

Ausglass review

SUMMER 2014

contemporary glass in Australia



In the shadow of the apricot tree (2014) - by Kirstie Rea
(2015 CAPO Fellow - Ausglass honorary life member)

ausglass

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In the shadow of the apricot tree, by 2015 CAPO Fellow and 2009 Ausglass Honorary Life Member Kirstie Rea, is one of the works included in the 'Translucent Shadows' exhibition running at the SASA Gallery in Adelaide at conference time (Feb 2015)

[photo credit: David Paterson]

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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
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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)
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president's welcome

2014 we salute you!

It was a smashing year for Ausglass, especially recently when we received a guernsey from UNESCO 2015 International Year of Light Secretariat in the form of a letter of moral support for our 2015 Ausglass Conference 'States of Illumination'. This recognises Ausglass as a global partner and the Conference next year as part of the *International Year of Light* program of worldwide events - which arouses much excitement and we are indeed grateful. View the letter of support on page 5. This leads me into sharing a little proverb by Paracelsus with everyone:



'Take the good until you find something better and in search for something better do not let the good slip away from you or die out. If you disregard it despite its worth and pursue something better, what you had escapes you; but if you remain attached to what is good, you will always have it if nothing better follows'

It's also just been audit time of year again and I'd like to champion the efforts of your Treasurer, Robert Melani, and Ausglass Bookkeeper, Fiona Holmes, for being so diligent and having everything in order for our Financial Year end.

Thanks Fiona and Robert!

Most everything that I'd like to say can only now be said in pictures not words because sometimes that is the only thing to do. Here [below] is a historic glass picture from the book by T.C. Barker *'The Glassmakers' – Pilkington: The rise of an international company 1826-1976* (Weidenfeld and Nicolson, London, 1977).



Just like this advertisement for 'Triplex Toughened' glass from the above-mentioned book, we all stand together sound and toughened!

Remember to nominate an Ausglass member/s for Honorary Life Membership in 2015 by sending your suggestion to: hlm@ausglass.org.au

If you have any other business you wish to raise at the 2015 Ausglass AGM, now is the time to email our Secretary with your agenda items: secretary@ausglass.org.au

Wishing you all peace this festive season and much glass making joy for the New Year,

Verity Jasmin Burley (Ausglass President 2013-2015)

photo: From the 1930's. Four ladies stand on a sheet of 'Triplex Toughened' laminated glass, held horizontally flat on each corner by factory workers - a sheer display of bold innovation and an understanding of the material's capabilities

what makes an honorary life member?

Ausglass honorary life members:

2015 - ??????

2013 - Alasdair & Rish Gordon

2011 - Gerry King

2009 - Kirstie Rea

2008 - Klaus Moje

2005 - Anne Dybka (d. 2007)

2003 - Judy Le Lievre

2001 - Maureen Cahill

Every two years the Board of Ausglass bestows a lifetime achievement award, where the recipient is nominated as an **Honorary Life Member** of the organisation. This award is the result of analysing suggestions made by the entire membership - weighing up all the recommendations and deciding on the most worthy recipient.

Criteria for the Award requires the nominee to have made an outstanding contribution to Ausglass and/or the field of contemporary studio or architectural glass, generally spanning at least 10 years or reflecting a clear devotion of a lifetime.

We strongly recommend you exercise your democratic right and submit your nomination for the Honorary Lifetime Member award to hlm@ausglass.org.au **before 31 January**. Please support your nomination with as much information about the nominee as you consider relevant.

The Award will be presented at the *States of Illumination* Conference in Adelaide, in February 2015.

Jeffrey Hamilton (Honorary Life Member Officer)

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board talk

conference preparations: Preparations are well and truly underway for our February 2015 *States of Illumination* Ausglass conference. There are lots of speakers and demonstrators lined up, extra activities and tours scheduled, entries being prepared for the *Illumination* exhibition, and conference registrations are rolling in. The Adelaide planning team are just waiting for everyone to arrive! We've included a conference program in this issue of the newsletter (on pages 17-20) so you can start planning your visit now. And for more information, check out the conference website at www.statesofillumination.com

the AGM: The agenda items for the Annual General Meeting (AGM) have now been sent out to members. It will be held on the Thursday afternoon of the conference (12 February) at 3:30pm. If you haven't seen the agenda already, we've included a copy of it at the end of the newsletter.

board positions: Nominations for board and state rep positions have been called for and are in, though there are still some places to be filled (including the President and Vice President roles!). We've had a bit of an influx of new board members too, and you'll meet them at the AGM. They include Gilli Bruce, Helen Kelly, Denise Orchard and Elaine Miles.

website update: Our new website development is well underway. There has been a lot of programming work done in the background to ensure the new Ausglass web presence is easy to use and full of features for our members. We've also had the help of one of our graphically-gifted members to make it look just right. Look out for it at conference time!

Vicki Torr online voting...get clicking!

It's also voting time for the *Vicki Torr Online Gallery Prize* for emerging artists, so get your votes in quick please!

The closing date for voting will be on **31 January**. This prize - worth \$2,000 - is in addition to the *Vicki Torr Memorial Prize*, now worth \$8,000 and open to all artists submitting work in the Ausglass Conference Exhibition in Adelaide.

All the information you need to know about the Vicki Torr prizes - and to cast your votes for the Vicki Torr Online Gallery Award - can be found through the Ausglass website (www.ausglass.org.au) and here's a direct link to the Vicki Torr voting page:

www.ausglass.org.au/vote%202.php

The Online Gallery winner will be announced during *States of Illumination* in Adelaide in February. We look forward to seeing the result.

Good luck to the 30 eligible artists!

George Agius, Jennifer Ahrens, Christine Atkins, Steve Cooke, Silvana Ferrario, Andrea Fiebig, Connor Garton, Hannah Gason, Stephanie Gough, Marina Hanser, Sara Hellsing, Katie-Ann Houghton, Debra Jurss, Glenda Kent, Nada Kesic, Janine Koefoed, Andrej Larson, Cassandra Layne, Liz Newnham, Kate Nixon, Elmar O Connor, Emilie Patteson, Clare Peters, Madeline Prowd, Judith Russell, Fiona Schleussinger, Alex Valero, Bronwyn Vivian, John White and Madisyn Zabel.

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nswrep@ausglass.org.au

NT: Jon Firth
ntrep@ausglass.org.au

QLD: *Now recruiting!*
qldrep@ausglass.org.au

SA: Ursula Halpin, Zoe Woods and
Nikki Marcel
sarep@ausglass.org.au

TAS: Mignon Johnston
tasrep@ausglass.org.au

VIC: *Now recruiting!*
vicrep@ausglass.org.au

WA: Greg Ash
warep@ausglass.org.au

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UNESCO backs Ausglass conference

Ausglass recently received a letter of moral support endorsing our 2015 'States of Illumination' conference as part of UNESCO's International Year of Light and Light Based Technologies. Thanks to Nadania Idriss of Berlin Glas e.V. for her help in garnering this support. You can meet her in person at the February conference.

**INTERNATIONAL YEAR OF LIGHT &
LIGHT-BASED TECHNOLOGIES**

STEERING COMMITTEE
GLOBAL SECRETARIAT
ABDUS SALAM INTERNATIONAL CENTRE FOR THEORETICAL PHYSICS
TRIESTE, ITALY

Verity Jasmin Burley
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December 5, 2014

Dear Verity,

The purpose of this letter is to recognize Ausglass as an important partner in the International Year of Light and Light-based Technologies 2015 (IYL2015) and to strongly endorse the upcoming Ausglass conference entitled "States of Illumination" to be held 12-15 February in Adelaide, South Australia and which supports in fantastic ways the main goals of the IYL2015.

One of the goals of the International Year of Light is simply to bring together scientists and artists through light and to increase the public appreciation for both. In fact, glass-making has a long history in both art and science. From the early telescopes of Galileo, to the modern Hubble telescope seeing out to the far edges of the universe, glass making has played a very important role in the building of our collective knowledge and understanding of the universe around us, inspiring countless numbers of people throughout the world. We communicate freely all over the world thanks to fiber-optic cables that fuel the high-speed data transmission over the internet. And the modern field of nanoplasmics is very simply demonstrated in the beautiful stained glass windows of the Sainte-Chapelle in Paris, which have awed every visitor who has entered the chapel.

With this as a context we are very happy to strongly endorse the upcoming Ausglass conference "States of Illumination" to be held 12-15 February in Adelaide, South Australia. We regard it as a premier event of the IYL2015, one that will bring awareness and inspiration to those who attend.

Sincerely yours,

A handwritten signature in blue ink, appearing to read 'Joseph Niemela', is written over a faint circular watermark.

Joseph Niemela
Global Coordinator (j.niemela@unesco.org)
IYL2015 Global Secretariat
ICTP, UNESCO Category I Institute
Strada Costiera 11
I-23151 Trieste, Italy

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who knows where glass will take you

For kilnforming glass artist Kirstie Rea it has been a three-decade long journey - from stained glass panels to medium-defying glass folds, and many accolades along the way.

Later this year, Kirstie Rea will present a major survey of her work at the Canberra Museum and Gallery, courtesy of the prestigious 2015 CAPO (Capital Arts Patrons Organisation) Fellowship. It is just the latest in many awards, fellowships and residencies she has garnered over the years, including five consecutive years as a Ranamok Glass Prize finalist from 1999 (the same year she received the Ausglass Vicki Torr Memorial Prize), and the Silver Prize in Japan's 2001 International Glass Exhibition.

Her significant contribution to the glass community was acknowledged in 2009 with her Ausglass Honorary Life Membership. In 2013 she was shortlisted for the Tom Malone Prize and again made the Ranamok shortlist in 2014.

Her work is held in international collections at London's Victoria and Albert Museum (where her first visit to the 1979 *New Glass Review* sparked her interest in heat-formed glass), Canberra's National Gallery of Australia, and the Alexander Tutsek-Stiftung Foundation in Munich, Germany. She has been exhibiting her work since 1988 in numerous group shows in Australia, Europe, Japan, New Zealand, the United Kingdom and the United States, and has held several national and international solo exhibitions since 1993.

Kirstie started her journey in 1974 working in stained glass. 'My love for glass goes back to colour and light,' she explained in one of her artist's talks. However, her foray into kilnforming only came in the 1980s when she found herself in Canberra under the tutelage of Klaus Moje – a founding father of fused glass and the first head of the ANU Glass Workshop's new glass program – and lecturer Neil Roberts.

After graduating in 1986, she shared her time between teaching in the ANU program and working from her own studio in Pialligo on the rural edges of Canberra. It is the same studio she works out of now. This hybrid arrangement continued until 2003 when she freed herself to teach, exhibit or work at home or abroad.

Her willingness to impart her extensive knowledge of glass has taken Kirstie to major international institutions such as the Pilchuck Glass School, Corning Studio, and Pittsburgh Glass Centre in the USA, Scotland's North Lands Creative Glass, and the Vetroricerca School in Italy.

Although she has always been around hotshops, kiln forming has been Kirstie's mainstay. She once admitted that the



Detail of *In the shadow of the apricot tree* – Kirstie Rea, 2014 – kiln formed glass, shelf and vessel (photo: David Paterson)

immediacy of blown work '...drives me batty – and the heat turns me beetroot!'

Time – to work and reflect – has always been vital to her creativity, as has her love of the environment, especially her local area. All of these are reflected in the deceptively simple-looking forms she creates.

'Canberra is the bush capital – a rural/urban divide,' she says. 'I really love it and I see beauty and inspiration in both.'

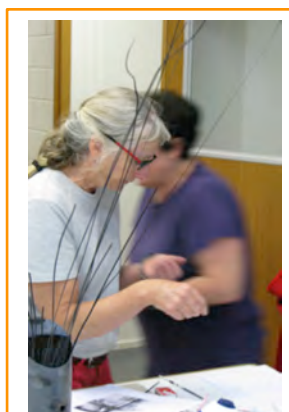
In 2006 she became the inaugural Creative Director of the newly established Canberra Glassworks, steering the group for 15 months. But it was that love of being in nature and creating that led her back to her studio.

'I just missed the outside so much and the lure of blue sky – and what that blue sky meant to me. It was always enough to re-charge.'

It was such a profound feeling it inspired Kirstie's *In the Presence of Blue* series for a 2009 solo exhibition at Sydney's Sabbia Gallery. Using contrasting media, the blueness of the glass represented her sky and the steel, architectural permanence - the space in between, a threshold.

The lure of the rural landscape was also reflected in her 2013 *Of Nature, Nurture and Need* exhibition at Wagga Wagga's National Art Glass Gallery. Her work was stripped back to basics – using the simple form of the tyne, and limiting the tools she used: just a glass cutter, grozing pliers and a kiln.

Kirstie's work will be part of the 'Translucent Shadows' exhibition running at the SASA Gallery, Adelaide from 10 February 2015.



Kirstie Rea:
extraordinary artist and
very giving teacher

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state rep wrap-ups

Everyone was busy wrapping up their year and having holidays, so there wasn't a lot of news from the state reps this time. Here's a snapshot of some of the happenings from the states and territories...

news from the top end

from Jon Firth (NT state rep)

As the days ticked towards December 25th, the thoughts of many Darwinians were about the destruction of the city forty years ago - Christmas Eve 1974, compliments of Cyclone Tracey. Many inhabitants from that time still call the place home and many more fled, never to return and of course many lost their lives.

At present the weather is appalling - very hot, very humid and definitely not conducive to creative activities, especially when working with kilns and torches etc.

All focus is now on Adelaide in February and I know we are all looking forward to *States of Illumination*. We wish everyone a happy and peaceful holiday season and hope to see you all at the conference.

SA conference preparations

from Clare Belfrage (on behalf of the 2015 Ausglass Conference Planning Committee)

Hi Everyone. The crew here in Adelaide is really looking forward to you all coming to sunny Adelaide in February for a wonderful few days of *States of Illumination*. It feels like its just round the corner and we've nearly got it all ready to go!

With a great line up of international and Australian presenters we have ripping demos to see and learn from, a varied and thought-provoking lecture series to challenge and inspire, as well as great parties, exhibitions and tours. You will get to catch up with old friends and make new ones in a setting that has great facilities and is easy to get around. Check out the program listing on pages 17-20 for more details. *See you soon!*



Victorian highlights

A quick run-down from Sharon Harrison

The MAGE (Mansfield Art Glass Exposition) had a successful run in October. Congratulations to all the winners and highly commended artists. There's a full run down of the show on page 12 of the newsletter.

Brenda Page (glass artist and operator of Blue Dog Glass studio in Oakleigh South) won the \$5,000 Dame Elisabeth Award for Sculpture at the Yering Station Sculpture Awards with her work,

Dysfunctional. In her artist's statement, she describes her piece: 'My work reflects on mourning and sentimentality. My intention is that the work has a rawness that voices emotional honesty. I am purposely using ready-made glass to remove some of the preciousness we have with the



Dysfunctional by Brenda Page
(image courtesy of the artist)

medium, I want the clarity and fragility of the medium to underline the narrative.'

Our Ausglass marketing officer **Laurel Kohut** got herself on the other end of some publicity last month when she appeared in the Fairfax newspapers' *Meet the Maker* section by Kath Dolan. Congrats Loz!

(<http://www.smh.com.au/entertainment/meet-the-maker-glass-artist-laurel-kohut-20141121-11qcwy.html>).

And, if you're not heading to the Ausglass Conference in Adelaide, check out the *Festival of Glass Expo* in Drysdale on Sunday 15 February. For more information, see the website at www.festivalofglass.net.au

NSW news

Sydney artist **Ben Young's** work *Fjord* won the Mayors Award and (with just under 25% of the total votes) the Viewers Choice Award at the Woollahra Small Sculpture Prize in Sydney. Another piece, *New Lands*, was a finalist in the 2014 Ranamok Glass Prize. His unique technique of using laminated float glass also caught international attention at SOFA 2014 and on US art design blog Colossal which named Ben's work in its [Top 12 Articles for 2014](#).

Another glass artist who's had a good year is Newcastle-based **Lee Howes**. One of her pieces *Gum Nuts* was accepted as a finalist for the Waterhouse Natural Science Prize, while another, *Phillumuny*, made the Ranamok 2014 Glass Prize finalists list. And look out for Lee's stunning cast

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glass commission work when the Australian of the Year awards are handed out on 26 January!

Qld quarter century

After a chance meeting with the late Mark Galton in 1989 while living in the Sunshine Coast hinterland, Tina Cooper became hooked on the beauty of glass blowing. She celebrated her 25-year milestone with a special exhibition.

In 2014, I celebrated my 25th year in my cherished and chosen path of being a glass blower. What an amazing and wonderful journey it has been. I would love to share with you with my latest exhibition: *25 Years in Glass*. From my humble beginnings back in the Eumundi Market Days follow my journey in this fluid medium from the depths of 4am starts to the heights of representing Australia in the USA. From Tina Cooper (www.tinacoopergallery.com)

ACT reporting

Mel Squared (Willis and George) - ACT state reps

Content due for the newsletter... How was it December already? As we eased into the holiday season, it didn't seem to stop our glassies from keeping busy or showing any signs of slowing down. We are pleased to report the following recent happenings:

Initiated by Craft ACT: Craft and Design Centre, Canberra held an inaugural *DESIGN Canberra* festival in November. This was a four-day festival to engage Canberrans on how design and creative processes are tools to develop innovative ways to grow our city and to show how these processes are part of our everyday life. The festival brought together all sectors including tertiary, government, businesses, micro-enterprises and, of course, all the local talent of artists and designers - many who use glass. The festival included over 101 events from lectures, exhibitions, and a market, to studio tours, pop-up shops and design experiences in the empty shops fronts.

Kirstie Rea and **Lisa Cahill** hosted an Open Studio as part of the festival in *Living Artists' Studio Tours*. **Annette Blair** designed and made 165 glasses that were paired with a local chef from restaurant Two before Ten, for a coffee cocktail for the final course at the *Fusion: the Art of Eating* launch event. Many artists displayed their work in exhibitions including **Harriet Schwarzrock** and **Mel George** in *Creative License* (at Craft ACT: Craft and Design Centre), in which artists were given centenary of Canberra number plates to re-use in creative ways. Canberra Glassworks hosted many fabulous events as part of the festival including a kids design competition, opening up their studios to the public and hosting *Glass x Design*, an exhibition pairing glassmakers with designers. Craft ACT hopes to make this an annual event in the Canberra diary as it is a great way to showcase our creative community.

Exciting news was that **Kirstie Rea** was awarded the prestigious *2015 Capital Arts Patrons Organisation (CAPO) Fellowship*, which she will use to support a major survey of her work at Canberra Museum and Gallery (CMAG) in 2015. Kirstie was also selected for a residency, the *Kings Bridge Cottage, Cataract Gorge Artist Residency* run by the Launceston City Council. Congratulations!!

Congratulations also to all the 2014 ANU Glass workshop graduates. Finishing their Bachelor of Visual Arts (Honours) year were **Nick Adams, Katie Fisher, Edwina Leaper** and **Marina Hanser. Hannah Gason, Teneille Kennedy, Cassandra Layne, Clare Peters** and **Madisyn Zabel** completed their BVA. The graduating exhibition was a huge success with many students receiving Emerging Artist Support Scheme Awards and much of the work acquired. We wish all finishing students the best with the exciting opportunities ahead.

ANU current students **Hannah Gason** and **Lea Douglas** along with two graduates, **Marina Hanser** and **Ruth Oliphant** are undertaking a residency at the Bullseye Glass Co. factory complex [in Portland, Oregon, USA]. They have been exploring ideas and methods developed during their studies in the ANU Glass Workshop or since graduation.

Three graduates from the ANU Glass Workshop will take up residencies in Berlin in 2015 after they were awarded prestigious *Endeavour* scholarships. The recipients - **Alex Frasersmith, Charles Walker** and **Marcel Hoogstad Hay** will use the awards to study at Berlin Glas e.V, a non-profit association that gives professional artists and students the opportunity to work with hot glass in Berlin. This is the second group of ANU graduates going to Berlin thanks to a new agreement between Berlin Glas e.V and the ANU Glass Workshop. This year, ANU graduates **Ruth Oliphant** and **Madeline Prowd** completed residencies there.



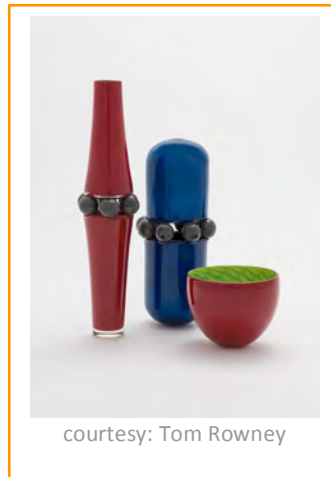
Lisa Cahill was selected for the Artist in Schools Program from ArtsACT. Her project [left] was called the *Glass Portrait Project* and it involved 380 Arawang Primary School students from Kindergarten to year 6 and over 40 staff.

Over a period of four months Lisa taught the students about glass and portraiture and they eventually all made their own portrait in Bullseye sheet glass at the school. All the portraits were fired in her studio (thanks to the Bullseye GlasTac Glue that helped transport them to the studio!) and the year 5 and 6 students also went on an excursion to the Canberra Glassworks and the Portrait Gallery. The school turned 25 years old in 2014 so she built in the number 25 with the staff portraits which were portraits made by one of the teachers and printed on

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photo decals then fired on glass. The 'unveiling' took place during the 25 year anniversary celebrations. Overall it was a very successful and enjoyable project and now they have a lasting memory of the experience. Lisa was really impressed by the way the students (even the youngest who were 5 or 6 years old) were able to jump in and start making, even though they'd never worked with glass before and each and every portrait is so unique. The project was funded through the ACT Government's Artists-in-schools Program and the Australia Council for the Arts.

Tom Rowney has been busy making work for his upcoming exhibition at Beaver Galleries in February. He has been working in glass for over twenty years and is one of Australia's master glass blowers. Tom says he's '...always been attracted to the 'glassiness' of blown glass - by my use of bright colours, fine graphic line work and shiny surfaces, I aim to showcase the unique qualities that can be achieved through this wonderful medium.' We are all looking forward to seeing his new works.



courtesy: Tom Rowney

Scott Chaseling is just about to finish up his three-month residency at Southern Illinois University, School of Art and Design Department. During

this time he has been making his work and helping the students.

Bilk Gallery opened their Christmas exhibition *Ring a ding ding!* on 5 December featuring new works in glass by **Klaus Moje**, and exquisite miniatures by **Mel Douglas** and **Tom Rowney**.

Beaver Galleries *Small Works* opened, including local glassies **Mel George**, **Jeremy Lepisto** and **Annette Blair**, as well as others from across the nation.

Mel Douglas is getting ready for multiple endeavours including the annual *Masters* exhibition at Sabbia Gallery, *Art, Architecture and Design* exhibition at the Jam Factory (SA) that coincides with the Ausglass conference and she is about to start her PhD at the ANU on the formal and spatial relationships of drawing (specifically the drawn line) to contemporary studio glass using engraving and non-traditional mark-making techniques. Go Mel!!

Annette Blair hosted her annual studio sale, complete with a sausage sizzle and homemade frangipane tart!

We both encourage all of you to come to the Ausglass conference in Adelaide. This is our chance to collectively see each other, catch up and to enjoy the program that the Adelaide crew has put together. Ausglass is such an important organisation for Australian glass. It advocates for us and brings our community together from the people who form the community. Ausglass is a volunteer organisation, and many individuals give their time to put together a fabulous event. You must go! Hang in there, Adelaide! You are in the home stretch now!!!

colour palettes

Sabbia Gallery in Sydney is celebrating the 20th anniversary of its *Masters of Glass* exhibition series, held every January. Gallery co-director Anna Grigson originally developed the series (as curator of Quadrivium Gallery) in 1996 to showcase the work of innovative Australian and New Zealand glass artists.

Every year has a different curatorial theme. For 2015 Grigson is curating an exhibition titled *Palette*. Six glass artists have been asked to create new, innovative sculptural or installation-based works that express their personal interpretation of a specific colour. The invited artists are **Galia Amsel** (RED) and **Christine Cathie** (YELLOW) from New Zealand; and Australians **Matthew Curtis** (BLUE), **Mel Douglas** (GREEN), **Nick Mount** (ORANGE) and **Tom Rowney** (PURPLE).

Internationally renowned Alaskan Native (Tlingit) glass artist **Preston Singletary** will launch the exhibition at 7pm on 4 February 2015. The works will be on show from 30 January to 28 February. More details are available at the Sabbia website (www.sabbiagallery.com).

glass diplomacy

Look out for *Diplomacy: translations in glass* starting on 11 February 2015 (until 16 April) at the Canberra Glassworks. With guest curator Ivana Jirasek, the exhibition presents some of the international glass collections and glass traditions represented by diplomatic missions in Canberra. Australian glass artists **Helen Aitken-Kuhnen**, **Andrew Baldwin**, **Erin Conron**, **Ben Edols** and **Kathy Elliott**, **Hannah Gason**, **Elizabeth Kelly**, **Klaus Moje** and **Lienors Torre** 'respond' to the cultural influences of Belgium, Czech Republic, Finland, France, Italy, Japan, Malta and USA. For details, see: www.canberraglassworks.com/exhibitions/future/

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shared inspirations

Melbourne's Kirra Galleries opens its first exhibition for 2015 with *Shared Inspirations* featuring the work of two internationally-regarded glass artists: local Sydney-sider **Emma Varga** and New Zealander **Evelyn Dunstan**.

Both artists share a passion for nature as well as documenting the intricate detail and many patterns and colour found in plants and flowers. The exhibition will highlight this passion using images from their own photo libraries, which will be used to create a collection of glass sculptures and panels that reflect their individual styles and artistic skills. The show opens on 26 February and runs until 22 March. Find out more at Kirra's website (<http://www.kirragalleries.com>).

translucent shadows

Five artists - **Gabriella Bisetto**, **Chris Boha**, **Wendy Fairclough**, **Jessica Loughlin**, and **Kirstie Rea** - will be featured in the *Translucent Shadows* exhibition at the South Australian School of Art (SASA) Gallery in Adelaide.

Curated by Ursula Halpin and Amalia Ranisau, the exhibition '...will explore the phenomena of shadows in relation to the translucent qualities of glass, reflection, refraction ... It will explore the poetics, the presence as a mnemonic aid, the uncertain space between form and shadow making the absent become present.' The exhibition launch is at 6pm on 11 February 2015. The show is open from 10 February until 13 March as a part of the Adelaide Fringe Festival and is running in conjunction with the Ausglass conference. For more information, go to the SASA Gallery website: <http://www.unisa.edu.au/Business-community/galleries-museums-and-centres/SASA-Gallery/Exhibitions/Current-Exhibition/>

illumination

And don't forget Ausglass' own exhibition *Illumination* running from 23 January at the Worth Gallery in Adelaide. Over 60 glass artists will have works on display in the professional gallery venue leading up to the Ausglass biennial conference.

Ausglass member visitors will also be able to vote for their favourite piece to win the Vicki Torr Memorial Prize (to be announced on Sunday 15 February). The exhibition will be open at Worth Gallery's Fisher Jefferies Foyer and gallery space (Level 1, 19 Gouger Street Adelaide) until 13 February (<http://www.worthgallery.com>).

still on show...

pairing designers and artists in the ACT

Canberra Glassworks curator Magda Keaney asked designers and glass artists to pair up and collaborate on a new product or suite of works for the *Glass X Design* exhibition (on show to 25 January). The resulting cross disciplinary exhibition includes established and emerging Australian designers and artists: Nadège Desgenétez X Tom Skeehan, Kristel Britcher X Gilbert Riedelbauch, Lisa Cahill X Chris Hardy, Cobi Cockburn X Rob Foster, George Agius X Jason Bird, Ruth Allen X Dan Lorrimer/Mitchell Brooks, Blanche Tilden X Erin Hinton, Kumiko Nakajima X John Quan (<http://www.canberraglassworks.com>)

Nick Mount in Washington State

Adelaide artist Nick Mount has an exhibition of over 30 art works on show at the Bellevue Arts Museum in Washington State until 1 February 2015. The exhibition - *The Fabric of Work* - will premier some of his newest pieces and is part of the *Living Treasure: Masters of Australian Craft* series (an initiative of Object: Australian Design Centre) with funding from the South Australian government. Details at: http://www.bellevuearts.org/exhibitions/nick_mount.html.

migrant impact on nation's glass art

The *Fused: a journey from artists in the National Art Glass Collection* exhibition will run until 8 March 2015, celebrating the migration stories of professional art glass workers who came to Australia. It features works from the National Art Glass Collection held at the Wagga Wagga Art Gallery in NSW and highlights the expertise and cultures these skilled migrants brought with them, demonstrating how they have played an integral part in Australia's studio art glass movement. Details at: www.wagga.nsw.gov.au/art-gallery/exhibitions/exhibitions-2014/?a=30300.

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news from Canberra Glassworks

Matthew Curtis has been announced as the inaugural *Canberra Glassworks Creative Fellow* for 2015. He will start in this new role at Canberra Glassworks on 1 February 2015 and will work here for 12 months. The 2016 Creative Fellow will be announced in February 2015. **Nick Adams** was announced recently as the *Canberra Glassworks Emerging Artist Support Scheme* artist for 2015 - an initiative of the ANU School of Art.

Newly appointed Artistic Director **Magda Keaney** has curated *Glass X Design* which opened on 20 November as part of *Design Canberra*. For this exhibition she asked selected designers and glass artists to work in pairs, joining intellect and skills to collaboratively produce a new product or suite of works: **Nadège Desgenétez X Tom Skeeahan; Kristel Britcher X Gilbert Riedelbauch; Lisa Cahill X Chris Hardy; Cobi Cockburn X Rob Foster; George Agius X Jason Bird; Ruth Allen X Dan Lorrimer/Mitchell Brooks; Blanche Tilden X Erin Hinton; and Kumiko Nakajima X John Quan.**

Ivana Jirasek has been working with us as Guest Curator for *Diplomacy: translations in glass*, which opens on 11 February 2015. It's an exhibition that responds to the international glass collections and glass traditions represented by diplomatic missions in Canberra. Artists **Helen Aitken-Kuhnen, Andrew Baldwin, Erin Conron, Ben Edols and Kathy Elliott, Hannah Gason, Elizabeth Kelly, Klaus Moje** and **Lienors Torre** will respond to the cultural influences of Belgium, Czech Republic, Finland, France, Italy, Japan, Malta and USA.

International Artist in Residence **Preston Singletary** will be in the Canberra Glassworks from 5 February until Friday 13 February 2015 before he heads to the Ausglass Conference. He will then venture to Yirrkala, NT during this program, until 23 February 2015. Preston is here as part of the *Honouring Cultures project*, initiated by the Indigenous Textiles and Glass Artists group, bringing Indigenous glass artists together. His residency is supported by the Embassy of the USA. A Public Talk/Demonstration will be provided FREE at 2pm on Saturday 7 February 2015 at Canberra Glassworks.

Canberra Glassworks attracted great crowds as a result of the Inner South Arts Hub programs offered on 5 and 6 December in collaboration with like-minded local arts organisations, including *Art After Dark* and *Art and Ride*. We look forward to seeing this new initiative continuing in future years.

There were 101 entries from young designers aged 3-13 years in *The Canberra Times Kids' Glass Design Competition*. The generous artists who are being commissioned to make 5 winning designs in glass are **Lisa Cahill, Kirstie Rea, Annette Blair, Tom Rowney** and **Simon Maberley**. The winners will be acknowledged at an event at 4.30pm on Thursday 22 January 2015.

what's new?

Our *GLINT - glass and print residency* in collaboration with Megalo Print Studio will continue in 2015. Applications are being assessed now. We are also calling out for 2015 *Graduates-in-Residence* (GiRs) from 23 Feb to 21 Mar 2015 from ANU School of Art, UniSA and Sydney College of the Arts.

Canberra Glassworks will soon announce its new **Assistant Director** to assist the Artistic Director with the planning and delivery of our artistic programs according to Artistic Director's vision.

There is new *CIT Adult Short Course in Engraving* with **Peter Nilsson**. It will be offered every two months from 7 February 2015. For information on it and other glass CIT courses, check the website at <http://shortcourses.cit.edu.au/categories/list.html?SubcategoryID=554>

collector's raffle

Here's your chance to win a \$17,500 Klaus Moje original work!

Just buy one (or more) tickets in the Canberra Glassworks Collectors Raffle. Launched in December, the raffle is a great opportunity to own a work by a major Australian artist – and you'll be supporting the development of the facility and future glass artists. Well known Canberra Glassworks artists are generously contributing their works. All raffle proceeds will be used to fund special projects like the Canberra Glassworks Creative Fellowships. There are only 450 tickets available and they cost \$50 each. The winner will be drawn 7 March 2015, at the *Diplomacy and Fine Wine* event. You can buy tickets by visiting the Canberra Glassworks (Wed – Sun 10am-4pm) or by phoning (02) 6260 7005. More info at: <http://www.canberraglassworks.com/about/support/collectors-raffle-2/>

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Rates are ex GST:

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1/4 page	\$77	\$150
1/2 page	\$150	\$250
Full page	\$275	\$375

Contact us at: newsletter@ausglass.org.au

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looking on (a collector's view)

Jennifer Hay (collectorsrep@ausglass.org.au)

The Mansfield Art Glass Exposition (MAGE) was held in late October as part of the Mansfield High Country Festival. While it's quite a long drive from Melbourne or Canberra, it's a great location for a weekend away. The weather was gloriously hot on the day I visited, and the Saturday market was on, with terrific local produce and craft, as well as storytellers and musicians.

It was great to see some of the Victorian glass community there in support of the event, demonstrating lamp-work (which fascinated kids and adults alike) and selling their work. The MAGE exhibition itself was held in the showroom of Martins Garage. This might sound like a strange space, but it was roomy and full of natural light, which showed off the architectural glass, in particular, to great effect.

I wasn't at the opening night, but our President Verity Burley was judge for one of the MAGE competitions and reported a very good turnout for the event. The MAGE has been in existence for four years, and the local community appears to have grown to love and take pride in its Art Glass Exposition. As a competition, it seems to have gained credibility amongst leaders in the art glass world.

I met up with Verity to compare notes and also had a good chat with Gilli Bruce, convener of the MAGE, and with one of her volunteers manning the exhibition. I spent a good hour and a half wandering around the exhibition and many members of the public dropped in to take a look while I was there. I discovered some artists that were new to me, and whose work I found interesting - and in one case irresistible, with a resulting effect on my bank balance. Please know that as Collectors'

Rep I take the *collecting* bit very seriously and am doing my very best to support glass artists!

There were a number of competition categories, and some strong competition in several of them. The *Architectural Glass Prize* was awarded to **Robyn Lingard** for her brilliantly executed panel in an oxidised metal frame, entitled *Postcard Impressions*. Norm Beilby (President, Architectural Glass & Design Australia) and Marina Quinlan were the judges. **Leigh Schellekens'** *Self Portrait* and *Jam Factory* were quirky and fun and received high commendation, along with **Janine Tanzer's** *Elijah Meets God* and **Bridget Thomas' Tree**.

Ausglass President, Verity Burley, judged the *Studio Glass Prize*. The winner was totally out of left field (or at least the outer at the Adelaide Oval).

'Someone's left their jumper here', I thought when I first saw the piece. I was stunned to find it was made from spun and knitted glass fibre. *Just not cricket* - amazing work by **Paddy Robinson**.

There were many honourable mentions for this prize, including **George Agius**, who received commendations in several categories for her piece *Preserve, Conserve, Reserve* and **John White** who also received mention in several categories with his piece *Ornamental*. **Marina Kruger's** spiky *Mines* both fascinated and amazed and certainly caused a lot of discussion while I was at the exhibition.

Suzanne Brett, Curator at Kirra Galleries, judged both the *Contemporary Jewellery Prize* and the *Kirra Galleries Emerging Glass Artist Award*. **Sally Balfour** was the winner of the Jewellery prize, selected for her *Bat Garden* necklace. **Bridget Thomas** showed



MAGE winners (clockwise from above): Andrew Baldwin, Sally Balfour, Silvana Ferrario, Veronica Andrus-Blaskievics, Paddy Robinson & Robyn Lingard

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her versatility by receiving an honourable mention in the Jewellery category and also the Architectural Prize for two diverse works.

The *Emerging Glass Artist Award* is sponsored by Kirra Galleries and includes a 3-month 'featured artist' mini-exhibition at the gallery in Federation Square, Melbourne. **Silvana Ferrario** from WA was awarded this prize for her superb bowl *Bring in the Clouds 5*. **John White** was commended for his *Ornamental* piece once again, and **Tessa Duke** for *Autumn I*.

Tony Stafrace, Managing Director of Axess Glass Products, judged the *Axess Glass New Artist Prize*. **Veronica Andrus-Blaskievcis** was awarded the prize for her innovative work in experimental concrete and glass, titled *Surface Bellow*. **John White** unbelievably missed out on a prize for a third time, but received a high commendation for his *Ornamental*. **Marcaela Faithfull** was commended for her *Glimmers of Light*.

Every visitor to the exhibition was provided with a voting slip and invited to vote anonymously for their preferred piece from amongst the 89 on show. **Andrew Baldwin's** striking *Void 15* tall blue vessel was the popular choice. **Jacquie Hacansson's** *A Sunday Drive* (a real car door with window glass that certainly wasn't run-of-the-mill) was also popular, as was **Robyn Lingard's** Architectural winner *Postcard Impressions*.

Gilli Bruce has done a fantastic job over the past few years. It takes an unbelievable amount of work (all voluntary) each year to run the exposition. It's disappointing then that there was a serious reduction in entries this year. Gilli is extremely grateful to those generous artists who've come late to the rescue each year, but it would be great if more artists could contribute.

We need glassmakers to support events of this nature. It brings new audiences for your work, and brings glass to a wider community than just the major cities. People visit Wagga Wagga for glass, why not Mansfield? As a collector, I love to discover new artists, and expositions like MAGE are a great way to see new work.

So, artists... next time you see a call for entries for any prize suitable for your work, take the opportunity to both boost your own audience and give the exhibition your support in order to keep it running. We can ill afford to lose any more opportunities to nurture studio glass artists and their market.

Collectors... it's up to us to keep the artists in business and support them with our passion.

Glass is not just for drinking out of or looking through. It can be beautiful, amazing, challenging and endlessly fascinating. Pass it on!



MAGE highly commended artists included Leigh Shellekens (left) and Marcaela Faithfull (right)

[photos courtesy: MAGE and Jennifer Hay]

MAGE 2014 finalists

Architectural Glass Prize

Judges: Norm Beilby, Marina Quinlan

winner:

Postcard Impressions - Robyn Lingard

highly commended:

Elijah Meets God - Janine Tanzer

Tree - Bridget Thomas

Jam Factory Prahran - Leigh Schellekens

Self Portrait - Leigh Schellekens

Studio Glass Prize

Judge: Verity Burley

winner:

Just Not Cricket - Paddy Robinson

highly commended:

Preserve, Conserve, Reserve - George Agius

Cornucopia - Tina Cooper

Hooded Plover & Human - Mark Elliot

A Sunday Drive - Jacquie Hacansson

The Sovereign's Symbol - Laurel Kohut

Mines - Marina Kruger

The Getting of Wisdom - L. Wedding-Marchioro

Ornamental - John White

Kirra Galleries Emerging Artist Award

Judge: Suzanne Brett

winner:

Bring in the Clouds 5 - Silvana Ferrario

highly commended:

Autumn I - Tess Duke

Ornamental - John White

Axess Glass New Artist Award

Judge: Tony Stafrace

winner:

Surface Bellow - Veronica Andrus-Blaskievcis

highly commended:

Glimmers of Light - Marcaela Faithfull

Ornamental - John White

Contemporary Glass Jewellery Prize

Judge: Suzanne Brett

winner:

Bat Garden - Sally Balfour

highly commended:

Forest of Trees - Bridget Thomas

Glass Pools - Kathryn Wardill

People's Choice Award

(Exhibition visitors vote)

winner:

Void 15 - Andrew Baldwin

Runners up

A Sunday Drive - Jacquie Hacansson

Postcard Impressions - Robyn Lingard

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what were they thinking?

Ever wondered what is the thought process behind a judge's decision to award an artist's prize? Ausglass President Verity Jasmin Burley, herself a glass artist, recently judged the Studio Glass Prize category at the MAGE. Here are some of her thoughts on how she chose the winning entry.

Judging the MAGE (Mansfield Art Glass Exposition) of some 40 Studio Art Glass pieces took four solo hours to decide upon. I was tasked with an incredibly difficult decision - taking into consideration the works as being beautiful or aesthetically pleasing; experimental or intentional; well constructed or intensely crafted. Sometimes it's evident the artist or maker has a very meticulous mind by viewing details within a work that could seemingly have been created with the utmost patience. Viewing a display that showcased profound potential in many of the pieces allowed for an appreciation of their inspiration to a wider audience.

The finalists were narrowed down to a few pieces that were measured by their thought-provoking artist statements. That, combined with an artist's consideration in the value or artistic virtue of glass as a material, made for an interesting internal dialogue.

'hostile yet beautiful...'

Based on the piece's material dynamics, a personal favourite was *Mines* [by **Marina Kruger** from Lautenbach, France], which received an extremely high commendation for being both beautifully attractive, yet strangely hostile at the same time *[image at right]*. Slivers of protruding float glass shards are glued together with silicone from a central point to appear like a woollen pom-pom or sea urchin that fits snugly into the palm of your hand. It's as if the razor sharpness is camouflaged by a delicacy whereby each of the three pieces appears light enough to float away with a gentle breeze. The simple yet resourceful use of broken scrap glass that is typically unsafe or dangerous when handled then alters the viewer's responsiveness into a placid state of mind and feeling of playfulness. Excellent work Marina!



'upon first appearance it was quite unbelievable to consider a jumper had been knitted from fibreglass...'

The ultimate winner *[images below]* was unlike anything else and quite frankly, it's *Just not Cricket* [by **Paddy Robinson** from Sofala, NSW]. Simple yet contemplative not complicated and premeditated in its unique approach to glass as a medium. The product is a labour intensive relationship of risk and sentimentality that is without abstract thought or a hindrance of challenge. An incredibly hard piece to beat conceptually in my mind, questioning: 'where do you go from there?'

The material's inherent nature in that it can at the same time be more harmful to a person's respiratory system than most anything else known and also exemplary in its technical construction, conveys conviction. How is it that a piece can be harmful yet powerfully subtle? Through the use of glass as a fibre yarn knitted together to form a cricket jumper - whereby upon further intimate examination of the object through touch, confirms the reality.

Effectively resulting in a feeling of amazing brilliance, yet appearing dangerous to the point of profound. The work displayed a strong awareness of the material's diversity that is absolute genius. The artist's competency and understanding of craftsmanship combined with the aesthetics of art go beyond the realms of intrigue and into an unparalleled courageousness. Congratulations Paddy Robinson!

[photos courtesy: Jennifer Hay]



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conference time ... almost!

The Ausglass biennial conference is just around the corner. The planning committee has prepared an excellent event and there is much to see and do. If you've been an early bird and registered already, start planning your programme events. Of course there's still time to register too, but be quick!

when?

Thursday 12 February to Sunday 15 February 2015!

where?

All the activity will be based around the Lions Art Centre and the JamFactory (19 Morphett St, Adelaide South Australia)

what's on?

Check the conference web site at www.statesofillumination.com for all the details.

Each day has its own theme: *Light as material* (day 1); *Illumination of culture through glass* (day 2); and *The day of enlightenment: illuminating ideas* (day 3). There are exhibitions, lectures, workshops, demonstrations, studio visits and parties, with Australian and international guest lecturers, demonstrators, exhibitors and workshop leaders. There's a copy of the schedule of events on page 17 so you can start planning right away.

registrations are still open!

You can still register for the conference for either the full program or just a day or even single event if you prefer. There is a registration form in this newsletter or go to the Ausglass website registration page: <http://www.ausglass.org.au/conference-registration.php>

Full conference registration includes three days of talks and demonstrations, the opening party on 12 February, and the closing party and auction on 15 February. Tours, merchandise and additional party tickets are extra.

Registration costs:

Full conference fee: members (\$395); non-members (\$495); member full time students (\$295); non-member full time students (\$395) - *Single day:* members (including full time students) (\$220); non-members (including full time students) \$320

Enquiries: conference@ausglass.org.au; or for payments: payments@ausglass.org.au

the conference exhibition...

Illumination is the Ausglass Conference Exhibition. Hosted by [Worth Gallery](#) at their Fisher Jeffries Foyer gallery space (Level 1, 19 Gouger St), it will run from 23 January until 13 February (open Monday to Friday 9am-5pm). It will also be online for the show's duration. The exhibition will feature a diverse collection of work from national and international Ausglass members and non-members and is an excellent opportunity for the glass community to promote their practice to colleagues, conference delegates, collectors, institutions and the general public. Ausglass members visiting the show can also vote for their favourite piece eligible for the Vicki Torr Memorial Prize (see the next section for more information).

An exhibition reception will be held at 6pm on Thursday 12 February, when the winner of the *Sabbia Exhibition Award* (judged by gallery representatives Anna Grigson and Maria Grimaldi) will also be presented.

Vicki Torr voting...

The Vicki Torr Memorial Fund was established as a separate charitable fund in 1993 in memory of the life and work of South Australian glass artist Vicki Torr. At that time it was decided to use the proceeds of each biennial auction (held during the Ausglass conference) to promote glass art through scholarships and prizes – the first being the Vicki Torr Memorial Scholarship for an emerging artist at the conference exhibition. It has become the (now) \$8,000 *Vicki Torr Memorial Prize*, with the winner based on votes cast by members during the conference exhibition.

With extra money available in the Fund, the Board then instituted an annual \$2,000 *Vicki Torr Online Gallery Prize* to be awarded to an emerging artist voted by the members via an online voting process during January.

speakers

Phillip Adams (keynote)

Bullseye Glass co.
Heike Brachlow
Ian Gibbins
Catherine Truman
Heike Ebendorff-Heidepriem
Johnathan Jones
Cinnamon Lee
Illumini
Tobias Mohl
Jessica Loughlin
Preston Singletary
Yhonnie Scarce
Brenda Croft
Phillip Watkins
Jeremy Lepisto
Dr. Guan Donghai
Dr Sunny Wang
Professor Li Wen
Professor Zhuang Xiaowei
Nick Mitzevich
Brian Corr
Deb Jones
Woods Bagot

demonstrators

Tom Moore
Tobias Mohl
Tim Edwards
Mel Douglas
Nick Wirdnam
Jess Dare
Jenni Kemarre Martiniello
Holly Grace
Berlin Glas e.V.
Jessica Loughlin
Giles Bettison

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Make the most of your member voting opportunities:

For the **Vicki Torr Memorial Prize**, ballot papers will be available at the *Illumination* show from Friday 23 January and can be placed in the exhibition ballot box until 4pm on closing day 13 February. If you're only in Adelaide for the conference, make sure you head to the exhibition in the first two days to check out the works. A ballot box will also be provided at the conference registration desk (in the JamFactory atrium) until midday Sunday 15 February. The winner will be announced that afternoon at the closing ceremony.

For the **Vicki Torr Online Gallery Prize**, check out the entries online then follow the instructions to cast your vote. Voting closes on 31 January. The winner will also be announced at the conference closing ceremony on Sunday 15 February.

More information is available at the Ausglass website: <http://www.ausglass.org.au/vicki-torr.php>

the conference auction...

The conference auction will be held on Sunday 15 February from 2:00pm at the Publishers Hotel (corner of Franklin and Cannon Streets), just before the closing party and award presentations. It is a fun afternoon and an ideal opportunity to add a beautiful glass piece to your personal collection. Ausglass members donate all the auctioned works and the proceeds go to the Vicki Torr Memorial Fund for the ongoing promotion of Australian glass art and artists. If you have any queries, please email Eileen Gordon (vice president/online gallery) at vicepresident@ausglass.org.au.

the AGM...

The Ausglass Annual General Meeting will be held on the first day of the conference, Thursday 12 February, starting at 3:30pm at UBH 2.09 The Barbara Hanrahan Building, University of South Australia, City West Campus, North Terrace, Adelaide. It's important for as many members as possible to come along and lend your support to your Ausglass organisation. You'll also get to say thanks to the volunteers who are retiring from the Board and welcome in several new members.

the tours...

The Adelaide committee have lined up several short tours of some nearby facilities on Thursday's registration day. They can be booked via the registration process and include a walking tour of the South Australian Health and Medical Research Institute (SAMHRI) – affectionately known locally as 'the cheese grater' (once you see it you'll know why). Another walking tour visits the Institute for Photonics and Advanced Sensing (IPAS) research facility. There are also three bus tours – Marion, Hills, and the O-I Bottle factory. Go to the conference website for more information (www.statesofillumination.com/tours/)

the parties...

There are plenty of social events lined up, starting on Thursday with the *Illumination* exhibition launch (from 5:30pm) and the conference opening (don't forget the 'cup exchange'!). Then there's the JamFactory exhibition opening on Friday, Saturday after-conference drinks and, on Sunday, the auction, awards presentations and the big closing party. Each morning conference attendees can catch up with everyone for breakfast in the JamFactory foyer precinct.

glass on show – take your pick...

If you're keen to see some glass art, there are several exhibitions nearby. As well as the conference *Illumination* show at Worth Gallery, the SASA Gallery has *Translucent Shadows*, there is a studio exhibition plus *Glass: Art Design Architecture* at the JamFactory, *Lumen* at Mrs Harris' Shop, *Mix* at Zu Design (Gays Arcade Balcony), *Resonate* at Marion Cultural Centre's M Gallery, and Nick Mount and Stephen Skilitzi each have a side exhibition. More information: www.statesofillumination.com/exhibitions-around-town/

more than just a tradeshow...

S.I.T.E. = Suppliers, Institutions, Tradeshow and Education!

Several supplier and trade exhibition spaces, interactive exhibits and showcases for educational and glass institutions have been set aside in the conference precinct, including the JamFactory showroom and loading bay, and the Mercury Cinema foyer. Make sure you check them out too.

States
of
illumination

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www.ausglass.org.au/conference-registration.php





Thursday, 12 February
Registration Day

09:00	Registrations Desk open 9am-4pm						
09:30		IPAS Walking Tour 1	O-I Bottle Factory Bus Tour 1		Marion Bus Tour	Hills Bus Tour	SAHMRI Walking Tour
10:00							
10:30							
11:00				O-I Bottle Factory Bus Tour 2			
11:30		IPAS Walking Tour 2					
12:00							
12:30							
13:00							Demo Tom Moore & Assoc
13:30							
14:00							
14:30							
15:00							
15:30			AGM and awards				
16:00							
16:30							
17:00							
17:30							
18:00		Exhibition opening Illumination					
18:30							
19:00							
19:30							
20:00		Opening party					
20:30							
21:00		Cup exchange					
21:30							
00:00		Ends at midnight					



Legend

- Admin / registration
- Tour
- Demo
- Presentation
- Event



Friday, 13 February
Light as Material

07:30		Breakfast				
08:00	Registrations Desk open 8am-4pm			Demo – cold working Tim Edwards, Mel Douglas	Demo – hot glass Tobias Möhl	
08:30						
09:00						
09:30			Keynote speaker Phillip Adams			
10:00						
10:30			Morning tea			
11:00			Artists in the Factory Dan Schwoerer, Sam Andreacos, Lani McGregor			
11:30						
12:00			Lunch		Demo – flame working Jess Dare	Demo – hot glass Nick Wirdnam
12:30			Technical Talk <i>On Colour, Glass and Light</i> Heike Brachlow			
13:00						
13:30		Presentations <i>Sensing the unseen: Science + Art, the Microscope Project</i> Prof Ian Gibbins, Catherine Truman				
14:00						
14:30		Afternoon tea <i>Between Glass Art and Science</i> A/Prof Heike Ebindorff-Heidepriem				
15:00		Presentation <i>Light as Material</i> Jonathon Jones, Cinnamon Lee, Illumni				
15:30						
16:00						
16:30		Artist Talk Tobias Möhl				
17:00						
17:30						
18:00		Exhibition opening <i>JamFactory Glass: Art, Design & Architecture</i>				
18:30						
19:00						
19:30						
20:00						





Saturday, 14 February

Illumination of Culture through Glass

17th Ausglass Conference
12-15 February 2015 Adelaide

07:30					
08:00	Registrations Desk open 8am-5pm	Breakfast		Demo From digital photograph to the sandblasted image Holly Grace	Demo – hot glass Jenni Kemarre Martiniello, Tom Rowney & Team
08:30					
09:00			Presentation Mythologies transformed Preston Singletary		
09:30					
10:00					
10:30		Morning tea	Panel – Cultural collaborators Yhonnie Scarce, Brenda L Croft, Phillip Watkins, Preson Singletary		
11:00					
11:30			Artist talk Yhonnie Scarce		
12:00		Lunch		Demo – hot glass Berlin Glass	
12:30			Technical talk Horizons & hindsight: a look at an individual practice of kilnforming Jeremy Lipisto		
13:00					
13:30			Presentation Contemporary glass in China (pt 1) Dr Guan Donghai, Dr Sunny Wang		
14:00					
14:30		Afternoon tea			
15:00			Presentation Contemporary glass in China (pt 2) Prof Li Wen, Prof Zhuang Xiaowe		
15:30					
16:00	Short break				
16:30		Presentation Illuminating the new: what's next Students from Perth, Adelaide, Canberra, Sydney, Melbourne and Devonport			
17:00		Drinks			
17:30					





Sunday, 15 February

The Day of Enlightenment: illuminating ideas

07:30		Breakfast	
08:00	Registrations Desk open 8am-2pm		Demo – hot glass Giles Bettison
08:30			
09:00			
09:30		Presentation	
10:00		<i>Re-imaging ? the collection</i> Nick Mitzevich	
10:30		Morning tea	
11:00		Presentation	
11:30		<i>Illumination through the practice of art making</i> Deb Jones, Brian Corr, Jessica Loughlin	
12:00		Presentation	
		<i>Lantern of research</i> Anoop Menon	
12:30		Conference close and wrap up	
13:00			
13:30			
14:00			Auction, closing party, awards
14:30			
15:00			
15:30			
16:00			
16:30			



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KIGA – it's on again for 2015!

After the success of the inaugural Kirra Illuminating Glass Award (KIGA) in 2014, Kirra Galleries is joining up again with Melbourne's Federation Square to offer another A\$15,000 first prize during next year's The Light in Winter festival.

The award aims to celebrate Australian and New Zealand glass artists, to identify unique skills and highlight the creative practice of glass art. As well as the generous first prize, a second award of A\$3,000 is on offer for the most innovative entry.

Artists are invited to submit their entry forms and provide their concepts for internally-lit glass sculptures to be created and exhibited as part of The Light in Winter 2015. Entry forms and more information can be found at the prize website at www.fedsquare.com/culture/kiga/. Expressions of interest are due by **16 February**.

Gallery Director Peter Kolliner is also available via email (peter.kolliner@kirra.com) if you have any other queries regarding the prize or its intent.

Pilchuck needs assistants, scholars

Pilchuck glass school in Stanwood, Washington USA is looking for Teaching Assistants (TA) and Artist Assistants (AA) with extensive studio experience and collaborative interests to participate in a leadership capacity during its summer program (http://pilchuck.com/summer_program/other_opportunities/teaching_artist_assistants.aspx). The school is also looking for seasonal staff and camp assistants (http://pilchuck.com/summer_program/other_opportunities/seasonalstaff.aspx) and has scholarships available (http://pilchuck.com/summer_program/scholarships.aspx) Applications close **4 February 2015**.

post-grad study in Edinburgh

The University of Edinburgh's College of Art is taking applications for postgraduate scholarships across its five discipline areas – including the Glass fine arts program in the School of Design. Applications are due **20 March** so if you're interested in the course offerings or scholarships, the application and more information is at the College's website:

<http://www.ed.ac.uk/schools-departments/student-funding/postgraduate/uk-eu/humanities/edinburgh-college-of-art/school>

Craft ACT expressions of interest

Craft ACT: Craft and Design Centre is calling for proposals for exhibitions to include in its 2016 exhibition program.

Expressions of Interest are being accepted **up to 5pm on Friday 13 March 2015**. Proposals for solo or group exhibitions are invited from Craft ACT members, local and national craft and design practitioners, and independent curators. Exhibitions can be thematic, based on traditional or new practice, concepts, processes, interpretations or philosophies. More information and a downloadable application form is available at the website:

<http://events.craftact.org.au/2014/12/16/calling-for-expressions-of-interest-exhibition-program-2016/>

Craft ACT: Craft and Design Centre is also accepting expressions of interest from craft artists and design makers exploring new work in practice-led research, design thinking, and digital technology use, with the aim of participating in its *Embracing Innovation Volume 5* exhibition scheduled for 23 July to 29 August 2015. Closing date for proposals is **13 March 2015**. Further information and application forms can be found at the website:

<http://events.craftact.org.au/2014/12/16/calling-for-expressions-of-interest-embracing-innovation-volume-5/>

GAS conference

If our Ausglass conference in Adelaide isn't enough for you, consider going to the international Glass Art Society's 44th annual conference in San Jose in June (5-7). Over 60 artists and glass professionals will be presenting there covering all disciplines of glass (blowing, hot casting, kiln work, stained glass, flame working, beadmaking, cold work etc). You have to be a GAS member to attend, but it might be worth adding this to your membership list. More details at

www.glassart.org/San_Jose.html

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talking point:

Academic Dan Hunter takes an interesting look at the link between creativity and copyright cash payments in this article originally published on [The Conversation website](#) on 5 January 2015.

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THE CONVERSATION

why cash and copyright are bad news for creativity

by Dan Hunter (Dean, Swinburne Law School at Swinburne University of Technology)

Imagine you were asked to write a law that encouraged creativity. What would it look like?

Whatever your answer, it's pretty clear that it wouldn't look like copyright.

Which is weird, right? Because copyright is supposed to be the law that spurs creativity. The problem, it turns out, is that the central features of copyright are directly opposed to the things that support creativity.

Creativity is a tricky thing to understand, and we have very little insight into what animates the creative spark and why some people are more creative than others.

But one thing we do know about creativity is that a really good way to make people less creative, is to pay them. A series of studies by Edward Deci and Richard Ryan Teresa Amabile, and others, have shown that primary school kids don't learn to read if they're paid to, artists produce their worst work when they're commissioned to produce it, and people get worse at solving puzzles if you reward them for successful solutions.

The reason for this? Creativity is closely linked to motivation, and humans become creative when they're internally motivated by curiosity or interest or desire. They get demotivated — and less creative - when you introduce money into the equation.

We always say that the copyright system supports creativity and artists. But copyright's foundation is about the allocation of economic rights that are bought and sold. It's a system that's built on money, and copyright doesn't even require that an artist or author be attributed as the creator of their work — which is strange since many artists accept that they won't make much money, but every artist wants to be recognised as the creator of their own artwork.

So copyright is a legal system built on a premise that tends to reduce creative output, rather than increase it. And that's even before we consider all of the problems that occur when commercial interests seek to extract the maximum value from their copyrights.

This isn't to suggest that artists shouldn't be able to eat. It's just that if you were designing a system to maximise creativity then you wouldn't tie creative output to cash like we do with copyrights.

So what would you do? Well, you might provide enough money for artists to live, but not tie it directly to the

output, by providing grants or public subsidies or the like. Researchers at MIT showed a few years ago that a good way to encourage creativity is to provide long-term funding, rather than short term reward.

You would make sure that the best work of artists were supported, so you would expand the significance of prizes that award large amounts for very creative work. And you would almost certainly require some kind of requirement of attribution of a work, so that even if artists didn't get paid, they would at least get their name in lights.

The other thing you would definitely do? Encourage a huge diversity of creativity, of all different sorts, without any expectation of commercial gain.

And of course that's exactly what the internet does: from LOLcats, YouTubers, tweeting and fan fic, to whatever the new, new thing is going to be, the internet provides the medium of creation and distribution of a huge range of amateur material.

Not amateur in the sense that they don't know what they're doing — no, "amateur" in the sense that the people doing it are doing for the love of it, not for the creativity-depleting cash.

Maybe, just maybe, a few of these amateurs will find a huge audience and be able to cash in. Like E.L. James, whose 50 Shades of Grey was originally a Twilight fanfic. Or the fabulously successful Silo novel series by Hugh Howey. Originally self-published, it's since been printed in numerous countries, has been optioned by Hollywood, and is the basis of a writing stellar career. Howey has embraced the possibilities of the internet and has encouraged an entire community of authors to reuse his material in all manner of interesting ways.

But they didn't start out this way, they started out doing it because they couldn't help themselves: they were human and so they had to create.

We shouldn't think that copyright is the only way, or even the best way, to encourage creativity in our society.

Thanks to the internet, we are at the beginning of a brand new understanding of what other possibilities might work better.

[link to original article: <http://theconversation.com/why-cash-and-copyright-are-bad-news-for-creativity-34696>]



Agenda of Meeting

Ausglass – Australian Association of Glass Artists Ltd – ABN 72 087 134 656

Meeting	Annual General Meeting
Place	UBH 2.09 The Barbara Hanrahan Building, University of South Australia, City West Campus, North Terrace, Adelaide, South Australia 5000
Date	Thursday, 12 February 2015
Time	15:30pm, Adelaide, South Australia
Chair	Verity Burley (President)

Introductory speeches – Zoë Woods and Melinda Willis

Opening – Verity Burley

1 Annual Report – Financial Statements and Reports

That the financial statements of the Association and the Directors' Report, Directors' Declaration and Auditors' Report for the year ended 31 October 2014 are received, confirmed and adopted.

2 2014 AGM Minutes

That the previous AGM meeting minutes from 15 February 2014 in Adelaide, South Australia be confirmed and accepted

3 Retirement of Tegan Hamilton as Secretary

Tegan Hamilton is hereby retired as Secretary from the Board of Ausglass (The Australian Association of Glass Artists) Limited.

4 Election of Suzannah Terauds as Company Secretary

That *Suzannah Terauds*, as co-opted onto the Board during the year, hereby retires and being eligible for re-election be, and hereby is, elected as Company Secretary of Ausglass (The Australian Association of Glass Artists) Limited.

5 Election of Sharon Harrison as a Director and Newsletter Editor

That *Sharon Harrison*, as being a Director co-opted onto the Board during the year, hereby retires and being eligible for re-election be, and hereby is, elected as a Director of Ausglass (The Australian Association of Glass Artists) Limited and hereby adopts the role of Newsletter Editor.

6 Other Business

6.1 Election of Melinda Willis as a Director and State & Territory Representative Liaison Officer

That *Melinda Willis*, as being a Director co-opted onto the Board during the year, hereby retires and being eligible for re-election be, and hereby is, elected as a Director of Ausglass (The Australian Association of Glass Artists) Limited and hereby adopts the role of State & Territory Representative Liaison Officer.

6.2 Election of Gilli Bruce as a Director and Special Projects Officer

That *Gilli Bruce*, as being a Director co-opted onto the Board during the year, hereby retires and being eligible for re-election be, and is hereby, elected as a Director of Ausglass (The Australian Association of Glass Artists) Limited and hereby adopts the role of Special Projects Officer.

6.3 Election of Helen Kelly as a Director and International Representative Liaison

That *Helen Kelly*, as being a Director co-opted onto the Board during the year, hereby retires and being eligible for re-election be, and is hereby, elected as a Director of Ausglass (The Australian Association of Glass Artists) Limited and hereby adopts the role of International Representative Liaison Officer.

6.4 Election of Denise Orchard as a Director and Treasurer

That *Denise Orchard*, as being a Director co-opted onto the Board during the year, hereby retires and being eligible for re-election be, and is hereby, elected as a Director and Treasurer of Ausglass (The Australian Association of Glass Artists) Limited.

6.5 Election of Elaine Miles as Grants and Funding Officer

That *Elaine Miles*, as co-opted onto the Board during the year, hereby retires and being eligible for re-election be, and is hereby, elected as Grants and Funding Officer of Ausglass (The Australian Association of Glass Artists) Limited.

6.6 Retirement of Anne Sorensen as a Director and State & Territory Representative Liaison Officer

That *Anne Sorensen* is hereby retired as a Director and State & Territory Representative Liaison Officer of Ausglass (The Australian Association of Glass Artists) Limited.

6.7 Retirement of Eileen Gordon as a Director, Vice President and Online Gallery Coordinator

That *Eileen Gordon* is hereby retired as a Director, Vice President and Online Gallery Coordinator of Ausglass (The Australian Association of Glass Artists) Limited.

6.8 Retirement of Jeffrey Hamilton as a Director and Honorary Life Membership Officer

That *Jeffrey Hamilton* is hereby retired as a Director and Honorary Life Membership Officer of Ausglass (The Australian Association of Glass Artists) Limited.

6.9 Retirement of Robert Melani as Treasurer

That *Robert Melani* is hereby retired as Treasurer of Ausglass (The Australian Association of Glass Artists) Limited.

6.10 Retirement of Verity Burley as a Director and President

That *Verity Burley* is hereby retired as a Director and President of Ausglass (The Australian Association of Glass Artists) Limited.

7 Confirmation of Resolutions

8 Announcements

9 Conclusion

Announcement of the 2016 Annual General Meeting



Registration form

17th Ausglass Conference
12-15 February 2015 Adelaide

Participant details

Title		Date	
First name		Surname	
Postal address line 1			
Postal address line 2			
Suburb		State	Postcode
Country			
Telephone		Mobile	
Email			
Organisation			
Position			
Ausglass member?		Student ID no	
Dietary requirements	Vegetarian		Please supply copy of your student ID card
	Gluten free		
	Other		

Fees

Please fill in the boxes below with a number (e.g. 1) and the form will calculate your total payment

Registration

No conference booking - just extras
such as party tickets, tours, t-shirts

	Early bird before 31 Dec 14	Regular after 31 Dec 14
Ausglass Members		
Individual	\$350 <input type="text"/>	\$395 <input type="text"/>
Student (full time)	\$250 <input type="text"/>	\$295 <input type="text"/>
Day rate	\$175 <input type="text"/>	\$220 <input type="text"/>
Day rate (student full time)	\$175 <input type="text"/>	\$220 <input type="text"/>
Non Ausglass members		
Individual	\$450 <input type="text"/>	\$495 <input type="text"/>
Student (full time)	\$350 <input type="text"/>	\$395 <input type="text"/>
Day rate	\$275 <input type="text"/>	\$320 <input type="text"/>
Day rate (student full time)	\$275 <input type="text"/>	\$320 <input type="text"/>

Enter "1" into the relevant boxes

If you're attending only specific days please tell us which days you'll be joining us:

Friday, 13 February 2015	<input type="text"/>
Saturday, 14 February 2015	<input type="text"/>
Sunday, 15 February 2015	<input type="text"/>

Events

Tickets for the keynote speaker address, opening and closing parties and auction are included in the full conference fee. Extra tickets are for day attendees and non conferees. They are only available for pre sale not at the venue

Extra tickets for functions are charged at \$25 each and the Keynote Lecture is \$10 per ticket

There are 100 extra tickets available for the opening party, 150 for the closing party and 100 seats available for the Phillip Adams keynote address

	Quantity	Cost	
Keynote speaker - Phillip Adams (\$10) 9:30am Friday, 13 February	<input type="text"/>	<input type="text"/>	BH 2.09 The Barbara Hanrahan Bldg, UniSA West Campus
Opening party (\$25) 8:00pm - midnight Thursday, 12 February	<input type="text"/>	<input type="text"/>	Gate 8 Workshop, 44 Phillips Street, Thebarton 5031
Closing party & auction (\$25) 2:00pm - 5:00pm Sunday, 15 February	<input type="text"/>	<input type="text"/>	The Publishers Hotel, Adelaide 5000 (Cnr Franklin St and Cannon St; enter via Cannon street)

Additional tours

	Quantity	Cost	
Marion bus tour (\$55) 10am - 2pm, Thursday, 12 February Includes boxed lunch	<input type="text"/>	<input type="text"/>	Maximum of 23 places available
Hills bus tour (\$55) 10am - 2pm, Thursday, 12 February Includes boxed lunch	<input type="text"/>	<input type="text"/>	Maximum of 23 places available
Bottle factory bus tour (\$45) 9:30am - 11:30am, Thursday, 12 February 11am - 1pm, Thursday, 12 February	<input type="text"/>	<input type="text"/>	Maximum of 11 places on each tour. Long sleeved shirts, long trousers and safety boots must be worn
IPAS walking tour (free) Adelaide University, Institute for Photonics & Advanced Sensing (IPAS) 9:30am - 11:30am, Thursday, 12 February 11:30am - 1:30pm, Thursday, 12 February	<input type="text"/>	<input type="text"/>	Maximum of 10 places available Total duration including travel 2 hours (tour is 1 hour)
SAMHRI walking tour (donation) South Australian Health and Medical Research Institute Department 10am - 11:30am on Thursday, 12 February	<input type="text"/>	<input type="text"/>	\$10 by donation to SAMHRI on the day Total duration including travel 1 hour 30 min (tour is 1 hour)

Merchandise

Tshirts are \$25 each. Must be ordered before **2 January** to allow for printing.
We will order a limited number of extra tshirts that will be available to purchase at the conference.

	Womens	Mens	Total cost
Small	<input type="text"/>	<input type="text"/>	<input type="text"/>
Medium	<input type="text"/>	<input type="text"/>	<input type="text"/>
Large	<input type="text"/>	<input type="text"/>	<input type="text"/>
Extra large	<input type="text"/>	<input type="text"/>	<input type="text"/>

Extra step for international guests

If you are a non resident of Australia we will remove the GST component of your registration fee
If so then please check the below box with an "x"

I am a non resident of Australia

Total Fees

I have read and agree to the Terms and Conditions of Registration

Payment

Payment must accompany your registration form.
Conference registration will be confirmed when payment is received
All prices are quoted in Australian dollars including GST.
Please place an "x" in your preferred payment method:

Credit card

Visa or
 Mastercard

Card number

Expiry date

Signature

Invoice

An invoice will be sent to your email or postal address

Cheque

Please make cheque out to Ausglass

Send

Send your completed registration form to us via either of the below methods

By email payments@ausglass.org.au
By post Ausglass, PO Box 1158, Legana TAS 7277

Preliminary Registration Information for Delegates

All registration information for States of Illumination including exhibitions, openings, tours, demonstrations, and the conference program is to be posted on our website www.Statesofillumination.com. Please visit for constant updates.
For any queries regarding the conference program, please email conference@ausglass.org.au or call +61 427 841 353

Terms and Conditions

Payment and Confirmation

All prices are in Australian dollars and include GST. Payment in full must accompany your registration form. Payment must be received by the due date to receive the discount, otherwise the next level of payment will be charged. Confirmation of your registration is only confirmed on receipt of payment in full. Cheques or drafts must be in Australian currency, drawn on an Australian bank and free of all charges. Credit card payments by Visa and MasterCard only.

FULL REGISTRATION includes all sessions and demonstrations, opening and closing parties and auction and lunch tokens. DAY REGISTRATION includes admission to sessions and demonstrations on selected days only and does not include the conference opening and closing events.

Registration Cancellation and Refund Policy

Registration cancellations will not be accepted unless in writing. Cancellations made prior to 1 February 2015 will be refunded less an administration fee of \$50. Unfortunately we are unable to accept responsibility for changes in your circumstances and will be unable to provide refunds after this date. As an alternative to cancellation, your registration may be transferred to another person, on or before 11 February 2015, without incurring any cost penalty. The conference secretariat must be advised in writing of any alternations or transfers. NOTE: Registration fees DO NOT include accommodation or transfers.

Authorisation to use photographs, video recordings and or audio

and/or other electronic recordings obtained during the Ausglass Conference States of Illumination 12-15 February 2015

I do permit and authorise Ausglass, and personnel who are acting on behalf of Ausglass, to use photographs, video recordings and or audio and/or other electronic recordings related to the stated aims of Ausglass, including publicity, marketing and promotion of Ausglass without further compensation to me.

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I have read this document and understand its contents (place an X in the relevant box below).

Permission granted

Permission not granted

Contact

Should you need further information or clarification please don't hesitate to contact the conference team
Telephone: +61 427 841 353
Email: payments@ausglass.org.au, conference@ausglass.org.au
Website: www.Statesofillumination.com

Sponsors

This 2015 States of Illumination Conference has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body



The Conference has also been proudly sponsored by:





ausglass

Wishes everyone a joyful season full of light and merriment

Let the creativity flow into 2015 and we look forward to seeing you at the *'States of Illumination'* Conference in Adelaide during February

On behalf of the Ausglass Board of Directors

Best regards,

Verity Jasmin Burley
Ausglass President

president@ausglass.org.au

www.ausglass.org.au

ausglass