

Ausglass review

AUTUMN 2014

contemporary glass in Australia

Whanau (detail) by George Agius (2015 Vicki Torr Memorial Prize winner)

ausglass

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about Ausglass review

Ausglass review is the quarterly news magazine of The Australian Association of Glass Artists Limited and is distributed to all Ausglass members via email on the members@ausglass.org.au 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. All correspondence for the editor can be forwarded to: newsletter@ausglass.org.au
The next issue (*winter*) will be published on **30 June 2015**

Ausglass Limited

Ausglass (The Australian Association of Glass Artists) Limited
Level 5, 574 St Kilda Rd, Melbourne Vic 3004, Australia (ABN 72 087 134 656)
www.ausglass.org.au
(Ausglass Ltd is a registered charity with DGR endorsement. Gifts and donations to the 'Ausglass Fund' are tax deductible)

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new Board members welcome

The AGM at the February conference saw a Board changing-of-the-guard. We said thankyou and goodbye to long-term directors Verity Burley, Eileen Gordon, and Jeffrey Hamilton. Several new Board members were also voted in at the AGM and in the months since, so we thought we'd introduce the new Ausglass Board to the membership...

President – ? For now, retiring President Verity Burley is kindly filling the gap until we can confirm a new nominee. Thanks Verity!



Vice President – Suzannah Terauds



graduated from Monash Uni in 2007 with a Bachelor of Fine Arts (honours). She is a Melbourne-based practising glassblower and is currently undertaking postgraduate studies at the Uni of Melbourne. She was a Ranamok finalist in

2009 and 2010. Suzannah initially came onto the Board as Secretary, but has now taken up the role of Vice President. She's keen to be more engaged in developing the Australian glass community's future.

Treasurer – Denise Orchard is well known as the owner of Glass Plus Gallery, established in South Melbourne in 2005 after she retired from the corporate world, and born out of her love of the complex and infinite beauty of glass. It became an online business in mid-2014. Denise has extensive experience at senior management level across sales, marketing, financial management, business development and multi-site management. She has also held several board positions in the not-for-profit sector (including Honorary Treasurer of Travellers Aid Australia and the Dolphin Research Institute). As an enthusiastic supporter of the creative talent of Australian glass artists, Denise now has the time to devote to working with the Ausglass Board.



Secretary – recruiting. Now that Suzannah has moved into the Vice President's role, this position needs to be filled.

State and Territory Reps Liaison – Mel Willis is an emerging



artist who works with kiln-formed glass, mixed media and installation. She finished her undergraduate degree in 2008 at the Uni of South Australia then relocated to Canberra in 2010, graduating with First Class Honours from ANU's School of Art Glass Workshop. She was a

Ranamok finalist in 2013 – the same year she was awarded the Ausglass Vicki Torr Memorial Prize. She currently has studio space at the Canberra Glassworks. Mel took on the joint role of ACT State Rep with Mel George in 2014 and recently took on the Rep Liaison job to help the representatives in their roles.

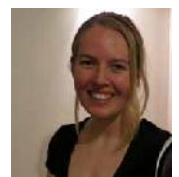
Collectors' Rep – Jen Hay joined the Board in late 2013, bringing with her a passion for appreciating and collecting glass. She lives in Melbourne and works in the IT department of Coles' national office. She's been a collector of lovely objects



of all different media for as long as she could afford to and after acquainting herself with Kirra Galleries in Southbank, she was drawn to the colours and textures of glass. Purchasing two Miki Kubo glass bowls (one a Ranamok finalist) was the start of Jen's burgeoning glass art collection. She has also built a strong relationship with glass artists and gallery owners and a keen interest in seeing new works. She hopes her passion for glass can help draw in the wider collector community.

Marketing & Communications – Laurel Kohut

has been working with glass for more than 15 years, predominantly as a blower and glass sculptor. She spent some time at the Jam Factory in Adelaide before returning to Melbourne to complete her Master of Fine Art in Glass at Monash Uni in 2011. In 2006 her work was shortlisted for the Tom Malone Prize and she has been a Ranamok finalist four times. Laurel is passionate about the material she uses and is keen to introduce new people to it – making her a perfect fit for promoting the beauty of glass and its artists. Since joining the Board in early 2014 she has introduced Ausglass to the world of social media, and has been instrumental in getting the new website created.



Grants and Funding – Elaine Miles has been a Melbourne based glass artist for 20 years and has exhibited her work nationally and internationally, working with interdisciplinary artist groups and collaborations. Her works draw together glass installation, performance, sculpture, light and sound. Elaine holds a Doctorate in Fine Arts (glass) and is an Associate Lecturer in Visual Arts at MADA in Victoria. She has received many grants and scholarships herself and has helped other not-for-profit organisations obtain their own. She is keen to share this knowledge with the Board and individual members.



International Liaison – Helen Kelly recently relocated to Alice Springs after 20 years based in Castlemaine, Victoria where she worked as an artist while bringing up her two sons. Her art practice evolved out of a passion for architectural glass and design and includes large-scale video projections, drawings and textile constructions. Most recently she was Artistic Director of Dookie Earthed, a year-long Small Towns Transformation project managed by Regional Arts Victoria. Last November she undertook a month's art residency in Tasmania. Helen is hoping her involvement in the Board will help improve communications between Australian Ausglass members and international glass artists and collectors.



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Newsletter – Sharon Harrison has more than 20 years of desktop publishing and marketing experience and has been a freelance writer and editor for over a decade, obtaining her Master of Arts in Professional Communication in 2010 from Deakin Uni. She has always found time for some artistic pursuit, originally in ceramics and drawing, but a chance encounter with a glass fusing book piqued her interest in the technique. It took another 20 plus years before the opportunity arose to attend her first glass course. She's now pursuing this art form and also trying to support and promote the glass community through the written word.



farewell and thanks...

The AGM saw the official retirement of three crucial members of the Board – all voted in after the last conference AGM in Wagga Wagga. **Verity Burley** retired as President, **Eileen Gordon** as Vice President and Online Gallery Co-ordinator, and **Jeffrey Hamilton** as Honorary Life Members Officer. The Board want to say a special thanks to them for all their hard work...

- To Verity, thanks for your dedication, humour and whole-hearted commitment to fulfilling the role of President and the energy you have instilled in Ausglass.
- To Eileen, thanks for being such a fun member of the Board, managing the online gallery and Vice Presidency, and for being the primary recruiter of Board members over that time.
- And to Jeff, thanks for your voice of reason and diplomacy and your wonderful memory for Ausglass precedent.

During the previous year we also said goodbye to **Tegan Hamilton** who stepped down as Secretary when she moved to the US. State and Territory Rep Liaison **Anne Sorenson** also retired, as did **Robert Melani** as Treasurer. We also appreciated **Gilli Bruce** taking on the role of Special Projects Officer for a short period. The Board would like to offer our huge thanks to them all for voluntarily dedicating their time and effort to contribute to the Association and the Australian glass art community.

board talk

Our current membership has reached 425, after many new members came on board for the conference. With renewals due at the end of May we're hoping that everyone will continue through to the next year and beyond.

We're especially excited to be launching our new website. We had some technical hitches with moving the updated site to a new host, which delayed some of the testing, etc. we needed before the site can go live. However, that's been resolved and the finishing touches are now being added. It will be ready to go for membership renewals. A big shout out to our Marketing Officer Laurel Kohut who has been working hard (in between creating her own beautiful glass work) to get the website up and running.

Spike Deane (from Canberra) is now helping Laurel and the Board with its social media, to get more news out there to the membership. We now have a successful Facebook profile (with around 760 'likes') as well as a Twitter account. We're also working towards using Instagram to publish images and photos. You can connect with the Ausglass Facebook and Twitter feeds here:

<https://www.facebook.com/Ausglass>

https://twitter.com/ausglass_au

The 2017 Ausglass conference has been confirmed for Canberra. The committee has already begun meeting and making some plans, including setting a date. So, make sure you put the **Australia Day long weekend (26 January 2017)** into your diaries now and start planning your trip to the ACT.

board contacts

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memberships are due

All Ausglass memberships are due to expire on 31 May so don't forget to renew. The membership year runs from 1 June 2015 to 31 May 2016.

The Board recently reviewed the membership rates and agreed to a small increase in the fees this year. It was noted there have been no increases to the membership cost for several years and the Board plans to put the additional fees toward some new member opportunities over the coming year (for example, online exhibitions, student bursaries, etc.).

The charge for member insurance will remain the same as last year. The student rate has also been expanded to cover other concession holders (e.g. pensioners, Jam Factory associates).

The 2015 membership fees are:

- Individuals - \$100 (was \$95)
- Students/concession - \$50 (was \$49.50)
- Affiliates - \$85 (was \$80)
- Life members – free
- Institutions – free

Insurance:

Life, Individual and Student/Concession members can also apply for \$10 million or \$20 million Public Liability Insurance at an additional cost of \$120 and \$150 respectively.

It should also be noted that insurance has always been provided on an individual basis, so each member must take out the appropriate insurance if they wish to be covered.

Where several people work together to produce one person's artwork then only two additional people are covered by the one policy. Where multiple people are producing their own individual artwork in the same workplace they will each require their own policy.

membership benefits:

- Every member can upload for free their profile and images of their work to the Ausglass Online Gallery, providing an easily accessible connection between artists and collectors, galleries, commissioning agents, etc. Members can also link to their personal websites from their online profile.
- All members have access to the exclusive *members@* email distribution list - to promote upcoming courses, new exhibitions, ask a technical question, sell some equipment, etc. to all other Ausglass members. Members can also submit items to the monthly calendar of events and classifieds emails.
- The Ausglass website provides access to a range of useful resources for the glass community and member-only content.
- Discounted fees are available to attend the biennial Ausglass conference, providing opportunities to attend lectures and workshops from Australian and international glass artists.
- Eligible members are invited to submit works to the annual \$2,000 *Vicki Torr Online Gallery Prize* and the biennial \$8,000 *Vicki Torr Memorial Prize*.
- Life, Individual and Student/Concession members have full speaking and voting rights. Affiliates also have speaking rights.
- Life, Individual and Student/Concession members can also apply for annual Public Liability Insurance.
- All members receive a copy of the *Ausglass Review* newsletter each quarter, and have access to information through other occasional publications and regular social media updates.
- Through our State/Territory Reps members receive Invitations to participate in events and activities throughout the year.
- As a professional association, Ausglass also provides advocacy and representation for glass artists and the glass community.
- General and specific grants assistance is also available to improve the likelihood of successful applications.

glassmaking on video



Take a step back in glassblowing time with this 1958 documentary *Glas* about bottle glassblowing. The short film (about 10 minutes) won a 1959 *Documentary Short Subject* Academy Award for Dutch director and producer Bert Haanstra. Be particularly impressed by the fashion (especially the tie and jacket!), the nimble hands and puffy cheeks, the lack of high-temperature safety equipment, and the guy who multitasks blowing glass and smoking his pipe... oh and the total absence of women. How times have changed! Here's the [YouTube link](#). You can also find it by searching for 'Bert Haanstra Glas' on the www.youtube.com website.

And while you're looking at video links, here's a quick one that shows [how Bullseye flat glass sheets are made](#).

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state rep wrap-ups

We're still keenly searching for a State rep for NSW and QLD (feel free to volunteer please!), so we don't have reports from there. Things are quiet in the NT too and our conference-weary SA reps are still recovering from their successful States of Illumination event. Here are the reports we have received, including the very first one from our newly minted VIC rep Amanda!

ACT happenings

from ACT reps Mel squared (Willis and George)

At this time, Canberra is ablaze with gold, orange and red everywhere, as the cooler weather arrives and we make our way towards winter. We'd like to say a sincere thank you to our wonderful glassie friends in Adelaide for hosting such a fantastic conference. It was a great opportunity to learn, catch up with old friends, make new ones and spend an entire weekend watching, thinking and talking about glass - the material that brings and binds all of us together.

As the ACT gears up to host the conference in 2017, we are assembling conference-planning committees and getting busy thinking about what we'd like to offer the membership. Watch this space for exciting things to come!



The first ACT Conference 2017 planning meeting

Here's what's been happening around the state...

Christine Atkins is undertaking a TFAiR (Thomas Foundation Artist in Residence) at the Canberra Glassworks. She also exhibited an interactive light work in the 'You Are Here' festival. Thomas Pearson has been awarded ANU Corning student scholarship and Madisyn Zabel was awarded the ANU Pilchuck partnership scholarship.

UK artist Heike Braklow spent three months at the ANU School of Art, finishing in late April. She worked on



Heike working with ANU Glass Workshop Students (inset: Heike Brachlow's work)

developing new work, as well as assisting students with the development of their own work and ideas.

Richard Whiteley attended the opening of the new wing of Corning Museum of Glass. ACT artists Richard Whiteley, Klaus Moje and Mel Douglas have work featured in there.

Two current ANU students- Lea Douglas (PhD candidate) and Hannah Gason (Honours candidate) - and two Alumni - Marina Hanser and Ruth Oliphant - have completed a residency at Bullseye Glass in Portland, Oregon.

P.S. Mel G here. I would like to take the time to thank my fellow rep Mel W for being the 'squared' in Mel Squared. Sadly, this will be her last newsletter entry as she will no longer be the ACT rep. Mel has officially taken on the Ausglass role of State Rep Liaison and according to by laws can't be a rep as well. Mel W - I loved our good times together and reporting the ACT news!

increasing glass art's profile in Tasmania

from Mignon Johnson (Tasmania's rep)

There has been a discernable increase in public interest in art in Tasmania. MONA (The Museum of Old and New Art) has been a key factor in the development of the art scene. The Hobart Art Prize that featured glass (and printing) drew numerous entries from around Australia. However, only one Tasmanian entrant, a well-known glass artist Peter Bowles, was selected as a finalist in the glass section.

This gave rise to the following questions: Did the media coverage of the event adequately serve to promote glass as an art form in the wider community? Does our unique island environment influence subject, form, colour, perception or interpretation of what we do and produce? Is our work not regarded as desirable from a collector's point of view because it needs to be stereotypical? Tasmanian glass artists have been stimulated to take action.

Consequently, in 2014 there was a shift in thinking among Tasmanian Ausglass members from a focus on individual artists progressing their own areas of interest and business operations, to discussions focusing on working as a glass art community and promoting our works to the wider Tasmanian community. With newly elected Local Council members, progressive ideas for developing Tasmania as a tourist destination have been introduced and these have the potential to benefit the art community generally. It is an opportune time for artists like us to raise our profiles, awareness of our products and contribute to 'putting Tasmanian glass art on the map'.

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This quest began with conducting interviews published in Ausglass newsletters. The first with Arthur Sale, the second with Jan Clay and a third with James Dodson followed by presentations by members at our Ausglass meetings of their conference, workshop or overseas visits to famous glass establishments have spurred our resolve to 'raise the bar'.

Other well-recognised artists such as Christine Hannan, Leigh Roberts, Helene Boyer, Fiona and Bronwyn Holmes, and more recently Anne Clifton, Peter Bowles and James Dodson, have successfully held their own exhibitions and marketing activities. Many of our other glass artists continue to work quietly to learn new techniques, enhance their knowledge and produce quality works.

Central to the work done behind the scenes are people such as Merinda Young and Ruth Downham who run workshops themselves or bring recognised artists such as Di Tocker to Tasmania to disseminate their knowledge and teach us advanced skills in glass casting, fusing, and so forth. Keith Dougall also works to enhance the production of quality glass art in our community.

The Tasmanian Ausglass meetings have been held over the last two years in Launceston and Sheffield and Hobart. Those meetings served to assist our members to make inroads into organising and initiating events with prospective assistance from Local Councils to promote glass art in Tasmania.

It is hoped that by raising the awareness of glass art and the profiles of talented artists in Tasmania and the idea that glass is a desirable collector's item, will attract others to become Ausglass members.

I take this opportunity to thank all existing members who have put their time and effort in to our initiative to help our community and make Tasmania known as a place that produces great glass art.

Amanda's first Vic report



Amanda Dzeidzic
(at left with the Berlin Glas crew in Adelaide)

G'day! My name is Amanda Dzedzic and I'm the new Victorian rep for Ausglass. I hope to be

able to connect with all the Victorian glassies out there and bring you a little bit of what's going on and what's happening in Victoria for all things glassy. I hope you all had a chance to get to Craft Vic and catch Ebony Addinsall's beautiful work in *White Goods*. Nice one Eb! It really was a beautiful show and I feel really excited to gradually see more glass creeping into Craft's gallery space.

First up we have some awesome news to kick it off and I am delighted to tell you that both Ebony Addinsall and Laurel Kohut have been given the go ahead to submit works for the second Kirra Illuminating Glass Award at Kirra Galleries in June. Go ladies! Can't wait to see what you create.

Ruth Allen is hard at work getting ready for an exciting trade fair coming up for her Sustainable Stubbies and getting some ripper new shots taken. This sees her launch into a gorgeous range of lighting all made from recycled glass. Everything is made in house from her studio in Coburg and everything is made from reclaimed bottles. It is a really impressive feat to see and a really clever approach to recycling. Go Ruthie!

Brenda and the team at Blue Dog glass are hosting some excellent technique focussed classes in May. There's 'Fritacular' which launches into everything fritt-y, a casting class to cast your own hand, a mould making extravaganza and a pretty interesting screenprinting class too. Head over to www.bluedogglass.com.au to check out all the details.

Exhibition wise, Kirra hosts the show *Desire: glass sculpture and wearable art*. Included in this show are Bethany Wheeler, Kristen McFarlane, Ruth McCallum-Howell, Crystal Stubbs and Laurel Kohut and it runs from the 16th of April to 21st May. Get on it!

Bethany Wheeler just had a solo show called *Imprint, Place and Memory* at The Gallery at the BACC. She was also a finalist in the Tom Malone Prize along with Blanche Tilden and Nadia Mercuri. Bethany also wanted to let you all know that there are now two studio spaces available for rent at 1000 degrees studio. If you would like to find out more drop her a line at mail@1000degrees.com.au she would love to hear from you.

news from the west

from WA's rep, Greg Ash

Belinda Kay headed to New Zealand in March to be part of CollaboratioNZ. She was one of 80 mixed media artists participating in a week of exuberant art making that concluded with an auction. She also hoped to catch up with Shona Firman and Evelyn Dunstan, both of whom were here in WA in 2013.

Denise Pepper conducted a workshop at Claudia Borella Glass Design in Whanganui at the end of March in conjunction with the Whanganui Artist Open Studio. It was a rare chance to learn from such an accomplished artist in pate de verre.

Estelle Dean and David Hay made the final of the Tom Malone Prize. As this is the most difficult of prizes to reach the finals, it is a great honour to have two West Australians in the award.

Janine Koeffoed not only jointly won the Ausglass Online Vikki Torr, but has now opened her bush studio - Laughing Moon - which is up and running in Chittering, just an hour out of Perth.

Silvana Ferrario continues to build her reputation by being accepted for Kirra's KIGA this year.

Carrie Iverson was also in Perth in late March at the Art Glass Studio, where Richard Parrish will be conducting the long awaited 'Tapestry' workshop in May.

Anne Gilmour is working on a substantial artwork as a commission for Art Glass Studio that will be hung very soon.

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Late last year artist Warren Langley (of Ozone Glass fame) approached Ian Dixon of Perth Art Glass to collaborate and produce 21 kiln cast panels in Perth to be installed in the new WA Institute of Sport building. The glass was designed to complement a suspended internal metal sculpture by Warren. Importantly, Warren felt the project - which honours and inspires West Australian athletes - should involve Western Australian artists as well as himself and approached Ian as the acknowledged master of the architectural glass medium in WA.

Together the two artists combined skills to deliver a refined, almost minimalist approach to the kiln formed technologies for which they are both known. The collaboration was a

great success, though both maintain that they did not know it took so many beers to create 21 cast glass panels.

Following on from her part in one of WA's top public Art projects in the Whale Tail, Cindy Poole has now been part of the piece *Direction*. This is a group of three central kinetic sculptures designed and created again by Cindy and Jason Wooldridge. It is based on the shape of a rudder, framed by jarrah and glass cardinal points. Each rudder turns on a shaft and varies from 2m to 2.4m high. Glass is inlaid within the jarrah, which was sourced from the jetty's original pylons.

To add some Hotshop news, Laurie Mills from Beach Gecko Glass had 'noted glass author, educator, and artist Ed Schmid' visit his studio in April, to collaborate in the creation of glass blown elements for a major sculptural work.

Cobi Cockburn wins Tom Malone

Six years after jointly winning the Tom Malone Prize for contemporary glass artists, Cobi Cockburn's work has again been selected for the prestigious award.

Cobi's *Close to white* entry - a cold worked, fused and cane glass wall piece - overwhelmingly impressed the judges of the Art Gallery of Western Australia prize.

'We were immediately and unanimously impressed by Cockburn's quietly sublime work,' they said.

'It pulls you right in close, creating an exceptionally intimate experience. Indeed, it is possible to lose yourself in the sumptuous threads of white that modulate across its surface. Such a work evidences Cockburn's incredible mastery of her materials. Yet, while flawlessly made, it actually transcends its medium. It is so much more than a work in glass: it is a work of art of the highest calibre.'

The Tom Malone Prize was established in 2003 as an annual acquisitive award for Australian glass artists, with each winning entry becoming part of the State Art Collection. This year a \$12,000 prize was also awarded. Cobi's work was one of twelve shortlisted for 2015.

She joined fellow New South Wales' artists **Charles Butcher** (who she shared her 2009 win with) and **Matthew Curtis**, South Australians **Clare Belfrage** (another two-time winner), **Wendy Fairclough** and **Jason Sims**, Queenslander **Joanna Bone**, Victorians **Nadia Mercuri**, **Blanche Tilden** and **Bethany Wheeler**, and **Estelle Dean** and **David Hay** from Western Australia.

Cobi explained her work:

'Utilising tones of white, I explored the inherent questions of illumination and purity raised by colour, and placed emphasis on the ability of line and pattern to alter perception and depth, spurring human emotion without the inherent confrontations of reality.'

'It was a personally and professionally challenging concept and, accordingly, I am extremely moved by the honour and the acquisition.'

Cobi graduated from the Sydney College of Art and completed her honours year at the Glass Workshop at the Canberra School of Art. Her work has been recognised in Australia and internationally over many years and she is acknowledged as a leading contemporary glass artist.

As well as her two Tom Malone Prize wins, she was also awarded Germany's *Lino Tagliapietra Prize* at Talente and *Emerge* in the USA in 2007, as well as the *Ranamok Glass Prize* in 2006.

For more information about the Tom Malone Prize, go to the Art Gallery of WA website at:

www.artgallery.wa.gov.au/exhibitions/tom-malone-prize-2015.asp



Cobi Cockburn *Close to white* (2014)
(image courtesy of Art Gallery of WA)
(photo: Greg Piper)

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looking on (a collector's view)

What a fabulous conference the glass community in Adelaide put on for us in February. Lots to do and see – tours, demonstrations, exhibitions, talks, personal conversations and (of course) parties.

The conference is a great time for artists, galleries, vendors and collectors to exchange ideas and experience what others are doing via the presentations and talks.

From a collector's point of view, it's a wonderful opportunity to meet artists whose work you have seen and admired (and maybe even own) and chat to them about their work and how a piece is constructed and to give them some feedback. Occasionally I have the chance to talk to an artist at point of sale, but many times I have bought a piece and wished I could thank the person who made it for the joy it brings me.

I managed to visit a number of the exhibitions on offer during the Conference period, including the opening of the *Translucent Shadows* exhibition at SASA Gallery, which won the Adelaide Fringe 'Best Visual Arts Exhibition' award. I hope everyone was able to take a bit of time to see some of the exhibitions and activities happening as part of the Conference week. Not least the Fringe Festival itself.

Every day during the Conference there were people gathering and talking - catching up with old friends and colleagues, talking about their work or someone else's and what's happening in the world of glass. There were collaborations, encouragement, information sharing, and getting to know each other.

It was great to meet some of the membership and international guests, and talk to people. How supportive and friendly everyone is. I took away a lot of notes from my chats, including things that Ausglass could/should be doing,

and things that people would like to see in the next Conference.

Phillip Adams' keynote speech was a delight and the talks and panels conducted during the Conference were plentiful and varied in both content and format. There was plenty to interest everyone.

I was particularly interested by the 'Illuminating the New' talk by a panel of young glass artists. Their stories were absorbing and sometimes very personal. Some of the comments and observations that came out of this were encouraging. It's great to see up-and-coming artists are optimistic and ambitious and see a future for themselves and their craft.

The success of the Conference rewards the great work put in by the Conference Planning Committee. It seems just about everyone in the Adelaide glass community contributed and we thank you for it. It's not easy to organise all the events, logistics, people, places and transport.

Congratulations on a fantastic Conference, I'm anticipating the next one in Canberra already!

Jennifer Hay (collectorsrep@ausglass.org.au)



art galleries: the heart of ideas

One of the interesting conference talks for our Collector Rep Jen Hay was from Nick Mitzевич, Director of the Art Gallery of South Australia. Here are some of her notes from the session.

Nick began his talk by referencing Robert Hughes' *The shock of the new*. A gallery should be the heart of ideas, driving what artists produce rather than history. A gallery should be a place where an artist's idea collides with peoples' curiosity.

One example of this was Nick Fallond's cloud-like installation of Colonial crystalware called [Untitled - Jump Up](#), a collection of cut glass used in an installation by a non-glass artist. It comprised a collection of crystal bowls, plates and glasses suspended from over 2000 wires. It was installed over ten nights in one of the picture galleries. That work was part of the 12th Biennale exhibition [Parallel Collisions](#) - being a 'collision' of past and present, a mixing of old and new rather than by age and genre. We were shown examples of the picture gallery hung in this way, with modern art and classical art hung in a sort of montage, rather than spaced out, as is often the case - like a home photo gallery, with different sized frames, types of pictures, ages of pictures, etc. But there was a common thread linking them in some way.

Nick said he would like to be able to put all 60,000 works on display at the same time and he noted that what is powerful about art is that it is made by the ideas and hands of individuals. He also said art is in some ways ahead of the politics of the world. It is an emotional response, and artists are the leaders of the emotional campaign of the world's sense of humanity.

'When you have a private collection you want to have it all around you and celebrate it,' he said.

I particularly wrote that down because I feel exactly that way!

news from Canberra Glassworks

We've had a busy start to the year with many artists in residence. 2015 Creative Fellow *Matthew Curtis* started working full time for 12 months from 1 February. It's great to have him with us and wonderful to see the growing number of works being developed and displayed in his studio space in the Engine Room. *Hannah Gason* and *Andy Baldwin* were here for Diplomacy residencies in January. *Mel George* was Artist in Residence in December/January and we currently have Emerging Artist Support Scheme (EASS) Artist in Residence *Nick Adams* with us in the Engine Room along with Thomas Foundation Artist in Residence *Christine Atkins*.

Graduates in Residence for 2015, *Marina Hanser* (ANU School of Art) and *Danielle Rickaby* (UniSA) were here in March/April. Applications recently closed for Thomas Foundation Artists in Residence, but we are still calling for applications for our Artists in Residence for 2016 so we encourage everyone to keep an eye on the Residencies section of our website. We're also looking forward to supporting another Ausglass Residency.

Seattle based artist *Preston Singletary* was here in Canberra as International Artist in Residence along with *Dante Marioni* to further develop their body of work in the Hotshop. They also worked collaboratively with the *ACT Indigenous Textiles and Glass* (ITAG) artists as part of the Honouring Cultures project bringing Indigenous glass artists together. They created truly inspirational works while here and presented some fantastic talks for the public. During his time in Australia Preston also travelled to Ausglass in Adelaide and then on to Yirrkala NT with Curatorial Fellow *Kelli Cole* - and experienced Cyclone Lam while there. Preston was welcomed by the community and he caught up with local and respected artist *Djambawa Marawili*. This International Artist in Residence was supported by the Embassy of the United States of America.

Weavers *Ruth Port* and *Mandy Sunlight* from New Zealand also visited as International Artists in Residence as part of the Honouring Cultures project,

supported by artsACT's ACT Arts Residency program. They worked collaboratively with the ITAG artists and in preparation for the *Protecting Country: 1300 and Counting...* exhibition for the ANZAC Centenary from 9 September. They were popular visitors and presented a fantastic hands-on public workshop and artist talk.

We're very excited about Ausglass ACT winning the bid to host the Ausglass National Conference in early 2017 and we're really looking forward to working with the local members and ANU School of Art to make it happen. We also enjoyed being at the Adelaide Ausglass Conference in February and met many wonderful people while there.

Canberra Glassworks will soon release its new 2015 Window on Learning Education Program flyer to schools, which includes a new Glass and Science Tour and Exhibition Inspired Experiences for High School students.

The Diplomacy: translations in glass exhibition curated by *Ivana Jirasek* opened on 11 February and ran to 19 April. It featured works by *Helen Aitken-Kuhnen, Hannah Gason, Erin Conron, Elizabeth Kelly, Klaus Moje, Andy*

Baldwin, Lienors Torre, Ben Edols and Kathy Elliott. The artists were asked to explore the glass traditions of their nominated countries. The exhibition and associated events including Diplomacy Glass Tours to some of the Embassies were very well received. Thanks to the Embassies of Japan, France, Belgium, Finland, USA, Czech Republic, Italy and the High Commission of Malta for supporting this project.

Our current exhibition is *Jenni Kemarre Martiniello: ReInventing the Weave*, curated by *Kelli Cole*. Weaving has been a long and durable practice within Australian Indigenous Cultures.

This exhibition features the sublime, hand blown woven glass sculptures of *Jenni Kemarre Martiniello*, which are inspired by and draw upon the beauty of traditional woven objects while paying respect to the elegant forms of these utilitarian vessels. The glass weave technique explores the geometry and precision of the traditional form, fusing it with the beauty of glass and light to celebrate the juncture of object and art.



(L-R): Dante Marioni, Preston Singletary, Jenni Kemarre Martiniello and Paul House (Photo: Kelli Cole)



Preston Singletary in the Hotshop with Ben Edols, Annette Blair and Dante Marioni (Photo: Kelli Cole)



Maori Weavers AiR: (L-R): Matthew Ayers, Ruth Port, Jennifer Kemarre Martiniello, Treahna Hamm and Mandy Sunlight (Photo: Beverly Growden)



We drew our first Canberra Glassworks Collectors Raffle at our Diplomacy and Fine Wine event on 7 March and artist/hirer *Peter Nolan* (at left) won Klaus Moje's work from the Roll Up series, 2007. All funds raised through this initiative support our Creative Fellowship program. Tom Rowney has generously provided the next incredible work for our second Collectors Raffle and tickets are now available. We'll see a different work raffled each quarter and we encourage artists to consider contributing works for this initiative and also for our Glass 2015 fundraising event to be held on 20 June. Tickets for the raffle are available from our foyer or phone (02) 6260 7005.

And finally, we have welcomed *Aimee Frodsham* to our team as Assistant Director. Her love for glass making, and young family, has brought her back to Canberra where she grew up.

from Beverly Growden (Canberra Glassworks General Manager)

grow into Albury

One of Ausglass' founding members and inaugural president Warren Langley has continued creating his large-scale public artworks around the country. His latest installation *Grow* (at right) greets visitors to the city of Albury. While created entirely from steel, the piece draws on Warren's fascination with illumination and light as his primary material – a feature developed over years using glass as a medium. The notion of intercepted light forms the basis of this latest artwork's illuminated component. The eight-metre tall metal sculpture is based on the endangered Crimson Spider Orchid, found almost exclusively on Nail Can Hill in Albury's centre. For a time lapse view of the changing illumination, check out the [Albury Art Museum's photostream here](#).



festival of glass

Around 3,000 people attended Drysdale's fifth annual *Festival of Glass Expo* on Sunday 15 February. Forty-five exhibitors presented a broad range of glass arts and crafts with some demonstrating their production techniques. Visitors were also treated to short films about glass, a silent auction and raffle for glass collectibles, and hourly door prizes.

The Expo featured the winners of the 2015 Glass Art Awards, including Darryl Trezise whose glass *Rosella, The Beauty of Nature*, won the Sculptural Glass Art Award. Other winners included Glenda MacNaughton (Jewellery), Julia Larcombe (Functional), David Hobday (Second-Life), and Gaby Stefano and Doug Carson (Glass Related Photography).

Sydney glass artist Mark Elliott invited visitors to join in making some collective glass art. He and several local exhibitors took the opportunity to run post-Expo classes where people could try out the techniques they had seen demonstrated.

Held in Drysdale on Victoria's Bellarine Peninsula, the Expo was established to promote the town and region as a centre of glass-related activity. It is an initiative of the Drysdale and Clifton Springs Community Association, with sponsorship from the City of Greater Geelong and the Bendigo Bank, and support from the local community and businesses.

'Community support has been essential to the Festival's success', explained Festival Convenor Doug Carson. 'With community support, we have launched three more glass-related projects in the last two years.'

These include *The Glass Trail* of 12 open studios and factories, *FOG in Winter* (a week of glass classes and open studios in June), and a near-completion glass-and-ceramic 'Welcome to Drysdale' mural.

'Each project promotes the work of existing local glass artists and craftspeople and encourages newcomers, while developing cultural skills within the community as a whole,' said Doug.

'So far, it seems to be working.'

Check the Festival website for more information (www.festivalofglass.net.au).



top: busy festival; left: Darryl Trezise's winning entry; below: some of the results from Mark Elliott's class (photos: Festival of Glass)



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Glassworks AiR applications

The Glassworks is still calling for applications for its 2016 Artist in Residence (AiR) program. **Be quick as applications must be received by 5pm 21 May!** Up to three residencies are being offered to artists who have achieved significant recognition for their technical and artistic work. The residency provides a place and time for research and development, creating a new body of work, developing a particular idea or continuing along a theme. A stipend of \$1000 is provided to successful applicants, who will also have a designated workspace and access to the kilns, flameworking, cold shop, hot shop and mould room. For more information, [download application form here](#).

national brooch show

Glass jewellery makers might be interested in entering the *2015 Australian National Brooch Show*, an exhibition of small wearable artworks run through the Contemporary Art Society of Victoria. It will showcase the works of established and emerging contemporary artists. Organisers hope to continue increasing the exhibition's popularity after it displayed close to 280 brooches from 84 artists in 2014 in the country's largest exhibition of contemporary brooches. The exhibition, that is displayed in two different venues, has proved popular in part because of its small entry fee (\$5.00) and low shipping costs (e.g. with Australia Post). **Entries close 22 May** and must be submitted by post with completed entry forms, etc. The selected works will be on show in South Yarra (2 June – 30 July) and Fitzroy (6 August – 25 September). More information at: www.contemporaryartsociety.org.au

UrbanGlass Art Quarterly

Ausglass life member Klaus Moje recently advised the membership that Australians can now subscribe to *GLASS: The UrbanGlass Quarterly* magazine. The publication has been available in the US for 35 years, but only recently enabled readers from outside of North America to subscribe. The glossy art magazine is published quarterly and provides serious discourse about glass as a medium for contemporary art. According to Klaus, 'the UrbanGlass Art Quarterly is important reading material on contemporary issues'. You can find out more at the UrbanGlass website: www.urbanglass.org

GLINT 2015 recipients

The Canberra Glassworks has announced the GLINT (glass and print) artists for 2015. They are print artists Luke Chiswell, Julie Ryder and Nicci Haynes and glass artists Spike Deane, Debra Jurss and George Agius. They take up their residencies on 4 August until 14 September. Each of the artists receives six week's access to the Glassworks studios and facilities, as well as the facilities of co-sponsor Megalo Print Studio.

Canberra's Winter Glass Market

Canberra Glassworks is running its Glass 2015: Winter Glass Market on Saturday 20 June from 4pm to 11pm. It is part of the centenary celebrations of the Glassworks' building, the Kingston Power House. The free community night market will put a public focus on contemporary glass and will feature live glass demonstrations, glass artist stalls, food and wine, and entertainment. Entry is free, but you need to register your attendance. More information [is available here](#).

International Festival of Glass

If you're in the UK at the end of May, take some time out to visit this festival **running from 28 to 31 May**. Exhibitions include *Wish you were Here*, a wall of 150 glass postcards by members of the Contemporary Glass Society, cutting-edge pieces from renowned international glass artists, amazing glass, light and sound installations and even some celebrity doodles turned into glass, plus the prestigious British Glass Biennale. There will also be activities for families and kids and several evening events. Visitors on 29 May will have rare access to the recently discovered 16th and 17th century remains of forest furnaces at Hagley Hall followed by dinner, poetry and music, and on Saturday test your glass knowledge at the IFG's Glass Quiz. All the information is at the festival website: www.ifg.org.uk

ADFAS Young Arts Program

The Australian Decorative and Fine Arts Society (ADFAS) has joined with the Canberra Glassworks to provide \$1,000 in funding to help a young (16-30) Canberran artist use the Glassworks' Artists' Access and/or Education Programs. The aim is to support the artist in their practice through projects such as developing a production line, creating new exhibition work, researching and developing a new technical process, or undertaking a professional workshop. The successful applicant will have 12 months to use the grant and when the project is completed they will report to the ADFAS through a presentation and project report. **Applications close 30 June**. More details are at the Glassworks website: www.canberraglassworks.com



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artists on display...

fragments of a larger picture

Highly respected glass artist **Maureen Williams** has a solo exhibition at Beaver Galleries in the ACT, which **runs until May 26**.



Using blown glass as a canvas for her abstract paintings, Maureen works high-temperature enamel paint into linear engravings and sandblasted areas. The paint is then covered with successive layers of clear glass to create great depth of colour and tone beneath the smooth surface. She uses real and imaginary views in her imagery to allude to the paths we take through our lives, the land and our relationships, and to evoke a sense of place and being that cannot be rationally known. Check the gallery website:

www.beavergalleries.com.au

deluge - fathom

Sabbia Gallery (www.sabbiagallery.com) in Paddington is presenting two exhibitions in its gallery spaces from **2 May to 13 June**. In the Main Gallery is a solo exhibition of new works from internationally recognised Sydney glass duo **Ben Edols** and **Kathy Elliott**. Also exhibiting - in their Gallery Two space - is emerging artist and 2013 Ausglass Vicki Torr Online Gallery Prize recipient **Zoe Woods**.

KIGA 2015

After the success of the inaugural Kirra Illuminating Glass Award (KIGA) in 2014, Kirra Galleries is joining again with Melbourne's Federation Square to offer another \$15,000 first prize during *The Light in Winter* festival. The award celebrates Australian and New Zealand glass artists, highlighting the creative practice of glass art and the unique techniques that can be employed. A second award of \$3,000 is on offer for the most innovative entry. Artists were invited to submit entry forms to provide concepts for their internally lit glass sculptures. Selected artists are currently completing their works for the **exhibition launch and winners' announcement on 1 June**. The show will run at Kirra Galleries until 30 June. Check the website at www.fedsquare.com/events/kirra-illuminating-glass-award-exhibition

reinventing the weave

This exhibition at the Canberra Glassworks features **Jenni Kemarre Martiniello's** beautiful hand blown, woven glass sculptures. The works are inspired by, and draw upon, the beauty of traditional Indigenous woven objects, but also respect the elegant forms of these everyday vessels. Her glass weave technique explores the geometry and precision of the traditional form and fuses it with the beauty of glass and light. The exhibition, curated by Kelli Cole, is **open until 7 June**. More details are available at the Glassworks' website: www.canberraglassworks.com. Read Sally Pryor's profile of Jenni in [the Canberra Times](http://the.canberra.times).



new glass: from the collection

Hamilton Art Gallery in western Victoria holds an extensive collection of glass representing contemporary work from all the old European glass producers. In developing the collection over recent years, it has received groups of glass from Czechoslovakia, England, Japan and Australia. Glass from the latter two countries is of recent origin, whereas the English pieces were made anonymously in the 18th and 19th centuries. The old Bohemian Glass from Czechoslovakia is from the communist period of the 1960s and 70s and now the Gallery has obtained 20th century works from that country. The exhibition **opens on 10 June until 4 October**. For more information check the gallery's website: www.hamiltongallery.org

archaeology, excavation and the arcane

For this *New Glass 2015* show Canberra curator Magda Keaney has selected a group of new glass artists whose work pushes the conceptual and production boundaries of traditional studio practice. Using the ideas of archaeology, excavation and the arcane, visitors will be encouraged to consider various notions of history – what it is, how it is uncovered, what it reveals, and how current things at some point become old. The exhibition at the Canberra Glassworks, which is celebrating its building's centenary, will feature the work of new generation glassmakers **Lucy Quinn** from Queensland, locals **Nick Adams**, **Lea Douglas** and **Ngaio Fitzpatrick**, Victorian **Georgina Cockshott**, and **Alex Valero** from South Australia. It **opens on 17 June through to 30 August**. (www.canberraglassworks.com)

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2015 conference prizes

There were three creative awards presented during the Adelaide conference – The Vicki Torr Memorial Prize (awarded at each biennial conference), the annual Vicki Torr Online Gallery award, and the Sabbia Exhibition Award (chosen from the conference exhibition works).

Congratulation George Agius, Janine Koefoed, Liz Newnham and John White - our 2015 award winners!

George Agius – Vicki Torr Memorial Prize

All Ausglass members who attended the exhibition were able to vote for their favourite piece, with the winner announced as the *Vicki Torr Memorial Prize* recipient. That honour, and the \$8,000 prize cheque, went to **George Agius** for her elaborate work *Whannau: A Breakfast for Ancestors*.

New Zealand born George is currently a studio tenant and practicing artist at the JamFactory in Adelaide after completing a two-year associate training program there. She began her Diploma studies at the Wanganui Glass School in New Zealand before heading to Canada under an artists exchange program to complete her Bachelor of Fine Arts at the Alberta College of Art and Design in 2011. Travelling widely across many countries, she has gained a sound knowledge of the diverse techniques of glass making and ways to conceptualise her art.

Family ties, cultural identity, and heritage and the notion of impermanence heavily inspire George's work, as well as her inherent understanding of the glass medium. She uses these themes in conjunction with the creative elements of form, colour and composition - and what she describes as a 'whimsical aesthetic' - to draw physical and emotional reactions from viewers of her work.

Whannau: a breakfast for ancestors was one of the largest works at the *Illumination* exhibition. It comprises a dinner table set with over 50 pieces and incorporates blown and sculpted glass, photographic images printed on glass, and found objects. The individually created pieces, which included lavender sprigs, poached eggs and bacon rashers, bread slices, and bunches of grapes, impressed many of the members and the work was a worthy winner of the prize.

Find out more about George at her website: www.georgeagiusglass.com ('Whannau' photos: Liam West)



George with 2013 prize recipient Mel Willis



Janine Koefoed and Liz Newnham – Vicki Torr Online Gallery Prize

The \$2,000 *Vicki Torr Online Gallery Prize* is a peer-selected prize voted by Ausglass members through the association's Online Gallery and awarded each year to an emerging artist member. This year the work of 30 entrants was placed in the Online Gallery site in January. Based on the votes of members, 2015 saw the Prize go to joint winners – **Janine Koefoed** and **Liz Newnham**.

Janine Koefoed lives just outside of Perth in WA. Her creative experience is quite diverse. She has drawn and painted since she was young, has won awards for ceramic and china painting, and has delved into the stained glass world of lead lighting. However, fifteen years ago she focused her attention on watercolour painting. More recently, her skills and creativity have been incorporated into kiln formed glass through her technique of painting with powders and frits. Her flat panel sculptures often utilise found objects in their framing and, drawing on her experiences travelling around Australia, her subjects and colour palettes often reflect the outback, coastlines and wildlife she has encountered. Janine's website is at: www.glass-artist.com.au



Liz with 2013 prize recipient Zoe Woods

Liz Newnham is based in the Dandenong Ranges on the outskirts of Melbourne, where its stunning views and environment form the backdrop to her house and studio. It is also where she finds inspiration for her kiln formed glass works. After years of full time nursing Liz reconnected with a childhood passion for glass and began studying kiln fired techniques in 2008. Over the last few years she has refined her skills to develop a unique glass forming style that creates a three-dimensional effect with its colour, light and texture combinations. It has taken her glasswork to a more sophisticated and technical level, which has been acknowledged in other recent exhibitions. (photos: David McArthur)

Liz's website is at: www.stonehavglassstudio.com



John White – Sabbia Exhibition Award



All the works on show in the *Illumination* conference exhibition were also judged for the Sabbia Exhibition Award. It is awarded to an Ausglass emerging or student artist member who demonstrates innovation in their work. The prize provides an opportunity to hold a solo exhibition at Sabbia Gallery in Sydney, as well as mentoring from the curatorial staff. Gallery representatives Anna Grigson and Maria Grimaldi judged the 2015 entries and chose **John White** for his intriguing sculpture *Mapping: our world, ourselves*.

John's former craftsmen's skills as a cabinetmaker are evident in his sculptural pieces. His winning work *Mapping* incorporates beautifully finished jarrah wood, brass and mild steel, as well as a blown glass form. He turned to art school late in life after years in his trade. Inspired by a hot glass exhibition at the Canberra Glassworks, he enrolled in some glassblowing workshops and soon found himself studying a Fine Arts

degree at the ANU School of Art. He graduated with honours in 2013 and now runs a glass practice from his own studio at the Glassworks. John's subject matter draws heavily on his interests in discovery, history and skill-based trades and his works often reference the tools of trade of artisan craft practices. John's website is: www.whiteglass.com.au

Nick and Pauline: honorary life members

Every Ausglass conference since 2001 the Board has acknowledged the lifetime achievements of significant members of the association by granting them Honorary Life Membership. Recipients are first nominated by members, based on their outstanding contribution to Ausglass and/or the field of contemporary glass.

Congratulations Nick and Pauline Mount - 2015 Honorary Life Members!

Nick Mount, ably supported by wife Pauline, was one of the first Australians to get involved in studio glass blowing in the mid-1970s. Over the decades, through his studio work and teaching, he has contributed significantly to the country's artistic development of glass. He won the inaugural *Tom Malone Prize* in 2002 and has been a finalist twice since. A decade later he was named the *2012 Living Treasure: Master of Australian Craft* by the Australian Centre for Craft and Design. He was a *Ranamok Glass Prize* finalist in 2009 and took out the *Waterhouse Natural Science Art Prize* in 2013.

'Nick and Pauline have provided over a very long time consistent, high quality representation of Australian glass art. They are inspirational and generous to the community locally, nationally and internationally, supporting and providing invaluable links for glass artists. They are in many ways the backbone of Ausglass.'

'The Adelaide glass community is a strong one and I believe one of the main reasons for this is Nick and Pauline's amazing efforts to foster it. They are so generous with their time to the community. They are amazing ambassadors when they travel overseas and they are sensational people.'



The Powerhouse Museum holds several Nick Mount works in its collection. This bit of history is contained in a Statement of Significance for one of those pieces.

Nick and Pauline Mount met at the Gippsland Institute of Advanced Education in 1972, when they were studying sculpture. They first became interested in glass when American glass artist Richard Marquis visited the institute in 1974 as part of a Crafts Board funded tour to develop interest and skills in studio glass. Nick helped prepare a studio (from an old cowshed) for his use.

Marquis encouraged him to further his study in the US and Europe, where he visited the Venetian glass workshops in 1975. The Mounts then set up One-Off Studio in Gippsland in late 1977, the first privately owned full-time production glass studio in Victoria. Pauline managed the business aspect of the venture. They moved to Budgeree a year later and set up Budgeree Glass with Tony Hanning and Robert Wynne. Several other artists who worked there established their

own workshops later, including Brian Hirst, Keith Rowe, Mike Hook and Anne Hand.

The Mounts moved to Adelaide in 1984, setting up a new workshop to make production work and exhibition pieces. In all their studios Nick has offered traineeships to others. From 1994 to 1997 he ran the glass workshop at the JamFactory and on leaving worked in his own studio on components blown at the JamFactory facilities. He also taught in workshops and summer schools in Australia and overseas, worked with other 'masters' in this field (like Paul Marioni and Lino Tagliapietra), advised on workshop



development, and was president of Ausglass in 1987/88. He has exhibited in a number of prestigious exhibitions in Australia and overseas and has been awarded many prizes over the years.'

(Used under creative commons licence. [View original here](#))

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Ausglass Medal

In 2015 the Ausglass Board instituted a protocol whereby the Ausglass Medal became a biennial, Presidential-nominated award. If considered appropriate, it is presented as an acknowledgement of gratitude to a member of Ausglass or the wider public who has made a significant impact on the national glass community, enhanced Australia's international reputation, or demonstrated outstanding service to the glass community. While the Honorary Life Membership (HLM) acknowledges similar attributes, the Ausglass Medal allows recognition of people outside the Australian glass community or the Ausglass membership (for example, 2013 Ausglass Medal recipient Damien Connellan). It also encompasses those members whose contributions may not be so well known to the general membership and therefore are less likely to be nominated by an Ausglass member (as is required for the HLM process).

The 2015 Ausglass Medal recognises Stephen Skillitzi for his contribution to Ausglass and Australian glass!

This award is appropriate for Mr Skillitzi as he has been a member of Ausglass since the organisation was initially named PIG (People in Glass) in 1978 - and since my conception! He has been an ongoing member of Ausglass all this time. He has taught many a student glass making, expression of ideas in glass and how to experiment with the material to further generate ideas. Stephen is known around the world by people in the industry for his eccentricity, personality, and experimentation with the sculptural material glass - and his association with Ausglass. He is also well known throughout Australia (and not just by people associated with the glass community) as having a unique style that sometimes crosses the boundary of what glass is perceived as - for example, providing impromptu performances dressed in a robe ornate with glass components at Ausglass conferences (quite brave, and fitting to honour by way of an Ausglass medal). Stephen has a reputation known outside the Australian glass community and as it extends beyond our shores this is a true reflection of his association with the material and our organisation.

Ausglass member and nominee, Verity Jasmin Burley (outgoing President 2013 - 2015)



SASA curators shine on the fringe

The smiles kept shining from the glass community in Adelaide as they tried to regain some normality of life after the conference. Here is a very happy Ursula Halpin holding a 'Fringe trophy'. Ursula and Amalia Ranisau were the curators for the SASA Gallery's exhibition *Translucent Shadows*, which took out the Adelaide Fringe Festival's 'Best Visual Arts Exhibition' prize. Supported by Ausglass, the exhibition was one of the highly successful shows running alongside the conference event and was part of the Fringe Festival. Well done Ursula and Amalia for organising a fantastic exhibition!

Translucent Shadows

(from left): Gabriello Bisetto's *Becoming* in front of Wendy Fairclough's *Amber Palace, Jaipur*; Chris Boha *In your shoes*; Wendy's *Mop up*; Chris' *Shadow Board* with Jessica Loughlin's wall panels *Light mass iii, v, and vi*; Kirstie Rea's *In the shadow of the apricot tree, Solitude - I've sent you the breeze and The freedom of Solitude - caught by the breeze*



Exhibition photos: Sharon Harrison

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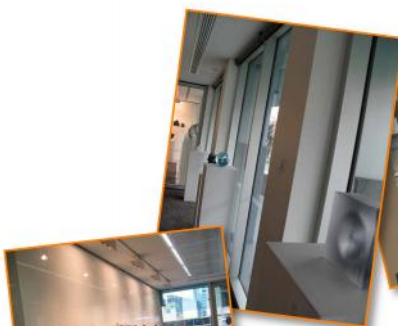
exhibitions, exhibitions, exhibitions...

During the conference, attendees had many opportunities to see glass artworks up close in a variety of exhibitions running in and near the conference venue. They included the Ausglass exhibition *illumination* at Worth Gallery; SASA Gallery's *Translucent Shadows*; *Glass: Art Design Architecture* in Gallery One of the JamFactory and in the adjacent Gallery Two was *Vitrine*; Jaan Poldas' *Lumen* at Mrs Harris' Shop; *Mix* at Zu Design (Haydon, Bowden, Truman, Dare, Vitkovsky, Kuhn, Aitken-Kuhn, Kohut, Tilden, Britton, Maho & Masa, and Rickaby); Gallery M hosted *Resonate* (Glassmith, Durant, DiStasio, & Frahm) and *Life? it's complicated* (Stephen Skilitzi); and Nick Mount's and Richard Whitely's *Surface Work* was at BMG Art.

Vitrine: Works by Karen Cunningham, Drew Spangenberg, Kate Nixon, Tom Moore, Kristel Britcher, Madeline Prowd, Tim Edwards, and Andrej Larson.



Glass: art, design, architecture: Works by Andrew Simpson (Vert Design); Architectus; Blanche Tilden; Charles Wright Architects; Clare Belfrage; Deb Jones; Elliot Rich; Illumini (Karen Cunningham & Mandi King); Janet Lawrence; Jess Dare; Jessica Loughlin; Keep Cup; Mark Douglass; Max Pritchard Architect; Mel Douglas; Nicholas Folland; Richard Whiteley; Ruth Allen; Tom Moore; Tonkin Zulaikha Greer (with Taylor Cullity Lethlean and Aurecon); Wendy Fairclough; Woods Bagott; and Yhonnie Scarce



illumination

Ausglass members exhibition
(see p.21 for the full catalogue)

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bussing about Marion

by Jennifer Hay

On the first day of the Conference there were several terrific glass-related tours on offer. Stephen Skillitzi led one to Marion, just out of Adelaide city, which took in public glass art, gallery exhibitions, a winery and Stephen's own home studio.

The first stop was the foyer of the City of Marion council offices. Mounted on the curved glass entrance windows are a series of triangular panels by glass artists, including **Stephen Skillitzi** and **Terry Beaston**. Lovely from the outside, they really come to life when viewed from inside the building. Several of them look completely different from either side. At night this must be a lovely feature. Inside the foyer, one of Stephen's works covers an entire curving glass-brick wall, making the work an integral part of the entrance.

The next stop was Gallery M, in the Marion Cultural Centre. It's an amazing-looking building of angles and swooping curves. **Stephen's** quirky *Life?? It's Complicated* exhibition occupied half the flexible gallery space. In the other half, a combined show called *Resonate* featured work by **Ivana Di Stasio**, **Cindy Durant**, **Julie Frahm** and **Sheryl Glassmith**.

Stephen's exhibition was a large, varied collection and included fun pieces (left) covered with electroplated creatures, large sculptures, mirrors and lamps in his unique style. It was great to be able to ask him questions about the work while viewing it and to hear about the origin of one of his pieces, *Muscle Man*, which he made in 1962, but added to in 2015 for the exhibition.



The *Resonate* exhibition was a mix of flame-work beads, fused glass and kiln-formed glass, and comprised jewellery, hanging panels, and domestic ware. Ivana showed a range of beautiful fused jewellery, glass dishes and plaques. The dishes were colourful, quirky and also thoughtful, with a fun cartoonish cat walking down the 'Road Less Travelled' counterpoint to a tribute piece titled *Lindt Café 2015*.

Cindy's amazing pate de verre panels were meticulously detailed, and delicately constructed. The *Twisted Embrace* serpent triptych and large platter made of kiln-formed glass with flame-work detail were striking. Her talents also included jewellery made with pate de verre, silver and enamel on copper.

Sheryl Glassmith has the perfect name for a glassmaker, although I'm sure she has heard variations on that theme before now. Her beautiful kiln fired panels depicted the beaches of Kangaroo Island and native plants. These panels were hand painted or printed, and fired four or five times to build the texture and colour to the desired level.

Julie's contribution was a fantastic range of beads made from recycled (mostly beer) bottles. It was rather fun that the catalogue listed the type of bottle – Peroni beer, Coopers Ale, Bombay Sapphire Gin.

From Gallery M, the tour continued to Patritti winery. This is a family-owned and run processing winery established in 1926 amidst a residential area in Dover Gardens. The vineyards have sadly given way to housing, but at one time they stretched to the foothills. Patritti maintains its own vineyards in McLaren Vale.

We were told about the history of the family winery and shown around the different sections of the processing and storage areas. Some of the massive old oak barrels are still retained, but mostly the wine is now stored in stainless steel tanks. The bottling section was fascinating, watching regiments of bottles rattle around the conveyers.

Of course, no visit to a winery is complete without a tasting! We were treated to a delicious mango sparkling wine and tasted examples of the family's range of wines.

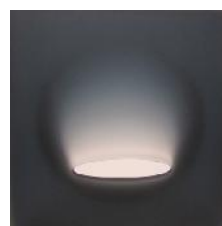
The picnic-style lunch was hosted at Stephen's own home.



His property is like a sculpture park with pieces of his work all over the garden and even decorating the outside of the house. There were such a variety of pieces all over the garden to investigate and

admire. We were given a guided tour of his workshops and even a peek at what was cooking in the kiln. Stephen has constructed all types of equipment for his studio, including kilns and electroplating bath. Not only an artist, but an engineer.

On the way back to the Jam Factory, the final stop was BMG Art in Marleston to take in **Nick Mount** and **Richard Whiteley's Surface Work** exhibition. Nick's sculptural 'fruit' (at right) are fabulous, with beautiful texture and colour, and hand-turned wooden stems in lovely timbers. The *Plums* are voluptuous and playful, while pieces such as *Yellow Circle Fruit* show balance and



sophistication. Richard's exploration of voids and cast glass (left) results in works that appear simple, but are hauntingly lovely. *Light Under Blue* and *Blue Lung* showed beautifully how the properties of a piece come alive when properly lit. This was definitely a show not to miss.

Many thanks go to Stephen Skillitzi for his affability and humour, and to him and his wife June for hosting the tour lunch at their home.

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some conference thank you's...

The Ausglass conference would not have been possible without our huge team of supporters. Ausglass would like to sincerely acknowledge the following people and organisations...

Its Ausglass members	Chris Manouvrier	Giles Bettison	Lauren Simeoni	Rae O'Connell of Guildhouse
The Board of Directors	Chris Whittaker Construction	Hang Your Glass USA, Poppy Mussallem	Lewis Batchelar	Richard Whiteley
Our benefactors and sponsors	Christina Smith	Hannah Gason	Liam Flemming	Robert Stephan of His Glassworks
Team 2015 – Conference Planning Committee	Christine Cholewa	Hayley Carpenter	Lion Arts Centre	Rodney Ward
South Australian Glass Community	Christine Nichols	Heather Sheppard	Little Adelaide Catering	Sæp
Worldwide associated organisations	Cinnamon Lee	Heike Brachlow	Lizzy Heyes	Sam Andreakos
17th Biennial Ausglass Conference presenters, demonstrators and volunteers	Clare Belfrage	HIS Glassworks	Llewelyn Ash	Sarah Michelle Humphrey
A/Prof Heike Edendorff-Heidepriem	Craft Arts International	Holly Grace	Lorry Wedding-Marchioro	SASA Gallery
Alan J Poole	Cutting Edge Products	Hugo Mount	Louis Bachelor	Saxon Rudduck
Alexander Valero	Daina Dunda	Illumini	Madeline Prowd	Shell-lap Supplies
Alice Mahoney	Dan Schwoerer	Indigenous Glass Art Network (IGAN), Judith Cushman	Marcel Hoogstad Hay	Sheryl Glassmith
Amalia Ranisau	Danielle Rickaby	Intercontinental Hotel Adelaide	Max Klubal	South Australian Health and Medical Research Institute - SAHMRI
Amanda King	Darcy Smith	Jaan Poldaaas	Mel Douglas	Squarespace
Amy Sierp-Worth	David Carter of O-I Glass Factory	James Bruce	Melinda Willis	Stephen Skillitzi
Andrea Fiebig	Deb Jones	JamFactory	Mercury Cinema	Suzanne Charbonnet
Andrej Larson	Dene Senior	Jane Hebiton	Mum & Dad	The Australian Government through the Australia Council for the Arts
Andrew Baldwin	Denise George	Janice Vitkovsky	Naomi Hunter	The Published Arthouse
Anna Grigson & Maria Grimaldi of Sabbia Gallery	Des's Mini Buses	Jason Sims	Natasha Natale	Tim Edwards
Anna Medlin	Diego Vides Borrell	Jeff Lindsay of Cutting Edge Products	National Glass Centre in Sunderland	Tim Shaw
Annette Blair	Dominic Burnet	Jenni Kemarre Martiniello	Nick Blight	Tobias Møhl
Anoop Menon	Dr. Guan Donghai	Jeremy Lepisto	Nick Mitzevich	Tom Moore
Art Gallery of South Australia	Dr. Sunny Wang	Jess Dare	Nick Mout	Tom Rowney
ArtSA	Drew Spangenberg	Jessica Loughlin	Nick Wirdnam	UNESCO
Australian National University	Dumpster DJ's Andy & Gus Clutterbuck	Jodie Spithas	Nikki Marcel	UniSA - School of Art, Architecture and Design
Berlin Glass	Ed Smiles of Velo Espresso	Joe Malabello	Oaks Hotels & Resorts	Ursula Halpin
Beverly Growden	Eddie Ferguson	John Hallett	Pamela Skurulis	Verity Jasmin Burley
Bit Scribbly Designs	Edith Cowan University	John Quan	Pauline Mount	Victoria Bowes of Guildhouse
Brian Corr	Edwina Shannon	Jon Van Bowman	Penny Rudduck	Wayne Pearson
Brian Parkes	Emma Klau	Jonathon Jones	Peta Cowen-Goh	Wendy Fairclough
Bullseye Glass Co.	Emma Young	Julie Hadzic	Peta Mount	Westley Tully
Canberra Glassworks	Fernanda Pardo	Karen Cunningham	Phillip Adams	Worth Gallery
Catherine Truman	Fiona Holmes	Kate Nixon	Phillip Watkins	Yhonnie Scarce
Chris Blade	Fisher Jeffries	Katie Ann Houghton	Pilchuck Glass School, Jillian Jackson & Jim Baker	Zoë Woods
Chris Boha	Frances Penhall	Katrina Freene	Published Arthouse	Woods Bagot
	Gabriella Bisetto	Kelli Cole	Rachel Harris	
	Gaffer Glass	Kristel Britcher		
	Gallery M	Kumiko Nakajima		
	Gate 8	Lani McGregor		
	George Agius	Laure Fradin		
	Dr Gerry King			

talking point: conference feedback

By all accounts the Adelaide conference was a great success (as can be seen in the photos!). Here is some of the feedback we received during and following the conference...



'Thanks for everything'

'It's the best Ausglass Conference I've ever been to!'

'Excellent mix of demo's, lectures, exhibitions and social activities'

'It was great to see so many people who I hadn't seen in so long again!'

'Where were the nametags – would have helped with meeting people'

'I really enjoyed the mix of Art and Science'

'All the talks were really interesting'

'Timing of AGM better on the last day'

'Wow. Great Conference!'

'Well done everyone who helped pull the Conference together'

'I want a T-shirt!!'

'Please ask participants to keep phones on silent, especially if they plan to photograph lectures'

'Everything seemed to run so smoothly'

'Great job! What a great Conference!'

'Thank you for the cross-cultural programming - very important stuff!'

'Members exhibition – five exhibits not for sale. What is the go? What are the rules for exhibiting NFS items to be put in places less significant?'

'We thought having Berlin Glas was very interesting and important for fostering cross cultural relations and to promote Australian glass abroad'

'Everything was well planned'

'It's great that there's no crossover with the program (like between demo's and talks)'

'AGM needs to be run under ASIC rules – procedurally incorrectly'

'Conference programme, info and notebook: probably one of the best I've seen ever - attractive design, perfect size, clear info. Well done!'

'The Bullseye talk was super informative and inspiring'

'The hanging/placement/curation of the members show questionable - some pieces hard to see'

'Was great to see so much glass on show in all the conference and side exhibitions'

'Is it possible to reprint the T-shirts?'

'AGM needed opportunity to have questions and discussions'

'Delegate bags for conference stuff - folk lost stuff through the weekend'

'This was a great Conference – good feel, great people, interesting talks. Thank you'

'I didn't receive an email asking me to collect and pack my [exhibition] work, but found out through word-of-mouth'

'Food is no doubt good thank you, but please give us the option of not having mayonnaise – yuk!'

'Thanks for a great time'

'A huge thank you to the Ausglass organising committee and everyone who made the 2015 conference wonderful, welcoming, funky and fun, inspiring and entertaining - job well done!'

'I look forward to the next one in Canberra!'

(Photos courtesy of the conference committee, Laurel Kohut and Sharon Harrison)

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illuminating Australian glass

Glass artists were invited to submit a work to **illumination**, the conference exhibition. We received over 60 entries, which were displayed at Worth Gallery for the month leading up to the conference. It offered visitors an insight into the beautifully diverse world of Australian glass.

In case you missed the exhibition, or just want to see all the works again, here they are...



Vicki Torr Memorial Prize winner

GEORGE AGIUS – Whanau (2013 - glass blown and sculpted, ambrotype, image, found objects)



Sabbia Exhibition Prize winner

JOHN WHITE - Mapping; our world, ourselves (2014 - blown glass, jarrah, brass, mild steel, cold worked)



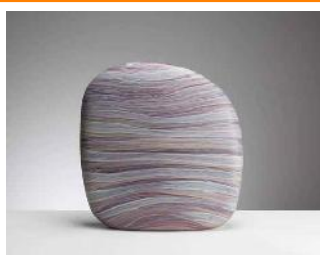
JENNIFER AHRENS - Heartwood #8 (2014 - oil paint on glass casting its own shadow)



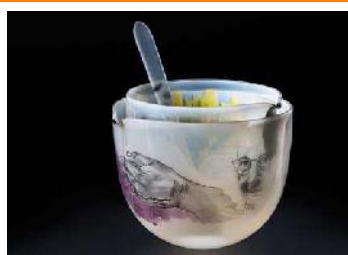
LLEWELYN ASH - Life Beneath our Shoreline (2014 - blown, hot sculpted, engraved, sandblasted, treated glass, cast concrete stand)



ANDREW BALDWIN - Void Series (2014 - blown glass)



CLARE BELFRAGE - In Sight with Orange and Red (2014 - blown glass with cane drawing)



ANNETTE BLAIR - Held (2014 - blown and cold-worked glass, glass enamels)



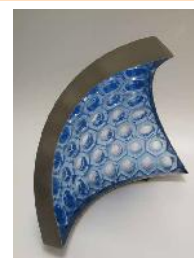
HELENE BOYER - Rock Niche Treasures, Norfolk Rock Pool, Bicheno Ceratosoma (2014 - frameworked soft glass, pate de verre, assemblage)



VERITY BURLEY - Escape (2013 - blown, sculpted, engraved glass)



HAYLEY ANNE CARPENTER - One (2015 - blown glass and mixed media)



MATTHEW CURTIS - Compound Blue (2014 - cast, fused, slumped, polished glass, stainless frame)



ESTELLE DEAN - Shibori Swatches 1-1, 1-2, 1-3 (2014 - frit de verre)



SPIKE DEANE - The Forbidden Chamber (2013 - cast glass, mirror, steel, fake blood)



MEL DOUGLAS - Poise (2014 - kiln formed, cold worked and engraved glass)



AMANDA DZIEDZIC - A Bumper Crop (2014 - blown sculpted hot glass with reclaimed timber)



MARK ELLIOTT - Hooded Plover and Human Being (Hero in the War for Species Survival Series) (2014 - flame sculpted, blown borosilicate)



ROSE-MARY FAULKNER - Unfold (2014 - cast glass, watercolour, pencil and ink)



SILVANA FERRARIO - Displacement (2014 - fused and slumped glass, steel base)



ANDREA FIEBIG - Drop of Light (2014 - blown glass, silvered, wheel cut, steel, rubber and silver)



HANNAH GASON - Line Form (2014 - kiln formed glass)



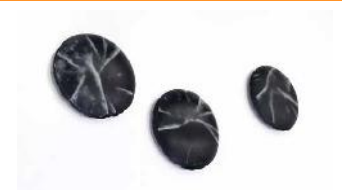
HOLLY GRACE - Imagined Landscape III (2014 - blown glass with sandblasted imagery and stone wheel)



JEFFREY HAMILTON - Three Painted Vessels (Series 2) (2014 - vitreous enamels fired onto blown vessels)



TEGAN HAMILTON - Black Lacewing (2014 - hot sculpted glass and enamels)



MARINA HANSER - View within and the Process of Healing (2014 - cast, carved, sandblasted, pate de verre and cold worked glass wall pieces)



SARA HELLSING - Jetty View (Barnacle series) (2014 - hot sculpted and kiln formed glass, decals, enamel, found objects)



EDE HORTON - Ros B (2014 - blow mould (hot))



NAOMI HUNTER - With/in (2014 - flameworked)



BELINDA KAY - Pilbara Landscape (2014 - glass)



GERRY KING - Cai Lun's Axe (2014 - kiln formed glass)



LAUREL KOHUT - The Sovereign's Symbol (2014 - blown glass, cut, cold worked and glue chip)



JOY LEVINS - Cells (2014 - handmade cane murrini, cut, kiln fired, encapsulated, LED light box)



NIKKI MARCEL - Shack Mode - Myponga (2013 - cast recycled glass)



TOM MOORE - Incandescent Stairway (2014 - blown and solid glass, wooden base)



NICK MOUNT - Damaged Goods on Blackwood: A Still Life (2014 - blown glass, surface worked, blackwood base)



NATASHA NATALE - Stump (2013 - blown and diamond cut glass)



ELIZABETH NEWNHAM - Yesterday (2014 - kiln fired, cold worked glass)



BETH NEWMAN - Winter Blues (2014 - blown glass and oil paint)



KATE NIXON - Gathering Dust (2013 - blown glass, found objects)



EIMEAR O'CONNOR - Solanum (2014 - flameworked borosilicate)



BRENDA PAGE - Dysfunctional (2014 - hand painted and screen printed glass)



EMILIE PATTESON - Preserved Impermanence II (2014 - blown and hot sculpted glass with wattle inclusions and dried wattle)



CARA PEARSON - For to make a gely (2014 - direct cast glass with inclusions, acrylic, LED lighting)



DENISE PEPPER - Crewel Ambiguity (2014 - pate de verre)



CLARE PETERS - Cube 1, Cube 2, Cube 3 (2014 - multiple layered fused glass)



MADELINE PROWD - Eucalyptus Melliodora (2014 - blown, wheel cut and hand finished glass)



KIRSTIE REA - Layers of Comfort (2014 - kiln formed glass, found object and shelf)



TOM ROWNEY - Aventurine Twenty (2012 - blown glass, canework, hot formed)



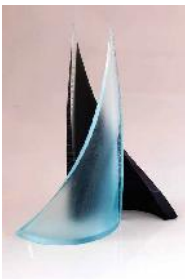
RANDALL SACH - Blue Connection (2014 - hot sculpted glass)



TIM SHAW - Sunflowers (2014 - blown glass, metal & electricrky)



STEPHEN SKILLITZI - A Man's Best Friend (2014 - kiln formed glass, electroformed metals)



ANNE SORENSEN - Pair (2014 - kiln formed glass)



MYRA STAFFE - Fossil Layers (2014 - stacked and fused glass, slumped)



SUNNY WANG - Engraving Path (2014 - Blown engraved hand finished)



LORRY WEDDING-MARCHIORO - Contemplating the Nature of Reality (2014 - fused glass, metal, wood, fibre optics)



LI WEN - Sequence (2014 - cast glass)



RICHARD WHITELEY - Wavelength (2014 - cast glass)

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MAUREEN WILLIAMS - When
(2013 - painted, cast glass)



NICK WIRDNAM - For Endurance,
Speed and Strength (2014 - blown
and sculpted glass)



ZOE WOODS - Glacial Shifts (2014 -
blown glass, wheel cut)



PROF. ZHUANG XIAOWEI - Sacrifice
III (2008 - cast glass)



MADISYN ZABEL - Linear Flux
(2014 - kiln formed glass)

thank you Adelaide for a fantastic 2015 conference!!



see you all again in Canberra in 2017



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