in Ausglass.

Stay in touch
Regards,
Michael Keighery
President



paul maroni



AUSGLASS... The Australian Association of Glass Artists

AUSGLASS PUBLIC RELEASE

At the 3rd National Conference of Ausglass the following office bearers were elected.

President Mr Michael Keighery
 C/- 43 Wilson St
 Newton NSW 2042

State Representatives

SA	- Cedar Prest	58 Maesbury St	Kensington	5068
Tas	- Richard Clements	Kay St	Franklin	7112
WA	- Ian Frith	P.O. Box 40	Claremont	6010
Vic	- Shar Feil	12 Mackie Grove	East Brighton	3187
Qld	- Peter Goss	19 Stableford St	Tewantin	4565
ACT	- Niel Roberts	C/- Canberra School of Art P.O. Box 1561	Canberra City	. 2601

Please direct correspondence to the President or local matters to the State Representative..

Gerry King
Immediate-past President

AUSGLASS 3rd NATIONAL CONFERENCE

Slide Sets

We are inviting you to purchase a complete documentation in slide format of the 1983 Ausglass Conference or one of the following sets:

Set A - Flat Glass Exhibits	24 Slides @	\$22.00
Set B - Hot Glass Exhibits	30 Slides @	\$26.00
Set C - Workshops Exhibits	16 Slides @	\$14.00
Set D - Complete Set Exhibits	70 Slides @	\$60.00

The slides are numbered, labelled and include an index.

Please enclose a cheque or money order for the number of slides offered and cost of return postage to:

Sara King
20 Charles Sturt St
Grange, SA 5019
Ph. 356 2110.

After 30 days from the publication of this Newsletter a \$5.00 surcharge will apply.

If you wish to enquire about single slides please contact Sara King.

BITS 'N PIECES

The Kiwians Club of Burnside, Craft Fair 15/16th October 1983.

Stalls from \$72.00 - \$17.50.

Phone (Home) (08) 79 6133
(Work) (08) 42 6701.

Anita Pate is attending the B.A.G. Conference in the U.K. She is interested in showing slides of Australian Glass.

If you wish to be included send to:

Anita Pate
Flat 5B
152 Brooke St
Cogee NSW 2034 by August 1st.

Ansett International Travel

Mrs Sharon Dickinson (08) 21/ 7222 (9.00-5.00) is organizing a tour of Great Britain for Art, Antique, Theatre, History and Craft Lovers, to be escorted by Christine Courtney.

15th August - 23rd September 1983. Cost: \$4500.00

PARIS CREEK GLASS STUDIO

Requires someone experienced in all aspects of hot glass ie. Blowing, glass melting and equipment maintenance.

Those interested please contact:

Dot Andrews or Judy Harris
P.O. Box 63
Meadows SA 5201
Ph. (08) 388 3224.

ARTS

Edited by Lance Campbell

ADVERTISER WED 26th JAN 11

Glass workers take on the conventions

IF YOU meet people wandering around Adelaide with a glazed look in their eyes, it could be that they are attending the third National Australian Glass Artists' Conference.

For a week, there are demonstrations, workshops and discussions about glass, and an associated exhibition by members will be held at the gallery of the South Australian School of Art, Holbrooks Road, Underdale.

Directly associated with the conference is a members' exhibition of glass which will be open to the public at the Holbrooks Road Gallery of the South Australian School of Art, Underdale, until 29 January, 9 to 7 p.m. daily.

This is a remarkable international show which adds breadth to the Ausglass exhibition at the Jam Factory.

The Ausglass Show makes it clear that Australian glass work is at a most interesting stage.

During the past decade, many craft-workers in wood, clay, textiles or leather have

IN THE GALLERIES with Neville Weston



Several of the sculptures in glass could be quite at home in the Art Gallery of SA's "Recent Trends in Sculpture" exhibition.

Stephen Skillizki shows an elaborate tabletop war game — a nuclear version of monopoly — and Pavel Tomecko displays prismatic forms, whose presence clearly indicates that the artist considers them more than just amusing, optical delights.

Michael Keigher's work carries a high level of artistic understanding with technical ability.

Bram Fynaart, Warren Langley and Maureen Cahill all exhibit powerful pieces that would stand out in any company.

The background and training of many of the exhibiting artists gives this an Australian flavor with an international twist.

Anyone who is more interested in the historic aspects of Australian art may be interested in David Dolan's lecture at the Art Gallery of SA tonight at 8 p.m.

He will be talking about Australian art and furniture in the Governor-General's and Prime Minister's residences.

challenged the more narrow definitions of their material and, in effect, have said: "Just look at what we can do with this medium!"

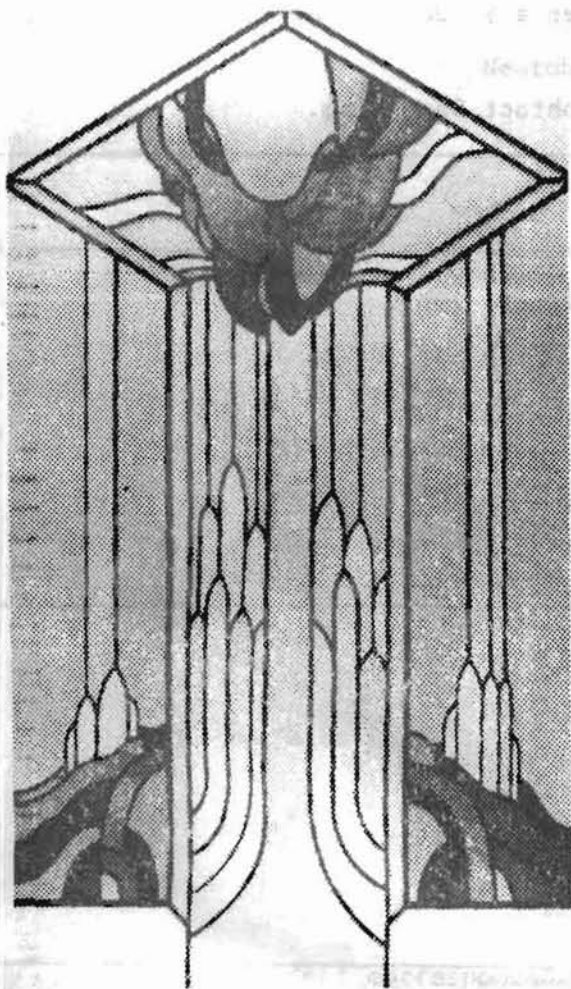
It is obvious that glass workers are now doing the same.

Using bold colors, juxtaposing images, mixing media and pushing their material to its limits, many artists are making paintings and sculpture in glass.

The craftsmanship might be beyond question but, unfortunately, much of the work on show barely rises above the kitsch level.

This seems to be a real problem area, when technical advances preoccupy the artist over aesthetic and design concerns.

Much of the Ausglass work is experimental, but there are certain "artful works" on display.



"Growth" by Paul and Eva Kempen, part of the Ausglass exhibition at the Jam Factory.



FIRST AUSGLASS CONFERENCE EXHIBITION

THE WORKSHOPS - A FEW COMMENTS

Engraving (Alasdair Gordon)

General introductions, slides, photos, instructions, mask and goggles against glass dust... then, ... insignificant squares of clear glass and plain containers are transformed!

Each artist's style is easily accommodated. From simple line drawings of flowers, faces, free-form designs and words to "tintaglio" birds and animals, nude figures and a building which seems to stand solid with its intricate detail.

Graded lines, dots, strokes, squiggles, gouges, buffing, moulding, anything that can be done on paper.

Deceptively simple, arm-achingly absorbing.

All our thanks Alasdair - absolutely fantastic!

Gus

Flatglass (Paul Marioni)

Paul Marioni, American glass artist extraordinance, recently descended from the moon to coach us earthlings in art glass design with no holds barred, and no question unanswered. Paul covered all aspects of glass: kiln work, sand and metal casting, photographic silk screening and his own technique of glass blowing. He also gave a spectacular glass cutting demonstration, and covered ways of writing resume's and photographing one's work to best convey its qualities. (Copies of the Pryjonski contract are available for those interested in copyright and royalties for artists).

Stimulated by slides shown during the three day conference, the workshops that followed provided a perfect atmosphere for the sharing and growth of ideas. These ideas, coupled with the wealth of technical information Paul has left us, will I am sure produce great things in Australian glass of the future.

Meanwhile Paul is back on the moon figuring out how to get to Mars!!

Bridget Hancock.

Hot Glass Blowing for Beginners (John Elsegood)

The majority of us were raw beginners. We stood around watching and listening in awe as John demonstrated just how it was done. It looked so easy, then it was our turn to try. I think we will all remember stepping up to take the first gather armed with a sock while the adrenalin surged through our bodies. It certainly took some getting used to.

Over the next four days we all had our own adventures. Some perfected the technique of reheating their pieces only to find somebody else's piece or even better a furnace wall attached, creating a rather unusual and hard to handle mass of molten glass. Another trick some of us acquired was attaching the puti, tapping the pipe to release the piece and having the whole lot drop to the floor accompanied by the appropriate noises. And of course there was the elongated bubble that when reheated formed all sorts of interesting folds. Throughout all of this John who was working a twelve hour day never panicked, however his eyes certainly became wider and brighter at times.

We all took home a couple of burns, a few unusual pieces, and a great deal of enthusiasm for hot glass thanks to John and the Jam Factory.

Christine Bartlett.

Stained Glass Design (Kristin Newton)

Primarily orientated to help those of us who are conceptually blank when facing a new project in flat glass.

It was a very successful exercise in mind expansion due to unorthodox methods of achieving unusual and well balanced abstract graphics.

A brief return to childhood activities resulted in a deep search through random paint patterns for a group of elements in harmony. These then were enriched and developed into a satisfying whole.

Another method was contour drawing while not removing one's gaze from the subject, resulting in some unrecognisable subject matter, but some lovely spontaneous line poetry, which again was further consciously developed to complete a satisfying composition.

Further techniques introduced included use of images as seen by a photocopier and the possibility of variation in clear and blurred mass as thrown up by an overhead projector.

Just for good measure Kristin through in some "3D" flat glass by building and changing levels and angles. Most inspiring and stimulating for those looking for more than pictorial subject matter for flat glass design.

Thankyou Kristin.

Flameworking (Richard Clements)

Teaching glass flame work in 4 days is a completely impossible task. In view of that fact, the Richard Clements workshop was quite successful.

Students ranged in experience from never having lit a burner to several years of committed flame working. Richard therefore assessed us individually and demonstrated techniques accordingly. We began working with tubing, pulling spears, and by the end the workshop had graduated to making small animals, bottles and vases, sort of. There were demonstrations on scent bottles, mixing oxides into the glass and produce coloured glass, melting soda glass, a dragon, an elephant and one of Richard's speciality's from the past, a wonderfully rude frog.

Those of us with previous experience and possessing equipment to continue practicing newly acquired skills will obviously have much to gain. As will those whose needs were to acquire limited skills to incorporate into work in other glass areas. I'd feel safe in saying that we all left with an appreciation of Richards sense of humour, his skill and sensitivity in handling the glass and the experience of meeting and getting to know people with similar interests. Not bad for 4 days!

Susan Seier Hickman.

Surface Decorations (Warren Langley)

Those attending Warren's workshop were eased from their "morning after" lethargy by a novel slide sequence in which Warren compared glass works to possible design sources found in everyday circumstances. (Only Warren would compare Schaffrath's work and a lattice fence!) This lead into a discussion on the use and abuse of "surface decoration" with emphasis on the experimental approach.

Armed with this "theoretical" background the workshop then spent the next few days exploring various aspects of kiln work, acid etching and sandblasting. (The latter under the guidance of Tony Hanning).

Results ranged from encouraging to practical, with perhaps the fuzing test on Kokomo glass being the most generally beneficial, although all those attending achieved various degrees of ability in each of the various aspects covered.

Malcolm McQueen.



FUSED PIECE :DAVID WRIGH

Experimental Techniques (David Wright)

Cold flat glass was warmed up in the Experimental Techniques workshop. Most of us were flat glass workers wanting to add a third dimension and surface variation to the flat panel.

Working with the kiln, we explored methods of fusing and moulding glass under controlled heat experiments.

The most popular moulding or forming method was Davids personal technique involving a thick whitening and water mix applied with a cake decorator to create delicate undulations and used also to produce large "bubbles". Fusing can only be accomplished after verifying the glasses are compatible with each other. The quick method of testing for compatibility was generally true and convenient, however the proof 100% was the end result after firing in the kiln.

As we discovered, the most important aspect of experimental kiln work is the strict recording of data.

Now with an insight into various techniques, its back to the kiln with glass and notebook ready to experiment and record results.

Denese McQueen.

A piece blown by Pauline Delaney, of The Jam Factory (Adelaide), and Graduate of Caulfield Institute of Technology (Melbourne) has been purchased by the Corning Museum of Glass (Corning, New York, USA).

The Museum informed Pauline that they are pleased to add her work to their collection and that it is the first purchase from an Australian contemporary glass worker. A photo of the piece will be included in "New Glass Review No. 4".

Travelling by car from Sydney with my friends Joan Brassil and Jacquie Clayton, at temperatures of 40° we drove across plains, and plains and plains till we got to the land of the grapes, which we consumed and consumed until we arrived at Historical Gawler which had just been blessed with a cool change. We gladly donned our sweaters after a wonderful welcome by Geoff and Liz New who were still battling with kilns and had provided accomodation at such short notice for the fifteen visitors.

The atmosphere of the foundary with Geoff's wonderful industrial treasures was great - our room was made memorable by a magnificent vintage printing press and as early arrivals guess we were the lucky ones. At each turn of the foundary was another of Geoff's interesting artefacts. Settling in by the time our organisers Judy Hancock and Lindy Sando came and made ready for Paul Marioni who arrived with (and was looked after by) Terry Beaston.

As this was the initial event for Geoff's venue there was pioneering "making the place". There was energy and wit abounding. Liz arrived with a large saucepan of delicious homemade soup for all and from then on the kitchen operated as a joint effort and ran effortlessly because of the natural sharing order.

Paul was a splendid teacher, withholding nothing and sharing every evening his world wide collection of slides - copious discussions and stories; we were all most grateful for his generosity to give so freely his knowledge, theories and vision.

All these evening sessions culminated in a "midnight-plus" of Paul theories to "The Assassination of President Kennedy".

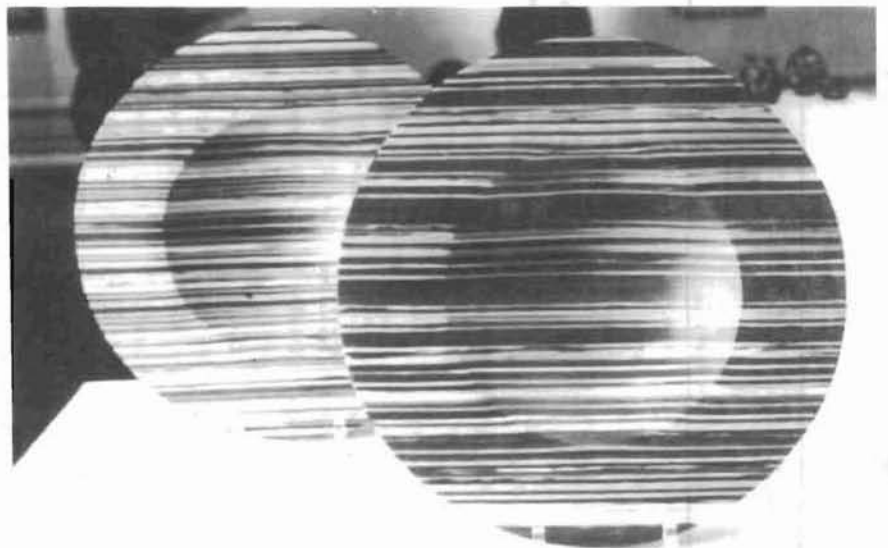
The whole week was full of activity, firstly the anticipation of "Does our new furnace work"? After much swooping of glass recipies and compromise all was prepared and ready for our first "Batch".

Imaginations ran riot planning mould and fixing sandcasting boxes for the big moment of the "first pour". The glass initially left much to the imagination but improved remarkably by Thursday when alas, despite enthusiasm; all was in the process of being wound down and time to pack up and have a couple of free days. All were in fine fettle for the Ausglass Conference and another fascinating week.

Certainly a stimulating interesting and unique experience in a spendid venue!!

Joye Ballard.

FUSED PIECE :KLAUS MOJE



AUSGLASS MEMBERSHIP LIST correct as from 26/4/83

NEW SOUTH WALES

Ballard	Joy	P.O. Box 1	Nth Springwood	2777	Jensen	Jette	3/329 Bondi Rd	Bondi	2026
Bartlett	Christine	10 Talus St	Narenburn	2065	Keighory	Michael	43 Wilson St	Newton	2042
Brasili	Joan	Studio 2, Kenwood Rd	Wedderburn	2560	Langley	Warren	1A Malvern Ave	Manley	2095
Brennan	Julie	C/O Sussex Inlet Pharmacy, Jacobs Drive	Sussex Inlet	2540	Le Lievre	Judy	Box 20, City Art Gallery	Wagga Wagga	2650
Brown	Mary	5 Passy Ave	Hunters Hill	2110	Melville	Bernice	39 Annandale St	Annandale	2038
Cahill	Maureen	Marion House, 105 Station St	Petersham	2049	Minson	Peter	C/o Box 199	Botany	2199
Cario	Lonnie	1/ Kingsford St	Wollongong	2500	Mitrovic	Alexander	32 Broad St	Wagga Wagga	2650
Chapman	Peter	Glen's Creek Rd	Nymboida	2460	Morris	Stephen	Brolga Glass, P.O. Box 56	Woodburn	2472
Clayton	Jaqualine	P.O. Box 109	Springwood	2777	Newnes	John	17 Kinstons St	Fairy Meadow	2519
Courtney	Giselle	328 Stanmore Rd	Stanmore	2048	Nielsen	Johann	McMaster Farm,	Badgerys Creek	2171
Dyball	Anne	21 Tanderra Ave	Carlingford	2118	O'Connor	Denis	P.M.B. 250 "Fairview" Yathella	Via Wagga Wagga	2650
Elvegood	John	P.M.B. 416, Pattersons Rd	Wagga Wagga	2650	Paris	Julie Anne	18 Ridgeway Rd	Avoca Beach	2260
Eyre	Ellis	363 Lawrence Hargrove Drive	Scarborough	2511	Pezzutti	Peter	208A Moorefields Rd	Lakemba	2195
Farley	Jennifer	1/11 Park Ave	Ashfield	2131	Phillips	Cherry	42 Thomas St	Chippendale	2008
Finn	Neil	129 Bouldram Rd	Peak Hurst	2210	Redegalli	Sergio	49 Carmen Dr	Carlingford	2118
Foley	Luke	1 Bridge End	Wollstonecraft	2065	Robinson	Paddy	51 Nelson St	Rozelle	2039
Foley	Mitch	1 Bridge End	Wollstonecraft	2065	Russell	Leonie	30 Marion St	Harris Park	2150
Gibson	Shirley	42 Juliet St	Enmore	2042	Santos	J & H	47 Tomago Rd	Tomago	2322
Gleeson	Judith	81 Daighon St	Glebe	2037	Saunders	David	Eroica Studios, Argyle Cntr, 18 Argyle St	The Rocks	2000
Grillmeir	John	Box 200	Medindie	2679	Smith	Rodney	62 Ronald Ave	Greenwich	2065
Hand	Annie	163 St Johns St	Glebe	2037	Taylor	Stephen	16 Dudley St	Bondi	2026
Hayworth	Paul	P.O. Johns River		2443	Warren	Susan	6 Yabsley St	East Ballina	2478
Heaney	Colin	Skidders Sturt Rd	Byron Bay N-PW	2481					
Meery	Davnet	3/86 Milson Rd	Cremorne	2090					
Hirst	Brian	Cnr Cressy St & Emanuel Lane	Rosebery	2018					

VICTORIA

Atkins	Anne	1A Oberon Ave	Hawthorn	3122	Polletti	Maria	Werrimull Consolidated School	Werrimull	3496
Baxter	Les	64/5 Rathdowne St	Carlton Nth	3054	Rees	Roslyn	266 Rae St	Nth Fitzroy	3068
Behn	Berin	56A Marine Parade	Abbotsfield	3067	Roberts	Neil	C/o 7 Murphy St	Chadstone	3148
Bond	Mr & Mrs R J	22 Carawa St	Booroolbark	3138	Rodsted	Judy	11 Jacka St	North Balwyn	3104
Brand J	Julie	79 King William St	Fitzroy	3065	Howe	Keith	C/o Budgerac Glass, Midland Hwy	Budgerac	3870
Buchanan	Daryl	15 McCulloch St	Dromana	3936	Rozania	Allen	221 Brenden Pl Dve	Malgrave	3170
Bush	Liza	6 Keeron St	S Caulfield	3162					
					Sinkora	Kathy	201 Kambrook Rd	Caulfield	3162
Clark	Val	P.O. Box 32	Eltham	3095	Spencer	Scott	58 Mentone Pde	Mentone	3194
Crynes	Allan	Battery Creek Farm, Yanakie Rd	Fish Creek	3959	Steer	Alan	688 Mt Alexander Rd	Moonee Ponds	3039
					Stone	Graham	20 Sydenham St	Highbury	3190
De Rozario	F Allan	Wesley College, St Kilda Rd	Prahran	3181	Syndikas	Alexander	309 Cumberland Rd	Pascoe Vale	3044
Duncan	Ross	Rainbow Ridge,	Jindivick	3818					
					Victoria College		221 Burwood Hwy	Burwood	3125
Edwards	Geoffrey	National Gallery of Victoria	Melbourne	3000	Burwood Campus				
Emmerichs	Gerhard	7739 Eildon Rd	St Kilda	3182	Wallace	Carmel	18 Tamora Crescent	Portland	3305
					Wharington	Leisa	Lodgers Rd	Moorooduc	3933
Feil	Shar	12 Mackie Grove	East Brighton	3187	Whiteley	Richard	77 High St	Berwick	3806
Ford	Gwendaline	10/133 Booran Rd	Glenhuntley	3163	Wreford	Don	272 Station St	North Carlton	3054
Hancock	Linda	73 Ormond Rd	Elwood	3184	Wright	David	35 Cummins Grove	Malvern	3144
Hanning	Tony	Middle Creek Rd	Yinnar South	3869	Wyatt	Alex	191 Tompson's Rd	Bulleen	3105
Henty	Tom	C/o P.O.	Longlea	3551					
Hook	Michael	Midland Highway	Budgerac	3870	Zimmer	Jenny	100 Nelson St	South Melbourne	3205
Horton	Ede	11/25 Rockley Rd	St Yarra	3141					
Knottenbell	Rob	21 Glenroy Parade	Hawthorn	3122					
Loone	Allen	9 Centre Court	Torquay	3228					
McKenzie	Neil	6 Loftus Crt	Keysborough	3173					
Mack	Glenn	73 Ormond Rd	Elwood	3184					
Marshall	Ruth	77 Orr St	Shepparton	3630					
Mason	Valerie	White Cottage	Metung	3904					
Mount	Pauline	Midland Hwy	Budgerac	3870					

SOUTH AUSTRALIA

Intram	A	29 Celtic Ave	Clovelly Pk	5042	Jaugietis	Regina	10 Wallala Ave	Parkholme	5043
Aspinall	J	Leadlight Commissions 312A Unley Rd	Hyde Park	5061	Johnston	Leon	78 Brownes Rd	Mt Gambier	5290
Barfield	Bill	7 Fryer St	Hallett Cove	5048	Kat	Frans	7A St Annes Tce	Glenelg Nth	5045
Bevken	Terry	5 Edwards St	Brighton	5048	Kempen	Paul & Eva	21 Duthy St	Unley	5061
Behn	Berlin	34 Neate Ave	Belair	5062	King	Gerry	Sheoak Rd	Crafers	5152
Bever	Jan	43 Clouchester St	Prospect	5083	King	Sarah	20 Charles Sturt Ave	Grange	5022
Blakelrough	Albert	31 Pemberton St	Oaklands Pk	5046	Komlos	Maxine	310 Brighton Rd	Nth Brighton	5048
Brown	Glenda	28 Giles St	Magill	5072	Lazdins	John & Sandy	9 Weaver St	Edwardstown	5039
Brooks	Janet	24 Manuka St	Eden Hills	5050	Leadlight Commissions		312A Unley Rd	Hyde Pk	5061
Brooks	Dennis	280 Belair Rd	Torrens Pk	5062	McLeod	Graham	9 Barnes Ave	Norleston	5033
Bryant	Pat	4 Ayr Ave	Torrens Pk	5062	McLeod	Jeannie	P.O. Box 218	Stirling	5152
Charfield	Judson	368 Unley Rd	Unley Pk	5061	McQueen	Denese & Malcolm	66 King William Rd	Goodwood	5034
Conroy	Richard	28 Alfred St	Perkside	5063	Mayes	Leoni	66 Beulah Rd	Norwood	5067
Czernki	S "Jack"	85 Scholz Ave	Nuriootpa	5355	Melis	Stan	74 Bradman Rd	Parafield Gdns	5107
Darby	David	"Williams"	Frances	5262	New	Geoff	Box 547	Gawler	5118
Delaney	Pauline	55 Sixth Ave	St Peters	5069	Ogishi	Setsuko	9 Stour St	Gilberton	5081
Diane's	Leadlight Decor	158A Henley Beach Road	Torrensville	5031	Parker	Ian	Long Island, P.M.B. 30	Kingston	5275
Dodson	James	2 Frank St	St Morris	5068	Persson	Tom	20 Alfred Rd	West Croydon	5008
Collett	Susan	26 Ormonde Ave	Warradale	5046	Peters	Roy	15 Douglas St	Lockleys	5032
Focks	Carole-Anne	20 Willow Crescent	Campbelltown	5074	Prest	Cedar	58 Maesbury St	Kensington	5068
Fynnart	Abraham	P.O. Box 108	Magill	5072	Roberts	Sue	15 Le Hunte Ave	Prospect	5082
Gordon	Eileen	10 Union St	Stepney	5069	Rumpf	Karin	15 Rudford St	Brighton	5048
Greenshields	Bruce	4 Cully St	Clarence Park	5034	Rush	Viv	9 Debra Court	Netley	5037
Hancock	John	P.O. Box 1878	Mildura	3500	Sadgrove-Brown	Helen	7A Fifth St	Gawler South	5118
Hancock	Judy	23 Mitchell St	Millswood	5034	Sando	Lindy	3 Gardiner Ave	St Morris	5068
Hancock	Rachel	23 Mitchell St	Millswood	5034	Saunders	Gus	179 Port Rd	Queenstown	5014
Hammill	Brett	8 McAllan Ave	Beaumont	5066					
Harris	Judy	P.O. Box 63	Meadows	5201					
Harrison	Stephen	127A Goodwood Rd	Goodwood	5034					
Heidt	W	Leadlight Commissions 312A Unley Rd	Hyde Park	5061					
Hickman	Susan	26 7th Ave	St Morris	5068					
Hogg	Michael	Box 4	Stirling Nth	5710					

South Australia Cont.

Skillitzi	Stephen	C/o SACAE Holbrooks Rd	Underdale	5032
Stern	Nicki	C/o The Jam Factory, 169 Payneham Rd	St Peters	5069
Strauss	Joanne	P.O. Box 464	Mt Barker	5251
Sweeny	Gavin	8 Gambia Ave	Hampstead Gdns	5086
Taylor	Vaughan	3 Gardiner Ave	St Morris	5068
Tessari	Fred	6 Horrocks St	Walkerville	5081
Tingstad	Merethe	25 Fredrick St	Welland	5007
Tomecko	Pavel	74 Bradman Rd	Parafield Gdns	5107
Ulstrup	John	15 Hall St	Walleroo	5556
Urech	Grahel & Liliane	36 Frobisher Ave	Flinders Park	5025
Von Czarnecki	Peter	6 Second Ave	St Peters	5069
Walsh	John	Box 1156	Mt Gambier	5200
Western	Kym	C/o 46 The Parade	Norwood	5067
Wilson	Rose	C/o 46 The Parade	Norwood	5067
Wotton	Kevin	648 Brighton Rd	Seacliff	5046
Yencken-Sandy		234 Currie St	Adelaide	5000

QUEENSLAND

Allen	Joy	7 Bishop St	Rockhampton	4700
Burgess	Gary	P.O. Herberton	North Qld	4872
Creative Glass Guild		G.P.O. Box 1562	Brisbane	4001
Elliott	Innes	21 Fountain Rd	Buderim	4556
Goss	Peter	19 Stableford St	Tevantin	4565
Martin	Des	28 Sassafras St	The Gap	4061
Pantana	Christopher	1 Pine Park, Burnett St	Buderim	4556
Pantana	Juan-Mary	As above.		
Porter	Ron	C/o P.O.	Cooray	4553
Oswald	Christine	P.O.	Murwillumbidgee	4871
Reilly	Fergus	15 Rutland St	Coorparoo	4151

WESTERN AUSTRALIA

Armstrong	Barry	15 Freeth Way	Brentwood	6153
Bloxam	Julian	P.O. Box 40	Claremont	6010
Clark	Curtis	P.O. Box 40	Claremont	6010
Crabtree	Joan	33 Woodroyd St	Mt Lawley	6050
Fox	Alan	C/o Glass-Nest-Studio	Bridgetown	6255
Frith	Ian	P.O. Box 40	Claremont	6010
Goodlet	Mathew	45 Lindsay St	North Perth	6011
Gordon	Alisdair	The Gordon Studio, Napoleon Close 12 Napoleon St	Cottesloe	6011
Graham	Charlie	18 Oxford St	Kensington	6151
Newbold	Timothy	P.O. Box 40	Claremont	6010
Polt	Gene	Box 91	Nannup	6075
Potter	Gregory	79 Rokeby Rd	Subiaco	6008

AUSTRALIAN CAPITOL TERRITORY

Corbett	David	7 Beltana Rd	Dialligo	2609
Enders	Bridgette	Canberra School of Art P.O. Box 1561	Canberra City	2601
Ford	Gwen	P.O. Box 422	Civic Square	2608
Moje	Klaus	Canberra School of Art P.O. Box 1561	Canberra City	2601
Rea	Kirstie	P.O. Box 52	Manuka	2603
Rijsdijk	Mazza	31 Cox St	Ainslie	2602

TASMANIA

Clements	Richard	Kay St	Franklin	7112
Rhee	Lon	Cambells Rd	Koonya	7187

NORTHERN TERRITORY

Whitlock	Gillian	P.O. Box 454	Darwin	5/94
----------	---------	--------------	--------	------

NEW ZEALAND

Bunn	Vivian	49 Glen Lynne Ave	Hamilton	
Croucher	John	85 Jervois Rd	Herne Bay	Auckland 1
Nash	Garry	35 Jervois Rd	Herne Bay	Auckland 1
Viesnik	Peter	30 King Edward Parade	Devonport	Auckland 9

ENGLAND

Andersson	Ivor	12B Wood St	Walthamstow	London E17
Campbell	Jane	81 Raglan Rd, Reigate	Surrey	RH70ES

USA

Marioni	Paul	4136 Meridian Ave Nth	Seattle	Washington 98103
Thal	Laurie	Star Rt 352-A	Jackson	Wyoming 83001

HOLLAND

Meitner	Richard	Bellamystraat 91-93	Amsterdam	1053BJ
---------	---------	---------------------	-----------	--------

JAPAN

Isogai	Akihiro	2-8-33 Sakukagaoka, Kugenuma Fujisawa, Kanagawa Japan 251.		
Newton	Kristin	3-2-9 Ohi	Shinagawa-Ku	Tokyo T141



HERE is one art exhibit that really needs to be handled with care.

This piece of glass-work by SA artist Gerry King caught the eye of former TV personality Winnie Pelz, who is organising an exhibition at the Jam Factory.

It is part of the Australian Association of Glass Artists (Ausglass) third national conference, being held in Adelaide until Sunday.

About 150 overseas,

Fragile exhibit

Interstate and local glass artists are taking part and several exhibitions are being staged as part of the conference.

Demonstrations of glass work will take place at the Jam Factory, Payneham Rd, on Wednesday from 9.30 am to 12.30 pm.

'THE NEWS'

ADELAIDE GALLERIES

The Third National Glass Conference: This conference well displays the distance covered in glass artistry in the short time of its existence in Australia. These artists have achieved a degree of maturity and capability with amazing speed and sophistication. Over the next month exhibitions which attest to the high quality and individuality of both flat and hot glass can be viewed in the major galleries.

Julio Santos: Has developed a refined level of design and production skill. His glass radiates strength and energy with an honesty and confidence which his students have found inspiring. The collection includes exquisite goblets with spiral inlay stems, vase forms of pastel feathering and strong yet delicate deep blue glass bowls. Elmswood Gallery until Feb 30.

Ausglass II: A seductive exhibition of magic and subtlety. Contemporary Australian glass artists show sculptural forms, two-dimensional pieces and smaller objects. The 28 artists together provide a rare aesthetic experience and the most exciting exhibition seen in this gallery for a considerable time. Jam Factory Gallery until Feb 11.

'NAT. TIMES'

Adelaide Times 27 Jan 83

Edited by Lance Campbell

Glass art, humor and all

PAUL Marioni, guest artist at the third national conference of the Australian Association of Glass Artists, is firmly committed to smashing traditions.

"Most people think stained glass should be used only to glorify God," said Marioni, a wiry, kinetic American in his early forties. "I've been ridden



Glass artist Paul Marioni at work at the Jam Factory.

out of town on a rail more than once because people think I'm sacrilegious. I put a lot of humor in my work because once you hold it in too much respect, it just shatters in your hands."

Sometimes, it seems, Marioni goes out of his way to prove a point. In 1974, he was invited to mount a one-man show at the Norvo Gallery in Berkeley, California. "At the time," Marioni recalled, "most of the people in the industry were imitating Tiffany. I saw no need to imitate him. I think we should use our own talents and develop our own art."

Marioni ran a clothesline between two corners of the gallery and hung leadlines from it. He placed a huge pile of broken glass. On top of the glass squatted a tombstone that read "Let Tiffany Die."

"A lot of people got offended," said Marioni with an unrepentant chuckle. "I knew it would get a response and hopefully startle them and wake them up."

Marioni regards humor as a safety valve to working in such a fragile medium. "The material prohibits you from ever controlling it. No sooner do you think that you've mastered glass than you turn around and put your foot through it."

When a work occasionally

breaks, Marioni tries to incorporate the fracture. Recently, he completed a homage to John Kennedy. Marioni designed a flat piece of glass depicting an American flag with a skull and crossbones in the centre. When the work was shipped overseas, it broke into fragments. Marioni decided to regard this as part of his political statement about Kennedy's assassination and mounted the work without repairs.

Marioni frequently uses his art to make political statements. One of his most stunning pieces, *The Premonition*, reveals his fear of nuclear war. It features a farmhouse set in leaded glass cast against a background of volcanic destruction. A lone survivor stands in darkness inside the house. All that is seen are his eyes, sharp pinpoints of terror, gazing at the holocaust outside.

In direct contrast to Marioni's polemical art, Richard Meitner's work is cool and cerebral in tone. Meitner, also a guest artist at the conference, is an expatriate American based in Amsterdam. Meitner describes his work as a "cocktail of non-literal impressions and ideas."

"I believe," said Meitner, "that people who see my work should come away with a definite feeling of what I was working towards

but that they shouldn't say, 'Aha! I see that we should stop persecuting the Indians.'"

Meitner's works have a stark simplicity, many of which are variations on the same theme, a five-inch cylinder with a sphere resting on top.

His later work employs graphics which he believes give it a freer quality. "Line drawing is a very quick process. There's no time to make a line and erase it. Many times you're just doing it without a preordained idea ..."

Meitner is almost obsessed with the search for perfection. Unlike most sensible people, he sees the ideal as an achievable goal.

"There is not anywhere near the quality in works of glass as there is in painting," said Meitner. "Glass art has suffered from its isolation, its total lack of communication with art. You don't find glass exhibited with paintings at a high level. You don't find glass artists working with artists using different materials. It's very insular and I think that's not a good thing. The only way to break out of it is for glass artists to make better work."

Katherine Goode

LOOK



with John Neylon

Pick up an empty bottle and rotate it against the light. It's all there — the refraction of light and the sliding fragments of life captured in glass.

But who looks at empties with the passion of a gallery viewer regarding an antique Venetian goblet.

Come to think of it the glassware in our domestic lives—the jelly bowls and percolators—doesn't get stared at too often.

But introduce a little visual ritual and the appreciation of glass looms as a pleasant cultural activity.

Clear win for glass

Three remain — slumped glassware at Studio 20 Blackwood, Julio Santos and other featured ware at Elmswood Gallery and the large AUSGLASS exhibition at the Jam factory.

The Jam Factory exhibition offers frontiers of current experiment. It's an exciting offering and possibly momentum in terms of local development which has been sustained for a number of years by the Jam Factory workshop and training program.

That hot glassware holds most options for sculptured experiment is confirmed by a number of works in this exhibition including Maureen Cahill's kites, Gerry Kings' clothing forms and Warren Langley's craggy slabs.

The most emphatic images play down familiar qualities and options and make more personal statements through design and associations of materials.

Michael Keighery's two works are examples

Exhibition

Take leadlight. The upmarket demolition shops around Adelaide are stocking and selling a complete range — arched windows eased from decongregated churches and little forlorn fragments of clean lighting ripped from demolished hallways.

It smacks of the cultural trophy impulse (it came from a real pub you know, a rare example of front bar mannerism) but deep down I suspect that people are getting behind glass and coming to appreciate its decorative and sculptural possibilities.

Consider the craft scene. Glass craft used to be miniature shams on mirrors.

Today? — a boom period in terms of ideas and output. The AUSGLASS conference held in Adelaide last week sponsored a number of exhibitions which filled in the current picture.

Advertiser Friday 28 Jan 83



Mr. Richard Clements, of Tasmania, working on a goblet at the Jam Factory yesterday.

Glass work is a 'fluke'

"It's controlled fluking, I suppose," Tasmanian glass craftsman Richard Clements said of his work yesterday.

In Adelaide for this week's national conference of the Australian Association of Glass Artists, Mr Clements said that while he could control the form of his work, the patterns of colors, and the colors themselves in a piece often were impossible to reproduce.

An artist might aim for patterns in a certain color which he had added to the glass, but unique effects were produced as the worked glass cooled.

This unpredictability was one thing which attracted him to glass work, while the increasing popularity of glass in the market place, from crafted goblets to abstract exhibition pieces, ensured "a very good living out of glass."

The conference has attracted 150 professional artists including some from Europe, Japan and the US. Apart from workshops, exhibitions of glasswork are being held at the gallery at the SA College of Advanced Education's school of design, Underdale campus, and at the Jam Factory Workshops, St. Peters.

The conference will end on Sunday.

Jam-packed with craft

A FASCINATING exhibition at Adelaide's Jam Factory craft centre coincided with the National Ausglass Conference being held in Adelaide.

The people exhibiting were among Australia's leading exponents of leadlight, hot blown glass and sculptural constructions.

Their work was selected for its innovative design concepts, technical skill and its aesthetic sensitivity.

The exhibition was opened by Doug Bell, State director of the Industrial Design Council.



Stanislav Mellis with one of his own works.



Lave Smyth



Tania Stojanovic and Paul Cohen.



Norman Hudson and Caroline Bailey.



Anne and Philip Satchell.



Zoran Stojanovic



Phil Malcolm