

Ausglass review

SPRING 2016/SUMMER 2017

contemporary glass in Australia



Untitled (1981) by Klaus Moje - Ausglass Honorary Life Member

ausglass

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On the cover

This issue acknowledges Klaus Moje, one of the founding fathers of Australian studio glass. He passed away last September leaving a substantial legacy here and overseas. Read our tributes starting on p7.

image: *Untitled, 1981*
(Collection of Brigitte Enders), Photo: Klaus Moje

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about Ausglass review

Ausglass Review is the news magazine of The Australian Association of Glass Artists Limited and is distributed to all Ausglass members via email on the members' distribution list. It is produced on a voluntary basis and all care is given to submissions, which are published subject to the editor's discretion.

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newsletter@ausglass.org.au

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Ausglass Limited

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president's welcome

Welcome to the Spring/Summer issue of the Ausglass Review!

Ausglass's 18th biennial conference (r)evolve will bring together artists, collectors, curators, educators and industry specialists from around the world.

As we draw near to the conference opening, I look back at the last two years of planning for this event. There have been many meetings, emails, phone calls, paperwork, applications, research and discussions. The board of Ausglass and the Canberra Conference Planning Committee have worked hard to put together a program that includes demonstrations, lectures, tours, exhibitions, awards and social events.

It has taken a large team of around 40 - 50 volunteers to get to this point.

And why have those volunteers given up so much of their time and energy to help organise a conference for glass artists? There have been no payments or 'perks' for helping out.

The answer is that we love glass and we love what we do. We want to support this amazing community of glass artists, makers and designers that we are part of. And if we, the glass community that is Ausglass, don't organise conferences and opportunities for Australian glass makers - then who will?

*It has been three years since I joined the board of Ausglass and it's time for a changing of the guard. I will be stepping down as President of Ausglass after the conference and handing over the responsibility to the very capable **Kate Nixon**. I hope you will all support and encourage Kate in her new role.*

I would like to take this opportunity to thank all the board members, conference committee members, state reps and volunteers of Ausglass that I have worked with over the last three years. Each and every one of your efforts, however small, has made a difference.

And lastly, thank you to all the Ausglass members for your continued support. We could not do this without you.

Yours in glass,

Laurel Kohut (President – Ausglass)



introducing our new WA state rep...

Hi there. My name is **Brenda Ellen** and I have stepped up to be the next WA Representative for Ausglass.



My passion is glass and the promotion of the medium, to support my peers and to educate the community of the diversity and possibilities of glass as artistic expression.

Fundamentally I consider myself an architectural glass artist. I love to immerse myself in colour and texture and stretch my creative abilities to translate life into glass. Experimenting with kiln formed glass I find myself drawn to the physical and creative challenges within the restrictive boundaries. I strive to combine the two and transform dimensions. Instinctively my inspiration stirs with every sheet of glass, my surroundings, life and the endless possibilities of the medium.

In 2013 I opened LAVA Art Glass Gallery and Studio in Bunbury, Western Australia (www.lavaartglass.com.au). The goal was to brand LAVA as art glass created exclusively by Western Australian glass artists. This has been quite successful and LAVA has become a tourist destination in the South West of WA now representing over forty Western Australian Glass Artists.

My plans for the future are to continue to grow the LAVA brand, support my peers and to promote glass also on a national and international level. Continue to grow as an artist and ... spend more time going for runs with my dog!

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board talk

First, we'd like to say a big 'welcome' to Brenda Ellen, who's taking over from WA's long-standing state rep Greg Ash. Thanks Greg for all your work looking after our members out west for so long!

Activities have certainly ramped up as we close in on our Canberra conference. While the conference committee has been beaver away at preparations and doing an amazing job, a lot of preparatory work has also been underway at the Board. Here are just a few highlights...

recognising our artists

Several of the Board members have been involved in overseeing and reviewing some of the important member awards to be revealed during the conference. These include the *Ausglass Residency at the Canberra Glassworks* for an established artist; the *Vicki Torr Online Gallery Prize* for an emerging artist; and the *Ausglass Honorary Life Member* award for a significant, longtime contributor to the glass community. We've all been impressed with the calibre of candidates for these awards and look forward to announcing who will receive the 2017 honours.

website improvements

Updating the Ausglass website has been a huge project over the last 18 months, requiring a lot of people-hours and program tweaking in the background. However, as the kinks have been untangled we've taken advantage of the technology behind our online presence to make life a little easier for our members (not to mention our accounts and admin people). They include:

- *Membership renewals*: The new online system has simplified registrations and greatly reduced the need for manual processing behind the scenes.
- *Member profiles*: To date we have 88 member profiles online, many being artists who have shared wonderful images of their artworks and making it a great portal for showcasing the beauty of glass.
- *Conference registrations*: Like our member renewals, this online system is working very well for our administrators and conference organisers.
- *Vicki Torr Online Prize*: It's been even more successful this year with members voting online for 38 nominees.
- *Ausglass Newsletter archive*: There is now a comprehensive archive of Ausglass Newsletters available to members (you have to log in to find them under the 'resources' tab) – starting as early as the 1979 issue!

governance obligations

Each year the Board undertakes procedural work to satisfy its governance obligations, particularly preparing our Annual Report for auditing and readying the Annual General Meeting background material. That's meant a lot of extra work for our executive group, administrative support and bookkeeper. Thanks everyone!

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students' facebook: www.facebook.com/groups/295441937487984/



twitter: twitter.com/ausglass_au



instagram: www.instagram.com/ausglass_au/

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conference update

As I write it's just three weeks until (r)evolve gets underway! I prefer to think of the interval as 21 days, which seems much better in terms of the myriad of things that will happen between now and then.

Being even more precise, 'right now' on 26th January, we'll all be at the conference opening party, enjoying the company of fellow registrants and guests, some of whom will have travelled from as far away as New York. It's a lovely setting on the edge of the ANU campus, with a broad terrace and eucalypt lawns, spilling down to Lake Burley Griffin. And we'll be talking about the great art we've just seen at the Conference Exhibition and the keynote address from Glenn Adamson and ... okay, no second drink for me!

Our preparations are well-advanced. We're past the planning phase and well into 'delivery' - booking travel and accommodation, finalising venue details, lining up printing and logistical arrangements. The pace of activity for everyone on the Steering Group has moved up a gear and with it the level of excitement as we realise that all those great things and people that we've talked about for ages are actually about to happen.

We've been fortunate in the broad support we've had for staging this conference; the Australia Council, industry and corporate sponsors, trade exhibitors, our crowd funding campaign, many generous individuals and our host institutions (Canberra Glassworks and Glass Workshop, School of Art ANU). Without cooperation and contribution from each and every one of these the conference would not be happening.

Hopefully you've been keeping up with news of who will be delivering lectures and demonstrations via the Ausglass and conference websites (www.ausglass2017revolve.com) and the Ausglass Facebook account. But, if you have any queries don't hesitate to contact us via email to conference@ausglass.org.au. All of us who have been planning this for nearly two years are looking forward to welcoming as many as can attend and sharing with you what's going to be a great event.

And, if I can quickly go back to my reverie into the future ... 'right now' in 24 days, we'll be at the conference closing party; talking about all that amazing content and people and art that we've been a part of through the last four days, and

See you soon.

Peter

from Peter Nolan (conference co-ordinator)

Ausglass 18th national conference - 26th-29th January 2017 in Canberra, Australia at:

The School of Art (Australian National University) and the Canberra Glassworks

(r)evolve brings together international, national and local speakers to debate current issues for contemporary glass art. The overarching conference theme will be how our community can maintain a healthy and holistic ecology that embraces its history, current makers and the future. Presentations will be delivered by a diverse range of people including students, independent artists, educators and those in-between.



The three day program focuses on three areas of visual arts practice with one topic covered in depth each day:

- ***create** will look at the ways artists engage in processes and methodologies to research, reflect on and progress their practice; from established medium-based approaches to interdisciplinary and emerging practices*
- ***sustain** will examine issues of professional practice in its many contexts, as well as environmental considerations for the production of glass works*
- ***evolve** will focus on the way artists, institutions, and the education and industry sectors develop new frameworks that extend (or delete) the previously perceived boundaries attached to the medium*

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looking on (a collector's view)

One: The power of legacy

Artists are of tremendous value to society, but there would be fewer artists if it were not for teachers, mentors, supportive galleries and collectors, and other passionate supporters.

This last year, we have lost some wonderful exponents and supporters of glass art, including Klaus Moje, Mark Brabham, George Aslanis and Jenie Thomas. While the people have left us, the legacy they leave behind is enormous.

How many of you reading this have learned from them, watched them work, worked alongside them?

How many have enjoyed the exposure opportunity of an article in an Arts publication like Craft Arts International?

How many have exhibited or been encouraged by galleries and exhibition curators?

Teachers in the craft arts are particularly valuable - coaxing talent into skill, and skill into innovation. While it's discouraging that education institutions are slashing their arts curricula, and the opportunities for students are shrinking, there are still so many practitioners around the country who keep the creative glass community going.

With the Ausglass Conference coming up soon, it is a great time to renew friendships, build relationships and enjoy the company of other passionate glass people. The glass community is important to support teaching studios, artists and students in tough times. So as the year nears its end, we remember and celebrate those that influence us with their passion, dedication and enjoyment of the arts, and glass in particular.

The world is the lesser with them gone, but their influence continues.

from Jennifer Hay (collectorsrep@ausglass.org.au)



glass community loses another friend

Late last year saw the sad passing of Jenie Thomas who, alongside Ken Lockwood, was the driving force behind the highly-regarded publication Craft Arts International. She was a strong advocate for all forms of contemporary craft - including glass - and the artworks of many Australian glass creators were showcased in the magazine's glossy pages. Jenie had battled Motor Neurone Disease for the past year and passed away peacefully on Sunday 20 November 2016. Here, long-time friend Greg Ash offers a little reflection on knowing her.

Craft Arts' Jenie Thomas was a real dynamo - a whirlwind. If Jenie came into the room you knew she was there. It was not quiet, but she obviously was someone who had lots to do.

She would always ask how you were going, what you had created and wanted to see the work. She was genuinely interested in what 'her' artists were doing. Jenie would enquire about other glass artists in the state and how they were doing. Did I have any images?

I remember one time when Denise Pepper had produced a body of work for an exhibition: it was based on fabric. I emailed these to Jenie. Jenie came back quickly asking how much of the work was fabric and how much was glass. I replied it was ALL glass. Jenie didn't believe me, obviously, so within a minute I had a phone call. Jenie, who is given to direct speech, uttered some fruity words and was amazed at the quality and realism of Denise's work. She always cared for artists.



Jenie was the driving, cajoling force behind *Craft Arts International* magazine when it came to advertising. She was the blunt one who offered deals and specials to make sure the magazine survived. It is really sad that the magazine has folded due to no buyers being out there. It was the absolute best vehicle for Australian Glass. It was sent around the world. I found copies in New York art museums and establishments. Ken Lockwood and Jennifer Ireland are now left with an empty chair in their office no one else could fill.

Greg Ash (former Ausglass vice president and WA state rep)

You can view some more tributes to Jenie here: www.heavenaddress.com/Jeanette-Carol-AKA-Jenie-Thomas/1579276/

You can also make a donation in Jenie's memory to the Motor Neurone Disease Association of NSW (www.mndnsw.asn.au/)

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remembering Klaus Moje

Last September the glass communities worldwide were stunned and saddened to learn that Klaus Moje, one of our great champions of glass, had passed away in Canberra aged 79. He leaves a huge legacy, witnessed by the many tributes that poured in after his death. Given his stature in the Australian glass community, it seems fitting to dedicate this issue to him. Here are just some of those tributes.

Our thoughts continue to be with Klaus' family, and we especially thank them for allowing us to reproduce Klaus' beautiful work Untitled on our cover. We also thank Nola Anderson and Richard Whiteley for letting us reprint their published articles; the Ausglass members who offered some of their memories of times spent with Klaus; and the National Gallery of Australia and Bullseye Glass Co for providing the other images in these pages.

Klaus Moje (1936-2016)

A reflection by Nola Anderson (arts curator, writer, Chair CGW)

In 1966, after driving over 3000 kilometres from Germany to Amman, Jordan to work on a stained glass restoration project, Klaus Moje made a short detour south to do some diving at the coastal town of Aqaba on the northeastern tip of the Red Sea. Moje remembered the piercing blue of the sky against the harsh desert landscape. But most astounding for him was the explosion of colour he found just below the water's surface in the teeming reef life laid bare to him with the simple use of goggles and flippers.

The experience remained with him all his life and would have a profound influence on his work – he often referred to this experience as the beginning of his enduring passion for colour. While it would take some years for the full strength of Moje's colour language to emerge, once it did he never let go.

Moje's ability to keep faith with the vision was the mark of a great artist. He also kept the flippers: perhaps a talisman but more likely they just never wore out. Moje went on to become one of the most influential artists working in glass both in Australia and internationally, with his achievements recognised through many substantial awards and an AO [Officer of the Order of Australia] in 2006.

It was not until Moje's solo shows in Berlin and Frankfurt in 1981 and 1982 that the full impact of his colour work began to make itself known on the European scene. Nothing quite like it had ever been seen. In fact there were no direct roots or influences one could point to. Quite literally Moje had arrived there through his own endeavours in a process which he described as 'sehnsucht' or searching for something that was as yet unknown. The path had by no means been clear cut. By the age of 19 he had completed an apprenticeship in his father's small glass grinding business and won a scholarship which gave him a small stipend and the chance to complete a masters course at the vocational glass school in Hadamar. It was a sound technical education which he valued highly, but not one that fed the soul or the intellect. Again Moje did that for himself, first with second



Klaus Moje at BECon 2005 Lehr-B-Q party (Bullseye Glass Co, Portland, Oregon) – photographer: Steve Immerman

hand books on glass from the specials bin at Dr Wohlers Bookshop and then with increasing breadth to Shakespeare, Homer, Schiller, Brecht, Hesse and many others in which he found the thrill of drama and the discipline of structure.

By the time Moje's work appeared in the Berlin and Frankfurt exhibitions it was evident he had travelled quite a different path to that of his contemporaries. This was seen first in his use of the mosaic technique which he developed using glass cane rods from the domestic button and jewellery trade – this alone set him apart from the cast crystal and clear blown work of the major European design houses - and second for his alarming disregard for toning down the colour.

While critic and curator Edgar Kaufmann had actually praised a 1979 international survey of contemporary glass at

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Corning for its artists' colour palette of "clarified fog" – Kaufmann seemed to intend no irony – Moje had embarked on a completely different palette in which vibrant blues, reds and yellows hurtled across the flat surface of his large bowl forms. It was enough to have his work rejected from the prestigious Frankfurt Triennale in 1978. Later, former director of the Museum für Kunst und Gewerbe, Axel von Saldern, who had known Klaus' work in the early Hamburg years, teased him for becoming even more 'bundt', or gaudy, as the years progressed.

Collectors, galleries and museums were however taking notice both in Europe and the United States where he had become known through his teaching and exhibitions. Through his own workshop gallery he had introduced many American artists to Germany; he had developed international contacts through his work as a director for the World Crafts Council and had established contact with the American company Bullseye which succeeded in producing a new glass specifically for his mosaic technique.

He had had three retrospectives – unusual for that time in Europe – and was represented by the major commercial glass galleries in New York and Michigan. This is when Udo Sellbach, then director of the Canberra School of Art, invited Moje to establish the School's glass workshop: it was the right offer at the right time. Moje and his second wife Brigitte, a ceramicist, arrived in Canberra in August 1982 having ditched the pre-booked Sydney to Canberra flight in order to travel by car and enjoy the Australian landscape.

Moje will be remembered by many as a warm and generous friend and mentor, but no more so than by his students at the Canberra School of Art. It is a measure of his greatness as a teacher that students who have graduated many years ago still fondly call him Pappa. In Moje's view teaching was an important responsibility and he had accepted Sellbach's invitation because it was an opportunity to create a teaching environment based on values he held dearly.

'It was', he had said, 'the opportunity to create an art school that we all wanted'. The vision was influenced in part by the legacies Moje had encountered working with ex-Bauhaus teachers and students in post-war Germany. He was however selective in which Bauhaus principles he adapted. He especially rejected, for example, any tendency for a master to impose their personal aesthetic or ideology on the students. On the other hand there were Bauhaus teachers whose work he admired including Lothar Schreyer, Paul Klee and Wasily Kandinsky.



Klaus Moje *Fragments 1-2001*, 2001,
Glass: fused and ground mosaic glass, 7.5 x 53.2 (dia) cm
National Gallery of Australia, Canberra (Purchased 2002)

These were the poets and visionaries who encouraged personal exploration and valued the individual spirit. For Moje a successful student was one whose work 'revealed their personality and uniqueness as well as an understanding of form, content and craftsmanship'. Moje considered self-discipline to be an essential part of the creative process – and apparently this also extended to turning up on time.

Following his ten year tenure at the School Moje once again focused on his own work and subsequently he and Brigitte established a studio at Wapengo on the New South Wales south

coast. Here was a return to being close to the land and sea, themes which had always figured strongly in his work.

In earlier years he had captured in carefully composed photographic images the geometry of snow covered fields in Hamburg and the remarkable landscapes of the Jordanian desert. No less in Australia, Moje responded to this continent's own version of grandeur from the Monaro Plain to the rough rock strewn coast off Tathra's beaches. The references are there to see in much of his work.

In his later years Moje wished to focus on wall panels rather than large bowl forms. This was a logical step given that he had always considered the bowl forms as a flat canvas – his preference was to photograph them from above to emphasise this aspect.

One of the most stunning works in this format is the Portland Panels completed in 2007 and now held by the Corning Museum of Glass. A team of nine artists assisted Moje to produce the work which measures over seven metres in length. Moje saw this piece as a transitional work: it embodies the wonderful three dimensional puzzles developed in earlier pieces and looks forward to the more complicated play of light and depth found in the panels of the last two or three years. These have figured prominently in his recent exhibitions such as those at Sabbia, Sydney and Lorch & Seidel, Berlin in 2015.

Moje thought often and deeply about his work, although he rarely used words to talk about it. As did Paul Klee, an artist he deeply admired, he felt words were only a compromise when in the end it was the art that spoke most eloquently.

'Every art work should have a little bit of mystery', he said, 'sometimes you are surprised what comes out beyond the work'.

Moje will be remembered by many as a warm and generous friend, teacher and mentor. He is held dearly by his wife Brigitte and children Amos and Danilo, Jonas and Mascha.

(originally published in The Canberra Times 30.9.2016)

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Klaus Moje: a visionary in glass

A reflection by Richard Whiteley (Associate Professor, School of Art ANU)

It's rare for any individual to impact and influence a field in as many ways as Klaus Moje has achieved within contemporary glass. The innovation manifest within Klaus' work and his approach to teaching dynamically changed the way we think about glass as a medium for creative expression. His approach and his work also created a whole new industry of kiln-formed glass as a medium, which is now internationally known and practiced by hundreds of artists across the planet.

Klaus was born into glass, working in his family's glass factory in Germany, before establishing his own studio in the city of Hamburg. Klaus was an apprentice in a trade. However, he was drawn to glass as a medium for creative expression and in the mid 1970's began researching Egyptian and Roman mosaic glass processes for his work.

Through a period of intensive studio testing that saw several years of failures, Klaus established techniques of working the medium that had not been seen within the vibrant and new Studio Glass movement. Studio Glass had begun in the US during the 1960's when a critical mass of artists began exploring glass for creative expression outside the context of industry and mainly focused on hot glass or hand blown glass techniques.

In 1979 Dale Chihuly, then Artistic Director of the Pilchuck Glass School, USA and also a highly regarded artist in his own right, learnt of Klaus and his new work. Dale invited Klaus to Pilchuck, which is located north of Seattle, to share his working methods and ideas and the pair became life-long friends. It was on this trip that Klaus met the owners of the Bullseye Glass Company, Portland Oregon, who shared his interest in mosaic glass processes. Inspired by Klaus' new work, Bullseye spent the next 18 months researching and developing a palette of coloured glasses that would be worked together in the kiln, and in the process resolved some significant technical problems that Klaus had been experiencing within his studio.

In 1981 Bullseye sent Klaus a gift to his studio in Germany, in the form of a crate of their new glass. At that time, Klaus had only a few months to undertake experiments with this new material because he had already been invited to start a new program for glass education in Australia. Klaus' collaboration with Bullseye continued throughout the rest of his life with

founding owner Dan Schwoerer and Lani McGregor, both of whom became friends and collaborators.

Klaus arrived with his wife, Brigitte Enders-Moje to Australia in 1982 to become the inaugural Head of Glass at the School of Art in Canberra (later to become part of the Australian National University). He began teaching his first intake of students in early 1983 and from the start his program changed education methods.

I was fortunate to be one of Klaus' first generations of students along with local artists such as Kirstie Rea, Helen Aitken-Kuhnen, Mikki Brown-Trail and Judi Elliot. I don't think any of us realised what we had undertaken. Klaus' goal was to build an education program in glass from scratch and in doing so, establish an approach that was fundamentally different to what had existed before.

As students we were encouraged to experiment with ideas and this new material endlessly. What was significant and I remember vividly, was that Klaus built a community that was self-determined and accountable. There was little in the way of assignments and tasks. We needed to set these ourselves and explore our own ideas as undergraduates.

Klaus instilled within us the importance of being aware of the wider world and to see ourselves within that landscape, and that was far more valuable than any formal teaching structure. He taught us that we needed to be masters of our methods rather than merely just masters of a material. Klaus' approach to teaching was to get us into the studio every day and encourage us to work through our ideas. He worked under the belief that the skills and knowledge needed would form naturally, as they are needed, as we found our way. And he was right.



Klaus Moje *Rollup vase*, 2000,
Glass: kiln-formed, 48 x 11 (dia) cm
National Gallery of Australia, Canberra (Purchased 2012)

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He gave us marathon slide lectures about what was happening around the world and I see now how informed we became - all through his lens and passion. He inspired us to dedicate ourselves; and this remains one of the most important dimensions and ambitions to have within teaching.

Within his work, Klaus pioneered a new canvas, that of the medium of kiln-formed glass. He then developed this process and produced the most innovative and emphatic statements within the medium. His powerful use of multiple contrasting colours and strong abstract composition forms defined his work. The sublime technical language that carried this work was barely visible and his works presented an original way of working glass for a new generation.

The processes he developed, or redeveloped, were first employed by Egyptian craftspeople thousands of years ago, and how an artist saw the possibility for works using these techniques in a contemporary context still amazes me. We just take it for granted today - kiln-formed glass is a clearly understood and well-articulated medium. However, when Klaus was working with these processes in his studio in the mid 1970's there was little but his powers of observation from ancient glass to go on. In building this language, Bullseye Glass were also pivotal in developing this medium and its uses for the sector, and today the use of this material and kiln forming techniques is now global. Klaus' work still defines this area of creative expression.

Many students who worked with him or who were influenced by him have also made significant contributions to this medium. Graduates from the program, such as Jessica Loughlin, Kirstie Rea, Mel Douglas and Cobi Cockburn are just a few. However, Klaus' work is still unique and still as original as was his thinking. Klaus continued to develop his voice over his career and there were several significant chapters for his work, including the masterful and large-scale wall works as well as the roll up series that were a hybrid process of kiln-formed glass and hot glass processes.

Klaus was also clear that he wanted his work to be viewed for what it was and within its own dialogue. I can remember when he was working on one of his museum exhibitions and the curator was developing the catalogue essay, within which he had articulated a link from Klaus' work to certain qualities of abstract expressionism. Klaus was less than enthusiastic about this link, saying 'his work did not need to be contextualized or supported through associations with other work or mediums. The way to appreciate glass was through looking at it.'

It was soon after Klaus left teaching to focus on his work that he began to receive a significant list of awards and achievements. Some of these include: the 1995 Australian Creative Fellowship (known as the Keating Award after Prime Minister Paul Keating); the 2000 Lifetime Achievement Award from the Glass Arts Society, USA (and to date Klaus remains the only Australian artist to have received this prestigious award); the 2001 Australia Council Emeritus Award; the 2004 Urban Glass (New York) Lifetime Achievement Award; in 2008 Klaus became an Honorary Officer of the Order of Australia and in 2013 he received the Libensky Award from the Pilchuck Glass School (an award that is presented by artists associated with this highly influential school).

Later in his career, Klaus made a significant contribution to the conceptualizing and realisation of the Canberra Glassworks, a 12 million dollar public access facility for contemporary glass in Canberra. Many artists and groups supported the project, which included bipartisan support from the ACT Government. Klaus was involved in the early planning of the facility and played a key role in lobbying government on the merits of this project.



This is the entrance to the newly renamed Klaus Moje Center for Research and Education at Bullseye Glass Co's Portland facility in Oregon.

'We first met Klaus in 1979...' recalled Bullseye co-founder Daniel Schworer. 'He was exploring kiln glass at Pilchuck that summer and having massive problems with incompatibilities between colours. My partners and I had been working on the same problem down in Portland, so we invited Klaus to visit us at the factory.'

That was the first of many visits over the next four decades as Klaus' vision helped shape the factory's technical direction in developing its line of tested-compatible coloured glass.

'Without experiencing the aesthetic possibilities inherent in Klaus' working method, it's unlikely Dan and his partners Boyce Lundstrom and Ray Ahlgren would have pursued kiln glass with such dedicated ferocity,' explained Bullseye Projects Director Lani McGregor.

Bullseye set up a research and education department in 1991, formalising their commitment to technical exploration. It continued its early ties with the Canberra glass workshop Klaus founded.

'Renaming the department for Klaus and funding an opportunity for an artist to spend time at Pilchuck [through a new annual scholarship]... is Bullseye's way of keeping alive Klaus' memory and our shared passion,' Lani added.

(image courtesy of Bullseye – photo: Mary Kay Nitchie)

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The facility opened in 2007 and has become a landmark project that is internationally recognised, alongside the program he started at the Australian National University. Klaus served on the board of the Glassworks until 2015 and he was still making work until recently when his health began to waver. Throughout his career he had significant support from his family, especially his wife Brigitte Enders-Moje, a highly regarded ceramic artist in her own right.



Through his work, leadership within education, and advocacy for projects, Klaus has made Australia an international destination for contemporary glass of the highest quality. Klaus' vision for excellence was matched with his distinctively personable approach. We have all benefited from his persistence and have grown within the culture he envisioned and realised. It's hard to imagine a world without him: Klaus changed what glass could be, how it was taught and along the way he touched everyone he met. He was an outlier, an innovator and leader in equal measure.

(article originally published on the ANU School of Art website 28.9.2016)

Image at left: Klaus Moje *Untitled*, 1981 (from the Collection of Brigitte Enders) Photo: Klaus Moje

some member reflections...

from Warren Langley... A brief anecdote was Klaus excitedly telling me on return from a day in the countryside:

'Warren, Warren, you will not believe it.'

'We saw a big vegetable eagle!'

He of course meant a Wedge Tailed Eagle ... his German accent never quite leaving him.

from Dr Denis O'Connor... I first met Klaus at the Royal College of Art London in 1980. A couple of years later in 1984, back in Australia on a hot summer's day, Klaus drove from Canberra to my recently built studio in Wagga Wagga. He was keen to discuss with me his predicament at the Art School in Canberra.

My reaction to his question of me joining the staff at Canberra to build the glass furnace was at first met with resistance. Even though by this time I had experience in building a number of furnaces, I did not consider myself in any way up to other furnace 'heads' that were active in Australia at that time.

We sat under the only tree that was on my newly acquired block of land and discussed everything other than glass!

He had done his homework and by the time he decided to return to the Art School I had agreed to his invitation to make a trip across to Canberra to assess the situation - and the rest is a small part of history. What an engaging, supportive and non-judgemental man.

from Stephen Skillitzi... Over the decades my involvement with that masterful glass leader was slight, but in 1981 I was on sabbatical in Europe gathering contacts and experience of the Studio Glass scene for the Glass Degree program I headed in Adelaide. Klaus and I met at the opening of an International glass exhibition in Coburg, Germany. He said I was 'the first Australian glass artist he had encountered', explaining he had just been appointed to initiate the Glass program in Canberra.

In 1982, after Klaus had made his priorities known to fellow staff, my old pottery comrade, the late Alan Peascod confided his disapproval of Mr. Moje's 'glass-only' focus. Alan and others had anticipated a smooth integration of the fledgling glass with the matured clay program.... In that era, clay and glass were habitually enmeshed - both considered 'ceramics.'

Famously, Klaus disallowed such a 'catch-all' student/professional dilution. So 35 years later, his Aussie appointment has proved to be yet another vital 'watershed' moment for the ever-maturing Australian glass scene.

His premature departure is regretted.

His administrative achievements are now bedrock.

His lifelong Glass Art is admired.

His international networks remain.

His many honours are deserved.

His profound legacy will endure.

from Patricia Parker... My earliest recollection was the announcement in the Canberra Times that Klaus had been appointed to head the newly-created Glass Workshop at the ANU in 1982.

I was privileged to have been selected to attend a Master Class with Klaus and Kirstie Rea in January 2013. From concept to reality Klaus moulded my future direction in glass as an outcome of a one-on-one mentoring session during that wonderful week. I feel so honoured to have been afforded that unique opportunity to be selected to learn from him, particularly given that I have never had any formal training. Australia has suffered an irreplaceable loss at Klaus' passing.

12

member news

Our Ausglass members have been busy over the last few months: installing artworks in galleries and public/private spaces; participating in masterclasses; receiving accolades; and even creating awards themselves.

public art looming large in Sydney

Longtime Ausglass member **Warren Langley** is well known for his huge public sculptures. He recently finished installing a very large glass and light artwork - *Angles of Incidence* - in the middle of North Sydney (on the corner of the Pacific Hwy and Miller St).

As Warren explains, the sculpture '...uses digitally coloured safety glass and an internal light source to create a work that transitions from a highly reflective form by day, which captures its surroundings (sky, buildings, people and landscape) in their entirety, and then by night morphs into a light transmitting form. The wavelength of the blue glass colour mixes with the wavelength of the internal LED colour to produce a most unusual blue which undergoes spectacular variations as it passes through the twilight period.'

The sculpture is six metres high and was a collaboration with Warren's wife Julia Davis.



photos: (top) daytime reflections; (below) changing blues – day, twilight, and night [images courtesy of Warren Langley]

Australian glass art heads to public galleries

Sabbia Gallery in Sydney reported several of its glass artists having their artworks acquired by major public institutions.

Nick Mount's *Crystal Beacon* (showcased at the gallery in April 2016) has become part of the National Gallery of Australia's collection. So too has **Kirstie Rea's** freestanding glass and timber sculpture *Not Just Skin*, which was part of her *Interior Terrain* solo show in July. After his August exhibition, **Richard Whiteley's** *Remain (in Light)* has been added to the Toledo Museum of Art collection, while a **Tim Edwards** work *Line Drawing #17* is going to the Art Gallery of South Australia. The Australian Catholic University Art Collection will now include **Tom Rowney's** *Maelstrom - Red and Black Incalmo Bowl* and *Maelstrom - Black and White Incalmo Oval Form* as well as **Clare Belfrage's** *Pistachio and Blue Collection*.

13

student works recognised

Four Australian student glass artists, **Madeline Cardone** (*Protrusion*), **Rose-Mary Faulkner** (*Traced*) and **Catherine Newton** (*Mother's Hug 1*) – all graduates from the Australian National University in Canberra – and **Alexandra Eyles** (*Burstings*) from the University of Canberra, were all chosen to have their submitted works included as part of the 4th Annual GAS International Student Online Exhibition. The annual exhibition, run by the Glass Art Society, features the unique glass works of 77 full and part-time students from across the world. To see the full exhibition, go to the website at www.glassart.org/2016internationalstudentonlineexhibition



Images (L-R): student works by Madeline Cardone, Alexandra Eyles, Rose-Mary Faulkner (above), Catherine Newton (below)

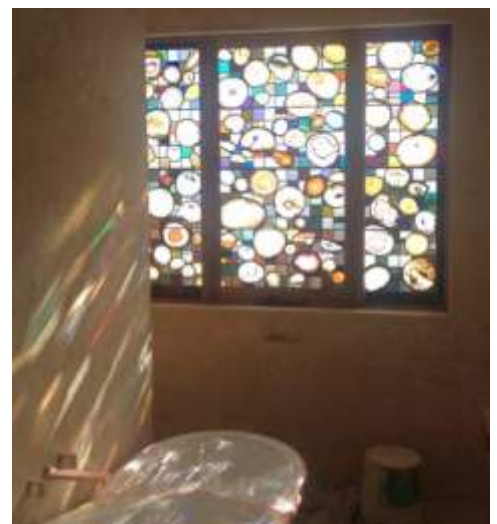
highs and lows of window installations

Sydney based leadlighter **Jeff Hamilton** (Hamilton Design Glass) has been scaling new heights with his latest window installations at St Peter's Anglican Church, East Maitland just west of Newcastle. After months creating the two double window sets, it took extra helpers to get them installed over four days in November. Plus a bit of bravado atop a knuckle boom! 'The basket on the end of the boom wobbles all the time...and when you get off at the end of the day you're still wobbling,' Jeff explained. He had help from 75-year-old Ron Jensen (Heritage Stained Glass, New Lambton) and his off-sider Anthony, as well as Jeff's assistant Hannah.



photos (courtesy of the artist):
(above) the two double windows with quatrafoils, installed at St Peter's (with scaffolding still in place); (at left) Jeff atop the knuckle boom; (at right) the agate and glass leadlight bathroom window

And closer to the ground, Jeff also installed a large three-panel window in a private residence - a 'dream home' under construction for the owners of a new winery being established at Sutton. The window comprises 82 slices of agate leaded into the window along with a grid of around one hundred different types of glass. It throws a beautiful shadow over the owner's soon-to-be luxurious bath.



14

inaugural Gordon Prize 2016 presented in WA from Myra Staffa

An exhibition by Glass Artists of Western Australia was held at ZigZag Gallery Kalamunda between July and August 2016. Entitled *GLASS+*, the theme was intended to inspire this group of artists to think outside their usual practise and to combine glass with other materials such as wood, metal, ceramic and fibre. Twenty seven glass artists from all over WA took on this challenge and the diversity of ideas and techniques exhibited was both inspiring and informative.

The inaugural *Gordon Award* was presented at the opening night event. The award acknowledges the contribution the Gordon Family has made to the development of art glass in Western Australia. A jury panel selected **Peter Kovacy's** *Bearing Figure-Stand Alone* to receive this prize. Four members of the Gordon family were present to congratulate Peter.

More than two thousand visitors attended. Feedback was positive and the public were able to vote for their favourite piece. The *Peoples' Choice Award* in 2016 was awarded to **Kevin Gordon** for his *Urchin Bowl* which was hand blown and carved. Kevin received a \$500 voucher for materials donated by Artglass Studio.



The Glass Artists of WA formed when a group of like-minded artists got together after the hugely successful national glass exhibition *Flair* which was held in Perth in 2014. A Facebook page was set up to allow glass artists to communicate, share images and information, to connect with the wider community, and with the aim of promoting art glass (www.facebook.com/glassartistsWA).

A core group of people have been working together to facilitate more opportunities for glass artists in WA and the exhibition at ZigZag Gallery was one such example. A beautiful 63 page, full colour catalogue of *Glass+* was produced in a limited edition and features all exhibiting artists with a two page spread. A few copies are still available for \$25 each plus postage. If you would like a copy please contact us by email: glassartistswa@hotmail.com



photos (from top): Peter Kovacy's Gordon Award winning work *Bearing Figure-Stand Alone*; (top left) Peter with Rish Gordon; Kevin Gordon's *Urchin Bowl* - the People's Choice winner; (below L-R) The Gordon Family; detail of Alasdair Gordon's *Eucalyptus* vessel; Rish Gordon's *Tiger Tiger Burning Bright* vessel



15

Australian glass on show to the nation

Late January each year sees the presentation of the *Australian of the Year Awards* in Canberra.



The awards have been around since 1960 and early recipients received bronze medallions and trophies. But in the early 1990s the National Australia Day Council asked glass sculptor Warren Langley (the first president, back in 1978, of the society that became Ausglass) to create a new trophy.

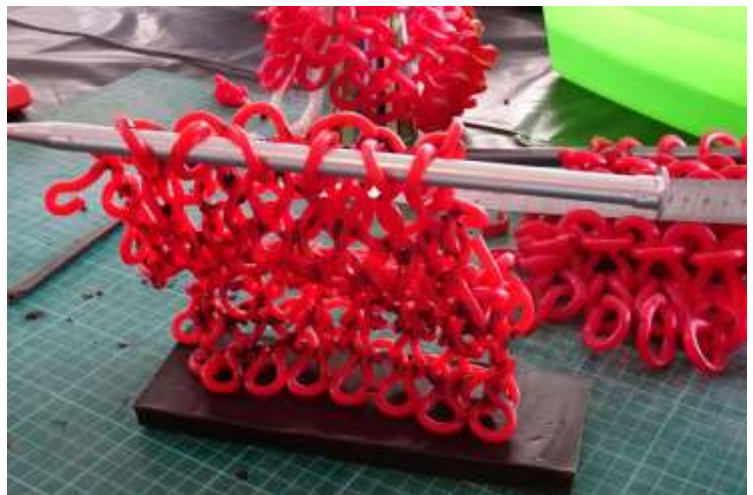
That link with Australian glass artists has continued over the decades with Melbourne's Kristin McFarlane producing the winners' trophies for a decade from 2004 before the task was passed to Newcastle-based artist **Lee Howes** (the 2011 Ausglass Vicki Torr Memorial Prize recipient). 2017 is the third year Lee's cast trophies will be presented on 26 January. Keep an eye out for them this year!

(photo courtesy of the National Australia Day Council)

knitted glass secrets revealed from Merinda Young

Last November, **Carol Milne** taught a glass casting workshop in Tasmania. Carol is known worldwide for her knitted glass sculptures and has extensive teaching experience in the USA, Turkey and Europe. Carol had presented at the NZSAG conference in NZ as well as teaching there before coming on to Tasmania.

The workshop was hosted by Merinda Young from Tudor Rose Glass Works and Ruth Downham from Firebird Studio. Ruth's new studio at Kettering in southern Tasmania, was a delightful rural setting for the three day workshop. The full class had participants from Western Australia, South Australia, Victoria and New South Wales, as well as a few locals from around Tasmania. Carol was an excellent, generous teacher.



The technique is basically one of lost wax casting, although Carol has worked out some specific tweaks to ensure good waxes that lead to good castings. Although the workshop was badged as a knitted glass workshop, participants soon found that the techniques that Carol taught can be adapted to any designs where delicate sections are required.

Gaffer Glass kindly supported the workshop by donating some of the casting crystal that was required.

While in Hobart, Carol also presented a public lecture about her work, which was well attended. It was a good opportunity to educate the public about glass art.

Photos courtesy of Merinda Young: (top) wax being worked before casting; (below L-R) Carol demonstrating mould making; Kate Morton's finished piece; divesting a finished cast work



16

NSW leadlighters get together

The *Annual Leadlighters' Picnic* saw several of the state's leadlighters come together at the Warren View Hotel in Enmore, Sydney in December.

Fifteen artists and family members turned up, with **Alison Mortiss** travelling from the Central Coast and **Paddy Robinson** making a 200+km trip from Sofala in the state's north-west. Other attendees included **Grace Cochran**, **Clive Hillier**, **Peter Whittaker** and **Grant Kennewell**.

While it is an 'ageing industry', says **Jeff Hamilton**, with long time artisans such as **Bob Bush** looking to retire, he notes there are some young people coming through the ranks, including **Peter Whittaker**, who works part-time with Jeff, and **Hannah Mailing**, who works with Jeff and Clive.

[Photos courtesy of Jeff Hamilton]



(L-R) Alison Mortiss, Grace Cochran and Jeff Hamilton



(L-R) Paddy Robinson and Kerry Bush



(L-R) Clive Hillier, Hannah Mailing and Jeff Hamilton

Mel Douglas beats Rembrandt in museum purchase

The Art Purchase Dinner of the Chrysler Museum Masterpiece Society is a black-tie social event, where curators make their case to a crowded hall about why their nominated work deserves to be added to the Chrysler Collection. There are rounds of balloting until a winner is selected - and then the artwork is purchased on the spot.

The official winner at the 2016 dinner held in December was a work by Canberra-based artist Mel Douglas. Her piece *Threefold, Twofold, Periphery* edged out the other nominated works by Brian Bress (2016 video installation *Man With Cigarette*), Chris McCaw (2015 silver gelatin photograph *Cirkut #7 (Galbraith Lake, Alaska, within the Arctic Circle)*) and Rembrandt van Rijn (c.1636 etching *Self-Portrait with Saskia*). However, Rembrandt did take out the unofficial popular vote over Mel – 527 votes to 333.

In presenting the work, Diane Wright (the museum's Barry Curator of Glass) described the subtlety of Mel's 'slow and considered process of engraved mark making' and its influence from the 'relationship between the two-dimensional marks and the three-dimensional object that is her canvas.' Of the triptych specifically, Wright said: 'With the tilt of your head they become entirely flat. In reality they have a shallow depth of approximately 2.5 inches and are made of about 230 sheets of fused black glass. The surface is heavily engraved, creating a trompe l'oeil effect.'

You can see all the works at the museum's website (www.chrysler.org/our-collection/2016-art-purchase-dinner/).

17

artists on display

MAGiC takes shape for 2017 an update from event convener Poppe Davis

Mansfield Art Glass incorporating Ceramics (MAGiC) is well under way to becoming the biggest regional art glass and ceramics exhibition in Australia.

Since deciding to incorporate ceramics into the exhibition, there has been a flurry of activity to bring Australian ceramicists up to speed on what we have been doing with glass the past five years. The inclusion of ceramics came out of a random conversation with the late Mark Brabham, over a year ago, when I found I had a very strong ally in the business. Mark was incredibly supportive of the idea, so it was no large leap to move forward and create MAGiC.

We are so fortunate to have the major sponsorship of Martins Garage in Mansfield, which is the local Holden and Nissan dealer. The Theodossi family makes the two huge light-filled showrooms available to us for the exhibition - a space which is virtually all glass with enormous picture windows - perfect for displaying art glass. Mansfield unfortunately does not have a dedicated exhibition space, so Arts Council Mansfield (ACM) is grateful for the ongoing valuable sponsorship from the Theodossi family.

Some visitors have been amazed that we stage such a high-end exhibition in a car showroom, but seeing is believing and the space is truly magic. However being almost all glass we are very limited for wall space and in some cases have to make alternative arrangements for displaying large wall mounted pieces.

In March 2017 we will exhibit 99 pieces of Australia's finest artworks - all of which will be vying for prizes in five categories, plus several New Artist and People's Choice awards. Of these, 71 works will be from glass artists from all over Australia and New Zealand. Many of our glass artists are returning from previous (MAGE) exhibitions and of course all of the ceramicists will be new to our event.

The dates to remember are 8-15 March 2017. Judging will take place on Wednesday 8 March and the official opening will be on Friday 10 March, the start of the Labour Day weekend in Victoria. Mansfield enjoys high visitation over long weekends and ACM and MAGiC sincerely hope that many of our artists will be available to attend at some time during the exhibition.

All participating artists have been advised of transport arrangements for their work. All art glass will be transported by Axxess Glass Products Melbourne, and we have an arrangement with Perth Art Glass to transport unsold West

Australian works back to Perth. These two companies have our gratitude for their ongoing support and we hope that artists will support them in return. Anyone who is in doubt about Conditions for transporting their work should contact me on 0437 775 776 or amapola@harboursat.com.au

We are gearing up for a very exciting and successful event at MAGiC 2017.

Photos (from top): in the gallery 2015: Madisyn Zabel, Anne Sorenson, James McMurtrie, Peter Cummings; in the gallery 2015: Greg Ash, Yakov Macak, Madisyn Zabel; Catherine Aldrette-Morris (North Sea Skin - Studio Glass Winner 2015)



18

festival brings glass art and local community together



The seventh annual *Festival of Glass* runs in January and February 2017 in Drysdale on Victoria's Bellarine Peninsula.

It draws together art makers and the local community in various cultural and social activities and is an initiative of the Drysdale and Clifton Springs Community Association Inc. Events include a Treasure Hunt among local businesses, demonstrations and workshops, and the Glass Expo on Sunday 19 February - where the winners of the Glass Art Awards will be announced.



The *Glass Art Awards* will showcase glass artists in all media. Prizes are awarded in the categories of Wearable, Sculptural, and Functional Glass Art, as well as two specialist sculptural prizes - the Second Life Award for items made by recycling glass; and the Bella Wein Award for items expressing the Bellarine Peninsula's unique identity. **Applications are open until 1 February 2017.**

The *Treasure Hunt* involves 28 businesses, each displaying local, handmade glass art and a glass *Tiny Treasure* for Treasure Hunters to find. As well as benefiting the artists, hunters will be enticed into the businesses to look around. An *Historic Bottles Appraisal* will be run on Sunday 12 February and on Saturday 18 February, Murano glass artist Davide Penso will demonstrate blown and sculpted hot glass in the *Twilight Flames* event at Leura Park Estate winery.

Wagga Wagga Art Gallery showcasing stunning glass

Share and wonder: Gifts to the National Art Glass Collection - Treasures from the gallery's National Art Glass Collection will be on show until 26 February 2017. These works are drawn from items donated from private collections, artists and enthusiasts over four decades and represent an intriguing history of Australian glass.

Perilous - Acclaimed glass artist **Elizabeth Kelly** originally created this 2.7m purple glass tower for the 40th anniversary of Adelaide's Jam Factory. *Perilous* and two other works will be on show until November 2017 as the first of the Gallery's 12-month long installation series set up in its new gallery space *The Point*.

For more information about the gallery, go to the website at: www.wagga.nsw.gov.au/art-gallery

artist opportunities

ANU post-conference masterclass and symposium

There's still time to sign up for the **Ben Wright** masterclass *A Transparent World: Glass for the Non-Glassy*, running at the ANU School of Art from 31 January to 4 February. Wright, the innovative Director of Education at Urban Glass in New York, is making some interesting cross-disciplinary work and this class will allow for playful and inventive experimentation under his guidance. The 5-day workshop is open to all skill levels and will offer plenty of scope for personal artistic development. Details are available at the website at: soa.anu.edu.au/event/ausglass-conference-transparent-world-glass-non-glassy

The Glass Workshop is also running an evening symposium exploring methods and approaches to cast glass. With the Ausglass conference underway, it has been possible to draw three key figures working in this medium for a panel discussion of their studio practice - **Karen LaMonte** (USA/CZ), **Evelyn Dunstan** (NZ) and **Richard Whiteley** (AUS). Gain some detailed insight into how these artists think through and operate within their casting process. The event is free and includes a Q&A session after presentations. Monday 30 January 5-8pm. Details: soa.anu.edu.au/event/glass-casting-symposium

ACT and region artists - Hindmarsh entries open for 2017

After a highly successful inaugural year in 2016, the Hindmarsh Prize is returning. Entries are open to glass artists practicing in the ACT and region and are due by 31 March 2017. Shortlisted works will be presented in an exhibition in the Fitters Workshop, adjacent to Canberra Glassworks, from 9 to 18 June 2017, with the winner being announced at the opening. The winner will receive a cash prize of AUD\$5000 plus the opportunity to work in residence at the Glassworks for four weeks. More details are available at www.hindmarshprize.com.au

19

talking point: (r)evolve – some last words

We've been talking about the Ausglass conference for months (actually more than a year) and as we head to the end of January, we're almost there for real. There's been lots of information released via the website, emails and social media about what's on and where. But let's 'talk' one last time with this quick wrap up of the details.

when & where

Thursday 26 January to Sunday 29 January 2017 in Canberra, ACT. The major activity centres are the Glass Workshop in the School of Art at the Australian National University (ANU), the Canberra Glassworks (CGW), the National Film and Sound Archive of Australia (NFSA), and the National Gallery of Australia (NGA). Extra events are also being held at the Ivy and Fox restaurant in Old Canberra House and the Fitters Workshop next to the CGW.

program basics

Thursday: There are pre-conference demos running at the CGW from 10am and the ANU from 1.30pm, while conference registrations open at the NFSA from 12pm. The *Welcome to Country* starts proceedings at 4.30pm followed by *Dr Glenn Adamson's keynote address*. The members' exhibition opens at the ANU School of Art Gallery. Then, head to the Ivy and Fox for the Welcome Party from 7pm.

Friday: Conference Day 1 – CREATE – The day starts at 8am with demos at ANU. Activities move to the NFSA for the President's welcome, lectures and panel discussions. After lunch events move to the CGW for demos and discussions, including the *Team Klaus Tribute*. Tonight's activities include the Southside Gallery Hop and the Queanbeyan PAR-TAY.

Saturday: - Conference Day 2 – SUSTAIN – Lectures and demos start at 9am at the CGW. After lunch activities move to the NFSA for more talks and discussions. Tonight's activities include the Northside Gallery Hop, Northside Gallery Walk and Star Gazing at Mt Stromlo Observatory.

Sunday: Conference Day 3 – EVOLVE – The NGA is today's venue. There are lectures, conversations and panel discussions from 9am to 4.00pm, with the *Ausglass AGM at 1.30pm*. Early risers may have booked the 5.30am Turrell Skyspace viewing. And as the conference gets ready to close, everyone heads to the Fitters Workshop near the CGW for the Silent and Live Auctions and the Farewell Party.

Monday: A huge sigh of relief and loud pats on the back will be heard across Canberra for a job well done!

transport

There are midday bus transfers Fri/Sat between the CGW and NFSA and a late bus on Sun from the NGA to the Fitters Workshop. Attendees will need their own transport to and from venues at the start/end of each day.

TIPS: ANU-NFSA (8-10 min walk), CGW-ANU/NFSA (10 min drive); CGW-NGA (20-25 min walk/8-10 min drive).

the talk-ers and show-ers

Our keynote speaker opening the conference is curator and theorist **Dr Glenn Adamson**, a former head of New York's Museum of Arts and Design, and now Senior Scholar at the Yale Center for British Art. His interests spread across the fields of design, craft and contemporary art.

Canberra's Jeremy Lepisto will be MC for the conference program, which includes lecturers, demonstrators and panelists from Australia and overseas.

They include: Amber Cowan, Wilhelm Vernim, Karen LaMonte, Pablo Soto, Kate Baker, Jin Hongo, Dr Lienors Torre, Gavin Merrington, Annette Blair, Warren Langley, Ben Wright, Jenni Kemarre Martiniello, Scott Chaseling, Trish Roan, Mark Elliott, Ruth Allen, Glen Barkley, Dr Robert Bell, Gabriella Bisetto, Rei Chikaoka, Spike Deane, Nadege Desgenetez, Kathy Elliott, Julie Ewington, Erin Hinton, Debra Jurss, Brenda Page, and Amy Schwartz.

the exhibitions

The Conference and Student exhibitions are on at the ANU School of Art and Design Gallery, 18-28 January featuring 70 works. The official opening is on Thursday 26 January when the Sabbia Exhibition Award is also announced. The Vicki Torr Memorial Prize winner (voted by members attending the exhibition) will be announced on the final day.

There are several local galleries staging glass-related exhibitions during the conference period. Some of them are covered in the Southside and Northside gallery hops. You may like to check these venues out while you're in town: Beaver Galleries, Belconnen Arts Centre, Bilk Gallery, Canberra Glassworks, Craft ACT: Craft + Design Centre, Canberra Museum and Art Gallery, Peter Minson Art Glass, Australian National Botanic Gardens, M16 Gallery, and Australian National University Drill Hall Gallery

the sideshows

The *Trade Exhibition* is open each day in the NFSA, starting from 12pm on Thursday and closing at 5pm on Saturday (daily open/close times vary so check the program).

Attendees include GAMECO Artisan Supplies, His Glassworks, Arts Mansfield, Pack & Send (Fyshwick ACT), Suhner Australia, Serafin CMC Services, Poatina Arts, Glass Fusing Supplies, and Blue Dog Glass.

the last word

THANKS ... to ALL the volunteers, supporters and sponsors involved in putting on this mammoth task!



Ausglass review

spring 2016/summer 2017

The Australian Association of Glass Artists magazine

www.ausglass.org.au