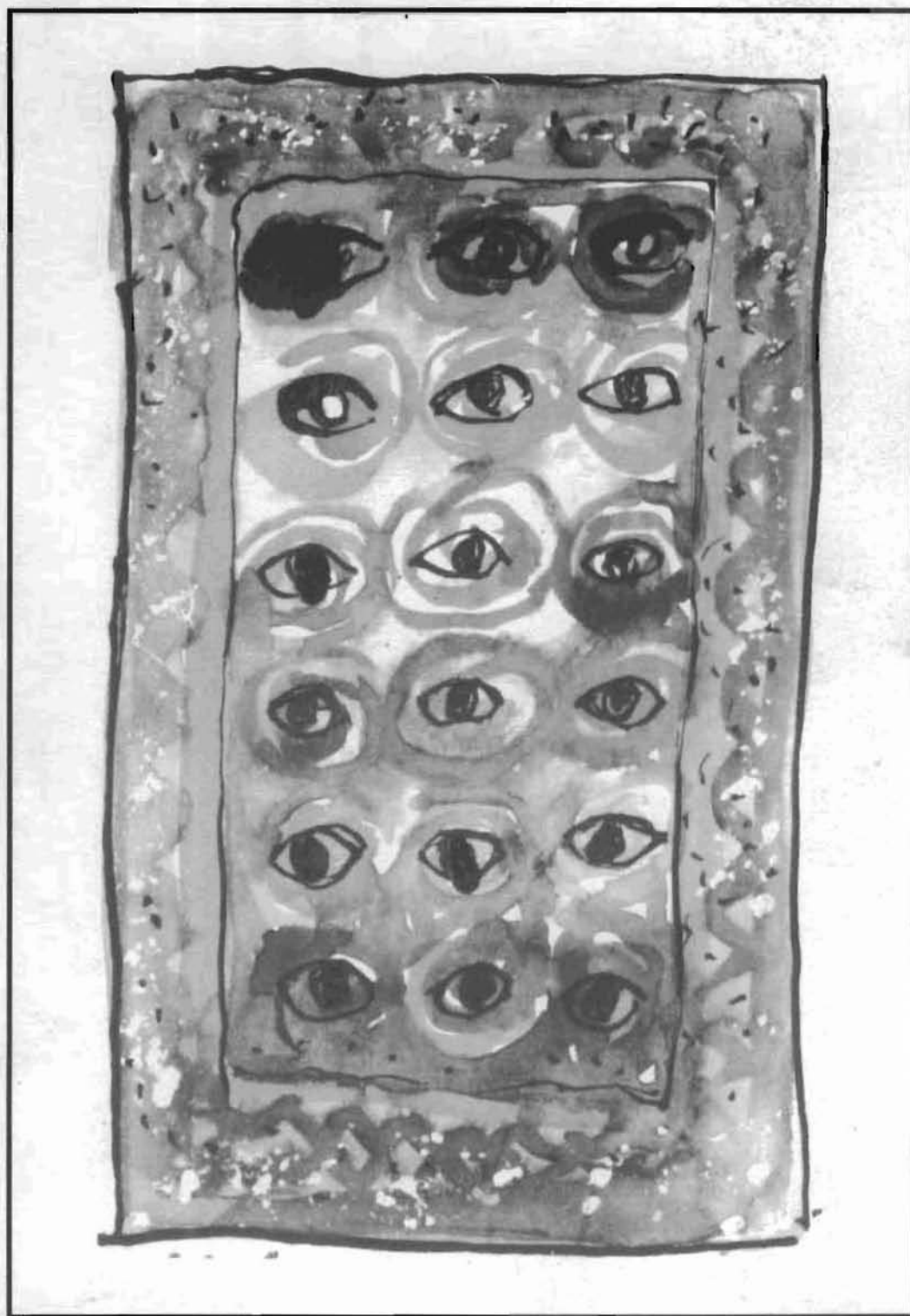


ausglass

MAGAZINE

A QUARTERLY PUBLICATION OF THE AUSTRALIAN ASSOCIATION OF GLASS ARTISTS



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Front Cover : Drawing by Linda Lichtman (USA). Major contributor to 'Heart of Glass', Ausglass Conference, 1995 and co-leader of the flat Glass/Metal Workshop, 'Expressions of Sculpture'.

ausglass

**SUMMER
EDITION 1994/5**

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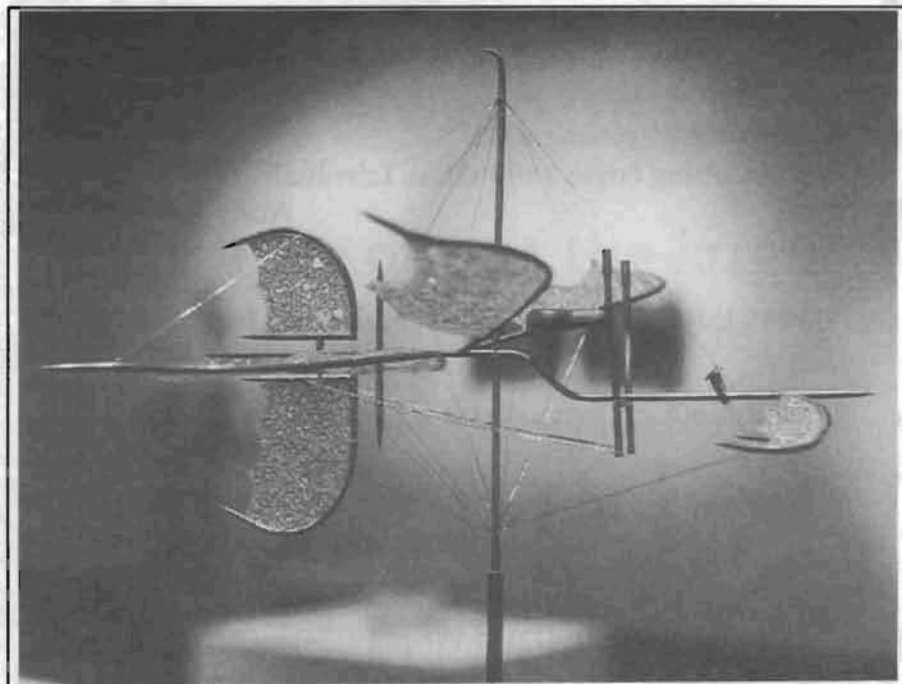
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Phone: (042) 84 7844

THE CUTTING EDGE: 1994 GLASS TRIENNIAL

Attitude and Metaphor

NORIS IOANNOU

If the 1980's were exemplified by ceramics, the 1990's are shaping up to be the decade for studio glass. Aside from the biennial Ausglass conferences with the next scheduled in early 1995, the launching of the book, *Australian Studio Glass* in January, and in the following year, 1996, at least two significant glass exhibitions, one from Wagga showcasing the National Glass Collection, will tour Australia; this year we've already had the kilnformed glass exhibition, *Out of Canberra* (in Adelaide); but most recently - from 1st to 25th September - the Wagga Wagga City Art Gallery staged its 6th Glass Triennial.



Anthony Hoffman, *Flit Flot* (detail), fused glass, 55 x 57 x 47 cm

With studio glass activity at an all time high, this major survey show is a particularly timely event. However, a clear perspective of the statement made by this year's Triennial necessitates a brief review of the previous show. In 1988, for the 4th National Studio Glass Exhibition, some 70 applicants submitted 240 works; out of these, the jurors selected 68 works by 45 glass practitioners. This year, the response to the open invitation for submissions to the 6th Glass Triennial was disappointing - in both numbers and the quality of works submitted, forcing the exhibition organisers to solely display works by practitioners selected from the invitational section. As a result, this Triennial consists of one of the smallest displays in its ten-year history with some 33 works by just 18 practitioners. With over 500 studio glass practitioners currently active in Australia, such an outcome requires comment.

In effect, these statistics are revealing of various aspects of the national glass scene, in particular the attitude of its participants towards this type of survey exhibition. Before further commenting on this point what can be said of the work in this year's

Triennial and what does it reveal about the state of studio glass in Australia in 1994?

The stated aim of this exhibition, to provide an overview of Australian studio glass 'on the cutting edge' is commendable, but difficult to achieve given the indifferent response from the majority of glass practitioners. What stands out immediately is that the vast majority of the represented practitioners are of the first generation or pioneers of Australian glass, with a few drawn from the successive generation, and only two of the most recent entrants in the field. That Australia's glass pioneers dominated the show says much about the attitude of the younger set. On the other hand, it is these very pioneers who have been involved in studio glass for ten, fifteen and even in a handful of cases for twenty or more years, that have led to its constitution as one which affirms the basic tenets of glass practice: a high level of craftsmanship combined with clear artistic intent and concept, all successfully resolved in the work.

Jenny Zimmer's comments in her catalogue essay, that much of the work suggests that glass design is 'where it was three or even six years ago', and that it reflects a period of consolidation, is

therefore an inevitable conclusion. Yet this may not be as unfavourable as it may first seem given that, in the rush to gain a high profile and economic advantage, the constant pressures of innovation often push work to the point that it is superficially conceived and executed. If glass practitioners are to establish themselves as professional, both technically and artistically, it is arguably necessary that each period of intense experimentation is followed by one of creative refinement and focus, if a recognisable body of work is to be accomplished. Proficiency is the most evident feature of this Triennial.

And although we may recognise the works in this exhibition as characteristic of each of the practitioners, familiarity with their past achievements demonstrates as almost linear progression to the case for most. Of course innovation is present, but rather than being startlingly apparent, it is fused with finesse, technique and skill, the qualities that have come to be seen as the hallmarks of the established, successful, glassmakers.

invariably impress the viewer. Game playing is a perennial theme for Skillitzi who uses it to investigate the fine line 'between fiction and reality, satire and pleasure'. The piece combines the playful figures of innocent children with symbolic ladders, snakes and masks, visual elements which evoke emotional, competitive and phallic associations; the addition of copper electroforming, a mark of this practitioner, enriches and further heightens the symbolic intensity and luminous quality of the cast glass.

Metal and glass seem to be somewhat of a prevalent theme in this Triennial as evidenced by Peter Tysoe, a master at combining steel and glass. He also uses glass as a sculptural medium, in this case combining it with metal as seen in his *Landmark Constructions* - an understated work of transparent kilnformed glass wedges mounted on thin steel poles. This work is about interplay: of idea and technique, material and form, of texture and light. An architectonic installation, it elicits the idea of urban placemarkers, yet retains a lyrical quality which suggests a rural landscape of open sky and passing clouds.



Stephen Skillitzi, Bush Play, lost-wax cast, electroform in copper, nickel, chrome, silver, gold, 50 x 80 x 70 cm

Consider Stephen Skillitzi's work: his fifteen years of working with the lost-wax method of casting to make figurative pieces which interrogate psychological or social states and issues, has seemingly reached an apotheosis in his Herculean piece, *Bush Play*. The lifesized castings of children which represent the experience of many years

The idea of placemarkers seems to also emerge in Gerry King's kilnformed *Cicatrix Shields*. These have departed from their earlier imagery suggestive of cultural colonisation, to become an abstracted imagery of urban Australia. The shield forms, likened to Aboriginal wirlras, imply a sense of combativeness and hospitality, while the grid-like

patterns and building forms direct the symbolic interpretations into alternative directions.

Denis O'Connor has also combined glass and steel, together with sandstone, to produce a harmonious sculptural work, *Fragment of Venus*. As a work which emerges from his drawing activity and the female form, the tissue-like delicacy of kilnformed glass is sparingly, almost sketchily, used to allude to the total form. John Elsegood has also extended his most recent activity into the exploration of the relationship between two materials, in this case bronze and glass. *Platter* is a clear statement of design with a minimalist approach in resolving the conjuncture of two seemingly incompatible materials. This is a pleasurable work: its wave form patterning is heightened by the undulating form which strongly alludes to Japanese ceramic traditions.

The sheer delight of glass as a medium which distorts light through reflection, transmission or refraction, and its relationship to colour and form, is the focus of Ben Edols and Kathy Elliott's collaborative works in the exhibition. Drawing from 1920's decorative arts traditions, and possibly inspired by the French glassmaker Rene Lalique, these two young glass practitioners have produced an admirable collection of glass vessels which feature classic forms and wheel-engraved surfaces; the resulting interplay of light, colour and form is enticing. Displayed in groups, these glass vases of various heights, shapes, contrasting colours and textural finishes, demonstrate the rich source of inspiration previous models can provide to intrepid practitioners such as this partnership. The New Zealander Emma Camden also draws from historical antecedents to re-configure them into novel forms with particular associations: her non-functional

teapots of cast glass have strong links to contemporary ceramic forms and satirise familiar objects. A teapot with a solid spout, tilted shape and frosty glass appearance says much about the domesticity of the Western tea ritual.

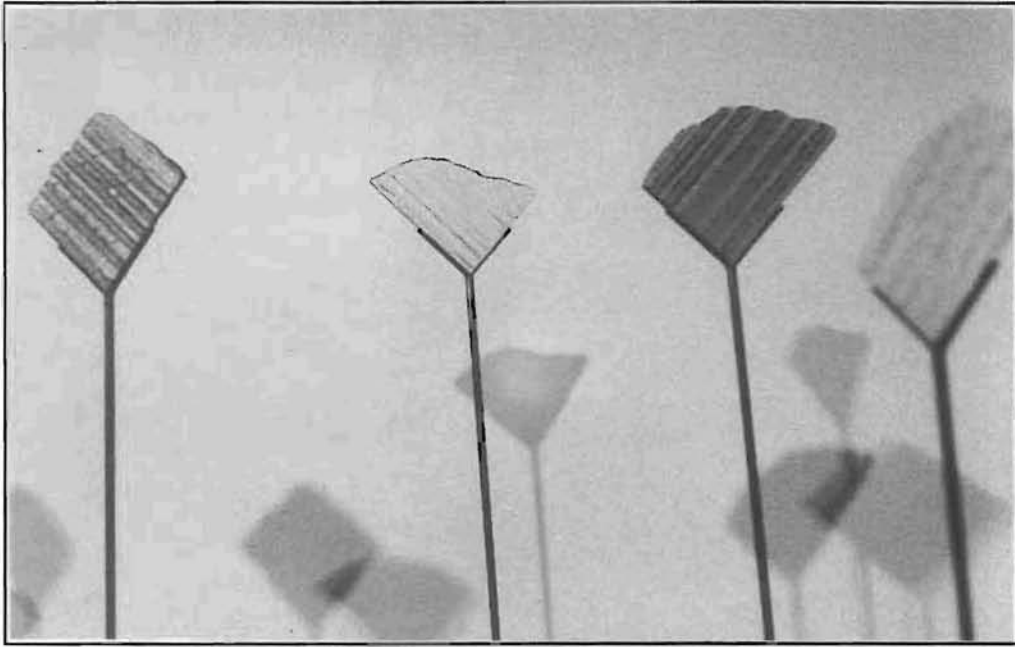
The vessel as the point of departure is also exploited by Nick Mount. His *Pagliaccios*, a group of four attenuated vases which interpret the Venetian tradition of stoppered bottles in the form of clowns, have been reduced to a simplified form, yet retain the whimsical expression of the historical model; they simultaneously exhibit the glass practitioner's mastery of the fluid qualities of blown glass.

But the most prevalent thread notable in the Triennial is the way glass has been skilfully manipulated to express metaphorical qualities, especially those which allude to psychological subjects or themes. Skillitzi's works have already been mentioned; others of this genre include Judi Elliott: her *House* series use kilnformed glass to create illusions of rooms or other geometric shapes which represent personal narrative. Sallie Portnoy's *The Ghost of the Dancing Dodger*, yet another work influenced by ceramic traditions, has a plasticine-like quality which enhances its enigmatic and highly-expressive figurative imagery: it is at once sexual and primitive, vulnerable but

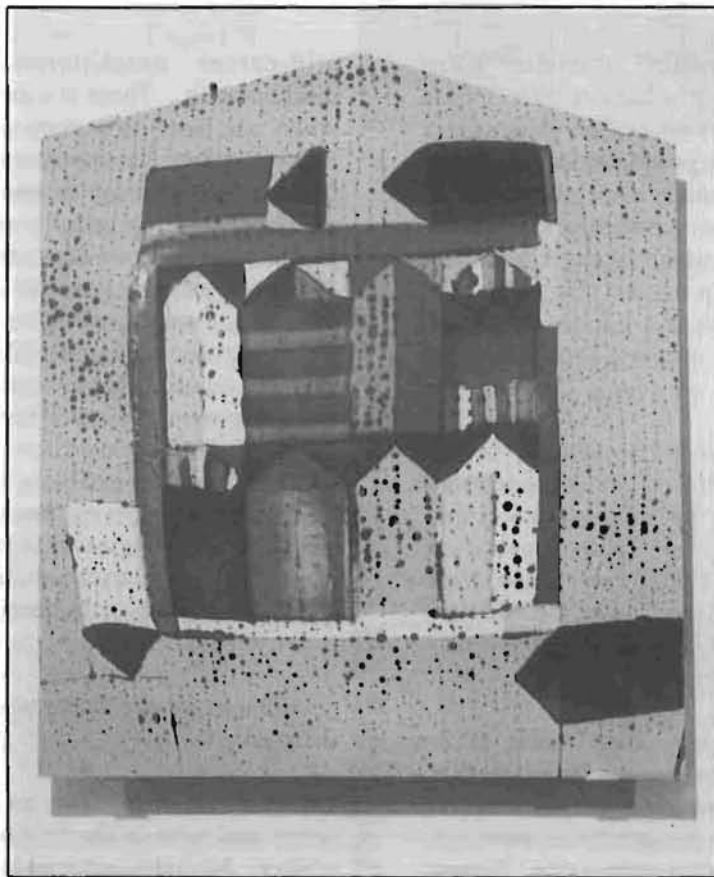


Peter Tysoe, The Garden, cast glass and steel, 50 x 20 x 14 cm.

appealing. Klaus Zimmer's embroidered, fused, leaded and painted glass panels have a surprisingly organic quality which transcends the historic limitations of the leadlight tradition; the intricate and imaginative use of lead and worked glass infuses them with a complex symbolism whereby colours represent aspects such as life and hope. Rod Knottenbelt continues his remarkable exploration of the marriage of computers and high-speed water-jet cutting to produce seemingly



Peter Tysoe, Landmark Constructions, 9 Elements (detail), kilnformed glass on steel, 170 x 7.5 x 7.5 (each element).



Judi Elliott, Faraway Sea 3, fused glass, 66 x 118 x 5 cm.



Ben Edols and Kathy Elliott, Clear Vase, Clear Bowl, blown, engraved glass, surface cut with diamond wheels, 21 x 11 x 18 and 19 x 19 x 14 cm.

metaphysical forms through a unique visual language. Kazucho Eguchi has her own unique approach with fused and enamelled glass panels which have fascinating permutations of subtle tones and shapes and which elicit psychological projections from the viewer. Jane Cowie's approach is also figurative, but instead of the kilnformed techniques so popular in the last few years, she explores the possibilities of hot-formed glass to produce her intriguing crystalline Tendril Embrace sculptures.

Given South Australia's considerably smaller population base in comparison to Victoria and New South Wales, a noteworthy observation was the strong presence of five South Australian practitioners - Stephen Skillitzi, Peter Tysoe, Nick Mount, Gerry King and Jane Cowie. In addition, the large scale of most of this group of practitioner's works reinforced their presence.

Returning to the observation made in the introduction to this article, it seems inevitable that the conclusion be drawn that Wagga City Art Gallery's efforts to stage this exhibition were not supported by the wider glass community. Recent graduates from the Canberra School of Art's Glass Workshop were glaringly absent, as were the graduates from other noteworthy tertiary glass courses about the country; the dearth of early and

mid-career practitioners was especially disappointing. There is a perverse logic at work when one hears responses such as 'Wagga is a regional gallery and therefore not important'. This belies a tactless, even careless, perspective, one which is based on selfish motives. What some practitioners do not realise is that the Wagga Glass Triennials promote Australian studio glass and therefore, through collective strength, they also ultimately promote individual work. The impact of Wagga's contribution to educating a broad public and in surveying glass, will become apparent when its National Glass Collection tours Australia during 1996; it will then enable a wider community to realise the historic continuity of the collection therefore becoming aware of the considerable base from which contemporary studio glass has emerged, and hence appreciate the considerable strides it has taken.

Without Wagga there would be no Australia-wide glass survey.

*DR NORIS IOANNOU is an independent historian, writer and critic in the field of Australian material culture. He is the author of four books, and editor of the anthology **Craft in Society**. His most recent book, **Australian Studio Glass: the movement its makers and their art**, is to be released by Craftsman House in January 1995.*

**NEW EXECUTIVE OFFICER
FOR
VISUAL ARTS / CRAFTS
BOARD**

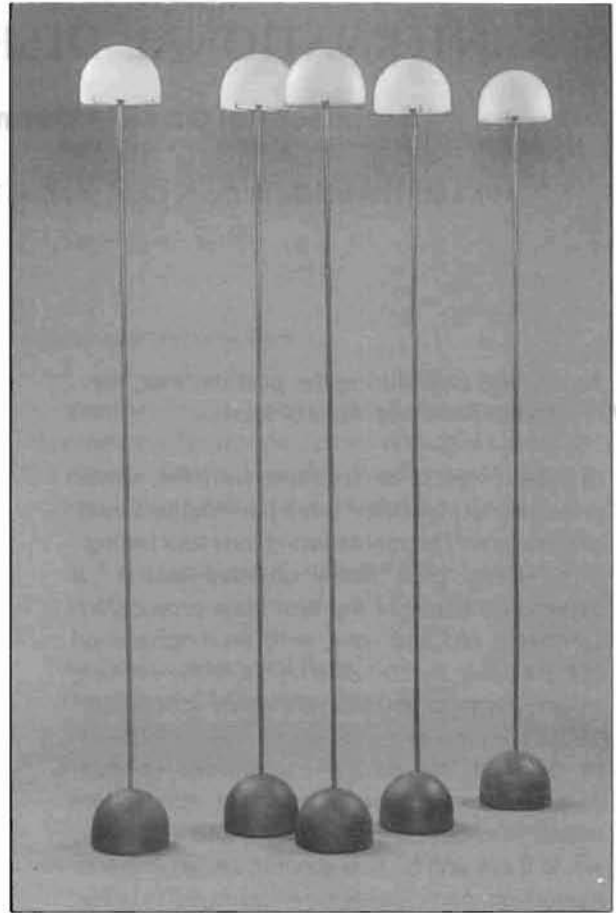
The appointment of Dr Sue-Anne Wallace of the National Gallery as the new Executive Officer of the Australia Council's Visual Arts/Crafts Board was announced in October 1994 by Michael Lynch, General Manager of the Australia Council.

Dr Wallace has been head of Education and Cultural Action (Public Access) at the National Gallery of Australia since 1993. She has a distinguished background in Fine Arts with First Class Honours in Fine Arts (ANU), a Doctorate in Philosophy (Art History) from the Australian National University and the Janet Wilkie Memorial Scholarship (1985) awarded to the student with the highest marks in Honours Fine Arts (ANU). As well, Dr Wallace has a Graduate Degree in Management from Monash University.

Sue-Anne Wallace has a strong educational background having been Senior Curator in Education at the Museum of Contemporary Arts, lectured at the College of Fine Arts (UNSW) and is on the faculty of Boston University (USA). She has a wide knowledge of the visual arts and is a member of a number of committees and boards ranging from the ACT Cultural Council to the UNESCO Cultural Network Australian National Committee.

As she says: "This is a critical time for the Visual Arts/Crafts Board with regard to cultural issues as they are being addressed by the government. The Australia Council has a vital role to play and in particular the visual arts and crafts will be part of Australia's cultural history with the time leading up to 2000 and 2001. I am delighted to be joining such a dynamic team of people at the Australia Council at such an important time".

Michael Lynch, General Manager of the Australia Council, says "We are indeed fortunate that the Australia Council attracts such first rate applicants. I have no doubt that Sue-Anne Wallace will be a valuable addition to the Australia Council.



'Bouy', Donald Fortescue. Lighting

As a direct result of Fynn Lingard's visit to Australia during the 1993 Canberra Ausglass conference, a selection of Australian glass is to be exhibited in Finland next year at the Ebeltoft Museum. The exhibitors are:

Ausglass to Ebeltoft

- Giselle Courtney
- Judy Elliot
- Brian Hirst
- Gerry King
- Rob Knottenbelt
- Warren Langley
- Gillian Mann
- Klaus Moje
- Nick Mount
- Ian Mowbray
- Kirstie Rea
- Meza Rijdsdijk
- Stephen Skillitzi
- Graham Stone
- Velta Vilmanis

Selectors for the show were:

- Geoffrey Edwards National Gallery of Victoria
- Grace Cochrane Powerhouse Museum
- Judy LeLievre Wagga Wagga City Art Gallery

1995 INTERNATIONAL DESIGN SEMINAR AND TOUR

“Architectural Glass in Germany” May 26 - June 11 1995

with Lutz Haufschild at Derix Glass Studios, Taunusstein, near Frankfurt, Germany.

As was the case during the past seminar, the 1995 seminar has three areas of focus:

- 1 to view projects on location with the artists present to explain their work personally; a total of six days will be spent touring (one tour lasting three days, plus three one-day tours) to experience many of the best glass projects in Germany, old and new, with an emphasis on current work; combined with this, in the evening usually, lectures and slide shows are scheduled.
- 2 to develop the design capabilities of each participant in a non-competitive atmosphere which is conducive to learning and creativity; while there will be two specific design projects to work on, participants are encouraged to bring their own projects, and
- 3 to experiment with materials and techniques in the studio; master craftspeople will be available to help the participants create on glass any desired effect technically possible; here the purpose is to experiment in order to learn as much as possible; to see how one can complete or improve a design by choosing the appropriate glass or technique.

During the 1993 seminar, whole days were spent with Prof. Ludwig Schaffrath and Prof. Johannes Schreiter while they explained their work. Long discussions with William Buschulte, Gunther Gros, Prof. Gero Koellmann, Joachim Klos, Jochem Poensgen, Karl Heinz Traut, Raffael Seitz and others were a chance to begin to really understand how these artists think, and why and how they create the work that has influenced glass artists around the world. In 1995, many of these artists, as well as others, will again participate.

Everyone at last year's seminar agreed that Derix Studios in Taunusstein was the most impressive studio they had seen. In its vast spaces over 40 craftspeople are working on many unusual projects. The light-filled glass gallery with its more-than-100 exhibition pieces will again be an important part of the seminar.

Plan immediately if you wish to participate in this rare learning opportunity: space is limited to 18 participants.

Room and board, fees, travel in Germany \$US2250.00 plus airfare to Germany.

Write to:
Lutz Haufschild
1461 Nelson Avenue
West Vancouver BC V7T 2G9
Canada.
(604) 926 8594

One participant in the 1993 seminar was Wolfgang Jansen of Paddington, Sydney. After the seminar Wolfgang was quoted as saying “looking, taking in, enjoying the company and the facilities ... stimulated me in such a way that within days of my return to Australia I was able to work out a concept for all the windows of a project I was working on. The influence [of the workshop] is already being felt. One can view the design approach as a transformation of the building's architectural plans into abstract forms enriched with colours, texture, a range of glass-working techniques, as well as materials other than glass to produce the rich vibrancy of a colour transparency and the texture of a relief.”

EXHIBITION AND EVENT NEWS

The 9th Biennial Ausglass Conference "Heart of Glass"

A forum on the motivation of glass artists working in the Asia Pacific

Conference 25 - 29 January 1995
Workshops Program 20-24 January 1995

Time is running out! Only days to the greatest event on the 1995 Ausglass calendar!

An exciting program is planned and only needs your participation to make it a huge success. As well, there is ample opportunity to debate, visit and catch up with old and new friends. South Australia is putting on a grand show, so come to the party!

Registration enquiries to:
Diana MacMullin
PO Box 8089 Hindley Street Adelaide SA 5000
Phone (08) 212 1505
Interstate FREE Call 1800 882 092

Ausglass Auction 1995 Sunday 29 January

The BBAA (the BIG Biennial Ausglass Auction) is ON again to raise funds for the **Vicki Torr Memorial Fund**, proceeds of which will be used to benefit all Ausglass members. Already we have a fantastic collection of Dick Marquis and Dante Marioni works donated after their 1994 tour.

This year Ausglass is making a concerted effort to raise public awareness of Australian glass, and the public are to be invited to the auction. Work will be on display in Adelaide shop-fronts over several months prior to the auction date. Artists are asked to send their work early in order to have exposure in these venues.

Gabriella Bisetto is working hard to make the 1995 Auction the most successful and fun yet. Its success is highly dependant on the donation of a wide range of items - glass pieces, of course, but also equipment, studio time, paints, 'a day with...' - from as many members as possible. Be inventive! Even if you cannot attend the conference, please participate and contribute to Ausglass through the

Auction.

Enquiries and suggestions should be directed to:
Gabriella Bisetto
PO Box 349
Stepney SA 5069

Cheap Accommodation

Members should have received information about very reasonably priced accommodation available at the Royal Adelaide Hospital, Residential Wing and within walking distance of the conference venue.

At \$15.00 per night, it must be the bargain of the year!

To book contact: Pat Rossi
Commercial Services Officer, RAH
Telephone (08) 224 5578
Fax (08) 223 7284

Mention your connection with the Ausglass Conference.

Conference Billeting

Meg Caslake has offered to co-ordinate billeting with local glass workers.

Contact Meg by telephone: (08) 390 3207
or write to: PO Box 24
Uraidla SA 5142

Bullseye Workshop

The Jam Factory Craft and Design Centre
19 Morphett Street Adelaide
January 30 - 31 and February 1 1995

to be led by Ben Edols and Kirstie Rea

Hands on workshop on the use of Bullseye tested compatible colours in blown glass.

Dan and Lani from Bullseye, with Ben and Kirstie, will show slides and videos and demonstrate kiln and furnace techniques at the Jam Factory hot glass studio using Bullseye colours and cullet.

Cost: \$300.00
For further information contact Nick Mount at

the Jam Factory (08) 410 0727

Sponsored by Bullseye Glass Co and the Jam Factory Craft and Design Centre

Art '95

21st Century Art has announced the ART '95 annual open multimedia competition. All artists are invited to take advantage of this exciting and innovative opportunity to win and exhibit their art work in New York.

\$55,000 is offered in prizes and awards

-Judging will take place in May 1995

-"Top 70" Winners exhibition at Art 54 Gallery, New York, July 20 - August 6 1995

Categories: Painting, Drawing, Watercolour, Pastels, Mixed Media, Printmaking, Sculpture, Illustration, Miniature Art, Cartoon Art, Computer Art, Icons, Photography, Holography, Clay, Glass, Fibre, Jewellery, Wood, Metalwork, Enamel, Furniture.

Judges have been drawn from directors and curators of eleven major American museums and galleries.

Art '95 is a revolutionary concept in art competitions: in addition to being the most economical way for artists worldwide to gain support, recognition and exposure to art critics, gallery owners, collectors and the general public - all entering artists will have the invaluable opportunity to receive referrals to important New York galleries interested in their style of work. Profits from the exhibit will be donated to UNICEF, the charitable children fund.

Requests for official application forms must be postmarked by February 24 1995. Requests by telephone or fax must be received by March 3 1995. Telephone: 914-623-0599 Fax: 914-623-0611

Mail to: ART '95
Art Department
275 Route 304
Bardonia NY 10954 USA

World Arts Registry

World Arts Registry is pleased to announce the founding of two new visual artists registries. The

registries function as a visual resource institute for the promotion of the visual arts globally. Artists worldwide - established, emerging, amateur and student - are invited to submit their works to the registry of their choice, the one which best meets their needs. Both registries accept artists working in all styles and media, in the fine arts, photography and fine crafts.



'Sentinel', David McLeod. Glass, steel, concrete.

The two artists registries are:

CVAR - Comprehensive Visual Artists Registry, for selected artists, surveyed by art experts.

IVAR - Inclusive Visual Artists Registry, open to all artists (non-selective).

The uniqueness of both registries is that they are not left to chance and word of mouth. Included artists are widely promoted, and information about them is available to the global art community: art administrators, museum representatives, gallery owners, art critics, private, public, and corporate collectors, architects and interior designers, students, scholars and artists. The registries are directed by experts with vision and a knowledge of the nuances of artists' needs.

The aims and activities of the World Arts Registry are:

Comprehensive computerised information and documentation of visual artists worldwide.

- Sponsorship of exhibitions, competitions and special events.

- International networking, conferences, awards, information and assistance.

To be included in these registries' 1995-96 programs, request information packet no later than February 15 1995. IT'S FREE! State your main interest: Fine Arts, Photography or Crafts.

Mail to:

World Arts Registry

PO Box 334

Times Square Station

New York NY 10108 USA

Telephone: (914) 624 2222

Fax: (914) 624 1212

Mornington Peninsula Craft Event

Invitation Exhibition

This important exhibition will again be held at the Mornington Peninsula Arts Centre between May 7 and June 4 1995.

For the first time acquisitions will be introduced by the Mornington Peninsula Arts Centre as well as the well established Non-Acquisitive Awards and Student Award.

Categories:

- Ceramics: Functional and non-functional

- Hot Glass: Functional and non-functional, blown, cast, slumped or any combination. Panels are not accepted due to display limitations.

- Fibre: Wearable and Non-wearable

- Wood: Furniture, carving or sculpture, decorative woodturning.

Large exhibits of any category will be accepted depending on availability of installation space and at the discretion of the independent selection committee.

Closing Date for Applications: January 6 1995.

For further information contact:

Lynne Heggie Telephone or Fax: (059) 89 2661

or Richard Stumbles Phone: (059) 755 852

Fax: (059) 762 170

Gallery Space Information

COWWARR ART SPACE has forwarded information on an innovative venture in the heart of Gippsland, Victoria which offers a range of spaces suitable for exhibitions, seminars and conferences.

Only two hours from Melbourne, this former butter factory has been sensitively converted to a gallery/residence in one and a half acres of rambling gardens. Facilities include accommodation for sixteen in a mezzanine bunkroom with shared facilities and a private double room with en-suite.

The Great Hall is ideally suited to exhibition display and large gatherings and there are also spaces for intimate smaller groups and fireside chats. There is an outdoor studio suitable for workshops.

Costs: Flat rate of \$100 per day for rent of the space, plus \$50 for overnight accommodation/group booking. The cost of catering varies on the requirements of the group.

Director Carolyn Crossley invites enquiries on (051) 489 321

or write to:

Cowwarr Art Space

Main Road Cowwarr Vic 3857

DANDENONG FIRESTATION GALLERY is also offering space for group and solo exhibitions during 1995.

The Gallery measures approximately 13 x 10 metres with a ceiling height of a little over 4 metres. It has a professional lighting and hanging system and boasts an impressive shop front opening onto the street.

Preference is given to exhibitions of three weeks duration.

Interested parties should contact the Co-ordinator of the Dandenong Firestation Community Arts Centre, Jenny Pemberton-Webb to obtain a policy and list of hire rates.

Cnr Robinson and Walker Streets

Dandenong Vic 3175

Telephone: (03) 706 8441

LETTERS to the EDITOR

from *Nina Courtland, President*
Saddle River Art Society
PO Box 169
Nanuet NY 10954
USA

Dear Executive Director

The Saddle River Art Society is a prominent visual arts organization, the main purpose of which is to promote the visual arts and to assist artists and crafts persons worldwide through developing high quality exhibitions and marketing their work.

We would like to send information to craft organizations in your country about the opportunities we provide crafts persons to exhibit their work in the major centres of arts and crafts in the United States. These exhibitions are curated by distinguished arts and crafts professionals from prominent American museums and galleries.

We seek from you:

a copy of your most recent comprehensive directory or list of the names and addresses of crafts organizations in your country. If a national list is not available to you, a list of your area or county or province will be very helpful.

The fields of interest are:

Crafts: Ceramics, glass, jewelery, wood, furniture, metalwork, stone/marble, fiber/textiles/quilts. The craft organizations we are looking for are Councils, Societies, Foundations, Associations, Leagues, Clubs, artists groups, Co-ops, Centers, Guilds, Schools and Workshops.

We would also welcome a list of crafts periodicals published in your country, as well as of periodicals of all sizes which publish arts and crafts news.

We are seeking crafts organizations in major cities and also in small towns. If you have such a directory or list, we would be delighted to receive a copy at your earliest convenience. We would prefer a directory in English or Roman alphabet if possible, but we would welcome a directory in your language, which we will translate. Please mail it to the above address. We welcome all information from you, even if incomplete. If there is a charge, please notify us. If you do not have such a resource, kindly direct us to the proper organization

that maintains or publishes such a directory or list. And if it is convenient, you may fax the information to us at (914) 623-0611....

...Thank you for your co-operation, which is most appreciated.

[Signed] Nina Cortland

This letter has been passed on the appropriate groups including NAVA, and Crafts Councils, but there may be many country groups not necessarily covered by this means. We would also be interested to hear from any members who have dealt with this organisation (or others) who are promoting the crafts through this method.

From: *Jan Blum*
41B Daniel Street
Leichhardt NSW 2040

Dear Bronwyn,

I was speaking to Jeffrey Hamilton and he suggested I ask you to include something in the forthcoming edition of *Ausglass Magazine* regarding the opening of my new studio.

It is in a huge warehouse and I have space to let which is approximately 21' x 24'. In the studio we have full facilities including a furnace, kilns, linisher, lampworking equipment and a display area.

We had a huge opening party [way back in August] with fire-eaters, drumming troupes and exotic dancers etc.....

[signed] Jan Blum

Interested? Phone Jan Blum on (02) 564 5078 or Fax at (02) 564 1398.

From: *His Glassworks Inc*
Robert W Stephan
91 Webb Cove Road
Asheville NC 28804
USA

Dear Bronwyn,

I was referred to you by Velta Vilmanis and I would like to receive information on the organization 'Ausglass'. I am an American glass artist and also a supplier of diamond grinding and polishing tools for glass artists worldwide. I would like to obtain a mailing list of the Australian glass artists for the purpose of mailing information about our diamond products.

I have enclosed a copy of our diamond catalogue and copies of our 'tips' for your information. Also a copy of the letter as received from Velta referring me to you for information....

...I look forward to your response and thank you for any information you may provide.

{Signed} Robert W Stephan

Information as sent to me is available to any Ausglass member on request. Members may also wish to contact Robert directly at the above address, or by telephone: 704-254-2559 or by fax: 704-254-2581

From: *Wendy Little*
Surry Hills NSW 2010

Dear Bronwyn,

My name is Wendy Little, I live in Sydney and I am infatuated with glass. Do you know of anywhere in Sydney that I can learn glass work? I would appreciate any information you could give me.

Thanks a lot!

[Signed} Wendy Little

Although I have replied to Wendy, some of our members from Sydney may have details of short and long courses available there. Please send info to me, marked 'attention Wendy Little' and I will send it on to her



Australian Combustion Services Pty Ltd

Manufacturers of
gas burners and controls
for furnaces, annealers, slumpers,
flame polishing etc

Temperature control equipment

Hand held & bench mounted torches

Suppliers to most hot glass workers

New generation hot glass
recuperating burners available
to reduce gas consumption

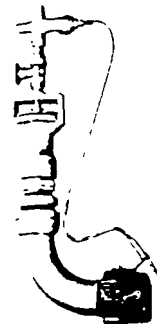
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THE HERMANS TAPES

"TO BE CLEVER AND CREATIVE...

THE HEART OF GLASS

IS IN THE MAKING... "

An Interview with David Wright

Gerie Hermans

Making coffee in the kitchen: two beautiful cone-shaped objects in clear glass with typical David Wright glass inclusions, appear to be the result of co-operation between glass blower Martin Blank in Pilchuck, and the inclusions being kiln fused by David. "Martin thought that it would not work, that it would not be compatible. We tried it anyway and it worked like a breeze. I designed these cones and from them I measured a flat 'fan like' shape in which I arranged some kiln fused stuff and they just rolled the blown glass over. The only problem was the distance between the cold glass workshop and the hot glass workshop: James Thompson and I were running down between the one and the other with a mould and glass heated up." The kiln fused 'stuff' as David calls it, was made from Desag Glass and David finds Desag generally compatible with batch mixes.

Gerie: "I love these two pieces; when are you going to exhibit this work?"

David: "It would be great to push it along a bit, and I've got this fellow from Canada coming along and we are going to try a bit more in the hot glass studio in the Meat Market Craft Centre."

Walking from the kitchen to the studio through the garden we pass a few sailing ships; David is building three boats at the moment! He goes out sailing and fishing with his son at Flinders. In the studio: it is obvious David is working on some lamps, for a beach house. Again: absolutely wonderful, in float glass, slumped over David's 'piping' designs, hanging from the ceiling and constructed, with the aid of fishing tackle. David

has been having some fun in the fishing tackle shop: "They have the most beautiful little brass swivels, hooks, sinkers, connectors, metal wire, etc." The wire has about a 130 pound breaking strain on them, so it is very strong. A little rubber ring sits in between the brass and the glass. It is a very neat finish. The fishing tackle connections suit the glass design conceptually as well; as the design is based on squid and fish. The glass is very shiny, without using 'Spray A', slumped straight over the whiting.

Gerie: "That is a 'small' commission for you, isn't it, - to make a few lamps?"

David: "Yes. I made some for our own house. I don't market them, you see. It is just word of mouth. I am making a few now for several people - that makes it worthwhile. One of them is a present for some body."

Gerie: "There is a real trend at the moment towards slumped float glass, combined with forged metal. I find your style here distinctly different from anybody else's...."

David: "Yes, they have had a very good reaction. I had some architects in the other day that were very excited by it. I don't know if I want to make that many of them."

¹ Kevin Murray "The Importance of Sang-froid" in *Craft Victoria*, Volume 3, Number 23, December/January 1993

Gerie: "You are more into making large scale windows..."

David: "I really like the contrast, going from one scale to another scale."

The Craft Victoria newsletter has published an article about David's window for the Austin Hospital, by Kevin Murray.¹ I had it with me because I had written some questions in the margins. The designs for these windows were based on drawings David had made during his observation of a heart operation. David had been impressed by the incredible cleverness of the technology and also by the relaxed nature of the operating team. "As the body is cut open for the operation, the flesh is being cauterised so that it does not bleed too much. So you get this smell of burning flesh. At this stage, the surgeons were discussing the barbecue they had had last Saturday... no, no... I had to walk away and draw an innocuous piece of equipment for about half an hour."

David gets his sketch books out. There is a lot of writing in the drawings as well. The writing helps David to release him from preconceived images all the time. It is very clear how the images in the windows have emerged from the drawings. The designs in the windows express mainly the cleverness of the surgeons as they consist of a myriad of scissors, theatre lights, the valve that is sewn into the heart, and other paraphernalia from the theatre. David: "And hands also. Because it is very much a hands on experience even though you have these incredible machines. The hands are doing it. There is also a figure in the design that is floating above the patient. This is something many people describe when they are under anaesthetic; as if they are suspended above themselves watching the whole thing."

From the article in the Craft Victoria newsletter I had learned that David had an architectural background. So, why did he not become an architect? David: "I finished the course! (at Melbourne University) I graduated!. I do a little bit of architecture here and there; occasionally I design a house for someone. I haven't been for a while now. Really, when I look back at my life now, I was always going to be an artist, but I didn't know what an artist was at that stage. There were no precedents in my family - my mother and father were not interested in art in any way. Somehow they ended up with a daughter as a painter, me in glass and my younger sister worked for the Nimrod

Theatre for ages, as a production manager. It is really hard to know what formed it. In my case, it may have been an extension of my love for collecting as a child. I remember loving collections of things and grouping and the colours... in a sense it is like collecting images and laying down patterns. Colour was really important in many ways. As a child I was always painting and drawing. In fact; I'll show you an article my mother dug up last week. This was 1957 would you believe..." I am looking at a photo of David and his sister Susan with their puppet show, announcing their Channel 7 television appearance. David: "Television started in 1956, so this was exciting. We used to make our own puppets and stages. We did about 5 performances. They kept asking us back! As a child you take these things totally in your stride. There is no nervousness about it."

Gerie: "It is children's play isn't it? Not art, not a career..."

David: "It is interesting. When I was on the Australia Council we learned to use words that the Federal Government would listen to. This is seven years ago, the time of economic rationalism and the arts were constantly rewritten as a legitimate working experience. Art was work; a legitimate part of working life. In a sense, I agree with this, but in another sense I don't because a lot can be lost in saying that art is just work. It relates to play as well."

Gerie: "Do you see the concept of creativity relating to art as well as to 'other' work?"

David: "Creativity to me is the process by which we get a sense of meaning in our lives... a sense of rightness the way we sort of construct our symbolic existence, - which we all have to do. It would be damaging to think of the arts as the sole proprietor of creativity. The arts are one form of creativity. In fact, the artist's creativity in making the work is only a part of the whole process. The viewer makes an equally creative statement, depending on what he/she puts into it or takes away from it.. That is why, I think, you have that sense of, ... once you have finished a piece ... you walk away from it. I feel quite alienated from work that I have made and I have heard other artists say the same thing - you step back from it and you feel

² Cabrini Hospital Chapel, Wattletree Road, Malvern Vic 3144.

that you have done your part and the control you have over how people react to it is only within the work itself. You, yourself do not have any part in it any more. People make of it what they bring to it and you have no control over it, nor should you. The viewers are being equally creative in how they approach the work, how they construct something out of it that has meaning to them."

Gerie: "I can see this wonderful world full of creative people; makers and responders..."

David; "Well, I was particularly interested in doing the windows for the Cabrini Hospital². Really what makes our species different from other species is that we have both this cleverness of the brain to think rationally which has to be matched by creativity. We have to make some sense; give some meaning to our cleverness. It is not enough to just be clever. In fact; the cleverer we become, the harder we have to work to keep the meaning going along: the ethical, the sense of rightness. We can't just push cleverness into destructive directions. There has to be a balance between the clever and the creative. This has always been an issue but it is becoming more acute now. Our cleverness is speeding up; it is feeding of itself; the issues are big and the ability to make the right decisions becomes more important."

Gerie: "People don't go to church so much any more for ethical guidance..."

David: "There is some muddled thinking here. It is important for any religion to keep its symbolism moving along. The symbolism appropriate for the past generation may not necessarily stay appropriate. There is a need for a symbolic view of the world. The fundamentalist Christians' interpretation of the bible is totally rational. They treat the bible as a factual document, not as a symbolic story to be interpreted and reinterpreted. They try to apply a logical view to something that is not logical or rational from the start. These people do not understand this other way of being, the creative side is neglected. You can't ignore emotion, feelings of rightness, symbolic meaning, a sense of wisdom that has come over the ages, a sense of beauty, love, etc., and end up as a healthy person. The surgeons in the hospital have to be extremely clever and rational and emotionally calm about what they are doing - and they also are extremely busy, there is little time in their lives to reflect. I think that I was brought into this to try and add another way of looking at it all. It was only a small contribution and some of them might relate to it -

some might not."

Gerie: " Let's talk about the Bourke Street benches?³."

David: "That was more decorative work, but I really enjoyed it. It is in a busy place and my approach was: it should be eye-catching, decorative, fun for the kids who are there, something that can be explored and felt, sort of 'secret garden' stuff - a little bit of an oasis in the rush of the city with lots of detail to look at. There was not a lot of symbolism involved. It was just fun, as the lamps that I am doing now."

Gerie: "How did you get this commission?"

David: "I saw an advertisement in the paper, I think, from the Melbourne City Council. I wrote thinking I have no idea what I would do. I was quite surprised when I was shortlisted. I have always wanted to do a mosaic. I still want to do one in a church. I like the metallic lustres on glass."

Gerie: "Is the next step to work with other materials than glass?"

David: "And have a big garage sale here?... ha...ha... No. But I am not particularly committed to glass. I am still enjoying it. But I could imagine not using glass. It is not my beginning and my end. I would like to do some pate de verre type glass, fused with highly finished glass."

Back to Bourke Street.

David: "Melbourne City Council were very open and easy to deal with. They asked me about what sort of selection procedure I liked. Generally a few people are selected to do sketch designs and they are paid for them and then a committee decides who gets the job. But sketch designs - I do them if I have to - are limiting. I suggested that they would go around and look at the selected people's work and decide which work they liked, which work would be suitable and make a choice for a

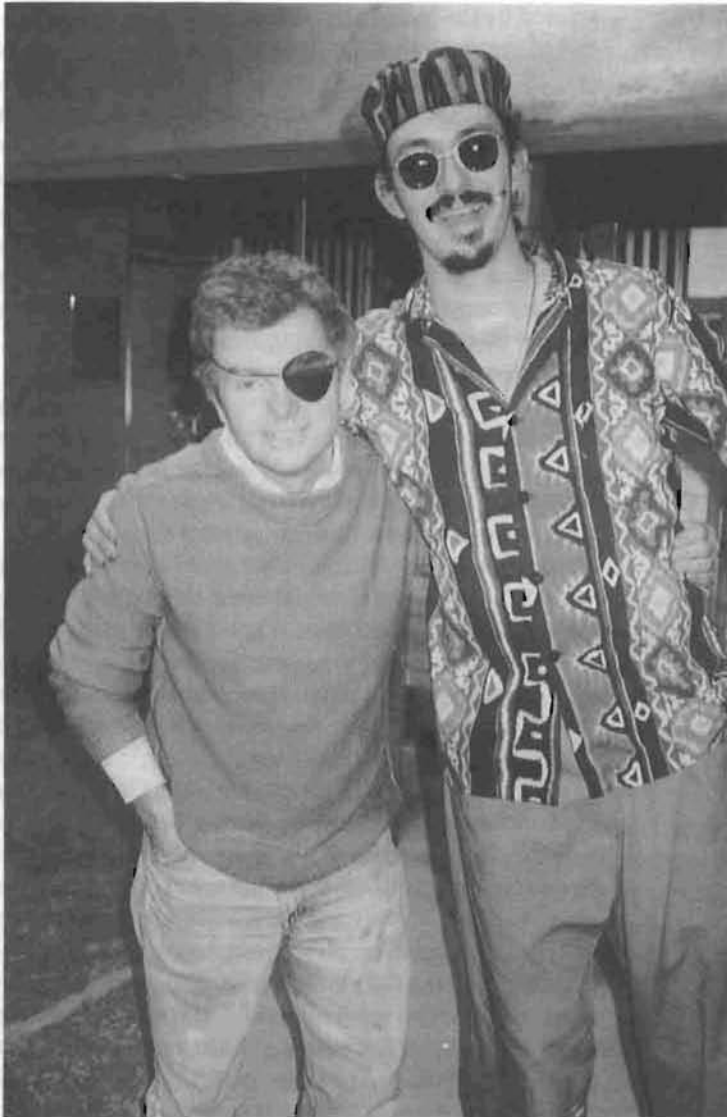
³During the last few years, the City of Melbourne has undertaken a program of public art works to enhance and liven the central activity district. The commissioning of art works has resulting in promotion, debate and media concentration. David Wright's seating is in the main shopping area of the Bourke Street Mall.

person. This time I was the lucky one. Then we got the ebb and flow between their ideas and my ideas - and that is how the design was nurtured along. If there is a competitive design process and if there is a great rush, it is less enjoyable and in this way I think you get better results. I did have some technical problems as I went and that was a bit scary at times. The idea of lighting it was in some ways an afterthought. So it is lit in places, just to lift it at night, to make it slightly mysterious at night. It was a huge job drawing it up because it is a totally non-repetitive design and it was 44 meters in length. It was horrendous! It did go on too long; three months over. The design consists of elements of buildings, a river, ..."

Gerie: "Inspired by the Melways?"

David: "I actually looked at the Melways and I could have designed more literally, but I wanted it to be a general cityscape. As I got into it, I started to have all these little gardens appearing, as a relief from the rest, and little animals started to appear, possums in the tree, dogs, etc. It became more and more fanciful as I went on. I did want it to be something you would want to explore. I saw the other day a child lying on the top, just feeling it all; that was great, that was what I wanted to happen."

David lays out the drawings of the windows for the chapel of Cabrini Hospital, a recent commission. "The sisters of Cabrini are a Catholic order and they stand very much for both sides of life: cleverness and creativity. Looking at their mission statement, they are very strong about the cleverness of the



David Wright and
'the fellow from Canada'
otherwise known as Ted Jolda

care, with up to date technology but this is always balanced by the spiritual side, in all senses of the word, from the welcoming, the comfort, the handholding, the friendship right through to the giving of the sacraments and looking after peoples' spiritual needs in total. They have a very strong pastoral care team. Their philosophy is felt right throughout the hospital in practice. I researched what 'healing' meant in Christianity and found it very interesting that Christ's view was about the integration of the body and the soul. A revolutionary view compared to that of Ancient Greece where the body was a prison for the soul. The body was seen as an impediment."

The Chapel for the Cabrini Hospital is located in a busy part of the hospital. David feels it is important that it not be tucked away somewhere in a basement. It is a big building - much volume.

David: "As I was walking through the space, thinking of these two sides of life; the spiritual and the clever, I thought the windows in the Chapel should express this. Three windows on one side express the spiritual journey, the three windows on the other side are about the health care. The central window expresses the relationship between the two."

Gerie: "In nearly all your work, much attention is paid to content. How do you feel yourself relating to the rest of the glass community. Do you think there is enough attention to content or do you think that the attention goes more to the material?"

David: "There is a different symbolism involved in the different techniques: from blowing glass through to casting, through to flat glass. It is easy to ignore the fact that simply making something, from a material, is a very symbolic act. When you make something out of a material you automatically deal with the relationship between cleverness and meaning. When you make something from a material you are talking about the relationship between humanity and the material world."

Gerie: "What is the meaning of blowing a goblet?"

David: "The meaning is that we have been given such clever hands and the brain to direct them and that we can actually take a material, a complex material like glass, and that we can use our hands to make it into something that we can then use. This is a symbolic act in itself. Pure. In some ways

it is a much more direct and important symbolic act than all the sort of overlaid meaning that I might express into my work. In a way it is a more honest symbolism: the making itself. That is what we are about. This came to me when I was teaching some retired men who had never made anything with their hands: their excitement in making something and their need to make something was really strong. So, this art versus craft debate drives me mad because to me the symbolic importance is simply in the making."

Gerie: "For me the debate may end here."

We are looking once again at the drawings for the windows of the Cabrini Hospital Chapel.

Gerie: "Your marks remind me of Aboriginal art."

David: "It does come through. This is partly caused by the 'piping technique' but it also comes out of the Australian landscape."

Gerie: "Your style is very distinct. How does one get such a distinctive style?"

David: "It has something to do with time. I hear students say that they have no style, and all I can say to them is: keep stealing. I hear them say that they are copying me. I tell them not to worry and to keep on copying and taking and if they are going to be an artist, eventually something will emerge which leads to their own style. In the mean time keep taking what appeals to you, what you relate to. You have to go through this stage of stealing everything you can and eventually you will start to shed bits and bits that keep re-occurring will become "you" and I think that is what happens when you develop a style. There is this wonderful quote: 'a bad artist borrows, a good artist steals!'"

Gerie: "A taboo out the door! Who did you steal from?"

David: "It is really varied, Matisse, Klee, later I was influenced a lot by the Aboriginal art: The way they treat pattern, because pattern has always been something I liked."

The brief David received from the Pastoral Care Committee of the Cabrini Hospital was simply a list of words. For David, very useful. The design had to be ecumenical because not just Christians use the hospital. It had to be about pain, hope and life.

Words such as forest, feminine, fire were included in the list.

David: "It was really good to just get this brief. Sometimes people come with preconceptions. For the church in Canberra I received a drawing made by someone in the congregation. Sometimes people have no idea about what is possible. If there are preconceptions, I listen and then I tell them that their suggestions and drawings are great and that I will think about it. Then I come back and present my ideas and tell them what can and what cannot be done and they often leave all the rest behind and tell me to go ahead. The thing with briefs is not to jump up and down; just take it in, go away and think about it and come back and present some possibilities. It can be frustrating though to come in at the end of the architectural stage. In the case of the Cabrini Hospital Chapel, everything was designed: the building had started. If I had come in at the beginning; it could have been done a little differently and the windows would have been more effective. That I have an architect background is in some ways an impediment. Architects are rightly quite possessive of their buildings. Often they are nervous of letting any type of craftsman become involved unless they have a good established relationship. So establishing a relationship is very important."

Cabrini Hospital Chapel windows are ordered with the three windows on the left, as one enters, about health care. In the first window we see the beginning of life, birth, we see the caring hands to support it, we see the start of a river, the river of life, we see the theatre lights; the technology overlooking this and there are the seeds that later become the forest. The second window is about the hospital community: the seeds have become a burning bush, to do with the power and celebration of life. Think also of the thornbush., the thorns are the symbols of pain. We see the various people involved: the anaesthetist, the surgeon, the nursing team. We see the washing of the feet which is about the service of the hospital. We see the holding of hands which is about companionship; and the anointing with oil which is about making the guests feel special and welcome. The third window is about death, reaching a boundary. The burning bush has become the forest; the leaves of the trees are beginning to fall and the river runs into the sea, starting another journey. The hands are letting

go; people have to be allowed to move beyond...

The three windows on the opposite wall of the chapel start with love and nurture, to do with the Virgin Mary. (Frances of Cabrini came from Italy and she was very much about making journeys and looking after migrants. She is the Patron Saint of Migrants.) This window is about the journey; the vessel being symbolic for the body. This window matches the æbirthÆ window on the other side. In the second window we see the figure of Christ, the chalice, the bread - the celebration of the Eucharist, the family of the church. The earth, floating in space, is surrounded by the sea and the forest. We get a sense of the smallness of our planet and that we are one big family. The third window is about prayer and about finding a way through - one reaches the shore, the vessel, symbol of the body, is left behind as one transcends life on earth. The flames of the spirit set fire to the forest.

In the central window the journeys on both sides end with the sea and the forest burnt through the middle. There is an unobtrusive Crucifixion figure. Through the bushfire, the seeds are released which renews the forest. We can see the four seasons. All is allegorical for pain and rebirth.

Conclusion.

David: "I keep thinking that I will reach a stage in my life where I won't have technical problems, but that never happens. Each job seems to be throwing up new and different technical problems. What you learn is that you can actually surmount it by persistence. Sometimes clients seem to be surprised that you are professional as an artist, that you come to meetings on time, etc. I always have this image in my mind of John Brack who used to go to his studio every morning in a three piece suit. As I get older I have a perspective of lean times and good times. It is easy to walk into the studio for me at the moment because things are going well, but I have been here in tears....."

Gerie Hermans is a Melbourne based glass artist who has just completed an MA (Craft) from Monash University. Gerie has been a member of the Magazine Board for the last four years, specialising in the interviews listed as 'The Hermans Tapes'.

G L A S S S H A R D S

Fragments of Australian Glass News

Congratulations to all the recipients of Australian Artist Creative Fellowships, elsewhere called 'The Keatings', particularly to KLAUS MOJE who has been recognised for his exceptional contribution to glass artistry and education. Klaus is internationally recognised as an important figure in the development of kilnformed glass and it is encouraging to his contribution recognised at the highest level, and in his 'own' country.

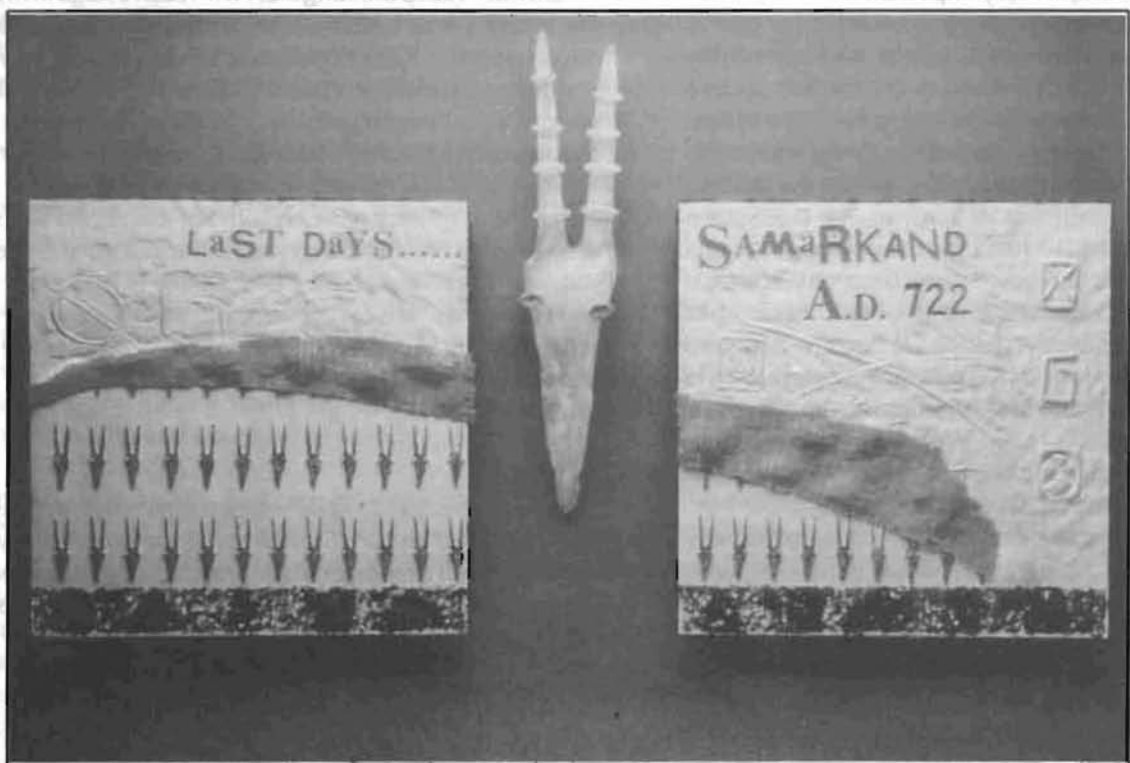
WARREN LANGLEY was the recipient of an Australia Council 1994 Fellowship grant of \$35,000, one of only 11 awards at this level. The Visual Arts/Craft Board embarked on a positive program of encouragement of craft applications during 1994 which was very successful, both in the number of applicants (1,267) and the quality of the submissions. A policy to equally fund art and craft has been an incentive to craftspeople and, while the overall increase in applications was 30%, the number of craft applications almost doubled.

The Visual Arts/Crafts Board has also funded projects in the 'International Exhibitions and Projects'

category. The 'AUSGLASS TO EBELTOFT' glass exhibition which was announced during the last Ausglass conference, is one of only four projects to share in the allocated \$60,000.

Two glass artists have been supported by VA/CB in the Quick Response Program for International Visitors and Overseas Promotion: JAN BLUM and SALLIE PORTNOY for participation in the Australian Glass show at Contemporary Art Niki, Tokyo. 1995-6 guidelines for this excellent initiative were published in the November 1994 issue of *Update* and are worth repeating here:

- a Grants to individual applicants will be for amounts of up to \$5000;
- b Applications will be assessed at the start of every month and decisions advised two weeks after assessment;
- c Exhibitions/projects with more than one Australian artist/craftsperson may receive maximum funding of \$5000;
- d Applications for exhibitions/projects with more than one Australian artist/craftsperson must be made by the host organisation.



'Last Days of Samarkand', Warren Langley, VA/CB 1994 Fellowship Recipient.

G L A S S S H A R D S

The devolved funds from the International Promotion Program to Craft Australia and Museums Australia, and the ANAT and NAVA small grant schemes, will continue to operate under guidelines decided by those organisations.

Delia Anne Whitbread writes to express her disappointment that no Australian or New Zealand glass artists have submitted design ideas for her international stained glass project 'IN THE WOMB OF THE ROSE'. She attributes part of the problem as 'funding' - particularly her inability to properly publicise the project. Any women interested in contributing a design idea, even at this late stage, would be warmly welcomed. Please contact DELIA ANNE WHITBREAD at Froebel Institute College, Grove House, Roehampton Lane, London SW15 5PJ or the editor of *Ausglass Magazine*.

ROBERT GATT and FREYA MARRIOTT are now proud owners of a glass studio in the wonderful town of Port Fairy, on the coast of Victoria. Glass blowing demonstrations and sales are 'on' at 62 Regent Street Port Fairy Vic 3284. Phone and Fax: (055) 68 2794 to ascertain studio hours.

Designs from the Studios of the Jam Factory Craft and Design Centre, Adelaide will be showcased in an exhibition at David Jones City Store, Sydney, January 16 - February 5, 1995. Entitled EKTO-ZONE: Objects from the Outer Limits, it highlights a group of 20 designer/makers working with furniture, glass, metal, ceramics and textiles. DAVID McLÉOD, GABRIELLA BISETTO, MILES JOHNSTON, and NICK MOUNT are the glass artists involved in this exhibition which promotes the best of South Australian contemporary craft and design.

A recent installation in St Francis' Catholic Church, Mill Park, Victoria, is the culmination of nine months work by CHRISTOPHER JOHN BINGLEY. This massive work covers 90 metres of glass wall which provided Christopher with his



'Herringbone Bowl', Gabriella Bisetto.
Canes cut, fused, blown and incalmo.

most challenging commission to date. To overcome the possibility of visually overloading the viewer, the theme - the life of St Francis of Assisi - flows across the central section of the expanse and focusing the attention of the viewer on a wealth of detail and insight. While Christopher designed the space and painted the myriad of glass pieces, DYLAN THORNTON was responsible for the manufacture of the panels. The window was consecrated in early December 1994.

Melbourne has recently seen the opening of a new Magistrate's Court complex. The fifteen court rooms are enhanced by the addition of impressive cast glass Victorian coats-of-arms, inset in timber surrounds behind each magistrate's bench. The work of glass artist, DICK STUMBLES, the large glass panels involved months of experimentation and development prior to acceptance by architect, building contractor and Victoria's Attorney General, Jan Wade. The project involved the development of a lead glass batch which would reflect the heavily detailed imprint of the coat-of-arms with brilliance and clarity. The special glass was manufactured by VAUGHAN BRYERS who spent

GLASS SHARDS

many nights filling furnaces and ladling glass to produce the requisite kilos for the castings. Despite inevitable glitches with such an experimental enterprise, the 32 panels, each weighing approximately 35 kilos, were completed and installed on time. Since then, Dick has been busy producing his range of glass basins and baths which are proving extremely popular with architects and interior design firms.

Emerging glass artists, SUZANNAH QUIRK Monash Peninsula (cast lead glass) and KATE OLSEN Monash Caulfield (blown glass), were two of the nineteen students selected for the recent "Fresh" exhibition at Craft Victoria. Now in its second year, "Fresh" strives to bring the best from the tertiary and TAFE final year student shows together in one venue. Although this year's selection was smaller than the 1993 "Fresh", it maintained the high standards set by the inaugural show and promises to be a 'must see' for collectors and galleries keeping an eye on new talent and creative thinking. Suzannah was the recipient of one of four awards made possible by the sponsorship of Multiplex.

An important glass exhibition is to be held at the Meat Market Craft Centre during 1995. Titled, GLASS IN AUSTRALIA it aims to show the excellence of glass work across the country to an increasingly discerning public. Timed to coincide with the Craft Australia Conference, it is hoped that many artists will send slides to the Meat Market in time for the jury deliberations in April. For full details, see the information elsewhere in this issue of *Ausglass Magazine*.

BULLSEYE WORKSHOP

The Jam Factory Craft and Design Centre
19 Morphett Street, Adelaide
**January 30 - 31 and February 1,
1995**

**By Ben Edols and
Kirstie Rea**

Hands on workshop on the use of Bullseye tested compatible colours in blown glass.

Dan and Lani from Bullseye, with Ben and Kirstie, will show slides and videos and demonstrate kiln and furnace techniques at the Jam Factory hot glass studio using Bullseye colours and cullet.

COST: \$300.00

For further information contact Nick Mount
Jam Factory Ph: (08) 410 0727

Sponsored by Bullseye Glass Co and
The Jam Factory Craft and Design Centre

BULLSEYE
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CYDONIA

Malaysia

Cydonia glass studio is currently laying the foundation for an expansive studio-glass facility in Malaysia. The cross-cultural collaboration between Australian *Cydonia* and Malaysian *Craftrend* began in earnest on the 6th July, 1994.

Incorporating the efforts of local groups with cultural origins as diverse as native-Malay, Chinese and Islamic influences, the studio will utilise new technologies to realise a wide range of traditional and contemporary motifs in glass.

Sergio Redegalli, a director of Cydonia, has been engaged in the complementary tasks of consultation and education. The result is a newly commissioned factory in Kuala Lumpur and an education program aimed at exploring the exciting potential of the glass medium, not only amongst core-staff but also local designers, architects, academics and students of design. Safe work practices and appropriate installation techniques are important aspects of the program.

Cydonia produces a range of glass items from customised architectural pieces to dinnerware and light fittings. The Sydney studio runs 8 kilns built largely to specifications set down by Redegalli and co-directors, Mark Buttsworth and Nadja Bachmaier.

The new facilities in Malaysia will take advantage of the latest generation of Cydonia-designed, "CYARC" programmable kilns. Marrying new ideas to old techniques has resulted in products such as "OPTIFUSE" glass, featuring irregular patterns captured inside its fused forms.

Craftrend contacted Cydonia in 1993, recognizing the potential to satisfy a hungry market starved by the prohibitive cost of the imported, western product. Craftrend Glass Studio is a "designer-maker" style operation. Staff includes a full time interior designer, an architect, a designer and 2 sales staff. Cydonia is introducing kilnworking practises in the initial stage (adding to an existing skill base in sand -

blasting and leadlight.) Further developments will involve dinnerware and *real-casting*.

With 10 major works already in progress, preparations are well underway for a network of similar facilities across south-east Asia.

The combination of Cydonia and Craftrend promises a cross-fertilisation of skills and ideas and represents a step towards developing a vital Australian-Malaysian arts/craft community.

If you have any questions, challenging ideas or collaborative project proposals, please contact Cydonia in Sydney on (02) 557 5898.



Staff at Craftrend in Kuala Lumpur (l-r): Seri Nadun, Wong Mumwai (Admin), Samuel Tanbengsiah (Design), Noorhanim Hashim (Interior Design), and Robert Sookwanyew with the construction of a laminated sculptural piece designed by Sergio Redegalli for Sony, Malaysia.

E D I T O R I A L

As we reach the end of 1994, and the pace picks up in Adelaide, the hard-working National Executive counts down to the Biennial Ausglass Conference. As usual, many Ausglass members look forward to the opportunity for a renewal of inspiration and an influx of new ideas which each Conference, in very different ways, brings to each of us. This one, the 9th on our short history, will be no exception.

Where and when will the 10th Ausglass Conference be held? It is a question which arises around this time, prior to each Conference, and it causes a degree of angst amongst the State representatives, and gives Telecom an added bonus as the phone calls fly around the country! One of the real dilemmas of running Ausglass is its structure, based nationally, but, because of distance and the relative smallness of numbers, only a few state organisations are sufficiently large to run a conference in the manner to which we seem to have become accustomed.

The only time we are all together and have an opportunity to discuss such alternatives is during the Conference. Maybe we take this gathering to consider alternative forms of getting together and exchanging ideas. Maybe we should think a little laterally and suggest a 'conference' format which can use the strengths of a particular State, possibly the climate or the facilities or the people, and build a 'gathering/talk-fest/workshop/seminar' around them.

Before I hear Richard Clements once again (jokingly) offer the wonderful resources of the Franklin Hotel, maybe I will get in first and ask the small Tasmanian contingent to consider, seriously, just what a wonderful place it (Tasmania that is, including the Franklin pub) could be for a different form of Conference. If they would excuse me for using Tas. as an example, the glass artists who work from there have a great number of strengths, -climate, distance between possible venues, artistic integrity and people - which could be forged into a great gathering. Similarly, the enthusiasm of the glass fraternity in Queensland could well make a new format possible.

Another aspect of the Conference which deserves

some re-thinking is the two-year preparation time between them. National Executives are rushed into preparations in order to secure appropriate, leading, international artists and the all-important Australia Council funding. Should we be considering a three-year turn around, maybe with the opportunity for smaller, State-run events in between? Many might enjoy a workshop in country Victoria, especially the rurally-based artists who may occasionally prefer that the city went to them, instead of the other way around.

None of the above is in any way a criticism of the current National Executive. Pauline Mount and her team are to be congratulated for providing another wonderful opportunity for Australian glass artists. *Heart of Glass* undoubtedly will be hailed at a great success.

This issue of *Ausglass Magazine* marks my last as editor. I have enjoyed the last four years, working with a great group of glass people who have tried exceptionally hard to produce a magazine of quality, which not only reflects the state of Australian glass and brings information to the members of Ausglass, but also provides a forum for new ideas and criticism. The magazine can only be as good as its contributors and I thank all those artists-turned-writers who have sent reviews, articles, photographs, drawings, cartoons and letters.

My greatest disappointment has been my inability to produce the issues on time. The difficulty arises when all those involved are volunteers. For *Ausglass Magazine* to really make progress, I believe that some thought must be given to applying for financial assistance from the Australia Council for the commissioning of articles. The employment of secretarial assistance would also be of benefit.

While *Ausglass Magazine* is the main line of communication for our dispersed membership to keep in touch and up-to-date with the glass world it should not be underrated as one important way of letting the rest of the world know of Australia's glass. To maintain and improve its content and presentation must remain a high priority for Ausglass in the future.

