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President's Report

Keith Rowe

PRESIDENT@AUSGLASS.ORG.AU

Dear Members and friends,

Another year draws to a close with reflections upon our holidays creating a light at the end of the tunnel. The Vicki Torr online gallery prize is again open make sure you submit and vote!

I want to welcome to Ebony Abinsale and Marian Schoen (see profile page) to the board, and congratulate April Surgent as the recipient of the 2010 Urban Glass Award for new talent.

I would like to pass on our condolences to one of our life members, Maureen Cahill whose mother has passed away in late October.

The board met in Sydney during September for a face to face meeting. It was great to be able to chat without the phone strapped to the side of the head. There were many areas dealt with, all were looking forward to our future as a united body. Some of the main points revolved around the ability to disseminate information and grow the membership through interesting and diverse activities. How do we engage with new technologies such as electric furnaces and face book?

The 2011 conference is gaining momentum with venues being consolidated and the calling for submissions of papers for the presentations, demonstrations and workshops. There is another face to face for the board and also the state reps at the same time as the next AGM in Sydney in January 2010. I would hope it will hold and interest for our members. There will places on the board as a couple of the members stand down. If you or any one you know has the skills and the desire to join the board please let us know. We will be sending out forms for formal voting. This is an early warning. Our lives are so busy that things pass by without our notice. There has been an issue with the members @ ausglass, thankfully Arthur has resolved it (thank you Arthur) Please try to be patient and polite when these issues arise as it is a voluntary organization and those doing the work need to be accorded the respect.

Peter Kolliner OAM and Mark Brabham have been endeavouring to engage the members with a set of positive ideas, with articles in the newsletters and at the last AGM in Hobart. So far there has been little if no response. These are the things that make Ausglass a group with an identity. The members making and creating ideas. If you have a thought about these ideas please let them know. This all part and parcel for the future of Ausglass.

I hope you are all well and your Christmas gives you time to catch up with family and friends. Help this group grow.

Keith Rowe

Treasurers Report

Damian Connellan

TREASURER@AUSGLASS.ORG.AU

By the time you receive this newsletter Ausglass will have completed its financial year end of 31 October 2009 and be well on the way into the next financial year.

Although the results for the year have yet to be approved by the auditors, Ausglass expects to generate a surplus for the year ended 31 October 2009 of just over \$50,000 after allocating approximately \$2,900 to the Vicki Torr Fund. This compares to the surplus for the year ended 31 October 2008 of just over \$114,000 after allocating approximately \$800 to the Vicki Torr Fund.

It is commendable that another surplus has been achieved. The main factors that helped Ausglass achieve the surplus in the year just ended were:

- Memberships have remained relatively stable for the past couple of years;
- Investment income remained relatively high at just under \$20,000 despite a drop in the rate of return on deposits;
- Administrative expenses were kept under control and for the third or fourth year in a row have been kept at about \$20,000 for the year;
- Workshops held in Western Australia in the middle of the year were quite popular and generated a small surplus;
- A small additional surplus was generated for the Canberra conference as a result of the cost of printing and distributing the conference papers being smaller than had been allowed for in the prior year;
- The Conference in Hobart was able to generate a small surplus as a result of the good work of the Conference Committee and their many volunteer helpers and due to the generous support of donors who contributed financial assistance to Ausglass to ensure that the conference did not incur a loss. I thank these donors who prefer not to be publicly acknowledged. These were the first donations received since the Australian Government awarded Deductible Gift Recipient (DGR) status to Ausglass and we were very happy to be able to issue tax deduction certificates to these donors; and
- The Ausglass auction raised just over \$14,000.

This will be my final Treasurer's Report appearing in the newsletter as I will be retiring from the Board at the next AGM in January 2010. All the best and good luck for the future.

New Board Member Profile

Marian Schoen

Marian Schoen joins the board of Ausglass bringing experience in organizational management, governance, marketing and fundraising, and arts policy and management. Living in Hobart on weekends, she commutes to Melbourne where she is currently Executive Director of the Melbourne Law School. Her previous roles have included Chief Operating Officer of an Australian NGO and Director of the Group Eight Australia Centre in Berlin facilitating research and teaching collaboration with Australia's eight leading universities.

Marian has also been the Director, Corporate Services and Public Affairs at the National Native Title Tribunal, Perth and the Executive Director of the Constitutional Centenary Foundation in Melbourne (1996-2000), where she was involved in promoting public discussion and understanding of the Australian constitutional system.

From 1994 - 1995, she was Policy Officer in the Strategic Review section of the New South Wales Ministry for the Arts.

Her experience in constitutional review and administrative law has included positions as Secretary to the Advisory Committee on Executive Government (Constitutional Commission 1986-88), Principal Legal Counsel to the Ombudsman Commission of Papua New Guinea and Secretary/Research Officer in the 1982 Royal Commission into the Tasmanian Constitution Act 1934. She has also practiced in arts and media law with the specialist firm, Stephens Innocent, London.

She is admitted as a barrister and solicitor of the High Court of Australia and the Supreme Courts of Tasmania, New South Wales and Papua New Guinea. She graduated from the University of Tasmania in 1979 with Bachelor of Arts/Laws, and in 1991 completed a Masters in Arts Administration at the College of Fine Arts, UNSW.

Marian facilitated our recent face to face in Sydney, and provided a framework for our discussions about Ausglass's recent face to face purpose and direction. She is very enthusiastic about the possibilities for Ausglass's future and I am looking forward to working with her in the lead up to the conference in 2011.

AUSGLASS State Reports

ACT – Ellen Collins

ACTREP@AUSGLASS.ORG.AU

No report Submitted

NSW – Emily McIntosh & Polina Gavria

NSWREP@AUSGLASS.ORG.AU

Hi all from New South Wales

Exhibitions to check out:

Cats and Dogs opening at Arterial Gallery, 747 Darling Street, Rozelle

Exhibition dates: 02 - 19 December 2009 Also check out the related article in Issue #77 of Craft Arts is expected to 'hit shelves' soon.

SABBIA has moved to Glenmore Road (corner of Brown St.), Paddington. And is celebrating the move with an Exhibition featuring new work from Sabbia's stable of artists: **Maestros : Australian Studio Glass & Ceramics**, opening November 06.

Congratulations to All the graduating glass students at Sydney College of the Arts- Undergraduate Degree Show Opens Tuesday 17 November 6.00 to 8.00pm and exhibition continues to Friday 27 November; Postgraduate Degree Show, Opens Wednesday 9 December 6.00 to 8.00pm, and exhibition continues to Wednesday 16 December

Lee Mathers who has been invited back to North Lands Creative Glass Centre in Scotland to assist Jane Bruce with: Place, Light and Space: A North Lands Symposium from 26 June - 4 July 2010

Marcus Dillon and Emily McIntosh for their glass installation that was selected and included in the **2009 Willoughby Sculpture Exhibiton and Prize**

Lisa Cahill finished installing a major Public Artwork at 149 Castlereagh St, Sydney. The artwork fills a 3 storey void and consists of 1260 individual double postcard size glass panels that cascade from dark to light to make up a storm like motif. Each individual panel has been kilnformed to look like crumpled paper as if a gust of wind came in the door and blew it off the wall. The building will open sometime early to mid next year but you can see the artwork from the street so next time you are in the CBD drop by and check it out.

Hello from Jonathan Basket- This probably isn't the latest news but I am now based in Mexico as head of Research and Development at Nouvel (www.nouvelstudio.com). My duties mainly include designing and developing hand blown glassware for the firm and myself - as well as developing products for semi automatic manufacture (press, centrifuge etc) usually for packaging such as alcohol or perfume bottles.

I am just one small wheel in a machine working with a team of designers, engineers and glass makers. More and more Nouvel is dedicated to realizing ideas of other artists Mexican artists, architects and designers (such as Hector Esware, Michael Rojkind, Emiliano Godoy and Jorge Cejudo). Part of job is to interpret their designs and work with the guys on the hot shop to realise the projects, challenging, exciting but never predictable - much the same as Mexico itself.

But life isn't all about work and Mexico is known for it's colour, food and fiestas - they're all here - they say there is a fiesta somewhere in Mexico every day of the year - not sure about that but they the food is great and they know how to have fun. If anyone is coming this way let me know ! JB

Farewell to Honor and Luke who are moving to Adelaide and to Masaki Kawanabe who has gone home to Japan. We will miss you all.

& our condolences to Maureen Cahill who's mother passed away.

NT – Andrea McKey

NTREP@AUSGLASS.ORG.AU

Hello from the NT Chapter, an interesting and hot little group. Hot thanks to the rising mercury in this part of the world as we head yet again into another Wet where tempers flare, temperatures soar, the humidity rises and a cold beer by the sea tastes better than ever.

Thanks to Greg Ash for sending me the list of NT Ausglass members which included a couple of people I was unaware of. I have started the task of getting get togethers organised. The first meeting should be happening in November once I get back from a couple of weeks in Melbourne and the Deloraine Craft Fair, which by pure chance has a focus on glass this year - Furnace: Contemporary Australian Artglass 2009 curated by Douglas McManus (RMIT University) <http://www.tascraftfair.com.au/pages/exhibition.php>

Jon Firth has gamely put up his hand to hold the first meeting at Unicorn. I am looking forward to asking Jon lots of questions about how the tools and machines in his studio work.

In the meantime we are spreading the Ausglass word and I am hoping to entice (or is it push?) a few other glass workers here in Darwin to join Ausglass and to become part of our hot little group.

QLD – Terry Eager & Bronwyn Fife

QLDREP@AUSGLASS.ORG.AU

Hi from the tropical north! We have had a lovely mild winter, except for the recent dust - thanks guys! It drifted as far north as Cooktown!!

So what is happening in glass? There are a couple of great exhibitions on or coming up in Brisbane for those down south....

Nick Mount is currently exhibiting at Artisan Gallery in Fortitude Valley until Nov 7th, which will probably be over before this newsletter comes out, but great to get such a quality exhibition in Qld! Lucky those that made it!

What is still coming up is the Ranamok which come to Qld in November. It is running from Nov 9 - 13th at Queensland Parliament House and then moves on for a longer stay at Noosa Regional Gallery from Dec 11th till Jan 31st. I hope I get to see it when I come to Brisbane for Xmas! It ventured as far as Cairns Regional Gallery back in 2004 and I will be lobbying to get it again one day!

We had some glass workshops in the north recently, at the Hogland's winter retreat, north of Port Douglas. Ola and Marie held paperweight and glass jewellery workshops as part of Port Douglas's 2nd "Go Troppo Arts Festival", held annually in October (a great time to visit the north!)

Shar Moorman is holding a series of 5 day workshops on "Fusing, Forming, and Casting". These will be offered every month from December till July (except May). Cost is \$600, with all materials included. The workshop is located in Buderim on the Sunshine Coast and is a great opportunity to combine a holiday with a learning opportunity by one of our more experienced kiln-formed glass artists. Shar is author of the book 'Warm Glass', first published in 1987, has an extensive career in lecturing in glass and has been 'Artist in residence' at Bullseye Glass. More details and an application form can be found on Shar's website www.sculpturedglassaustralia.com.au or emailing Shar direct at sculpturedglass@bigpond.com

Shar has offered to come on board as southern rep for Qld, which is fantastic! Good on you Shar!! So you may be hearing more from her next newsletter.

SA - Jennifer Taylor & Kristel Britcher

SAREP@AUSGLASS.ORG.AU

SA glassies have been pretty busy taking over the glass worlds as usual and have quite a few exhibitions around at the moment. Tegan Empson has a solo exhibition *Idol Moments* showing in Gallery 2 at JamFactory and Karen Cunningham is currently overseas completing a mentorship after winning the Spirit of Australia Design award.

Kristel Britcher recently exhibited as part of the Royal Bank of Scotland Emerging Artist Award Finalist exhibition in Sydney and Matt Burgess will be exhibiting at Michael Reid Gallery in Elizabeth Bay, Sydney from February 3rd-26th next year. Amanda King is currently undertaking a position as an Emerging Resident artist at Pilchuck. Sheena Larsen will be exhibiting her Masters body of work in Mitosis, held on December 9th, at the South Australian School of Art.

Chrisptoher Boha recently held a solo exhibition *The Space Inbetween* at Seedling Art Space and will be exhibiting in a group show Critical Generosity at Felt Space in Adelaide. The exhibition opens 4 November and will be running until 21 Nov.

Nick Mount and Giles Bettison will be exhibiting at SOFA Chicago and Giles has an upcoming solo exhibition, *Solace*, at Bullseye Gallery which opens on November 3rd.

Tim Shaw and Tegan Empson are being represented by Kirra Galleries at SOFA Chicago in Nov. Kirra galleries are the only Australian gallery showing this year at SOFA. Tim Shaw will be attending in person and has been invited to give a demonstration on the corning hot glass road show during the SOFA exhibition. He will also be exhibiting @ Adelaide stained glass in Brighton during the fringe in an exhibition entitled 'Hearts of

Glass'. His glass Angel skeleton will also be making a guest appearance in the Nexus window, again during the fringe!

Gerry King's is recently exhibited with Rebecca Hartman-Kearns and Yhonnie Scarce in Fort Vuren, Holland, for the *International Invitational Glass Exhibition*. Gerry also gave a lecture at the Symposium Gorinchem at the Gorcum Museum in Holland on July 13th. He will also be showing a retrospective exhibition *Into the fourth decade: A retrospective* at Wagga Wagga Art Gallery until January and will also be exhibiting there in October as part of *Basis of Inspiration* which opens December 18th. He was the opening speaker, judge and exhibitor at *Furnace, Contemporary Australian Art Glass Exhibition* in Deloraine, Tasmania, which opened Nov 1.

Tom Moore is currently exhibiting in *Making it New-Focus on Contemporary Australian Art* at the Museum of Contemporary Art in Sydney until November 11 and Jess Loughlin is also currently showing a solo exhibition *Expanse* at Bullseye Gallery in Portland. Her exhibition is open until November 21.

The second year glass Associates at JamFactory will be exhibiting in the Associate Graduate Exhibition in early December, which is expected to be a great show.

TAS – Leigh Roberts.

TASREP@AUSGLASS.ORG.AU

At the time of reporting it is Day 3 of the Tasmanian Craft Fair at Deloraine. There was a tremendous buzz, large crowds and much activity around the thirteen fair venues presenting the myriad of events and products. 'Glass' was the area of main focus this year with representatives from as far as WA and Qld participating.

On the evening of Oct. 30th, the Premier, David Bartlett, opened the 2009 Craft Fair and Dr Gerry King opened the feature exhibition 'FURNACE: Contemporary Australian Art Glass', curated by Douglas McManus. Well known artist Dr King was a participant in the exhibition, along with twenty eight others, four of whom were from Tasmania – Rebecca Coote, Keith Dougall, Peter LeBatchelor and Leigh Roberts. Fellow exhibitor's were Andrew Baldwin, Anne Sorenson, Belinda Kay, Denise Pepper, Emily McIntosh, Jacqueline Knight, Jennifer Taylor, Katherine Lys, Ben Edols & Kathy Elliott, Kristel Britcher, Kristin McFarlane, Marian Staudt, Matt Burgess, Nadia Mercuri, Nicole Ayliffe, Sallie Portnoy, Samantha Cuffe, Sheena Larsen, Steven Dounton, Tali Dalton, Tim Bassett, Tiffany Isterling and Tegan Hamilton. Congratulations to all the exhibitors and special thanks to Douglas for curating a diverse, dynamic and exciting show, coherently and professionally presented. The opportunity for the general public to view contemporary fine art works in glass and mixed media was appreciated by many. Further information, artist profiles and images can be found at www.tascraftfair.com.au and in the 'FURNACE: Contemporary Australian Art Glass' catalogue.

Other highlights included a mobile hotshop (the only one in Aus) created by Keith Dougall with James Dodson and Simon Maberley as fellow skilled demonstrators 'wowing the crowd'. Thanks to them and their helpers for their great contribution. Bead making (Pauline Delaney), casting workshops and marble making demos (Jan Clay and Michael Reilly – our newest member) were very popular with both adults and children. Jan's, Michael's and Pauline's display of completed work was impressive.

Congratulations to Ausglass Board Member, Greg Ash of Mockingbird Glass for receiving one of the Premier's Awards at the Craft Show.

As well as participating in 'FURNACE', Rebecca Coote has continued her success by showing work in Art Sydney 2009 and in Art London 2009 with a collection of her open edition glass sculptures. Well done.

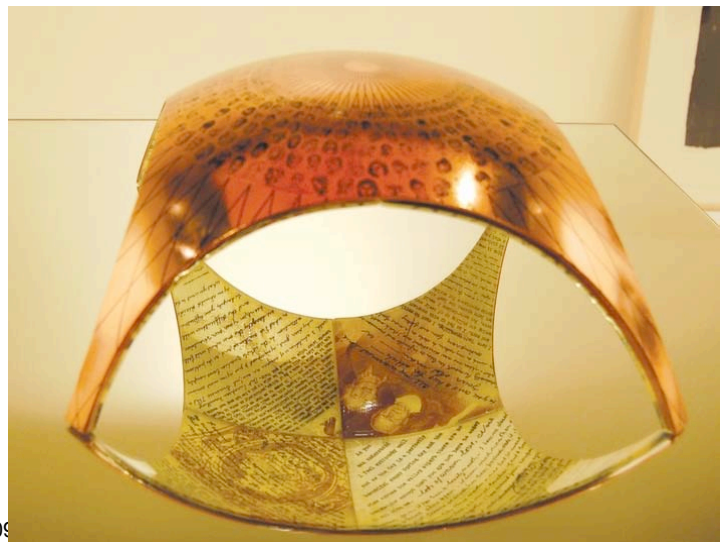
VIC – Beth Wheeler and Nadia Mercuri

VICREP@AUSGLASS.ORG.AU

The graduating Glass Studio students are busy finishing off their folios for the *Graduation Exhibition* at Monash University. The exhibition opens Friday 20th of November at 7.30pm & runs till Friday 4th December at Monash University Caulfield Campus.

Kristin McFarlane was one of eight artists invited to create an artwork in response to the life & work of the artist Noel Counihan. The Counihan Connection runs until the 8th of November at the Counihan Gallery in Brunswick. A documentary was filmed about five of the participating artists including the war artist George Gittoes, William Kelly & Kristin, which followed the making of the pieces for the exhibition.

(right) Kristin McFarlane 2009



Emma Borland travelled to Sydney to exhibit at *Art Sydney 09* with Glass Artists Gallery. Nadia Mercuri, Samantha Cuffe, Tegan Hamilton & Kristin McFarlane are exhibiting at *Furnace* for the Tasmanian Craft Fair. Ruth McCallum- Howell & George Aslanis solo exhibitions *Solo2* will be opened by Andrew Lavery at Kirra Gallery 6pm, 29th of October running till 29th November.

George Aslanis, Brent King & Annabel Kilpatrick have created new bodies of work to be exhibited at *SOFA* Chicago with Kirra Gallery.

Yhonnie Scarce recently participated in *Gone in no Time* at the eAF exhibition space in Adelaide, 29 sept – 10 oct. Eight artists were invited to occupy the exhibition space for a period of two weeks each and engage in creative action through the duration of their residency. Check out images & video of Yhonnie at http://www.eaf.asn.au/2009/goneinnotime_d2.html

Glass 21 – Architectural Glass for the 21st Century open is on till the 7th November at Chapel off Chapel Gallery, Prahran. Organised through AGDA, the exhibition aims to publicise the architectural glass industry, to raise awareness of architectural glass (leadlight, stained glass & kiln formed glass) as a contemporary installation/option, not just for period-style use.

Suzannah Terauds is a recent finalist in the *Woollahra Small Sculpture Prize*, Double Bay, NSW. Suzannah also exhibited in *Editions 2*, Glass Artists' Gallery, Sydney & was a finalist in the *Hybrid Indoor/Outdoor* sculpture exhibition, Port Melbourne. Laurel Kohut & Kirsten Finlayson's exhibition *Nostalgia* opens at Veronica George Gallery in Armadale on the 10th of December.

Congratulations to Susan Reddrop who was awarded the Shopfront Award at *The Lorne Sculpture Exhibition 09* for her installation *Mirage*. The exhibition is on till the 8th November.

News from Gordon Studio Glassblowers Red Hill. An exciting fence sculpture by Grant Donaldson was recently opened on the Mornington Peninsula in Victoria.

The huge sculpture, titled "Guiding light", was a unique collaboration between Grant and his visionary client, who wished to commission a major piece for her beautiful garden. The artwork, comprising 200 steel poles capped with hand blown glass "pods", took many months to complete and was subsequently dedicated as a special memorial to her late brother. Because the sloping site was landscaped with native



plantings in circular and curving beds, his client had a vision for a complementary winding fence of rusted uprights of random height, with leaf shapes, leading down through the garden. After visiting the Gordon Studio she became intrigued with Grant's work and invited him to view her property and discuss the idea. The resulting piece is now completed and gives its owner great pleasure and fond memories. By choosing glass, she says, it gives the memorial a "very special reflective and illuminating effect - making the sculpture come alive - glowing"

Readers should note that this sculpture is on private property and not available to the general public.

Fence Sculpture by Grant Donaldson.

Victorian Members.....we will be throwing an afternoon State Meeting/BBQ/garden party starting at 12 o'clock on Saturday the 12th of December at 2 Wimbledon Ave, Elwood.

BYO a plate of food & drinks.

WA – Greg Ash, Louise Cartledge & Marie Fritz

WAREP@AUSGLASS.ORG.AU

Western Australia continues to have growing numbers of members with 64 now on the books.

Some of the activity has come from the following:

- Anne Sorensen continues to define her sail designs and has been selected for the City of South Perth Art Awards. These new pieces are even crisper and fresh. It must be all the grinding that husband Barry does on the sails. (see right)
- Philomena Designs (see below left) first Exhibition was held at Houghton's Winery Gallery in conjunction with Margrit Wendt's photographic images with the theme "Tender Spring and Australian Scapes." She had 88 pieces and 150 jewellery pieces and raised over \$3000 for Telethon.
- Cindy Poole has re-opened her gallery, "The Section Glass Gallery" in Esperance. Her exhibition 'Esperance and Beyond' was the first event. Congratulations to Cindy who has also won the Esperance Chamber of Commerce & Industry Home based Award for Business.' (see below Right)



- Katherine Lys has opened her solo exhibition at her mentor's studio, Anne Clifton and Peter Bowles Glass Manifesto. Entitled "Head Space," it marks a new direction for the up and coming Canadian.
- Jill Yelland has opened her studio in Belmont. This will give Jill and Brian a welcome relief from crowding their lovely house in East Perth with glass and glass machinery and pieces.
- Belinda Kay, Katherine Lys, Anne Sorensen and Denise Pepper were all selected for "Furnace" at

the Rotary Deloraine Tascraft Fair held over the Tasmanian long weekend in late October. It was part of the largest working craft fair with over 34 000 in attendance over the weekend.

- Greg Ash won best new exhibitor at the same fair.
- Western Australian firm Venco (Australia's largest supplier of pottery wheels) has come up with a disc grinding machine for glass artists using its pottery wheel as a starting point. It has come about due to NT's Jon Firth having modified pottery wheels for some time. Denise Pepper has purchased a machine and is extremely happy with it. (see advertisement)



Conference Update, Sydney 2011

PERIPHERAL VISION: Addressing expanded practice in contemporary glass

**CONFERENCE:
Friday January 21 to Sunday January 23, 2011
Sydney College of the Arts, The University of Sydney**

The 'Grass Roots' conference in Tasmania successfully drew together the elements of the past that contributed to the development of studio glass in Australia. The conference organising committee identified the past as a point of departure and has named the 2011 Ausglass Conference 'Peripheral Vision'.

'Peripheral Vision' engages questions crucial to the future of artists, educators, writers, galleries and institutions who work with the glass medium. This conference aims to stimulate and provoke fresh critical thinking by broadening the possibilities of studio glass in Australia. 'Peripheral Vision' aims to review the diversity of contemporary local and international approaches to making, that challenge subject matter, the palatable aesthetic, and contextual boundaries in studio glass.

In planning "Peripheral Vision" the organising committee has addressed six main streams of enquiry:

- Contemporary Practice
- Technical Exploration and Innovation
- Education
- Critical Discourse
- Institutions and Galleries
- Collecting

The conference will be inclusive and not limited to the areas of craft, design, contemporary art, critical writing, architecture, science, collecting, galleries and institutions.

As this report goes to press the organising committee are finalising an exciting list of local and international artists and speakers that align with the theme of the conference. Our local artists form a large part of the conference and Ausglass members are encouraged to make submissions in response to the conference call pack. This will be sent out to members in the week beginning 21 December, 2009.

'Peripheral Vision' will be supported by a series of collaborative sub-disciplinary workshops that focus on conceptual and technical development. The workshops will cross-pollinate leading local and international artists in team teaching situations. The sub-disciplines include are not limited to kiln forming, architectural glass, lampworking, casting, cold working and glassblowing.

The organising committee is working to provide a comprehensive range of exhibition opportunities to Ausglass members and other practitioners who align with the theme of the conference. The response from the professional sphere has been very positive, with galleries from a range of contexts confirming their interest in the conference theme and the exhibition program. Our aim is to provide opportunities for inclusion in an exhibition program that represents the breadth of contexts where people make or use glass. Ausglass members will be provided with opportunities to approach galleries that best suit their way of working well in advance of the conference.

Whether part of the rich exhibition program or the opening and closing night parties, the 'Peripheral Vision' entertainment program embraces all Sydney has to offer. Expect to take in sites around Sydney Harbour or party into the night in a number of Sydney's vibrant inner city precincts.

The 'Peripheral Vision' website will be functioning by February 2010. It will provide valuable information regarding the conference program, keynote speakers and artists, registration, accommodation, travel information, entertainment, workshops and other relevant background information about the conference.

On behalf of the 'Peripheral Vision' organising committee and Ausglass I encourage you to plan for this conference now, it promises to be an inspiring and memorable event.

The Sydney conference organising committee held its first meeting in March, 2009. Sub committees have been established and chairs appointed to the following portfolios:

Marketing & Sponsorship & Grants – Kate Baker
Conference Workshops & Budget – Marcus Dillon
Entertainment&Events – Jane Gavan
Programming & Development – Andrew Lavery
Exhibition/Gallery & Curatorial Liaison – Lee Mathers

Andrew Lavery, Chair, Conference Organising Committee
Ausglass Newsletter

November 2009

8/8

Technical Articles

Tech Talk

with Richard Morrell

My last article provoked one or two responses about flue position. Some furnaces flue from the base, others flue from the top.

The arguments for bottom fluing are:

- Better heat distribution
- Better economy, through keeping combustion gases within furnace for longer; and by preventing heat 'draining' upwards.

The arguments for top fluing, as I understand them, are:

- Better heat distribution.
- Better economy, through better 'breathing'.

Hmmm, it's starting to sound like which end should one crack an egg?!?

My furnace is bottom flued, but I do have a neat round hole in the centre of the crown which I use to lift the crown off when replacing the pot. In an effort to determine which end to crack this particular egg, I thought I might try using this hole as a temporary flue, while blocking up the base flue, to see which is most effective. My furnace uses simple expanding flame temperature regulation, any difference in efficiency is easily measured by recording the gas consumption on the meter while the furnace holds a constant temperature.

To run the test, I placed a second pyrometer in the base of the furnace to check temperature variation against the furnace control pyrometer, which is level with the rim of the pot. I let the furnace settle at working temperature (1130degC), and measured the gas consumption over a three hour period with the usual bottom flued arrangement. Then the bottom flue was blocked off, the plug which usually covers the hole in the centre of the crown was removed, and gas consumption for the next three hours recorded. Temperature readings for the base pyrometer were recorded at intervals throughout the process.

The results were a little surprising.

With base flue open and top closed, 128Mj/hr were required to maintain temperature. With base flue closed and top flue open, 115Mj/hr were required to maintain the same temperature, which would appear to indicate that the top flue was more efficient. I confess, I expected the opposite.

However, the real story started to emerge when I compared the temperatures recorded on the base pyrometer. With base fluing, the base temperature was approx 35degC less than control pyrometer. With top fluing, the base temperature dropped another 25degC, making a 60degC difference, and was still going down at the conclusion of the experiment.

Thus it appears that while top fluing was more economical by approx. 10%, this was only because it was not heating the whole of the furnace. I do not have an optical pyrometer to check the actual temperature of the glass, but the glass did seem to be cooler than usual when top flued. This would suggest that any saving could be offset by having to increase the working temperature to compensate. This would be particularly necessary during melting, when heat in the base of the furnace is really required.

This test was not really suitable to make definitive conclusions, as the hole in the crown I used as a top flue was only 50mm diameter, which is at least half the required size. Also, the tests should really have been run over a melting cycle. Nonetheless, an indication of the merits of base fluing has, I believe, been demonstrated. While the tests were done with a freestanding pot, similar results can be expected with a tank, where the flue is usually placed as close as practical to the glass line.

If you are still not sure which end to crack this egg, consider the following. The uneven temperature created through top fluing creates stress on a freestanding pot, making it more likely to crack. Also, when the pot does finally give up, which they all do, it is much easier to rake the glass out through a port at the base of the flue, using the flue gases to keep the glass in the port molten; than it is to cool the furnace down and use a jackhammer to get it all out!

To clear up one misunderstanding, base flues will draw (or breathe if you like) so long as the flue is a sufficient height above the door. A metre is usually ample, but the correct distance will vary with cross sectional area, (smaller flue, more height) and whether the burner runs powered or induced air. 'Draw' is achieved by siphoning. As heat rises, the rising gases in the flue will pull the combustion gases down through the furnace, then up through the flue. For this to work, the flue must not leak, or have open inspection holes etc; otherwise cold air will be sucked in and disrupt the flow.

Student Profile

Samantha Cuffe

Samantha is a Melbourne based student who has been working with glass for 2 years. She is about to complete her studies with a Bachelor of Visual Arts at Monash University. With a background in Graphic Design, Samantha has combined her skills in design aesthetic with her new medium of hot glass. This is evident in her current work, which displays forms with intricate sandblasted and engraved detail. Samantha's body of work consists of blown female forms with delicate surface detail that is representative of lace.

Artists Statement: My current work is informed by the progression of women in art and the history of needlework dating from the 18th Century. It comments on the restrictions female artists experienced during those times, such as, the limits to their subject matters only consisting of domestic scenes, as representing a nude for example was not permitted. A woman's femininity was threatened by society whenever her actions went against 'normal' expectations, thus my work has a strong feminine presence through the inclusion of elegant lace designs.

I feel that by combining the traditional and non-traditional female mediums of lace and glass respectively, the work questions what is masculine and feminine and it comments on the progression of the female gender since the 18th Century both in the social and artistic realms.



Exhibitions and events

Gerry King

INTO THE FOURTH DECADE: a retrospective presents an array of work by renowned glass artist and designer Gerry King. His work has been extensively exhibited, collected and published both in Australia and internationally and is held in some twenty public collections worldwide. Whilst orientated towards exhibiting, he is also engaged in design commissions and architectural projects.

One of the first Australians in the field, King commenced working with glass while undertaking postgraduate studies in the USA during the early 1970s. Originally trained as a glassblower he now works with a wide variety of techniques which include hot, cold and warm glass.

He holds various academic awards culminating in a Doctor of Creative Arts from the University of Wollongong. In the 1980's he was instrumental in the development of the Glass Studies course at the University of South Australia.

This exhibition brings together pivotal works from King's artistic journey through four decades of working in glass. While his work is now inspired by ideas, he has long been acknowledged as an exceptional craftsman of uncommon breadth. These works still manage to present fresh ideas and take the viewer on a voyage with the artist...

At night, on top of a bare hill I was abruptly and shockingly exposed to the brilliance of landing lights from a large plane. It was akin to being instantaneously stripped naked.

Exhibition opening

When: Thursday December 17, 6:00 - 8:00pm

Where: Wagga Wagga Gallery

Cost: Free

Exhibition Dates: 2 October 2009 - 10 January 2010

For more information please contact Michael Scarrone on 6926 9660 or email scarronem@wagga.nsw.gov.au

The inaugural National Student Art Glass Prize exhibition

The National Student Art Glass Prize (NSAGP) is a competition established to reward and promote innovation and excellence in contemporary glass within the student sector. This biennial prize has been initiated by Wagga Wagga Art Gallery, with the inaugural exhibition opening on 12 March 2010 at the National Art Glass Gallery.

The prize is open to all Australian and International students studying art glass at an Australian University. The winning student's work will be acquired into the National Art Glass Collection and the winner will be offered the opportunity to attend Masterclasses and a conference at the Northlands Creative Glass facility in Scotland.

Exhibition opening

When: Friday 12 March 2010, 6:00 - 8:00pm

Where: National Art Glass Gallery - Wagga Wagga Gallery

Cost: Free

Exhibition Dates: 12 March - 6 June 2010

For more information please contact Michael Scarrone on 6926 9660 or email scarronem@wagga.nsw.gov.au

Mobile Hot Glass Facility makes Debut at Deloraine

As you may have heard, this year's Tasmanian Craft Fair held in Deloraine (30th Oct to 2nd Nov 2009) heralded glass as its theme for the first time since it began 29 years ago. The event organisers, the Rotary Club of Deloraine, embarked on a number of projects involving glass including an exhibition entitled *Furnace* curated by Douglas McManus and a number of hands-on lampworking workshops offered throughout the 4 day fair. They were also looking to have glass blowing featured as a way of attracting more than the 30,000 people that normally attend. After their initial glass blowing contact fell through, Craft Fair director John Dare approached Keith Dougall in early August after hearing that Fusion had just finished setting up a new Hot Glass Studio in Poatina. He asked if Keith would consider bringing their furnace to the fair and after much discussion it was decided that this was less feasible than building a new furnace and related equipment that would be designed for travel on a dedicated trailer complete with a working stage for demonstrations. The trailer could then be

available for future fairs and other events around Tasmania and the mainland. And so a partnership was entered into between the Rotary Club (who provided funds) and Fusion (who provided expertise and labour) to build what we believe is currently Australia's only existing Mobile Hot Glass Facility, reminiscent of the Corning Museum's Hot Glass Roadshow that toured Australia during 2005, although somewhat smaller and more humble in design and budget!

Fusion had an old modified dual-axel car trailer that has been used as a mobile stage



at festivals and other events in the past, but was now sitting unused. So it was decided that this would become the base from which to create this great new facility. The trailer was 4.1m long by 2.2 wide had existing walls that were 1.5m high. One of the long side walls was able to fold down to create a large platform stage or work area. We increased the height of this folding wall/floor to 2m, which created an even larger work area when folded down for the bench and marver, plus we added a sloping roof complete with a sliding canopy that could

be extended out over the work area for shade. We also added electric braking capacity by replacing the existing axles with 2 new electric brake axles.

Next came the task of designing the equipment to fit on the trailer... the basic setup we felt we needed was a furnace for melting the glass, a small glory hole for re-heating, an oven or kiln for annealing finished pieces and a pipe warmer. We also needed to consider the energy source for each of these items and decided that if we could keep the setup electricity-free we would be able to operate independently of access to power. So LP Gas was the go, and we created a rack on the draw-bar of the trailer to house 4 x 45kg bottles - enough for a few days' operation.

James Dodson, of Tasmanian Glassblowers, was also drawn into the project and provided his fibreglass moulds for the castable linings of a free-standing pot furnace. We decided on a pot capacity of 50kg, mainly because James had an old pot we could use of that size and because we felt that was a good size to take on the road and to switch on and off regularly. Simon Maberley, of Canberra, also came down for a week to help cast some of the linings and start work on the furnace which was a great help. He also helped with one of the more difficult tasks - deciding on the placement of each large piece of equipment so that the trailer would be well balanced weight-wise for towing. Because we had to build the equipment on the trailer (we had no way of lifting the equipment after construction) this necessitated using weights (a couple of pallet-loads of bricks, bags of soda ash and castable and anything else we could find) to do a dummy run and make sure the down-weight on the tow-ball was not too little or too great and that the trailer was balanced from left to right as well. That was a memorable day... when we lifted over 2 tonnes of weights on and off the trailer in the rain... but reassuring to know we were building things in the right place afterwards!

Another major challenge we faced was finding a Class B gasfitter (Combustion Engineer) who could do the work of commissioning the burners and getting the paperwork processed for inspection by the gas authorities in such a short lead-time. There are only 2 gasfitters of this sort in Tasmania and one of them did not want the job - and so we were a bit nervous about working with the only other one who did not have much experience with glass equipment and who had been dragging the chain quite a bit on completing the work for the new facility at Poatina. But, we did manage to get across the line... just... he literally finished connecting the last burner for the Glory Hole on the day before the fair started when we were already well under way in heating up the furnace. In the end he ended up getting quite excited about the project and brought his family along to see the demonstrations at the fair.

Of course we expected the usual teething issues with projects of this sort, but the pressure was on because there was literally no room for major errors of judgement. Being in Tasmania it takes anywhere from a few days to a few weeks to get replacement parts and if we did something terrible like cracking the pot by raising the temperature too fast there was nowhere we could go for a Plan B. Tension was rising a little on the last couple of days as we burned through our fourth safety probe on the furnace, but in the end the inspector saw the wisdom of allowing us to by-pass the safety system when above auto-ignition temperatures for the gas. If you are embarking on a project of this sort in the future, be prepared to have to work through quite a bit of red tape... the gas code is different in every state and it wasn't written with mobile hot glass trailers in mind at all!

But the good news is that we did make it, much to the relief of John and the fair organisers who had been sinking quite a few stories into the media about it all. In the end we were featured in all the major newspapers more than once and TV and radio covered it as well. It was great to see the thousands of people who watched over the weekend being fascinated as they watched the glass blown and shaped before their eyes. Rotary was really pleased because numbers were up considerably from last year and there was a real buzz about all the glass.

James Dodson and Simon Maberley returned to help with the demonstrations, with me assisting and providing a commentary over a PA system which worked really well. It was great to be able to tell the bigger story of what is happening here at Poatina with Tasmania's first access/educational facility for hot glass just coming on line with Fusion. It does seem to be the start of Tassie's moment right now for glass and many people filled in response forms saying they would like to undertake workshops or teaching in hot glass techniques in the new year at Poatina.

Fusion is a now international Christian youth and community organisation which started in Sydney 49 yrs ago with centres across Australia and in about 25 countries abroad. We are excited about the opportunities our new hot glass facility and the mobile facility will bring to work with a range of ages and groups within the community, including school, TAFE and uni students who currently don't have access to hot glass. There is something about molten glass that brings out the best in people... a sense of child-like awe and wonder that is an excellent starting point for working with disadvantaged young people and others in need in the community. It was a special moment during the demonstrations when a 9 yr old boy declared to the crowd "I want to be a Glass Blower when I grow up!" - a good reminder of the younger generations who are looking to find their place and who are a vital part of our future.

It is great to be able to report that since the fair has ended Fusion have received word that our recent funding application to the Tasmanian Community Fund for a new Artist's Retreat and Glass Centre in Poatina has been approved. This complements funds we have recently been awarded from the Ian Potter Foundation and Arts Tasmania toward the glass equipment and will allow us to re-erect a fantastic old Nissan Hut-style aircraft

hanger that will become the permanent abode for the new hot glass equipment we have just been building. It will also become the base for the new hot glass trailer when it is not on the road.

We are still needing to raise a final \$35,000 in order to pay for the concrete slab that the building will be erected on, and are looking for support in this. We are able to offer tax-deductibility to donors – please contact Keith Dougall on 0402 314816 if you wish to contribute, or if you would like to be involved in teaching workshops, demonstrations, or doing a residency here in the future.

We have already been overwhelmed by the number of enquiries we have received about the new Hot Glass Trailer, with tentative invitations to Melbourne, Sydney, Wagga Wagga and also an idea to conduct a tour of aboriginal communities between Tassie and Darwin. No doubt we will be looking for volunteers at many of these future events, so stay tuned, or get in touch! I get the feeling there is going to be plenty of opportunity to raise the profile of glass and reach out to our local communities with something pretty special for all ages to enjoy.

Workshops, demos and Masterclasses

Ausglass SA presents Kirstie Rea
South Australian School of Art

The incomparable Kirstie Rea is coming to SA to run a workshop or two for Ausglass. Kirstie is one of the best teachers in the business so put it in your diary and start saving! Full details & costs available jennifertaylor@live.com.au

Course description – "Refining the Ingredients"

5 day class (some kiln forming experience required) Monday-Friday Feb 1-5 2010, South Australian School of Art, Adelaide, Australia

Be thoroughly led through a wide selection of kiln forming and cold working processes alongside developing your ideas in glass. Drawing on Kirstie's extensive knowledge in both the kiln formed area and in the cold shop processes participants will be encouraged to further develop their skills in decision making processes regarding concepts and design. Through a series of projects, each with room for individual input and exploration this class will offer you invaluable steps towards resolving your ideas in glass. Bullseye glass will be used during the workshop and some kiln forming experience is a requirement for the class.

Course description – "Fresh Ingredients"

2 day class (for those with no or very little kiln formed experience.) Saturday/Sunday Feb 20/21 2010, South Australian School of Art, Adelaide, Australia

Drawing on Kirstie's extensive knowledge and teaching experience in both the kiln formed area and in the cold shop processes participants this class will work through a series of projects that will introduce a range of kiln forming processes. It will also encourage participants to develop and gain confidence in their decision making processes regarding concepts and design. Bullseye glass will be used during the workshop and no kiln forming experience is necessary for the class.

Please email your interest to jennifertaylor@live.com.au

About the artist: **Born:** Canberra, ACT, Australia **Currently:** Independent studio artist, Canberra, Australia

Kirstie has taught in her field of kiln formed glass and cold working techniques across the world since 1987. Between 1987 -2003 she taught in the Glass Workshop, Australian National University, Canberra and was the inaugural Creative Director at the Canberra Glassworks. Over the past 23 years Kirstie has continued to develop her practice and career to become internationally recognised and respected for her teaching and works in glass.

She has exhibited widely internationally and her work has been included in collections such as the Victoria and Albert Museum, London, the National Gallery of Australia and the Alexander Tutsek-Stiftung Foundation in Munich Germany.



Sculptured Glass Australia.

Shar Feil-Moorman

Sculptured glass australia QLD

Fusing, Forming and Casting

Enjoy a 5 day Glass workshop that provides special attention to each student and their individual aesthetic and technical development in fusing, forming, casting, along with mastering the kiln and its temperature controller, firing schedules and glass compatibility issues. Return home with workable sound knowledge in Kiln Fired Glass.

Teaching the skills and techniques involved in producing visual representations include:-

Fusing, Laminating, Forming Glass – Slumping/Draping, Open Casting, Frit Painting and Pate-de-Verre, Personalized Stringers and Shards, Individual use of Dichroic Glass and Slides, Low and High fired Decals, Luster and Paints. UV Glue and other Fastening Techniques.

Workshop Dates

December,	7th - 11th 2009 Inclusive.	April,	5th – 9th Inclusive
January,	18th - 5th Inclusive.	June,	7th – 11th Inclusive
February,	1st- 5th. Inclusive	July,	5th – 9th Inclusive.
March,	8th – 12th Inclusive.		

Location. Idyllic **Buderim**, cosmopolitan village located one hour north of Brisbane on the Sunshine Coast, Twelve minutes to Mooloolaba beach, ten minutes to Sunshine Coast Airport and twenty minutes from Noosa however, no where near the Cinque Terre.

Workshop Fee. \$600. 5 days, 9am – 4 pm. Access to Studio 7am – 9pm. Class size limited to four. All materials, equipment and relevant fabrication supplies provided.

Accommodation. Limited Studio accommodation \$60 (first in basis) Twin Share, alternate accommodation minutes from Studio, Buderim Motor Inn, Mooloolaba Backpackers, price range Dorms \$28 to \$86 Twin Share.

Application form available on Web Site www.sculpturedglassaustralia.com.au

5 Gloucester Road. Buderim Qld 4556

p: 07 54454702 m: 0418731579

e: sculpturedglass@bigpond.com

www.sculpturedglassaustralia.com.au

These varied art workshops have been especially developed for Go Troppo Arts Festival 2009 - for you, of course!

[TIMETABLE HERE](#)

Participating tutors are all professional artists who have long teaching experience and enjoy interacting with students as they learn skills in a relaxed and informal atmosphere. Ola Hoglund's art glass studio is set in the Whyanbeel Valley, half an hour's drive north of the small resort town of Port Douglas.

Ola and his wife, Marie, spend about half the year in Far North Queensland and the rest of the time travelling to their native Sweden or to New Zealand, where their main studio is located.

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Venco GLASSMASTER

flat bed glass grinder



- 14" Wheelhead
- Infinitely variable speed 0 - 900rpm
- Powerful 3/4hp motor
- Long life aluminium tray
- Stainless steel frame
- Optional seat available
- Polycarbonate lift up cover for safe operation on the wheelhead
- Risers for lifting the grinding surface above the edge of the tray for working larger glass items
- Water supply tap with flexible nozzle
- Bristle spray and water trap

Proudly made in Australia by;

VENCO PRODUCTS

\$1995 (plus delivery & GST)

For more info, please contact the manufacturer;

Ph (08)93995265 email: info@venco.com.au

Exhibitions AUSTRALIA

ACT

IndigiGlass'09; Old Cultures, New Rituals

Jenni Kemarre Martinello, Lyndy Delian, Belinda Nelson-McDowell, Tracey Sarsfield, Duncan Smith, Joyce Graham and Lisa Marie-Jones

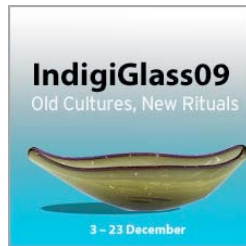
Tuggeranong Community Arts Centre, ACT

3/12/09-23/12/09

T: 02 6293 1443

E: info@tuggeranongarts.com

W: www.tuggeranongarts.com



Limited Lines

Production ware by
Tae Schmeisser, Harriet Schwarzrock, Nikki Main, Erin Conron, Brian Corr, Amy Schleif, Tim Edwards, Sarah Murphy
Canberra Glassworks, Kingston ACT
25/11/09 - 28/1/09

T: 02 6260 7005

E: contactus@canberraglassworks.com

W: www.canberraglassworks.com



NSW

The Sum of Parts Contemporary Glass in Australia

Lisa Cahill, Matthew Curtis, Brenden Scott French, Mel George, Jeremy Lepisto and Janice Vitkovsky

Sabbia Gallery, Paddington

19/1/09 - 20/2/09

T: 02 92 81 47 17

E: galleries@sabbiagallery.com

W: www.sabbiagallery.com



Retrospect a collection of works from the 80-90's

Featuring work from a diversity of artists from Australia and New Zealand, as well as new work by contemporary artists.

Glass Artists Gallery, Glebe

T: 02 9552 1552

E: mail@glassartistsgallery.com.au

W: www.glassartistsgallery.com.au



Gerry King: Into the Fourth Decade: a Retrospective

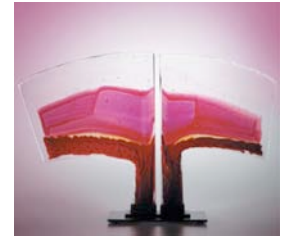
National Art Glass Gallery,
Wagga Wagga

2/10/09 - 10/01/09

T: 02 6926 9660

E: galleries@wagga.nsw.gov.au

W: www.waggaartgallery.org



Mamana Mamanta (Gradual Friendship)

Jock Puatjimi and Luna Ryan
National Art Glass Gallery,
Wagga Wagga

15/1/09 - 7/3/10

T: 02 6926 9660

E: galleries@wagga.nsw.gov.au

W: www.waggaartgallery.org



Art out of water *Fish out of Art*

This exhibition recognises the diverse ways in which fish have been regarded by artists during the last century.

Lake Macquarie City Art Gallery,
Booragul NSW

27/11/09 - 31/1/10

T: 02 4965 8733

E: artgallery@lakemac.nsw.gov.au

W: <http://www.lakemac.com.au/page.aspx?pid=706&vid=13>



SA

Generate 09 Jam Factory Annual Graduate Exhibiton

Associates: Amanda Dziedzic, Suzanne Gregor, Tamara Hahn, John Hallett, Erin Keys, Mariella McKinley, Leonie Westbrook, Clare Wilson Creative Staff: Robin Best, Christian Hall, Tom Mirams, Tom Moore, Nick Mount

Jam Factory Craft and Design Centre, Adelaide

5/12/09 - 24/1/10

T: 08 8410 0727

E: contact@jamfactory.com.au

W: www.jamfactory.com.au



VIC

Featured Artists from SOFA Chicago 2009

Kirra Galleries, Melbourne

16/8/09-16/9/09

T: 03 9639 6388

W: www.kirragalleries.com



INTERNATIONAL

DENMARK

Anima/Animus

Explores the creative dialogue between Tord Boontje and Emma Woffenden.

Glasmuseet Ebeltoft. Denmark
Until 14/3/10

T: +45 86 34 17 99

E: glasmuseet@glasmuseet.dk

W: www.glasmuseet.dk



FRANCE

La Source

Exhibition by Scott Chaseling
Le musée-atelier du Verre à
Sars-Poteries, France
15/10/09 – 22/2/10

T: +33 (0)3 27 61 61 44

E: museeduverre@cg59.fr

W: www.cg59.fr/FrontOffice/AfficheArticle.aspx?IdArticle=1112&IdArborescence=165#1



GERMANY

Of all these Things

Video Installations on Glass and
Photography by Canadian artist
Jay MacDonnell

New Glass Art & Photography,
Berlin

12/12/09 - 16/1/10

T: +49 30 27 87 93 86

W: www.nadaism.de



NEW ZEALAND

Looking Glass; reflecting ideas

21 New Zealand Artists, curated
by Grace Cochorane and Greg
Donson

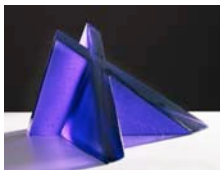
Serjeant Gallery, Whanganui

12/12/09 - 14/3/10

T: + 64 6 349 0506

E: info@sarjeant.queenspark.org.nz

W: searjent.org.nz



UNITED KINGDOM

Light and Water as a Principle

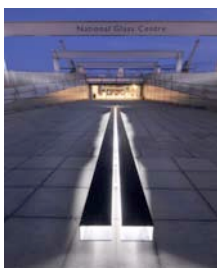
Vaclav Cigler

This exhibition explores Cigler's
affinity for space and how he
defines, demarcates or
determines space through the
use of water, light, reflections
and the individual.

2/10/09 - 21/2/10

T: + 0191 515 5555

E: info@nationalglasscentre.com



W: <http://www.nationalglasscentre.com>

Catching the Light, Contemporary Glass

Yoshiko Okada, Vanessa Cutler,
Adam Aaronson, Alison Kinnaird,
Annica Sandstrom & David
Kaplan, Naoko Sato, Alison
McConachie and Anthony Scala.
Blackwell, The Arts & Crafts
House, Cumbria

13/11/09 – 3/1/10

T: + 0153 944 6139

E: info@blackwell.org.uk

W: www.blackwell.org.uk



USA

Preston Singletary: Echoes, Fire, and Shadows

First mid-career survey of this
renowned artist.

Museum of Glass, Tacoma

11/11/09 - 11/02/10

T: + 1 253 284 4750

E: info@museumofglass.org

W: www.museumofglass.org



Reminders

Interpretations of nostalgia
take form in kiln-glass
Polaroids and calendars.

Mel George

Bullseye Gallery, Portland

1/12/09-23/1/10

T: + 1 503 227 0222

W: www.bullseyegallery.com



Solace

Detailed patterns in kilnformed glass
recall lace and woven tapestry.

Giles Bettison

Bullseye Gallery, Portland

3/11/09-29/12/09

T: + 1 503 227 0222

W: www.bullseyegallery.com



Tiffany Treasures: Favrite Glass from Special Collections

An exhibition of Louis Comfort
Tiffany's blown glass forms, made
between 1895-1920.

1/11/09 – 31/10/10.

T: 00 1 607 974 8308.

E: info@cmog.org

W: www.cmog.org



OPPORTUNITIES

Call for Entries

Art & Australia Contemporary Art Award

This is an acquisitive prize open to Australian and New Zealand artists who are within the first five years of their professional practice.

Closing date: 1/3/10

W: www.visualarts.net.au/grantsprizes/ANZ_AA

Cartier Award 2010

The call for entries is open to artists living outside of the UK, up to five years from graduating from an undergraduate or postgraduate degree or under thirty years of age.

Closing date: 5/1/10

W: www.friezeartfair.com/images/press_releases/CartierCallforEntries_Final.pdf

Craft Cubed 2010

Expressions of Interest are now being sought for Crat Victoria's festival satellite events that engage with the theme

Closing date: 28/2/10

W: craftvic.asn.au/craftcubed2010.html

Craft Hatch

Craft Hatch is a professional development opportunity for makers to test their products and receive instant feedback. It is also an opportunity for you to raise your design profile, gain confidence and network with other emerging makers.

Closing date: 18 /1/10

W: www.craftvic.asn.au

Designboom

The intelligent hand

Design competition. Participation is open to applicants from every country in the world, to professionals, students, and design-enthusiasts.

Closing Date: 2/1/10

W: www.designboom.com

facetnate! 2010

The Japan Foundation, Sydney, is now accepting proposals for the facetnate! 2010 program.

Australia-based emerging visual artists and/ or curators are welcome to apply.

Closing date: 29/1/10

W: www.jpf.org.au/02_events/facetnate2010/index.html

Fremantle Arts Centre

Fremantle Arts Centre welcomes exhibition, event and residency proposals from individual artists, groups of artists and organisations.

Closing date: 1/2/10

W: www.fac.org.au/exhibitions/proposals.aspx

KickArts

Applications are now open for artists working professionally in any contemporary arts medium to submit project proposals for consideration.

Closing date: 31/12/2009

W: www.kickarts.org.au

State of Design

The State of Design Festival is now seeking expressions of interest for public exhibitions, projects, installations, seminars, workshops and creative events to be included in the 2010 program

Closing date: 15/2/10

W: www.stateofdesign.com.au

Funding

ArtStart

This **Australia Council** program provides financial assistance to recent creative arts graduates who are committed to establishing a career as a professional artist.

Closing date: 8/3/10

W: www.australiacouncil.gov.au/grants/grants/artstart

Ian Potter Cultural Trust

The Ian Potter Cultural Trust seeks to encourage the diversity and excellence of emerging artists in Australia.

Closing date: 1/02/10

W: http://culturaltrust.ianpotter.org.au/how_to_apply.html

Janet Holmes à Court Artists' Grant

Provides financial assistance to professional artists for the public presentation of their work.

Closing date: 15/2/10

W: www.visualarts.net.au/grantsprizes/vcags

Job Opportunity

On behalf of the Toyama City Institute of Glass Art, we would like to inform you of a job opportunity at our school. Our current instructor must unfortunately leave TIGA prematurely to address family issues in America. As a result, we are currently accepting applications for the position of Associate Professor of Glass (for a 2 year or a 4 year contract)..

If you know of any qualified individuals who may be interested, please inform them of this opportunity. Details concerning applicant requirements, job description, terms of employment and the application process are listed on the attached "Foreign Teacher Recruitment Application Guide". The application deadline is January 31st, 2010. (The application must arrive by 31st January 2010.)

Toyama City Institute of Glass Art
http://www2.ocn.ne.jp/~tiga/e_top.html

Residencies

Camac

Applications for the CAMAC residencies in France. This program aims to bring together artists in mid or advanced career stages from all countries and all disciplines for a concentrated period of one to six months.

Closing date: 31/12/09

W: www.camac.org

PO Box 4018
McKinnon VIC 3204
ABN 72 087 134 656
www.ausglass.org.au

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Arthur Sale & Julien Stannus

About the newsletter

The Ausglass newsletter is produced on a voluntary basis. All care is given to submissions and it is the editor's discretion what will & won't be published. It is published quarterly and distributed via email around the 15th of February, May, August and November or via post shortly after.

The Deadline for the next edition is 29 January 2010

Montsalvat

Applications are open for the Artist in Residence program, offering accommodation and studio space from 2 to 6 weeks

Closing date: 4/1/10

W: montsalvat.com.au/ArtistinResidence1.aspx

Call for Papers

Design and Craft : a History of Convergences and Divergences

The theme of the conference offers a focused discussion on regional specificities as well as the impact of global processes of industrialisation.

Closing date: 31/12/09

W: www.designandcraft2010.be

The Carbon issue - Sustainability in craft and design.

Craft Australia is calling for papers for the third issue of craft+design enquiry.

What is the impact of climate change on craft and design practice?

Closing date: 30/6/10

W: www.craftaustralia.org.au

From the Editor's desk

Hi all, sorry the big delay in the publication of this newsletter. I have been flat out working on two large public art commissions that both ran extremely behind schedule. I have just finished installing one of them, a large 43m Public Artwork consisting of 1260 individual double postcard size glass panels at 149 Castlereagh St, Sydney. If you are in the area drop by and check it out.

The next conference will be held in Sydney in January 2011. There is info and a call for proposals on the Ausglass website.

Also, don't forget to get your vote in for the Vicki Torr Memorial Prize! Voting open until 15th January.

Seems like many people I have spoken to have had a very busy year so here's hoping the New Year brings lots of joy and peace to everyone! We are having our annual meeting in January- hope to see you there.

Deadline for the next Newsletter 29th January!

Lisa Cahill