

TAX REFORM THREATENS ARTISTS

In the wake of the GST comes a further threat to the viability of the Arts in Australia, the so-called Ralph Reforms, which would effectively remove an artists ability to off-set income derived from other areas against their activities as an artist.

Under the new legislation, artists would have to earn \$20,000 minimum from their art to be classified as artists, otherwise they would only be able to claim expenses if they made a profit from their art in the last three to five years.

The proposed legislation is aimed at ending abuses of the system by rich hobbyists, where it is claimed that excesses have included claiming as a tax deduction a trip to Paris to do a water colour of Notre Dame which later sold for \$100.

president's report

Ausglass is once again in the tightening grip of Conference fever. The building blocks are being assembled by our conference Director, Pam Stadius and the team. We are excited by the program and feel sure that Melbourne will turn it on for us in January 2001.

You will have noticed in the last newsletter, our instigation of an email information service. This will provide a method of passing on information that comes to Ausglass periodically and is of interest to members, but which might not be relevant by the next newsletter. Please submit your address if you want to be part of this service.

By the time you read this, the board will have in hand your suggestions and nominations for Ausglass Honorary Life Membership. We are looking forward to

Essentially, it would appear that legislation originally introduced to encourage the Arts in Australia, has been abused by those with a few spare dollars and a knowledge of the law. In closing the loophole, the Ralph 'Reforms' threaten the continuance of innumerable genuine artistic efforts across the land.

The real question seems to be, who is a genuine artist? I am not going to attempt to answer that question here, but I can say that in their attempt to measure artistic integrity through level of income, the Ralph Reforms are demonstrably absurd.

This is perhaps the biggest threat to the arts community in recent memory. The bun fight has only just started; write to your M.P. and tell him that if the proposals go through, he has lost your vote.

R. Morrell

developing this, and hope to announce our deliberations before the conference. You will find in the newsletter, a list of state representatives and their contact details. Please encourage and assist them in making Ausglass active and relevant in local activities; and to increase membership by introducing new members.

The Board is also interested in receiving suggestions and comments directly from you, on any matter that is of concern.

David Turner



above: work by Tali Dalton, Monash University, shown at the Sassy exhibition in Sydney. Review on page 6.

TRANSIT CANCELLED

With great regret, this exhibition has had to be cancelled. It was envisaged as an opportunity for Ausglass to promote itself and the work of members in a premier gallery in Melbourne, and to provide a platform for a Conference 2001 launch. However the response was not sufficiently large (15 applications) to allow us to fulfill our goals, and we felt that pulling the show was in the best interests of everybody.

Apologies have been made to those who did respond, and an analysis of the reasons for this is underway.

Ivana Jurasic
David Turner

in this issue

- B. Jane Cowie investigates new opportunities for glass artists, *page 5*
- Jeffery Hamilton goes to Glebe and checks out Sassy, *page 6*
- Keith Rowe shares another insight on his trip to Kenya, *page 11*
- Reports from your State representative, *page 8*

...and more

uncharted waters

Contemporary glass beyond current practice

January 24th-27th, 2000
Melbourne, Australia

Conference Highlights

Keynote Speaker:
Professor **SYLVA PETROVA**
"Contemporary Studio Glass:
present situation and future direction"
Currently Writer and Director of
the University of Sunderland's
Institute for International
Research in Glass, U.K.,
Professor Petrova was Museum
Director and Curator of 20
century Glass in Prague.

Guest Speaker:
WILHELM DERIX
"Contemporary Glass in
Architecture. The role of the
Derix Glasstudio in negotiating
with artists, architects clients and
the makers."
Derix Glasstudio is highly
successful and innovative in the
fabrication of large scale, very
contemporary architectural glass
in Europe.

Australian Speaker:
KEVIN MURRAY
"Artists working with vessels "
Currently, Exhibitions Director
with Craft Victoria; Murray will
follow on with the theme of "The
Water Medicine man", his
curated exhibition of Australian
glass and craft titled.

Pre-Conference Workshops

January 15 - 22: MARTIN BLANK "Looking through the Glass" Technique: hot glass sculpting. Blank, an American artist creates large voluptuous figures that stretch the limits of glass. This workshop will concentrate on challenging and strengthening the connection between ideas and the making. Venue: Monash University, Caulfield. Duration: 6 days (2 off days for charging) **16 - 23 January:** URSULA HUTH & IAN MOWBRAY "Exploring and communicating the idea in glass" Variety of Warm Glass techniques: kiln casting, fusing, slumping, painting, sandblasting. Huth and Mowbray will co-instruct a class emphasizing the importance of the idea and need to communicate it in the most effective way possible through use of the most appropriate technique. Venue: RMIT University, Glass dept., North Melbourne. Duration: 8 days **17 - 23 January:** JACK WAX "Generating Parts" Technique: hot glass. The making of components that can be assembled at a future time, and in a future place. Jack Wax is an independent glass artist and highly regarded educator who held the Position of Professor in glass at the Toyama Institute of Glass in Japan. Duration 6 days (one day off for charging) **20 - 23 January:** JAMES MINSON "Exploding the Myths" Technique: Flame working. Exploring and flaunting the limits of flameworking by building large scale forms along-side smaller intimate personal expressions. James Minson, Australian born, lives in Seattle and creates mixed media assemblages and free hanging mobile sculptures. Venue: Holmesglen TAFE College. Duration 4 days **17 - 23 January:** GERRY CUMINS "Architectural Stained Glass painting" Cummins and Stein run a successful studio in Eumundi, Qld., and are currently working on 250 sq meters of painted glass titled "Creation" for St Monica's Cathedral, Cairns. Duration 6 days

Each workshop has one position allocated for a Technical Assistant for which current Ausglass members may apply. Details in the next newsletter

CONFERENCE/ WORKSHOPS/ TRADE SHOW/ EXHIBITIONS/ AUCTION/PARTIES

Ausglass

Bi-annual Journal
The Australian
Association of
Glass Artists

Winter 2000

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COPY REQUIREMENTS & DEADLINES

Copy is to be submitted on disc in plain text or other
P.C. compatible format, or e-mailed to:
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Deadlines for submissions are:
Summer issue: 31st January
Autumn issue: 30th April
Winter issue: 31st July
Spring issue: 31st October

ADVERTISING RATES

1/8 page: \$30 (4 issues \$100)
1/4 page: \$60 (4 issues \$200)
1/3 page: \$80 (4 issues \$260)
1/2 page: \$100 (4 issues \$320)
Full page: \$200 (4 issues \$640)

Ads from cover or back cover
(full page only): \$300 (4 issues \$960)

Low ads are available to member to advertise
equipment, workshops, etc. Maximum 20 words

**Glass objects and paintings
Glass sculptures and ideas
Glass windows and images**

Images and objects

in

GLASS

One of the workshops to be held during the 2001 Ausglass Conference/Workshop will be collaboratively lead by Ursula Huth and Ian Mowbray. It will be a workshop that crosses technical and conceptual boundaries.

Uncharted Waters, the title of the Conference is a most apt name for Huth who is currently charting her owns waters as her work focuses on notions of journey, cargo and delivery. Mowbray's work explores issues of male sexuality, exploring waters (crossing boundaries) of a more intimate kind.

Ursula Huth, slight in stature but powerful in personality, has been forging a career in the Visual Arts for 25 years. Ian Mowbray, quietly spoken and gentle has been working with glass for 20 years. Together they will bring over 40 years of technical virtuosity to the workshop based at the RMIT studio facilities. Participants will also have access to a hot glass studio to make additional hot glass components.

Huth started, like many, working with images painted and leaded in the tradition of stained glass. She has since moved sideways into the kiln and hot shop. A potent force, she stands out in her pursuit of creativity, using a personal vocabulary of symbols, with glass as her vehicle of expressing ideas, insights, intuitions of meaning and values of life.

Mowbray likewise started with lead lighting, but was thoroughly seduced into the kiln. There he has been challenging, exploring, developing and refining a variety of kiln working techniques. He is not afraid to dive into a (very) hot kiln, remove a glass component and plunge it into glass waiting in another equally hot kiln.

This collaborative workshop will allow participants to access the knowledge and experience of these two accomplished and experienced artists. Mowbray's technical virtuosity will allow workshop participants to develop new approaches and demystify process. Huth, who draws, paints, acid etchs and sandblasts will explore possibilities of infusing images into and onto glass.

The workshop focuses on personal ideas, forms and symbols. Artists who work in the kiln, with flat glass, or in the hot shop will find this workshop inspirational and informative. Exploring the boundaries between hot, warm and cold glass will explode traditional perceptions of glass working.

An intensive week of drawing, thinking, discussion and making will intellectually invigorate and technically develop all that participate. A workshop not to be missed!

See you there.
B. Jane Cowie.

RFC Glass Prize

The closing date for entries, June 30, is looming fast. Be sure to get your entries in on time for this most prestigious exhibition. Entry forms are available from Glass Artists Gallery, tel/fax: 02 9552 1552

GST and the ARTI\$T

The GST is almost upon us and many are still unaware as to their responsibilities under the new system.

The Australia Council are running a series of workshops nation wide to inform artists. They have all the information on a website address www.ozco.gov.au

There is no doubt that those who do not have an effective book-keeping system in place are about to get a rude awakening. Some kind of basic computer literacy is going to be essential for anyone running a business, even a small one.

If you do register for GST you can use your \$200 bonus from the government to purchase a computer program to do the hard work for you. There are several good book-keeping programs on the market, MYOB is good but more complex than necessary for the average artist. Quickbooks is apparently selling much more quickly than MYOB as it is

somewhat easier to understand, but is probably still more complex than the average artist would desire. Another more simple offering is the PC Cashflow Manager program, which has been designed for small business operation and is very user friendly. This program emulates the traditional cashbook system, with the advantage that all the columns are added up automatically! PC Cashflow Manager is only available through specialist business advisers, try contacting your local Tafe.

Perhaps the best system is the Banklink System, which will be available here soon. This system is very popular in New Zealand (which has had GST for some time) and has the advantage that your banking transactions can be downloaded off the 'net which means most transactions are already entered and just require classifying.

To conclude, I was still resident in the UK in the early 1970's when they introduced a GST system there, with all the attendant promises of lower income tax etc. Within a few years, the VAT (value added tax) rose from 10 to 17%, and income tax was back where it used to be! We can expect little different.

R. Morrell

Gippsland Glass Studios

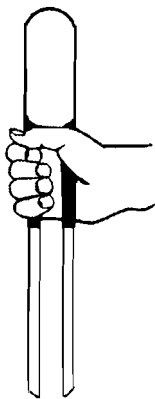
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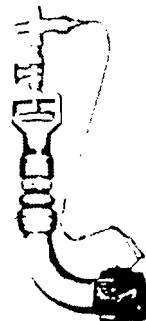
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New Opportunities:

artists working with manufacturers

By **B. Jane Cowie**

What a privileged position to be in here in South Australia with the well-equipped Jam Factory Glass Workshop right next to the Jam Factory Gallery. This nationally recognized gallery showcases the work of leading and emerging national and international craftspeople, as well as providing us with a venue suitable for a wide range of important touring exhibitions. One such exhibition to pass through the gallery recently was *Latitudes*, an interesting exhibition of contemporary works made by a selection of Australian glass artists.

The exhibition included a selection of pieces made during a Workshop project initiated by Kirstie Rea at the Canberra School of Art in 1995. Merrilyn Gates, the curator of the exhibition, has selected pieces made by the artists before the Workshop and pieces made during the Workshop, implying that pre-workshop work differs from the work made during the workshop using the Bullseye (brand name) sheet glass which was offered free to the Workshop participants.

I perceived mixed feelings from the community here in South Australia in response to the work, and to the notion of being put in an intensive situation for a few weeks and asked to "perform" as the proverbial performing monkey. Others, not invited to participate (perform) in the workshop, noted that they "would have given their back teeth for the opportunity" to experiment with the Bullseye glass, even *with* the intensity of time limitations and pressure to create. For many glass artists this type of opportunity is rare, requiring the ability to network and to "be in the right place at the right time", either be luck or by design.

And what of the Bullseye Company? Have they taken advantage of the workshop artists to promote their product to a wider Australian audience? Have they used the artists' time and creativity to effectively advertise their product, sheet glass? The lavish catalogue includes details of the project's history and the developments instigated by Klaus Moje

and the Bullseye Company in 1979 as well as highlighting the artists' and their work. It makes little mention of the product, per se, the raw material, the sheet glass, but rather shows the finished works, the artists' statements and their CVs.

So is it the artists' who use the generosity of the Bullseye Company or is it the Company that use the reputations and creativity of the artists? I find this notion of who is using whom interesting, but not unique. Recently artists and designers have been "used" to promote a large variety of products ranging from cars, furniture, paints and liqueur in mainstream publications. The notion of using personalities or art heroes to promote a product and/or brand is not new: however, it may be relatively new to the Australian glass community since few large glass manufacturing companies play a major role in the development of studio glass.

Artists, like scientists, are at the forefront of research, pushing the level of technology

The *Latitudes* catalogue is effective as a subtle form of product (Bullseye Glass) advertising. Does the catalogue need to contain the words "advertising feature" as in the mainstream publications or does the sponsorship logo justly announce this fact?

If the exhibition catalogue is seen as promotion for the manufacturers of a raw material, then so be it. For as I see it the project including workshops, catalogue and exhibitions can be seen as a way forward, not so much as a choice, but a necessity. Particularly as the Australia Council continues to talk of cuts in funding for the arts. Founded in 1973, the Australia Council, has been instrumental in creating the growing studio glass industry in Australia, but with the threat of funding reductions, partnerships, sponsorship and/or patronage projects, such as *Latitudes*, may be the way forward.

In Australia there is currently little corporate industry support or

patronage of the glass arts, most of the substantial funding still coming from the government through the Australia Council and various State Government funders. There are still few opportunities for designers to work with large manufacturing companies, such as Kosta Boda in Sweden or Rosenthal in Germany. In fact in Australia there are no major manufacturers of glass tableware outside the mass manufactures of bottles and jars.

The Bullseye Company has well perceived a market that can be developed and has expanded through the promotion of their products to students, developing a customer loyalty for their products while the fledgling artists are still in the throes of their study. The generosity of the Bullseye Company to various teaching programs and institutions is not only beneficial to the students but mutually beneficial, in the long term, for the Company. The dialogue between manufacturer and artist has seen the Bullseye Company develop and grow. They have been able to develop a good understanding of customer needs, learn first hand of any product problems and is offered challenges by the artist to develop new and innovative products that facilitate the creation of their art works.

Artists, like scientists, are at the forefront of research, pushing the level of technology and asking for new products, new colors, new consistencies and new styles. The artist becomes a valuable source of ideas and innovation for the manufacturer. Lani McGregor (one of the Company's Directors) notes in the catalogue that "this innovation, this freedom, this energy of collaboration and exploration is the element that makes *Latitudes* such a special project." And this is what can be seen as the essence of the project, not as one party using the other, but a mutually beneficial collaboration between artist and manufacturer to produce work, perhaps not as finished works in themselves, but as illustrations of research, experimentation, innovation and collaboration.

So it is with interest and envy that I view the results of *Latitudes* an extraordinary workshop and exhibition project. Having the opportunity (enjoyed by the artists involved) to experiment with a specific raw material (sheet glass), to develop work and to participate in the intensity of the short workshop with their peers is certainly an opportunity I would jump at.

Glass Artists' Gallery, Glebe.....first show of the year 2000, representing four Australian Colleges which offer a major in Glass Studies: Canberra School of Art, ANU; Ceramics and Glass Studio, Uni of SA; Applied Arts (Glass), Monash Uni, Vic and Glass School, Sydney College of Art, Sydney University.

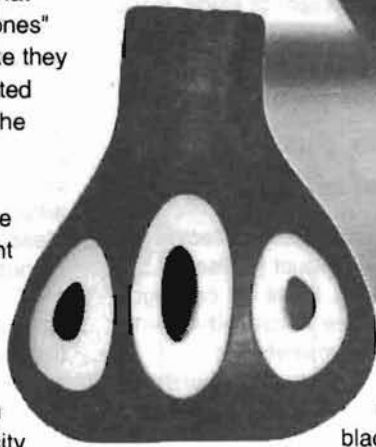
Sassy

Just about every technique of working with glass was represented. There is obviously some fine quality glass casting going on, as shown here by Hannah Kuperholz' large cat and Meredith Fordyce's conch shell. Also the "Standing Man" by Crystal Stubbs, quite a large casting at 52cm tall. I didn't quite get the bits of green hanging off this sculpture, but he was reasonably well rendered in terms of figure study. Likewise the "Grey Cat" was very well realised, if somewhat 'wooden'. Fordyce's "Sea Anemones" on the other hand were so life like they were almost waving! Very animated casting indeed, accentuated by the gradation of colour.

A beautiful piece of Pate-de-verre by Amanda Robbins really caught my eye. Delicately hued in pink and white, this piece titled "Dependence" possessed an elegance not present in Robbins' two smaller offerings in the same technique. The simplicity of the curved wedge of glass suspended on a gently curving band of metal (silver?) was arresting in its presence. Robbins is on to something here.

I must admit I do have a fondness for Pate-de verre, but for me the teapots of Cassandra Daw don't quite make it. Nor did the three faces, or masks, by Stubbs, titled "Losing Faith" hanging in a vertical row on the wall. I found them quite disturbing; perhaps they were meant to be.

Anu Penttinen is getting somewhere with her cut away black and white vessels. In these vases the striking



contrast of white circular decoration on black ground is

achieved by patiently grinding through the outer layer of black to reveal the opaque white beneath. The all white vessel is given the same loving surface treatment but without the dramatic contrasts.

In a similar vein is a very delicate piece of Mel Douglass'. "Boundary (White)" is a large white sphere, some 23cm diameter, with a tiny aperture in the tradition of Willi Michalski's ceramics. The whole surface is inscribed with very fine concentric cuts which give the piece a beautifully sensuous.

Various forms of surface grinding and cutting have obviously taken off in



glass practice in this country and I think Andrew Baldwin is going to give Gary Nash a run for his money if he continues to develop these skills. Baldwin contributed six pieces to the show, all of them very nicely proportioned in their blowing and ruggedly beautiful in their surface treatment. The 25cm tall elliptical vessel in yellow cut through to black was definitely the most striking.

Julia Lesiuk's "Butterfly Vase" shows some very good carving/engraving on clear glass. This is a lovely, delicate piece and rather more successful than the blue on clear platter, "De La Lama". Although Lesiuk's skill is plainly evident, portraits are fiendishly difficult anyway and to undertake such in this medium is probably something one would only do as a student.



While demonstrating skilful manipulation of hot glass, I'm afraid I found the simplified human figures of Tali Dalton rather dreadful. Sorry, Tali, my honesty gets in the way of tact at times. Too what? Alien, maybe? Perhaps its a 60's thing. And the presentation with these pieces is not working at all. No.65, "Fluid" has three figures rising from their torsos out of a pile of laquered river stones (eek!), while the two red figures of no.64 look quite forlorn sitting on their slab of rock. More thought required here.

Elsewhere in the exhibition pebbles have been used to much greater effect. In Elaine Miles' "Mixing Bowls" pebbles form a riverbed with the glass bowls bobbing along the stream. If you listen attentively you can hear the "bubbling brook", with its text (printed paper) glued onto the stones....speaking stones, expounding the meaning of the bowls.

The major installation, dominating the whole show, was an impressive work by Philip Stokes : an assembly of long, whitish blown forms, pierced at either end and suspended on cables fixed to floor and ceiling. Quite an extreme method of construction in terms of an installation, providing an illusion of taking up much more space than it really did.

A totally different approach to glass practice, and to art making, was demonstrated by the innovative and unexpected "Fishing Flies" by Coby

Cockburn. These were frameworked glass, nicely set out on white fabric in a hinged timber case looking for all the world like a collection of butterflies. Very whimsical and fun. They incorporated real fish hooks and could possibly even work!

I found the four vessels with graal inclusions of Sophie Emmetts very successful and probably the best work in the show. Even as a set they worked well, with two squat and two tall vessels, one clear, one red, a black and a blue. Whimsical illustrations have been painted and fired onto small clear slabs of glass which are then picked up hot and fused into the hole in the side wall of each vessel. Apparently Sophie attacks the piece with a portable drill once the walls have been pinched closed, and then uses pincers to expand the opening more. This is really pushing glass blowing into the realm of sculpture, and I predict this lady is going to make a huge impact as she develops her thought processes and hones her skills.

Nearby in the gallery were another set of four vessels, these assembled and glued down onto a glass plate. Unfortunately, due to the layout of the exhibition and the constraints of space inherent in the Glass Artists' Gallery, one could easily have missed these gorgeous pieces by Wendy Fairclough. These were challenging works. It is a brave student who can take to glass objects with a brush and acrylic paint, or watercolours and graphite. Congratulations Wendy, I think these pieces are really quite successful. Thermon Statom where are you now?

The true nature of this students' show was really defined by the very sculptural work of Pam Hapsis with "Warrior" and "Red Spin". Both of these combined some very

heavy metal work with very simple clear glass forms. A bit hit and miss, and one certainly more successful than the other, but they show a very interesting direction and are ultimately more satisfying or stimulating than the rather safe option of Andrew Lavery's simple forms in monochrome, skillfull glassblowing as these may be.

Overall the exhibition "Sassy" followed on well from the Gallery's Christmas exhibition, being very much in the same spirit; a full show with a big variety and a kind of festive feel to it. This is what student and group shows are all about : lively diversity. One looks forward to seeing more of the same from this year's RFC Award exhibition.

Jeffery Hamilton

Jeffery Hamilton has recently been demonstrating/exhibiting at the Powerhouse museum in Sydney as part of the 'Colonial to Contemporary' show which is currently running there

Sassy images

opposite page:

(top) Sophia Emmett 'Red Piece'
(left) Anu Penttinen 'Loop' - Anu is currently undertaking Masters studies at the University of Art and Design, Helsinki.

this page:

(top) Andrew Baldwin, Canberra School of Art 'Yellow on Black'
(below) Wendy Fairclough, S.A. School of Art



State Reports:

WA REPORT

Ausglass WA is roaring ahead with plans for 2000 and beyond. We are working hard to lay down plans for promoting Studio Glass in Western Australia through a series of promotional events throughout the upcoming year. We welcome expressions of interest, input, or suggestions from any person or organization interested in promoting glass in Western Australia.

Alisdair and Rish Gordon were honoured on May 13 2000 for their contribution to WA glass. They arrived in Perth 20 years ago with their outstanding skills and have always supported upcoming artists. They are an inspiration to us all. A very successful lunchtime BBQ at the Gordon Studio in Palmyra progressed into the night and the wee hours of the next day. Several members discovered that it was impossible to melt beer bottles in the Weber BBQ – determined to blow glass they were taxied by yours truly to the nearest hotshop where there was much laughter and mayhem at attempts to make the best yard glass. There was lots of sore heads the next day but no yard glasses!!!

Gordon Studio (Rosebud, Victoria) Eileen Gordon and Grant Donaldson visited at Easter for the Fremantle Craft Expo.

Exhibiting in the upcoming months:
Ian Dixon – Gallery East in North Fremantle
Kevin Gordon & David Hay – Perth College in Mt Lawley & Accent Gallery in Subiaco.
Gerry Reilly – Australian Craft Design Expo in Sydney.
Helen Baros – Craftwest

Welcome to all our new members, one of which is Rick Cook. Rick has just returned from a working holiday in Europe. He spent several months at Neil Wilkin's Studio in Frome in the United Kingdom. More details in the next newsletter.

Note: Corrections to last newsletter – WA State Representative is Helen Baros. The Edith Cowan University Access Studio Manager is David Hay.

Helen Baros



Helen Baros, Alasdair & Rish Gordon, and Jenny Verne-Taylor.

WA Ausglass members and friends presented Alasdair and Rish with red wine and a dirty weekend voucher in thanks for their contributions to the glass industry in WA over the last 20 years.

NT REPORT

Greetings Fellow Space Travellers. The dry season is at last upon us, so as you all head into winter you have my sympathy.

Things here are pretty quiet, not only in the glass game. Many of my fellow craftspeople are lamenting the drying up of disposable income around the traps. Many believe it is the immanent introduction of the GST.

On a lighter note I played host to my good friend Marc Grunseit earlier this year. Marc came to Darwin for a week to carry out some work for a project he is completing in Sydney. We ventured into Kakadu National Park and flew over the waterfalls. Very Specy.

All in all the glass scene is rather flat here at the moment, perhaps things will improve as the tourist season kicks in. I look forward to seeing everyone at the next conference.

Jon Firth

SA REPORT

A new species of human being invaded Adelaide recently – the Chihulians!

Yep, the travelling Dale Chihuly "Masterworks in Glass" exhibition hit town in early April (after a huge amount of behind the scenes work). A welcoming pizza and Vodka appreciation night was held at Jane

Cowie's house to welcome the visiting installers. From then on, it was all systems go with an army of volunteers (congrats to Pauline Mount for her excellent co-ordination) working with the Seattleites to install the exhibition in three venues: the Palm House at the Botanic Gardens, on the banks, and indeed in the River Torrens at Elder Park in the city, and the majority of pieces in the Gallery at the Jam Factory. With everyone suitably spiffed up, the Hon Diana Laidlaw, Minister for the Arts, opened the exhibition mid April.

The exhibition has proved to be a great success with over 700 people coming through the Jam Factory on some days, exposing a wide section of the public to glass, many for the first time. The exhibition has been getting quite a bit of media coverage as well [even my barber knew about it!].

As mentioned earlier, it couldn't have taken place without the help of the majority of SA Ausglass members, so well done to all.

All we need now is to pack it up, so if any of you want to help, give us a call!

To coincide with the exhibition, a "Glass Walk" was set up by Jane Cowie. Following is an extract from the press release:

The Glass Walk is an exhibition of art glass, displayed in shop front gallery spaces along Hindley and Leigh Streets and provides access and information about the innovative "state of the art" glasswork currently made here in South Australia.

The Glass Walk has a sense of discovery as the viewer finds the exciting and innovative art works unexpectedly on view in the city streetscape.

Featuring the work of 19 local artists, there are works from emerging glass artists who work at the Jam Factory and the University of South Australia, and works from established, world famous glass artists who normally exhibit in America, Europe and Japan.

The project was initiated by Ausglass: The Australian Association of Glass Artists, and is supported by Shop@rt, the Corporation of the City of Adelaide,

and Craftsouth: Centre for Contemporary Craft and Design.

In the meantime, Pauline Mount has recently departed the country to join Nick (Ol Lucky) in Canada, where he has been working and attending the Canadian Glass Conference – here's an update from Pauline as to what they've been up to:

"Here we are still in the Deep North. The Canadian Glass conference is a hoot. Just like Ausglass conferences. Lots of partying and in between times, lectures and demos. The first day it was freezing. It also snowed and the sun doesn't set until 10pm at night. In winter it can be 40 below. The venue is the Red Deer College in Red Deer. A community with about 60000 people about 150 miles from Calgary, and the college has quite a vibrant glass program. Laura Donefer has been conducting demonstrations and lecturing and last night presented the "EH" team in the hot shop as opposed to the "A" team. This team sang, danced and finished off with a very exuberant water fight. Nick has lectured, along with Dan Crieghton from Sheridan College here in Canada, Fritz Dreisbach one of the pioneers of the contemporary American glass movement, Brian Kerkvliet a longtime Northwest glass artist and Mitchell Gaudet from New Orleans. Lots of other people, too. The title is GAAC "Glass art association of Canada" and the conference is titled Millennium Glass Fahrenheit 2000. They combine lectures and demos each day and there is a Members exhibition, a goblet grab and a raffle where artists donated a piece and raffle tickets were \$20 each. They raised over \$9000, which is pretty impressive. The coffee is bad, thank god there is a star bucks but you need a car to drive there and the food is full of fat and sugar. I love it."

In other SA news, Jess Loughlin was successful in obtaining an out of time Australia Council Development Grant to develop her practice in New York. She will be conducting a G.A.S Workshop, doing a Residency at Urban Glass and exhibiting at SOFA New York. Giles Bettisons's recent exhibition opening at Barry Friedman Galleries in New York was a great success and I'll endeavour

to get further news from him for the next newsletter.

That's about it for the time being. The rest of the year will no doubt fly by with the implementation of the GST and the Olympics keeping us all confused and busy, not necessarily in that order. Till next- time tight lines everybody!

Matt Larwood

TAS REPORT

Whilst the membership number in Tasmania may be small, there is quite an amount of enthusiastic glass work going on in the island state. On the exhibition front, there was a wonderful exhibition of glass work entitled "Nudes" at Handmark Gallery in Salamanca Place Hobart during April. Works on paper by Tom Samek were surrounded by some wonderful glass work by Richard Clemments and Jemma Clemments (blown) and Christine Gulline and Rob Clark (kiln formed).

A small (in numbers) but very keen glass course is being run at the Devonport TAFE in the northwest of the state. Students recently visited toured to a number of studios of glassworkers in the state to be exposed to the variety of glass work that is happening in Tasmania.

Enthusiasm for the forthcoming conference in Melbourne is growing and since the event will be "just across the water" hopefully there will be a number of members from Tassie who will make their way to Melbourne to join in the fun.

Merinda Young

NSW REPORT

Back home and the year begins. there is a new studio happening in Manly with Emma Varga at the helm, it is a communal set up with a hot shop care of Vaughan Bryers and general studio space shared with eight people.

Tom Moore is off to Switzerland for an extended period to a work shop where he is assisting in the construction of hot glass facilities and training program.

There is an exhibition at the Volvo gallery of martini glasses designed by Caroline Casey, Dinosaur Designs, Collette Dinnigan, Neil Perry and Karen Walker with Peter Crisp and Keith Rowe

as the glass makers. The glasses made, two from each person, are for the promotion of Bombay Sapphire. One of the glasses are to be kept as a record for the company's collection and the other is to be auctioned and the proceeds to go to the National Breast Cancer Foundation.

At some point in May I'll be giving a talk on my trip to Kitengala glass in Kenya at a Venue close to you, if you have any space that is closer than Blackheath to Sydney please let me know, also any news, please contact me, thanks.

Keith Rowe.

VIC REPORT

Two recent exhibitions, 'Fusion' at Axia Fine Art Gallery and 'Decorated and Carved Glass' at Kira Australia displayed the high quality of Australian glass artists' work. Both exhibitions were well received by the public, glassmakers and collectors.

The forthcoming GAS conference will be well attended by Victorian glass students and glass practitioners. We look forward to hearing of their experiences.

The annual Pilchuck scholarship has been awarded to Philip Stokes of the Monash Uni. Glass Department, where he is currently completing his Honours year. Congratulations Phil!

Trish Allens 'Potato Challenge' glass blowing weekend was a huge success. Glass blowers, students and friends had a great deal of fun creating outrageous objects in teams assisted by various forms of alcohol!

The Victorian membership is looking forward with great anticipation to the 2001 AUSGLASS conference. As some glassmakers prefer not to be forthcoming and subscribe to the gossip code that any news is 'secret glassmakers business', my report ends here as gossip and heresay we only get me into trouble!

George Aslanis

lunchtime BBQ at progressed into the night and the wee hours of the next day. Several members discovered that it was possible to find beer bottles taxed by years only to much laughter and reason to make the best was

LETTERS AND EMAILS

Email from Peter Duffy, Qld.

Hello, this address was given to me by Richard Whiteley at the Sydney College of the Arts as somewhere to try to contact or find resources regarding glass artists working in Australia. We are currently setting up a glass slumping studio at our school (St Peters Lutheran College) and would be interested in having an Artist in Residence in term III (roughly August).

I would be interested in hearing from anyone who feels they may be able to assist us. Many Thanks

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coming events

SOFA
 (Sculpture, Objects & Functional Art)

June 1 - 4 2000
 New York City, USA.
 web site: www.sofaexpo.com

This year our own Giles Bettison will be doing a demonstration at the show. Web site (above) is well worth a visit.

Vessels
 The International Exhibition of Glass

April 2 to Sept. 7 2000
 Kogenazaki Glass Museum
 2204-3, Ugusu, Kamomura,
 Kamogun
 Shizuoka 410-3501 Japan

Celebrating the third anniversary of the museum's opening.

at the Edge
 Australian Glass Art

April 13 - June 3 2000
 Brisbane City Gallery

June 17 - July 23 2000
 Australian Centre for Craft and Design, Sydney.

Sept. 7 - Oct. 14 2000
 Galerie Handwerk, Munich.

Features the work of 26 Australian Glass Artists. Well worth a visit

Colonial to Contemporary

March 10 - Nov. 1
 Powerhouse Museum Sydney

A decade of collecting Australian decorative arts and design. Features several works in Glass.

STUDIO REPORT

Glen Hancock recently opened a his new hot glass studio, which is situated in the picturesque setting of the Flagstaff Hill Maritime Museum at Warrnambool, at the end of Victoria's Great Ocean Road. The Museum is well worth a visit if you are down in that area, and you can get to see what an amazing job Glen has done of building a complete studio within a very confined space. Congratulations Glen, and best wishes for the future.



New Designs from
**Morrell
 Glass
 Studio**

139 Mostyn Street Castlemaine 3450 tel: (03) 5470 6800 fax: (03) 5470 6900 ©Morrell 2000

Keith Rowe in Kenya

For nearly 20 years I've had the desire to go to Africa, then two years ago I saw an ad for a glass work shop at a place called Kitengela glass in Kenya called Bushglass. Here I go for the year 2000, a good start to the century.

This was the trip of a life time, an experience never to be forgotten, and it was!!! The studio is situated about one and a half hours from Nairobi, could of been forty minutes if the roads had not been dirt and full of holes and there had been less chaos with traffic but an experience, once again, not to have been missed.

This year was the third Bushglass and there were sixteen participants from Holland, France, England, Scotland, America, Australia and Kenya. The idea for the workshop was recycling any thing with any thing. There are four of us who were able to blow glass, the rest were painters, sculptors and designers. Apart from the four blowers only three others have had any contact with the glass at all.

The first few days are get used to the environment and being educated to the many aspects of glass making. The studios are a hot shop, stained glass, dalle de verre, bead making from a very small furnace and the metal shop, now basically 'go for it' are the words from our leader Anslern.

The compound where all this is situated also has the housing. All of the buildings are straight from a Gaudi dreamscape with tiled paths and arches hidden in the bush and foliage that surrounds us, a veritable hidden paradise, with a variety of dogs (eight to be exact), an Egyptian vulture, a monkey (that would feed itself from our left over meals) and a small pig that would make sure you were awake whilst having breakfast.

My days began like this, then it was off to the hot shop to get my time for blowing and continue painting on the blanks. The glass was straight window, no fluxing, so no colour to use. I took my paradise paints and all my work was based around the painting. There were 6 to 10 Africans who did all the blowing for all the non glass blowing participants. These blowers had any



Bushglass images: (above) the swimming pool; (below) workshop participants; (bottom) work produced by Keith Rowe during the Bushglass workshop.

where between six to eight years blowing experience and I was amazed at their abilities with this very short glass and some of the extraordinary designs that all of these people were throwing at them. At the end of each day, which would be about 4 or 5, every one would sit and discuss the activities while planning for tomorrow, with a bottle of Tusker (warm by the way) a Kenyan beer, in hand, and then it was off to the pool to wash away the heat of the day. It was hot all the time, although I didn't mind except when my blow slot was at the end of the session and the sun was beating in through the open doors.

This was the daily working schedule and went for three weeks. At various times there were trips to the national

park and other places of interest including the gallery where the exhibition was to be held. The show was a great mix of very exciting work, apart from the blowers it was all sculptural with many ideas being realised.

The night of the exhibition was full of all the Nairobi art fraternity and the work was well received with a good volume of sales to all of the participants. This completed my time at Kitengela Glass and left me free to explore some other aspects of Kenya that were close at hand, more safaris yes. So now I'm back home with a mountain of work and a head and heart full of images and new ideas. Time will release these as I move along and dream of returning to Kenya.

Keith Rowe



EXHIBITIONS during conference and Workshop time

Expressions of Interest are sought from glass artists, makers, and sculptors who wish to consider specific sites for exhibition or installation of glass work/s. Sites may include Melbourne's laneways (walls, doors, windows), bars, shop fronts, restaurant loyers, café interiors. Work could be precious, or grunge, assembled junk, projected light, sound related, or your suggestion. If interested, contact Pam Stodus as soon as you read this or by July 1st on tel/fax 03 95282160 or email pamela@link.com.au