
Ausglass Magazine

A Quarterly Publication of the
Australian Association of Glass Artists

ausglass



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FRONT COVER:

Pictured is a 1928 archival photograph of a recent undertaking involving the Planet glassblowers to reproduce the 720mm wide components in chandeliers for the Commonwealth Banking Chambers in Martin Place, Sydney.

Photograph:

Courtesy of Barry McGregor from Australian Construction Services

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Responsibility cannot be accepted by Ausglass, its Executive Committee or the Editorial Committee for information in this magazine which may be ambiguous or incorrect. To the best of their knowledge, the information published is correct.

PRESIDENT'S INTRODUCTION

The New South Wales Executive Committee approaches the coming two years with enthusiasm and optimism. We have had two State Meetings and the numerous ideas promoted have been distilled to yield a skeleton plan for the coming term.

The overall aim is to raise the level of debate within the forum that is AUSGLASS. To this end, we have defined four main themes which we plan to present for discussion in the magazine, as well as on a state level, culminating at the Conference. We realise that we are unlikely to resolve any of these issues in such a short time, but feel that if we can initiate an informed and reasoned debate, we will have fulfilled our charter.

The first topic is the standard of glass education available nationally. The idea is to initially survey what is actually available, from hobby level to professional. This task alone may take a long time, but if possible an attempt will be made to assess the quality of that tuition. To this end, contributions from anyone with an opinion are welcome, particularly to define the initial assessment criteria. This debate is being headed by Lance Feeney, to whom all contributions should be addressed.

The second topic is the perennial one of the quality of our work, which we should continue to discuss indefinitely. This follows logically from the topic of education and leads to our third topic: criticism of glass art. An attempt will be made to assess the past and current level of critical analysis of glass, before progressing to trying to define the parameters we would like to see employed. There is a widely held perception that glass art criticism suffers from comparison with other media, insufficient understanding of both the history and techniques of glass and a lack of awareness of the intent of the makers. This debate shall include peer review and will attempt to result in a higher standard of criticism of all aspects of glass art. Contributions should be addressed to Brian Hirst, who is heading this review.

The last topic is the level of the debate itself, which may well be addressed by virtue of dealing with the other three. We feel that it is vital to return to the original concept of AUSGLASS, to wit: a forum for debate on topics pertinent to the interests of the members. The last AGM in Melbourne adopted a new constitution, a copy of which is included in this magazine. It is very much our aim, with the changes in mind, to ensure that all members are catered for in the coming two years, whether they be collectors, amateurs, students or professionals, and it was within these parameters that we chose our theme.

Members are encouraged to participate by contacting committee members directly, writing for the magazine and debating at the state level. This latter activity may be a new and valuable method of reviving interest in both AUSGLASS and the topics under review.

We would also appreciate feedback on past conferences (in regard to both format and content) as we plan the 1991 event. At this stage we are considering a shorter conference session with a high level of content relevant to most members. This would follow advanced workshops and allow people to attend both. It is envisaged that beginners would be catered for by workshops preceding the main event. Numerous parallel events have been suggested, ranging from glass fashion parades and musical events to exhibitions on various levels. All suggestions should be addressed to Jeff Hamilton, who is heading the Conference Planning team.

There is one other subject which must be addressed, which arose very recently. The Crafts Council of Australia is canvassing opinion of a plan to run a regular, multi-disciplinary conference parallel with conferences such as our own or perhaps followed by a one or two day subsidiary session for each medium. The philosophy is to encourage interaction between practitioners in the different media, as well as addressing the practical considerations, particularly expenses, of funding regular, separate conferences. I think there are numerous points to be made both for and against the proposal, and would like to hear from you before putting an official opinion forward. This may be a good opening topic for the next State Meetings. Responses should be made urgently, as the proposal is under current debate within the Council, and we want our contributions to be considered.

In closing, I hope you will be stimulated to join us in this debate, which is, after all, our *raison d'être*.

Marc Grunseit

MARC GRUNSEIT

President

13 Chesterfield Parade,
Waverley, N.S.W. 2024.

Phone: (02) 387 3738

Born in Sydney in 1952, Marc took up a long-standing interest in glass in 1980 whilst a doctor in his own general practice. He sold the practice in 1982 to pursue glass full time. Opened "Lights of Fantasy" Stained Glass Studio in 1983, having undertaken study in Colour and Design, glass surface decoration technique, kiln work and some glass blowing, plus an extensive tour of glass studios and installations in Europe and the Middle East.

Continuing education includes Masterclasses in Architectural Stained Glass Design both in Australia and Europe and a further overseas study tour.

Marc has produced commissioned work for homes, ecclesiastical and civic buildings and hospitals, as well as exhibition pieces and some kiln-fired glass.



JEFF HAMILTON

Vice President (Conference)

156 Burns Bay Road,
Lane Cove, N.S.W. 2066.

Phone: (02) 428 4281

Jeff studied for an Interior Design Diploma, graduating 1974, followed by several years working as a graphic artist for Taronga Zoo. He moved into glass in mid-1979 as a trainee glass painter/designer under Stephen Moor at his Strathfield studio, working primarily on ecclesiastical commission work.

Since mid-1983 Jeff has managed the Hamilton Design Glass Gallery in Lane Cove, combining his own stained glass with a Gallery specialising in contemporary Australian art glass. The studio employs two leadlighters and an assistant trainee, and undertakes a broad range of commission work.

What time Jeff has left in the week he spends with his family, and he still entertains the idea that one day he might do some more painting and drawing.



LANCE FEENEY

Vice President (Education)

1B Ridge Street,
Surry Hills. N.S.W. 2010.

Phone: (02) 699 7692

After study at Sydney University Lance became interested in the Architectural arts, and in 1975 he began studying stained glass with Sydney artist, Paddy Robinson. In 1977 he enrolled in the architectural stained glass course at Swansea School of Art in the U.K. During this time he studied both classical English stained glass and design with contemporary German and British stained glass heavies.

With the assistance of two Craft Board grants, Lance graduated in 1980.

After attending a summer school at the Royal College of Art, London, he worked in studios in New York and San Francisco before returning to work with David Saunders in 1981.

In 1986 he attended the 2nd International Architectural Stained Glass seminar in Kevliar, West Germany. This was followed by a study tour of mediaeval and contemporary stained glass in France and the U.S.

Since 1982 Lance has operated his own studio in Sydney, and has been involved in the design and production of both classical and contemporary stained glass for both ecclesiastical and secular buildings.



JUDITH GENZO
Secretary

3/84 Beach Street,
Coogee, N.S.W., 2034.

Phone: (02) 665 3737

Judith's interest in glass is a recent development which she feels is probably derived from restoring antique furniture. Although Judith has studied both painting and drawing, it is only in the last two years that she has worked with glass.

Previously Judith has been involved in personal training and development in retail, and more recently spent two years with the A.B.C.'s Concert Dept.



DEB COCKS
Treasurer

38-40 John Street,
Leichhardt. N.S.W. 2040.

Phone: (02) 560 9136

As a half of Hancock & Cocks Access Glass Workshop, which was originally government funded and now self-reliant, Deb's time is spent co-running the workshop in the Turkeyworks Studio, as well as a couple of part-time jobs.

The remainder of this year sees Deb working towards a solo at the Glass Artists Gallery (Sydney) and endeavouring to improve the facilities available to glass artists provided in the workshop.



MAGGIE STUART
Editor

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St. Peters. N.S.W. 2024.

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Maggie's interest in glass started about 5 years ago at the Workshop Art Centre in Sydney. Shirley Gibson took over as instructor at the Centre and what was intended to be just a term or two extended to a couple of years, following which Maggie spent some time with Shirley in her studio in Enmore.

Maggie's main interests in glass lean more towards kiln work, enamels and some surface techniques, and she is hoping to still find some time this year to build a kiln in her workshop at home.



BRIAN HIRST
Criticism Revue

5 Trafalgar Lane,
Annandale. N.S.W. 2038.

Phone: (02) 660 6599

Brian started glassblowing at G.L.A.E. in 1978 while completing Dip. Visual Arts. He has built 5 glass studios over the last 10 years, the most recent at Annandale after finishing a year's teaching as Senior Lecturer at the Canberra School of Art.

Brian is working in the areas of blown production work, lighting design and artistic works in two and three dimensional forms. His works are represented in collections nationally and internationally in private and public collections.



SHIRLEY GIBSON
Membership Secretary

6 Cavendish Street,
Enmore. N.S.W. 2042.

Phone: Home (02) 516 5928
Studio (02) 559 1443

Shirley started working in glass in 1978. Between 1981 & 1982 she attended Nepean CAE to study for her Assoc. Dip. Visual Arts (Stained Glass). The years 1983 & 1985 saw Shirley doing her Post Grad. studies at Sydney College of the Arts, and 1987 was the year for a course at Pilchuck.

The gaps between all this have been filled with heaps of teaching.

At present Shirley is teaching at the University of Western Sydney, and busy trying to persuade Council to approve her new studio at Marrickville.



BRIDGET HANCOCK
N.S.W. State Representative

38-40 John Street,
Leichhardt, N.S.W. 2040.
Phone: (02) 560 9136

After years of "backyard" operation, Bridget feels that setting up Hancock & Cocks Glass Workshop has given her work a new lease of life. Space and equipment have made lots more things possible, and conceptual work with mixed media is taking over from "technique" based experimentation. This year Bridget is working on a solo exhibition and various corporate, sculptural commissions.

GRAHAM STONE
Victorian State Representative

20 Sydenham Street,
Highett, Victoria, 3190.
Phone: (03) 598 6898

Graham is Chairman of the Cold Glass Access Workshop advisory panel at the Meat Market Craft Centre. The principal techniques he employs in his glasswork remain etching and slumping.

Graham has just completed commissions for Nick Greiner and Antony Pilkington (Chairman of Pilkington Group, U.K.) and is currently concentrating on platter production, teaching, local conservation and impending fatherhood.

HERO NELSON
A.C.T. State Representative

G.P.O. Box 2350,
Canberra City, A.C.T., 2601.
Phone: Workshop: (062) 46 7894

Last year Hero completed her B.A. at the Institute of the Arts (A.N.U.) and she has been busy organising her final student exhibition, and, as if that's not enough, a Pâte de Verre exhibition which was held at the Ben Grady Gallery, Kingston, A.C.T. between 21st April and 8th May.

Hero is planning to spend a couple of months later in the year visiting friends in Wales, and hopes her professional future will include teaching.

STEPHEN SKILLITZI
South Australian State Rep

P.O. Box 377,
Brighton, S.A. 5048.
Phone Work: (08) 298 4156

Since obtaining his Masters Degree in 1970 at the University of Massachusetts, Stephen has shown a perpetually questioning attitude at the forefront of studio glass practice.

Amongst many achievements, he has lectured and exhibited broadly both overseas and in Australia, has established over ten hot glass studios and is represented in many private international glass collections as well as the Australian National Gallery and various State and regional galleries.

JON FIRTH
N.T. State Representative

P.O. Box 42378,
Casuarina, N.T. 5792.
Phone: (089) 27 7681

Jon first became interested in stained glass whilst serving as a radio technician in the Air Force. It was not until ten years later he had the chance to pursue this interest. After initial tuition by Marc Grunseit for most of 1984, Jon left Sydney to live in Darwin in 1985.

Since leaving Sydney he has attended Master Classes in fused and slumped glass held in Darwin by David Wright and in Architectural Glass by Lutz Haufschild at the recent Ausglass Conference. Jon tutors in stained glass at both the Northern Territory Open College and the Craft Council of the Northern Territory. He often holds workshops at remote locations, the most recent at Katherine, 300 kilometres south of Darwin. Jon has executed many private commissions in and around Darwin.

DAVID CILENTO
Queensland State Representative

1 Glenfield Street,
Hillend, Q'ld. 4101.
Phone: (07) 356 4670

David was born in Brisbane in 1936, one of a family of doctors - all of whom demonstrate an artistic bent.

David studied painting, drawing, woodcarving and design at Brisbane Polytechnic and with Vida Lahey, and one year's art classes at N.Y. Museum of Modern Art.

David studied basics with Harry Bartles, Jude Wixon, George Wolf, Lilian Urech, and workshop experience with Lutz Haufschild. He has had several successful group exhibitions of painting in Queensland and work represented in private collections in Queensland, N.S.W., Victoria and New York.

David's glass interests lie with flat glass, mainly domestic commissions, some major and occasional church pieces, and more recently fused, slumped and sandblasted pieces.

RICHARD CLEMENTS
Tasmania State Representative

P.O. Box 53,
Franklin. TAS. 7113.
Phone: (002) 66 3222

Greetings from Tasmania. I have been asked to write a Certi Verti or whatever they're called, to let the members down here know what I have done in the past to deserve the honour of being their State Rep.

I have decided that rather than boring the rest of the membership on the mainland, I would phone up Fiona and Jim and let them know what a fantastic chap I am. This I have done, and they both agreed that they made a very wise decision in voting me in as their Rep. Furthermore, we all agreed to meet sometime before the next Conference to have a beer. Of course, I will write a report and send it in to the magazine (along with expenses).

All the best,
Richard.

ALAN FOX
W.A. State Representative

C/o P.O.,
Cowaramup. W.A. 6284.
Phone: (097) 55 5499

Alan was born in 1953 and studied at Ultimo Technical College, Sydney. He went to W.A. in 1973 and lived for 6 years in the south-west of W.A. working with lampwork glass. He travelled overseas from 1979 to 1981 to learn more about glass technology. In London Alan met Sam Herman, the American glassmaker, who encouraged him to return to Australia to find his own way with glass. After returning to W.A. Alan built his own facilities and began learning more about silica chemistry and mastering the skills of hot blown glass. Alan's work has developed within the classic traditions of hot glass expressed in contemporary terms.

INTRODUCTION TO BERYL AND HER NEW COLUMN

Beryl is a housewife, CWA Leading Light, culinary whiz, political activist, and recent glass dabbler and enthusiast, who has recently been recruited to the Editorial Staff to assist troubled readers with temporal and spiritual problems of the gravest or most frivolous nature. Details of future nervous breakdowns or any other problems should be directed via the editor for Beryl's attention.

Some members have been lucky enough to hear about Beryl already, and as they have been so anxious that they have already written in to Beryl, we have been able to commence her column in this issue.



Dear Beryl,

I am feeling ostracised by the other members of Ausglass because I only make flat glass. I feel like I don't belong in the group.

Dear Ostracised,

Flat glass is mainly used for windows which, like you, are probably to be seen through rather than looked at. Maybe a face-lift, or perhaps a new frock or maybe even a wisteria rinse could add greater texture, colour and depth to your persona.

Dear Beryl,

I have this identity crisis ... I am only a hobbyist, and the connotations on this word are becoming so denigrating.

Dear Hobbyist,

You think you've got problems. My budgie, Max, is suffering horribly with arthritis of the left leg to such an extent he can't hold on to the perch, and is forced into a life of hobbling in circles along the floor of the cage. Poor darling, looks more like a quail than a budgie. So, why don't you just take a bex and wash it down with a few G & T's.

THANKS

must be expressed to the previous Executive Committee for their hard work over the past two years. Most people are probably aware of just how much effort must be made in organising a successful conference, and for that reason alone we feel a hearty thank you from the other members of Ausglass is due to the past committee.



Pictured: Ausglass members at the Auction held during the 1989 Conference in Melbourne.

The Editorial Committee would like to remind members that the Ausglass Magazine needs the support of all members to flourish.

Your support in responding to articles, writing new articles and advising the Editorial Committee of information that may be of interest, is urgently sought.

Please also keep the magazine and newsletter in mind for advertising. It is mainly through the support of advertising that we raise the funds to publish these items. Please contact the Editor, Maggie Stuart, for current information on advertising rates.

TOWARDS A CONFERENCE -

OPENING STATEMENT BY JEFF HAMILTON

The encouragement to consider glass artworks as collectible commodities in this country is, basically, a promotions exercise - a matter of educating the community to accept and understand glass as a contemporary art form.

Obviously the creativity and quality must be there, however it is not going to sell itself. We must actively engage the marketplace, in its broadest sense, to accept the intent of the contemporary glass artist.

By this I don't mean the promoting of individual artists - it has already been agreed that this is not an aim of Ausglass - but I do see the promotion of the whole Art Glass industry as a very important function of our Association.

Each Ausglass Conference, each Wagga Biennial Exhibition, all the galleries specialising in glass, and the peripheral activities that we, as individual artists, take part in throughout the country add to the groundswell of interest in Contemporary Glass.

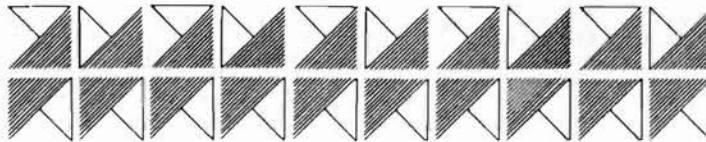
However, if we are to compete with mass-produced consumer goods, with other craft media and even with other forms of entertainment for the "leisure dollar", then it is not enough to simply be good at what we do: we must go out and demonstrate our quality.

It is my hope that the next two years will see a crescendo of exhibitions, meetings, lectures, workshops and demonstrations, culminating in a spectacular, thought-provoking, Sydney Conference in 1991. If you see this as a worthwhile goal then let me know, because ultimately it depends on you for its success.

It will require a great deal of co-ordination and co-operation between all the State organisations. It will require input from the entire membership. The process has begun: a committee has been formed to facilitate the aims set out above and to digest and put into action your ideas and suggestions. So start writing letters like you've never written letters before!

There are, of course, many considerations other than those outlined here. Marc Grunseit has indicated in his introduction areas of intended discussion. You may feel that topics such as "Options in the Nineties", a theme of the last Melbourne Conference, raised issues that should be further addressed in the 1991 Conference.

The over-riding theme for this Conference is presently being considered by the Conference Committee. The strongest suggestions to date have been related to "quality" in the medium. Other suggestions and contributions for the Conference theme, format and discussion topics are eagerly awaited. Please contact us soon - deadlines are impending.



DIAMOND VALLEY ART AWARD

1989 INVITATION EXHIBITION

October 6 - 14, 1989

Civic Drive, Greensborough, Victoria

Acquisitions to the value of \$8,000 may be made in the following categories:

GLASS TEXTILES WORKS ON PAPER SCULPTURE (limit on size)

Artists and Craftspeople wishing to be considered for invitation may submit a brief resume and four slides - clearly labelled - of recent works to:

Diamond Valley Art Award Committee,
PO Box 115, Greensborough, Vic., 3088
No later than June 30th, 1989

For further information contact:
The Recreation Department, Shire of Diamond Valley
(03) 435 7411

Please note: Slides not clearly labelled will not be accepted

GLASS CRIT -

OPENING STATEMENT BY BRIAN HIRST

It is the opinion of the Ausglass Executive that if glass is to develop as we anticipate, it must have critical evaluation. In doing so, I plan to publish in the Ausglass magazine statements on contemporary glass. This will mainly involve published reviews and opening addresses to glass exhibitions, and I also encourage comments from members to such statements. It is hoped that by this means we can extend the awareness of glass among both practitioners and non-practitioners alike.

To start the ball rolling, I have to say that I am starting from a presumption that Australian glass artists are making statements in glass worthy of comment in the first place. For if this is not the case, how can we invite serious critical evaluation? This is not for me to judge for I feel, as a practising artist, that my relationship to the medium sets up my own values and hence prejudices. For those artists who take it upon themselves to review their peers in print, I point out that they are in fact undermining the role of critic with potentially biased criticism. It's simply not kosher!

Although I reserve my opinion on the success of my peers, I retain the right to comment on the critic who offers viewpoints on my medium. Too often I read reviews on glass that offer very little criticism and end up being little more than a glossary of names and equated styles. Usually the intent of the artist or its subsequent realisation of that intent are not addressed. More usual is the comment that the work fits or doesn't fit a known style. For example, in Jenny Zimmer's opening address to the recent Melbourne Conference, Jenny Zimmer suggested that three-quarters of the works at the 4th National Glass Show at Wagga Wagga fit into the area of ornament. I suggest that this is not necessarily the intent of these artists - to make ornament. Was Jenny saying that three-quarters failed to make art? If it was their intent to make art, not ornament - have they failed? These things are not addressed, and are therefore unknown.

I appeal to critics to consider the development of some kind of aesthetic related to the medium. That is a rationale that does not exclude the making of a finely crafted bowl. For that bowl cannot conform to artistic evaluations that presume that, to be an "artwork" it has to be non-functional, or if it's art its useless.

SUMMER SCHOOL, 1990

Something that has been mooted at the last meeting was the organisation of a Summer School in Sydney in 1990. This would possibly have a dual purpose. Firstly, depending on the tutors for the 1991 workshops, these workshops would provide the beginner with a basis of technical info, ideas, etc. so that more could be gained from the 1991 workshops. Secondly, it would be a gathering of AUSGLASS members. These workshops would be privately run, but in conjunction with AUSGLASS, and one of the aims would be to make money so that both AUSGLASS and the workshops involved would cover costs and/or benefit.

This money would then go to the 1991 Conference/Workshops programme.

What we need to know is whether there is enough interest nationwide to do this.

Please contact Deb Cocks or Bridget Hancock:-

38-40 John Street,
Leichhardt, N.S.W. 2040.
Phone: (02) 560 9136

SOME THOUGHTS ON THE SUBJECT OF GLASS EDUCATION IN AUSTRALIA

OPENING STATEMENT BY LANCE FEENEY

During the last Melbourne Conference, the New South Wales members, while deciding to accept the Executive, discussed the possibility of addressing a number of areas over the next two years, with a view to undertaking a critical evaluation in these areas, and presenting the results as part of the next Ausglass Conference.

One suggested area worthy of examination was the state of glass education in Australia. To our knowledge, no evaluation of this type has been undertaken before in Australia, and we feel a responsibility not only to the current membership, but also to those people who in the future will be attracted to the medium and will wish to develop their particular talents to a professional level. I feel there would be few people in any area of endeavour who would disagree that the quality of ones' formative education and the philosophic basis behind that education will influence not only the work of that individual, but also the work of his or her peers and those with whom they have contact.

The future quality of glass education in Australia will very much influence the extent to which potential artists will be drawn to the medium, develop excellence individually, and be recognised both nationally and internationally. It will influence the way they work with the medium and the way they relate to other media. It will influence the content of their work and also its technical excellence. It will give them the ability to draw from the past without becoming a plagiarist. It will determine the extent to which artists of different media and different levels of development will inter-relate, and it will play a role in the way they see themselves as artists and the way society judges their worth. Finally, it will play a large role in the fostering of a national ethos within the glass profession.

To try and put Australian glass education into some national context and discover its philosophic basis, or in fact if it has one, it is pertinent to examine the systems operating in Europe and the UK, and the USA. I think it is interesting to draw comparisons between the work of these two continents and perhaps link the work produced in some way to their particular systems of education.

If one examines the education systems of Europe and the USA, a polarisation of philosophic approach is apparent. On the one hand the European and British systems are rooted in formalisation, regimentation, and some would say restriction. On the other hand, the USA exhibits complete freedom, liberalisation and an "anything goes" philosophy where formalised education becomes less important. It is interesting to note that many influential American artists have felt the need to embrace some formalised training within the European system. By contrast, I have had conversations with European artists who found the influences of the USA liberating to say the least.

I feel that it would be interesting to postulate some amalgamation of the two systems within the Australian Education System. In fact, to some extent this has already happened over the last ten years. During this time there has been an unprecedented cross-fertilisation between artists and students from Australia, Europe, the UK, Canada and Japan. Individual Australians have received formal educations in foreign colleges, and have taken advantage of workshops and lectures both here and abroad. The Pilchuck experience along with visits from foreign lecturers and practitioners, promoted by Ausglass and others, has done much to broaden not only out technical horizons but also our ideas and the content of our work. Some lecturers working within the Australian system have successfully embraced the technical prowess of Europe with the freedom of the US to give not only their own work, but also the work of their students, a unique vitality and excellence.

To promote an amalgam of these two trains of thought in Australia would be a difficult task. After all, Australians are a nation of intense individuals who cherish the right to individuality above most other values. Any encroachment upon those rights is usually met with intense suspicion. As Australians, we are also obsessed with our rampant need for credibility and acceptability, and that credibility is bound up to a large extent in the quality of our ideas and how we choose to express those ideas. Education has always occupied the foundation stone in this process.

OPENING STATEMENT BY LANCE FEENEY (continued)

It is interesting to postulate which criteria would be critical when planning a well balanced glass course which would fit into the present education system, and also allow for the unimpeded development of the individual. Suggestions are as follows:-

- * a thorough grounding in drawing, design, colour and other fine art considerations;
- * grounding in historical and contemporary glass techniques;
- * practical studio experience with working glass artists as part of the formal education system;
- * a historical appreciation of both national and international glass;
- * the ability to tap into the knowledge and experience of both national and international artists working in areas of interest;
- * to foster an awareness and appreciation of other media and the contemporary people working in that media;
- * the formulation of a medium-based aesthetic appreciation;
- * a grounding in small business practices and business management;
- * the development of the individuals' talents and the broadening of those other areas of weakness;
- * the fostering of a critical awareness and the giving of a sense of social responsibility.

The worth of this examination, as well as the parameters, are still and will continue to remain open, but it does rely on *YOU*. As such, I am hopeful that you will be stimulated by this debate and motivated to contribute.

Please write to me care of the magazine Editor with your thoughts.



CRAFTS IN THE EIGHTIES

A DISCUSSION PAPER BY

GRACE COCHRANE

MANY OF THOSE PRACTISING IN THE CRAFTS IN THE EIGHTIES HAVE SUFFERED A CRISIS OF IDENTITY. SOME HAVE SOUGHT A SHARE OF THE POWER AND STATUS BESTOWED ON THE FINE ARTS. OTHERS HAVE ADOPTED MARKETS AND METHODS OF PRACTICE USUALLY ASSOCIATED WITH DESIGN AND INDUSTRY. THERE ARE THOSE WHO STILL CONTINUE TO MAKE WITH A SPECIAL APPROACH TO MATERIALS AND THEIR WORKING PROCESSES WITHIN A FRAMEWORK OF REFERENCE WHICH ACKNOWLEDGES THE HISTORICAL AND SOCIAL CONTEXT OF THE OBJECTS THEY CREATE. THIS PLURALITY OF PRACTICE IS BEWILDERING AND THE SO-CALLED ART/CRAFT DEBATE HAS SO FAR ONLY SERVED TO THICKEN THE MISTS OF CONFUSION. GRACE COCHRANE IS CURRENTLY WRITING A HISTORY OF THE AUSTRALIAN CRAFT MOVEMENT. IN THIS MAJOR ARTICLE, ORIGINALLY WRITTEN AS A DISCUSSION PAPER, SHE EXTENDS AND ENLIGHTENS THE ART/CRAFT DEBATE WITH PRECISION AND CLARITY EXPRESSED FROM VANTAGE POINTS WHICH SEE THE ISSUES IN BROADER PERSPECTIVE.

The 1980s are characterised by a confusion about what the crafts might be. This is not new; art/craft arguments have taken place for several hundred years. Similarly comparisons between crafts and industrial design and manufacture have been made ever since industrial manufacture started. Why should there be such a discussion in the first place?

It is partly to do with our language and the ways in which some words no longer explain what we want to say; where they continue to convey a meaning when we want them to say something else. But it is mostly to do with the historical privilege that has been conferred on the 'fine arts' of painting and sculpture, and the associated status of that art, its artists and moreover those who commissioned or purchased it. Buyers and their associated institutions have reinforced artforms which reinforced their own status.

Painting and sculpture had power conferred upon them. It is not an intrinsic power. Value has been placed on them for social and economic reasons - portraits, investments, depictions of ownership and status. Aesthetics are not truths through consensus, and these differ from society to society, age to age. The notion of the individual, and thus the artist as genius, is similarly an invention which supported these structures.

Because the institutions of the artworld were historically oriented towards painting in particular, but also sculpture ... work has been measured in the prevailing terms of the fine art world.

Those working in what have been considered non-status areas, or with non-status materials, or making non-status objects, have wanted some of that status and power. Thus they tried to adopt or duplicate the institutions, emulate the attitudes, and gain access to the same markets. To a certain extent this worked, as the artworld relaxed its rules about itself, developed accommodating notions of the individual and the importance of self expression, and itself adopted some of the marginal materials and processes. A merging occurred from both ends. Similarly other crafts practitioners have teetered on the edge of industrial production, unsure of their role and attitude; feeling that this was what they should be rejecting, but sometimes designing for it, and sometimes emulating it in small scale.

Underlying all strands of actual practice in these areas has been a range of attitudes about processes, materials, function and social purpose. Because the institutions of the artworld were historically oriented towards painting in particular, but also sculpture, those working from other starting points have generally had to use, or have had used about them, the language and values and perceptions of that currency. Work has been measured in the prevailing terms of the fine art world. In recent years that world has to a large extent, denigrated fine finish, function, enjoyment of process, interest in materials and social purpose. This does not mean that that view is right, but simply that it has been well-reinforced. It may also change, because artworld views have changed before. It means though, that for some time the values associated with other practices have been rejected, because the only way they could gain recognition was through the existing channels; those with the dominant rules. One can find parallels in the performing arts, science and sport.

CRAFTS IN THE EIGHTIES (continued)

We talk a lot about the way in which the term craft has been devalued. But in fact there is a very positive public perception about what is meant. What does the editor of the 20th anniversary issue of Rolling Stone mean when he says that over the years they have tried to present the very best available in their editorial craft - the best writing, the best photography and the best layout? Or the reviewer of The Singing Detective who said it was the best-crafted television show last year? Their understanding, and our understanding, is that something that is crafted is made as well as possible, with care and attention, with a thorough understanding of materials and process, towards an imaginative end. Things can be made, they can be manufactured, they can be processed or they can be crafted. We all know the differences in meaning. These aspects are recognised in a very positive sense by the broadest population - that's why they are applied to everything from making bread to writing novels.

What does the editor of the 20th anniversary issue of Rolling Stone mean when he says that over the years they have tried to present the very best available in their editorial craft?

The problem in the art/craft debate has been the opposition of this attitude about process, to the importance of ideas, intelligence and intellect. These are not oppositions. Both are more or less present in all cultural activities, whether painting, potting, working with glass or singing a song. Skills, attitudes, processes and materials have never been enough on their own; nor have ideas and imagination without practical resolution. Other distinctions like the necessity of function (as we used to understand it), or roleplaying for specific media, are indeed red herrings today. But attitudes to a way of making, and an affinity for materials and the necessary processes associated with them to make something well, remain the core of a crafting attitude.

At the same time, each medium (including paint, ink, stone and bronze, as well as clay, fibre, glass, leather and metal), has its own history, as have the functions they have previously performed. (You see, a painting has a function too.) One cannot use those media without recognising their cultural associations. Thus, reassessment and interrogation and development of the traditional social functions to do with that medium, like wearing, adornment, ritual symbolising, containing, reinforcing, power, representing, defining status and value, harnessing, and so on, are valid and probably necessary notions to confront. Jewellers and potters and clothing makers in particular have been doing this for some time. I think the most interesting work is work which acknowledges these histories; not in faithful reproduction but through imaginative consideration of historical perceptions. I do not believe there is such a thing as an aesthetic value that is not culturally determined. Even **Michael Cardew** calls it consensus.

Skills, attitudes, processes and materials have never been enough on their own; nor have ideas and imaginations without practical resolution.

The 80s represent a changing society. Many people speak about them as a limbo, a transitional time of reassessment of values, a resting period in a time of confusion. It may be possible that values generally displaced recently in the fine art world (and in modernist architecture and design) - human social values - may be revalued and reinstated. Who knows? The rules may be changing. What does appear to be happening in the 1980s is a re-appraisal of the archaeology of the crafts; investigations of the histories and practices and attitudes to do with clay, leather, wood, glass, fibre, metal and others. Post modernism has encouraged the validity of this exploration, with its example of raiding history for imagery and references. The crafts have always been good at that. There appears to be a more confident shift to reviewing and revaluing previous forms and uses, for both functional and sculptural production. Simultaneously there is a realisation that there are equally valid, and often more appropriate marketplaces for this work, than only the adopted fine art ones. The links with design and industry and their marketplace are being more strongly sought and reinstated. This marketplace could possibly include what has been called a sleeping giant in the form of underused and undervalued support systems through the applied arts museums.

... Accessibility has also earned a perception of crafts practice as therapy and therefore as overall mediocrity.

The crafts, or designing-making practices, while emphasising the importance of the individual, have always had a closer social connection, through recognised familiarity with forms, materials, and use. It is a perceived affinity, similarly historical, often romantic. This has sometimes worked against them in that the resultant accessibility has also earned a perception of crafts practice as therapy and therefore as overall mediocrity. There has also been confusion over the expectations of critiques or measurements for achievement that have been used, and their relationship with those of the fine arts and design worlds.

CRAFTS IN THE EIGHTIES (continued)

Crafts practices have relied largely on fine arts discourses for their identification and reassurance, and have rarely sought other theoretical analysis through philosophy, psychology, sociology, archaeology, anthropology or architecture, in relation to their own histories. Many individual practitioners do, but there are few places for their thoughts to be considered. The long and rich visual and intellectual histories associated with crafts practice should be discussed in social terms in a broader intellectual field. Someone wrote recently, for example, that the problem with the art/craft debate is that it is not an aesthetic or technological issue (which is the way in which it has been treated), but in fact a sociological one, and I believe this to be true.

The problem, which is not that of art alone, is the lack of tolerance for positions other than those from a privileged vantage point. These rarely have to question themselves, or feel pressure to adapt for acceptance.

In developing an art practice, or in making objects, it should not really matter from which position people start. Time is sure to show that all starting points are valid. It is not the starting point which is important, but how it is developed, and the development should allow a number of different histories and purposes and values about making. The problem, which is not that of art alone, is the lack of tolerance for positions other than those from a privileged vantage point. These rarely have to question themselves, or feel pressure to adapt for acceptance. Practices which are so supported tend to become removed from everyday reality and only speak to themselves.

This attitude does not matter as long as it is realised that it is only one position or one attitude about cultural practice. It does matter if these are the only positions which are reinforced. These days people write and talk about a need for a different spirituality; people search for some form of hope in a confusing world. It is time for attitudes associated with crafts practice to be reassessed, because it may be that these values, (which people have persisted in clinging to in the face of enormous international cultural and institutional opposition), are in fact necessary to people's practical and expressive and symbolic understanding of themselves.

We must be confident of these needs and their theoretical underpinnings, informed about cultural directions in the broadest social sense, and prepared to seek understanding in other cultural and theoretical disciplines or areas of thought, in order to inform our practice.

Discussion paper developed from research Grace Cochrane is carrying out for the book she is writing entitled 'Making History: The Contemporary Crafts Movement in Australia 1940-1988'

LEONORA/CO-OP/PLANET

The remnants of the Phillips Lighting glassblowing factory "Leonora" at Wallsend, outside Newcastle, (which folded in 1982) were re-established as a co-operatively run facility called Australian Commercial Glassblowers, who also closed in 1986.

Recently it has been revived once more by Brett Iggledon of the Planet Lighting Group at Bellingen, near Coffs Harbour, using some of the originally trained glassblowers from "Leonora". These are Bruce Baigent, John Horne, and Lee Parsons who also works part-time with prominent ex-Leonora blower, Julio Santos.

It is interesting to note that the first Ausglass Conference held in Sydney in 1978 visited the "Leonora Glassworks" for practical demonstrations. It is fitting that Ausglass welcomes the return of commercial glass industry in this country in the form of Planet Lighting and also Nick Mount's Budgeree Glass Pty. Limited in Port Adelaide.

Brian Hirst.



MEMBERSHIP FORM

RETURN TO:

OR YOUR STATE REPRESENTATIVE:

Shirley Gibson,
6 Cavendish Street,
Enmore. N.S.W. 2042.
Phone: (02) 516 5928

Name in full:

Given Name

Surname

Mailing address:

.....

..... Postcode Telephone No

Please indicate the major area of glass work in which you are interested:

- Hot
- Cold
- Leadlight
- Stained/Painting
- Other (please specify)
- Kiln
- Flame
- Engraving/Carving
- Collector

Please indicate which category of membership is requested:

- A. Full Membership
Open to any interested person
Fee \$45
- B. Affiliated Membership
Open to interested organisations, institutions, companies, libraries etc.
Fee \$45
- C. Student/Concession Membership
Available to persons approved by the Executive Committee. Supportive documentation must be submitted with application.
Fee \$25

For all categories, a biographical summary related to glass interests, areas of study, future interests, exhibitions, awards, overseas experience, etc. would be appreciated.

It would also be appreciated if you would indicate below which category would best describe your involvement with glass.

- Full time occupational
- Part time occupational
- Recreational

OPENING OF THE 4TH NATIONAL STUDIO GLASS EXHIBITION-WAGGA WAGGA CITY ART GALLERY, SEPTEMBER 1988

by Jenny Zimmer

Gallery Directors take a risk when they ask critics (and historians) to open exhibitions. It is probably safer to ask politicians, dignitaries, sponsors, curators or artists! I have been a critic of studio glass in Australia since it began nearly fifteen years ago and probably a good number of artists think of me with apprehension - if not hostility. However, I can claim that I have been involved with the movement from its inception, I have studied the work and I do place great importance on how good or bad I judge the quality of it to be. I don't gloss over critical appraisal. Therefore it would be difficult for me to drive all the way up here to Wagga Wagga and not say what I think.

Firstly, the exhibition itself: It looks marvellous - it is not easy to exhibit glass and it is not easy, in Australia, to attract the preponderance of high-quality glass-work that we see here tonight. The exhibition is a credit to Judy Le Lievre, her staff, and the City of Wagga Wagga.

Most of you would know that Wagga Wagga has Australia's premier collection of contemporary glass - started with foresight at a very early stage in the development of the new glass movement in Australia. There are other collections, the Power Museum Sydney, the National Gallery of Victoria, but they exist within much larger museums and are less autonomous entities. Other regional galleries have opted for speciality collections, for instance Ararat which collects fibre art. This seems a logical thing to do in the absence of an ability to purchase more broadly, but it does place an enormous responsibility on the regional gallery. We must recognise that regional galleries which provide the over-all Australian culture with this extraordinarily valuable service do operate under very difficult conditions. It is not easy to (a) arrange these survey exhibitions regularly - annually or bi-annually, (b) curate them from great distance, and (c) maintain a critical stance to enable the exhibition to really focus on what is happening and to direct and encourage what could happen.

Judy Le Lievre keeps herself up-to-date and has attempted to provide a really definitive access point as well as an impact on the studio-glass movement as it exists in Australia. Given the difficulties, it is really imperative that artists and others are as professional as possible in assisting this process.

For those of you who are not directly involved in the glass movement, I would like to say a few words about the history of glass in Australia so you will know why this Wagga Wagga event and Collection is important historically. This version will be very, very potted! Glass people, please forgive me!

When the first settlers came there was no glass. What they had - like window panes for Governor Phillip's first house, they had brought with them on the first ships to arrive. Ordinary people hung sacking over window openings. By the 1840's window-glass was in limited supply and most table glass for the household was imported. About this time, and slightly earlier, glass factories were developed around Darling Harbour and the inner suburbs of Sydney and Melbourne: even some in country areas. Glassblowers produced fancy and plain table-wares, lolly jars, lamp components and thousands and thousands of bottles. Later they made heavy glass carafes of good quality for hotels and railways. The best dining and drawingroom glass came from abroad - sometimes with special colonial motifs already engraved to designs sent from Australia.

By the end of the century good-quality glass-wares and stained-glass for architecture was produced here. In the early twentieth century and with continuing economic depression, the trade withered. Sydney's glass firm Crown Crystal and Melbourne's Felton and Grimwade survived, but were eventually incorporated into A.G.M. and later still into Crown Corning and A.C.I. - international cartels. Hand production of specialty glass was squeezed out: the last big studios disappearing in the late 50's and 60's. There was one wonderful flowering of Australian glass - that was the heavy Crown Crystal made in the 30's and 40's and marked with a green label in the shape of a map of Australia. It was frequently given as wedding presents and will be very valuable to collectors in the future. So, hand-made studio glass production had all but vanished by the 1960's.

OPENING EXHIBITION - WAGGA WAGGA (continued)

In the early to mid 70's there was an enormous revival of the crafts - particularly ceramics. It was part of a world-wide democratization of the arts which occurred as the post-war economic situation and more people could be supported within the cultural sphere. Galleries, art schools, individuals all benefited from grants, opportunities and encouragement. It was the real beginning of what is now called the 'arts industry' - the full-scale professionalisation of the arts to improve the culture and boost the economy.

Individuals received grants, travelled and studied - some, like Stephen Skillitzi, Warren Langley and Maureen Cahill went overseas to study studio-glass and brought back ideas and expertise. Art schools received assistance to install studios and glass was incorporated in courses in the Tasmanian School of Art, Chisholm, Sydney College of the Arts and, more recently, in the Canberra Institute of the Arts. Arts centres - for instance the Jam Factory in Adelaide, the Meat Market Craft Centre in Melbourne - were assisted, and set up glass studios. Individuals were assisted to establish studios. Some individuals, but few, did so unassisted. And the new studio-glass made rapid progress in catching up with the international scene. Not all studios were to survive - glass is probably more expensive and more complicated to work than clay. However, many of the earliest exponents are still practising and are represented here tonight - and getting better and better! What you see here is the culmination of approximately fifteen years of effort - more particularly of the last ten years and, in the case of the more recent artists, of the last four or five years.

On the other hand it also seems to me that glass as an art-form may be enjoying some special privileges - not just locally, but internationally, when it comes to criticism. If this is so it could be because there is less of it than in many other art-craft media, its contemporary history is shorter and more remarkable, it is expensive and time consuming to develop the skills and it is complicated to produce and transport. All these factors may account for a tendency that one encounters for criticism and recording of facts surrounding glass-arts to be a trifle self-congratulatory.

I glanced through the catalogue of this exhibition an hour or so ago and found myself surprised at some of its content. There seem to be errors of omission and overstatement. For instance the reference that glass facilities in art schools have only recently been developed: implying that they came after, not before or with the development studio-glass. Art schools, supported by projects of the Crafts Board, the individual Crafts Councils and other bodies, can rightfully claim to have played a very major role in promoting the glass movement in its earliest stages and just look at the impact the Canberra Institute of the Arts has had in the more recent phases of the movement. Also, I sometimes feel disappointed that some glass artists seem unable to devote more of their time to creating a greater range of work for important exhibitions. You can see the same pieces exhibited in exhibitions over and over again. Other glass artists, who should by now be ranking highly as artists, may be spending too much of their efforts on supplying markets that are not as discerning as they could be, to the detriment of their very great potentialities as artists. I am not referring to artists in this exhibition, but some that should be in this exhibition because this is the showcase for the latest triumphs in the field. This, by the way, is not meant to exclude high quality design prototypes for industrial productions.

It is wonderful, therefore, to see the commitment of people like Stephen Skillitzi, Brian Hirst, Neil Roberts, Warren Langley and others who have provided the Wagga Wagga exhibition with glass art of a very high calibre. It is exciting to note the progress made by artists like Judi Elliot, Ann Hand, Peter Goss, Vicki Torr: better and better each time you see their work.

Nice, also, to see the vivacity and imagination of artists like Jan Blum and Gillian Mann. Terrific to see the new works by young people (I assume), Patrice McKeown, Elizabeth McClure, Anthony Rake and Robert Wynn. And I believe Helen Aitken Kuhnen's lamps mark a new sophistication and perfection of classic abstract design for Australian glass production.

I congratulate Judy Le Lievre, the Wagga Wagga City Art Gallery, the local community and, most particularly, those artists who have demonstrated here that aesthetic development goes on and must go on, if the praise that is so often lavished is to be deserved.

AUSGLASS CONSTITUTION

AUSGLASS was formed in 1978 as a loose association of people interested in glass art and rapidly grew into a National Association requiring proper administration and legal status. Over the years, as the organisation grew, it became more complex and expensive to run. The biennial conferences alone have approached six figure sums to mount and issues have arisen, not foreseen by the founding members. Ausglass is incorporated in three states and represents the full spectrum of those interested in glass, from collector and hobbyist through to professional artist and educator. Administrative problems arose which the original constitution did not encompass.

In view of the present circumstances, a new constitution was drafted and presented at the 1989 National Conference, where it was debated and amended. The National General Meeting subsequently adopted the new constitution and voted to abolish the original one, *unanimously*.

The changes are minor, but significant. Provisions were adopted to clarify membership categories, voting procedures and constitutional reform. Philosophically, a decision had to be made regarding the identity of Ausglass. The association had become somewhat schizophrenic, with both a professional and non-professional identity. To become a professional guild would have required the dissolution of the existing structure, the alienation of many of the members and the undesirable situation of some members judging whether others would be allowed in. We therefore opted to clarify the eclectic nature of our membership base, with the proviso that Ausglass is a forum for debate and not a guild. Thus one joins Ausglass to participate in the intellectual and social forum it provides and not for any kudos.

The Executive Committee is happy with this format and we feel we can work with it. Should changes be required in the future, mechanisms are now in place to readily accommodate such change. The constitution is presented here. Read it and keep it handy. It is the structural base of our Association.

Marc Grunseit,
President.

CONSTITUTION OF AUSGLASS

(as adopted at the 1989 Conference)

1. NAME

The name of the Association shall be "AUSGLASS - The Australian Association of glass artists" (hereinafter called the Association).

2. OBJECTS

The objects of the Association are the acquisition, generation and dissemination of information pertinent to the promotion of the members' interests.

3. PROPERTY

The property of the Association shall be under the control of the Executive Committee, which shall be entitled to utilise the same or any part thereof for any purpose consistent with and in furtherance of the objects of the Association, but not otherwise.

AUSGLASS CONSTITUTION (continued)

4. MEMBERSHIP

(a) Full

An interested person may become a Full Member upon payment of the appropriate subscription. The entitlement will be to all newsletters, bulletins, speaking and voting rights at General Meetings.

Student/Trainee/Concession: A reduced subscription fee will apply.

(b) Affiliated

An interested organisation, institution, company, library, etc. may be accepted as an Affiliated Member upon payment of the appropriate subscription. One person from each organisation may attend meetings. The entitlement shall be to newsletters, bulletins and speaking rights at general meetings, but not voting rights.

The Executive Committee will determine the category of membership eligibility.

Full members may be co-opted to the Executive Committee at the discretion of the Committee.

Membership of AUSGLASS does not imply any endorsement of ability, skill or quality of the member/member's work by the Association and membership may not be used as a promotional aid by individual members.

5. MANAGEMENT

(a) The affairs of the Association shall be managed by an Executive Committee consisting of:-

President
Vice-President
Vice President
Secretary
Treasurer
Membership and Publicity Officer and
Committee Members

(b) Only Full Members shall be elected to the Executive Committee.

(c) The Executive Committee has the authority to appoint any willing financial members to sub-committees of the Executive Committee.

(d) In all states and territories with membership a representative shall be elected by the members of the state or territory. The representative must be a Full Member of the Association. In states in which AUSGLASS is incorporated, the State Representative will be the Public Officer for that state.

6. POWERS AND DUTIES OF THE EXECUTIVE COMMITTEE

(a) The Executive Committee shall have all powers and authorities necessary to enable it to manage and administer the Association and all its assets and effects. In the event of any dispute arising, the Executive Committee shall determine the interpretation of the constitution of the Association.

(b) The Executive Committee will convene a National Conference during their term of office.

(c) The members of the Association may dismiss the Executive Committee if such a motion is supported by ten financial Full Members and a vote of 67% or more received in favour of the motion. Notice of the motion must be circularised to all financial members.

AUSGLASS CONSTITUTION (continued)

7. QUORUM

- (a) A quorum for a National General Meeting shall be more than 50% of the National Membership.
- (b) A quorum for a State General Meeting shall be 50% of the State Membership of the state in which the meeting is held.
- (c) A quorum for an Executive Committee Meeting shall be more than 50% of the membership of that committee.

8. ELECTION OF OFFICERS

The President shall be elected at the National Conference for a term of office determined at the meeting but not less than 12 months. The President will take office immediately and within two calendar months conduct a State Meeting to elect an Executive Committee whose term of office will conclude at the same time as that of the President.

In the event of any executive member discontinuing office, the Secretary shall call a State Meeting to elect a replacement.

At the National General Meeting, members of each participating state shall elect their State Representatives from nominated Full Members present at the meeting unless a written signed nomination is presented.

9. MEETINGS OF MEMBERS

A National General Meeting will be held at each National Conference during which the next executive state will be selected and from the resident members of that state a President will be elected by the national membership present.

State Representatives will call General State Meetings when and as necessary.

The Secretary will call General State Meetings in the executive state when and as necessary.

10. MEETINGS OF THE COMMITTEE

- (a) The President or in his/her absence a Vice-President shall act as chairperson.
- (b) The Committee shall meet as often as deemed necessary and minutes shall be kept.
- (c) The Committee may from time to time appoint sub-committees as necessary and define their powers and authority.
- (d) Full Members are, upon application with prior notice to the Secretary, able to attend Executive Meetings, but have no voting rights in those meetings.

11. AUDITOR

The financial records shall be audited every December and presented at the General Meeting held at the National Conference.

12. ANNUAL SUBSCRIPTION

The membership fees will be reviewed and fixed by the Executive Committee and levied annually or at the discretion of the Executive Committee.

13. INSPECTION OF THE BOOKS

Any member having an interest in the funds of the Association may, by arrangement with the Secretary, inspect the records of the Association, provided that reasonable notice has been given and a mutually convenient time is agreed.

AUSGLASS CONSTITUTION (continued)

14. ALTERATION TO THE CONSTITUTION

(a) Postal Ballot

Proposals to change the constitution must be supported by a minimum of ten Full Members and forwarded to the Executive Committee. The proposals will be sent to all members by the Secretary and after at least twenty-eight days notice, a postal vote shall be taken. The motion will be carried if the proposal is passed by 67% or more of Full Financial Members.

(b) At National General Meetings

Constitutional amendments that are circulated by post to all Financial Members at least twenty-eight days prior to the National General Meeting may be put at the meeting and carried if supported by a vote of 67% of Full Financial Members present at a National General Meeting and provision for postal votes and written proxy votes is made.

15. NOTICES

Notices of the National General Meeting will be served by the Secretary.

Notices for General State Meetings will be served by the State Representative.

Members are to be notified at least seven days prior to the date of a General Meeting. It is the responsibility of the members to notify the Secretary of any change of address.

16. RESIGNATION OF MEMBERSHIP

A member may resign his/her membership by notice in writing to the Secretary, but shall not be entitled to any rebate.

17. TERMINATION OF MEMBERSHIP

Any member deemed by the Executive Committee to be bringing discredit to the Association shall be cautioned at the discretion of the Executive Committee or expelled by a vote of 67% or more of Full Members in favour of such action.

18. DISSOLUTION

Dissolution may be proposed by the Executive Committee, voted on by the Full Membership and carried by a majority of 67% or more of the members. In the event that insufficient ballot papers are returned, the motion for dissolution will be put a second time. In the event that on that occasion also, insufficient ballot papers are returned, the Executive Committee may dissolve the Association at its discretion. In the event of a dissolution, all net assets and proceeds shall be donated to the Craft Council of Australia and the Corporate Affairs Commission notified in each state in which the Association is incorporated.

THE CRAFTS COUNCIL OF AUSTRALIA - IT'S ROLE AND SERVICES



The Crafts Council of Australia was established in 1971. Today, this non-governmental organisation is involved in an enormous range of activities all directed at fulfilling its purpose - to represent, promote and develop the professional Australian crafts industry. This involves discovering and interpreting craftspeople's needs and wishes to government, funding, educational and other bodies; pressing (where necessary) for changes in legislation, taxation, etc.; arranging (in collaboration with the State Crafts Councils) exhibitions, discussions, lectures, workshops and other activities; publishing and providing information on Australian crafts and craftspeople through its Information Service and representing the Australian Crafts Industry to the world. It is closely involved in developing commercial opportunities within Australia, and through export.

Last year the Crafts Council hosted *The Crafts: Theory and Practice in the Late 20th Century*, the 11th General Assembly of the World Crafts Council. Delegates from 41 countries explored the changing relationship between makers, materials, process, tradition and society, focusing on the changing ways in which the crafts are being practised in the developing nations as opposed to the industrialised nations. (Proceedings of the conference are available from the Crafts Council. The Proceedings include 1 48 page glossy full colour report on the International Master Workshops plus Symposia in Canberra: Glass, Silversmithing, Textiles and Ceramics. \$25 plus \$3.50 postage.)

The Craft's Council's Information Service provides authoritative background information and material on the crafts in Australia and overseas. It undertakes research projects on all aspects of the crafts, for which a very reasonable fee for service is charges. This research is used for publication of books and journals, as well as for television and film production. The series of films, working title "The Evolution of Crafts", co-produced by the ABC and the Crafts Council of Australia, with Australia Council funding, is for screening later this year.

The Crafts Council of Australia's Information Service also includes the visual resource unit which houses the Slide Library. This library currently holds over 50,000 slides, and represents over 600 selected professional craftspeople, in addition to the Historic Library. The Crafts Council of Australia intends expanding this slide library to represent all professional craftspeople, at the same time expanding the associated services.

The Slide Library represents the work of professional craftspeople to the public, and to corporate, commercial and government clients in an easily accessible way. Exhibitions are chosen from this slide collection. The majority of the New Parliament House craft collection originated here; commercial shops and galleries come to it seeking new suppliers of excellent work; architects, builders and developers and makers can use this service to seek appropriate designers and makers for their major commissions. As well, the slide library is used often by publishers of books and magazines who are seeking images for their publications. The Crafts Council of Australia works primarily on behalf of the maker/designer in all these instances and charges appropriate fees for its services, as well as negotiating appropriate fees (e.g. copyright) on behalf of the makers. The value of the slide library to craftspeople is illustrated by the Parliament House arts and crafts collection: the library was used for the initial selection of makers, resulting in at least \$3 million worth of commissions flowing to craftspeople.

The Information Service maintains one of the best specialised craft journal libraries in Australia and publishes an index to this collection *Index to Craft Journals*. The first edition covers the period 1979 to 1983 (\$65 per copy). The next edition of the Index covering the period 1984 to 1987 will be available for sale later in 1989. The Information Service is also compiling an index to crafts papers produced in Australian colleges and universities and after this data has been entered on to Craftline, a printout will be available for sale.

CRAFTS COUNCIL OF AUSTRALIA - ITS ROLE AND SERVICES (continued)

Although the Crafts Council has ceased publishing *Craft Australia* after 17 years, it intends to continue the development and dissemination of craft theory and critical writing through other printed forums. It has recently published *Art Museums of South East Asia* Vol. 1 (\$21 plus \$3.50 postage). This is the first comprehensive English language guide to art collections in South East Asia, published in full colour with maps. A monograph on contemporary jewellery will be published later this year, in addition to the well respected and sought after *Education Supplement*.

One of the most important sources of visual information on contemporary Australian crafts is the Craft Council's series of Slide Kits documenting major survey exhibitions across Australia. These include, in the medium of glass, The 4th National Glass Exhibition, AUSGLASS 1979, Australian Flat Glass, Glass Art and Images in Stained Glass. Currently in production is *Kilnformed Glass - An International Exhibition, 1988*.

For further information on any of the Crafts Council of Australia services or publications, contact the Crafts Council at 1st Floor, 100 George Street, The Rocks, N.S.W., 2000; telephone (02) 241 1701; fax (02) 27 6143.

AUSTRALIAN CRAFT SHOW

The organisers of the Australian Craft Show, Bibby & Shields, are inaugurating a Canberra Craft Show to be held 10th to 12th November, 1989. Also the 4th Annual Australian Craft Show will be staged in Sydney between 22nd and 26th November, 1989. Our advice to you is, if you are able and interested in promoting yourself and your craft, take part. It can only be good. Whether it is good enough, and you make any money out of it depends, in large, on you. You won't know unless you are there.

Bibby & Shields can be contacted at P.O. Box 453, Lane Cove, N.S.W., 2066 [Phone: (02) 427 6120]. Applications are due now. There is a possibility of a group exhibition for those of you who cannot, for various reasons, take your own space. This year the featured medium at the Sydney show will be Jewellery (of all types) and Metalwork. Next year, in November 1990, it will be **GLASS**.

Give it a go - it might even be fun!!

LETTER TO THE EDITOR

I would like it known that the statements attributed to me in Craft Australia Summer 1988/9 page 68 relating to the work of Garry Nash are not mine. They are taken verbatim from the promotional material received by me from the group Pan Glass, acting as agents for the artist, and passed on by me to the editor of Craft Australia.

While I consider Garry Nash's glass to be of the highest artistic integrity, these were not my words.

*Jeff Hamilton,
Director,
Hamilton Design Glass Gallery.*

QUESTIONS AND ANSWERS BY HERO NELSON

Q. *Were you pleased with your recent Graduation Exhibition?*

A. Yes! I had made a personal decision to change my technique to Pâte de Verre after 4 years of casting/fusing. I felt the forms (bowls) tended towards a lighter, more expressive medium. Pâte de Verre allowed me spontaneous use of colour into the hollow mould.

Q. *Is it common for students to change their "act", as it were, 4 months prior to graduation?*

A. Well, no - basically I'd realised the pieces were technically sound but they simply were "dead" for me. They lacked "essence" or a presence that is vital to my work. For me, glass is so diverse that each technique - slumped, fused, cast, polished, sandblasted, painted etc. - gives an appropriate "personality" that must be compatible with the form.

Q. *So you feel your final student exhibition was a success in a professional sense?*

A. For me, yes! A decision has to be bold and confident - you push on and have to rely on your feelings. My feelings about the work are good and therefore had my entire commitment. I produced work that allowed me the flamboyance of my earlier cubes. Mixed media is formalistically complex, but without restrictions work can become a bland non-challenge. I do not like to produce a work over and over. There is always an important aspect to be further reconsidered and developed beyond the previous piece. You grow, philosophically, spiritually, with the physical development of every new work.

Q. *Would you agree that your 4 years at Canberra was of benefit?*

A. Yes, for me. There are many artists who feel they do not work well either in an institution or group workshop. The working dogma can be contrary to their spontaneity etc., whereas I have an abstracted attitude to channelling my energy and can get side-tracked. Working 8-10 hours 6 days helps you know your capabilities. This is self-imposed. The pressured deadlines (not necessarily economic ones) are not. Things are judged immediately, often in progress and many would find this an intrusion and a frustration. I did at first. You actually have to develop the capacity to give someone else the "right" to your brain-space. This is often very traumatic, it can also be very exciting and rewarding! I had the great privilege to work with Klaus Moje as my lecturer, and during the 4 years he allowed me to work unimpeded, and later had the ability to "leave me alone to get on". He gave me a wonderful sense of personal achievement and confidence. It also gave my work a maturity. Many teachers find this difficult to do. They lack the courage.

Q. *This was quite a diverse exhibition for you. Apart from the bowls/vessels, there were goblets too?*

A. Yes! Goblets and Bowls?, a suggestion of the past. Traditional forms moving away from the cubes and spikes. This came about because of my need to be more explicit. Not functionalist. The bowls are a metaphoric

representation of the spiritual-self - a form that can be physically handled. They are contemporary offerings of the emotional state. They are contained of the person, a facet of my preoccupations and, like human nature, they express both exposure and denial of the self.

Q. *And now the future?*

A. I shall probably teach and hence move to either Melbourne or Tasmania later to study for my Dip. Ed.

Q. *Do you see any obstacles in the future?*

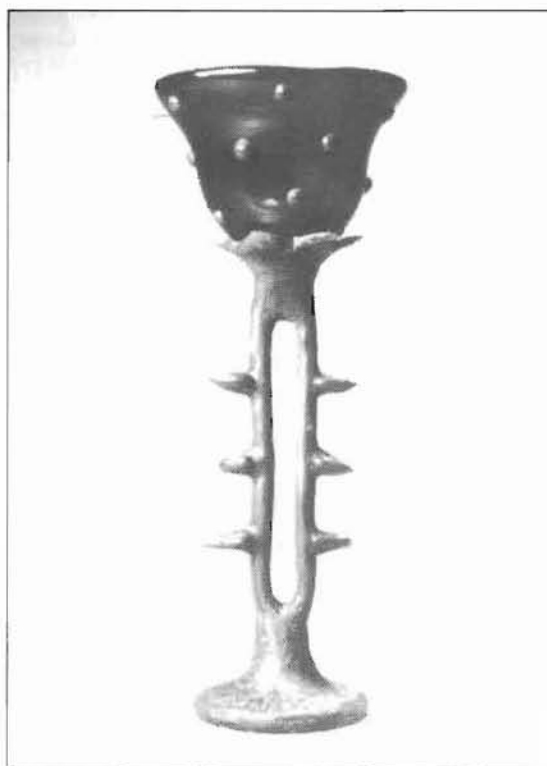
A. Well, I have to save like crazy and get a studio. I'd like to work in my own space for the long term, but this takes time - but then, I'm a good plodding type. A turtle.

Q. *What compromises have you made?*

A. None with my work. I suppose you compromise personally when you share a studio, and perhaps it's a compromise to have to put off working in glass full time. But to have my own working studio is a necessity for me.

Q. *Would you do things differently second time round?*

A. That's hard to say. Probably not. Having come through a structured environment I can see that the benefits for me have been great. It allows time to explore self-discipline within your work and if you are successful in that quest, it's a working process that will stay with you all your life.



Pictured: Floral Cup by Hero Nelson

Joachim Edgar Klos



Joachim Klos was born in Weimar, Thuringen. He studied at the State University for Architecture and Fine Arts in Weimar from 1947 to 1949. When the University closed down the Department of Fine Arts in 1951, he moved to the Federal Republic of Germany via Berlin, and studied at the Art School, Krefeld, until 1957, specialising in mosaic and glass painting. Here he met and married the artist, Carola Stammen. When Joachim finished his studies and passed his exams two years later, he began working as an independent painter and graphic artist, with great success.

In 1959 he shared the prize for the best glass painting given by the Glashutte Mittinger & Co., Darmstadt, with Professor Georg Meistermann. Numerous exhibits followed with acquisitions of his works by museums in Europe and South America.

JOACHIM KLOS

FREE PUBLIC LECTURE

Monday 17 July, 1989 at 7.00 pm

University of Western Sydney, Nepean
2nd Avenue, Kingswood, N.S.W.

Main Lecture Theatre, Room B11

Enquiries re workshops and lecture to Joan Squire: (047) 36 0239

JOACHIM KLOS

NATIONAL ARCHITECTURAL GLASS DESIGN WORKSHOP

Chisholm Institute of Technology
3 - 13 July, 1989

For details of this master-class with the renowned German glass artist Joachim Klos, please write to -

Janet Westwood
School of Art & Design
Chisholm Institute of Technology
P.O. Box 197,
Caulfield. East Vic. 3145.

or 'phone (03) 573 2392

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Ben Ruffi
Sydney College of the Arts
Mansfield Street
Rozelle. N.S.W. 2039.

Phone (02) 692 0266, Ext. 260

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JOACHIM KLOS

FREE PUBLIC LECTURE
Wednesday 19 July, 1989 at 7.30 pm

Sydney College of the Arts
Mansfield Street Entrance
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GLASS ARTISTS GALLERY
PRESENTS THE ANZ GLASS PRIZE, 1989

MONDAY 9 OCTOBER TO SATURDAY 4 NOVEMBER, 1989

CASH PRIZES OF \$2,500 FOR EACH OF THE FOLLOWING CATEGORIES:

Category 1 - Non Acquisitive Wall Piece
(not exceeding 100cm x 100cm)

Category 2 - Acquisitive Limited Edition Glass Piece
to fit within a 20cm cube
(Suitable and available for reproduction)

Please contact the Gallery for entry forms on (02) 552 1552 before 31 August, 1989



CRAFTS COUNCIL OF VICTORIA
1989 REGIONAL REVIEW EXHIBITION

"BUSH - DESERT - MOUNTAIN - SEASHORE"

August 12 to September 3, 1989
Meat Market Craft Centre

EXHIBITION OPENING AND AWARD PRESENTATION
Saturday August 12, 1989 at 5 pm

Artists and Craftspeople wishing to be considered for invitation may submit a brief resume with four slides and/or photographs - clearly labelled - of recent works to:-

1989 Regional Review Exhibition Committee
7 Blackwood Street, North Melbourne, 3051

NO LATER THAN JULY 7th, 1989

For further information contact:-

Jane Scott, Crafts Council of Victoria, Phone: (03) 329 0611

Please Note:

Exhibitors must be a group or individual members of the Crafts Council of Victoria and live outside the Melbourne metropolitan area.