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Presidents Report

"I, the undersigned, shall forfeit all rights, privileges, and licenses herein and herein contained, et cetera, et cetera... Fax mentis incendium gloria cultum, et cetera, et cetera... Memo bis punitor delicatum!"

Gene Wilder as Willy Wonka, 'signing the contract'

Hello Ausglass Members at home and abroad,

It has been a busy time for Ausglass Head Quarters with the End of the Financial Year and various Board Members activity working on their portfolios in preparation for the Annual Report. While we are granted an extension to hold the AGM in April at the conference, we are still wanting to maintain the old timeframe of documentation. Perhaps you might even read it before the AGM!

You will have noticed that Ausglass has considered itself in a solid position to create the role of an Executive Administration Officer. This has been a long time coming and at times I felt as though we had to 'clean the house before getting the cleaner in'. I believe that our successful applicant can now get on with the more pressing priorities and allow the Board to continue with The Vision. It is indeed a great step forward.

By the time this edition comes out our first meeting of the Financial Steering Committee would have been held in Melbourne. This meeting is an important step for Ausglass to plan for the use of the funds that you, the members, have raised in your donations and other activities. Previously these funds have been locked away by trusts. Rest assured that this meeting is not about how we lock them away again but how do we see the use of them for the benefit of the whole of the membership. Our Treasurer writes more about this in his report.

As a usual part of the Presidents Report we have some farewells too. This quarter we say good bye to our International Board Member Dom Fonde and thank him for his contributions as Editor to the Newsletter and also for keeping us in contact with our Australasian counterparts. We thank Verity Burley our Sub Editor for compiling this fabulous Christmas edition!

Also we say a sad farewell to Gail Oldroyd whose corporate knowledge and can-do attitude will be sorely missed on the Board. However she will stay part of the Conference Organising Committee to bring us her wealth of experience and her sense of fun with a Conference Flame On style activity. You can read more about the Collective Vision Conference here.

On a personal note I am very grateful the Board who have been 'holding the fort' while I have been dealing with the passing of my father. I am at the age where that generation of folk do die but it was very comforting to know that the Board just got on without me and that I could rest with confidence. It is humbling to be part of this team.

I end this report with best wishes for you and your family at Christmas and good fortune in the New Year.

"May you never forget
what is worth remembering
or remember
what is best forgotten."

Lux et veritas,

Anne Clifton
Ausglass President

Treasurers Report

Ausglass' financial year spans Nov 1st - Oct 30th this information is more or less an annual report

Our total income for the year was \$84,097 compared to \$179,126 the previous (Conference) year

Total expenditure was \$58,471 compared to \$127,395 in 2011

This gave us a surplus of \$25,626 compared to \$51,731 in 2011

At the 2011 AGM two resolutions were passed:

"That the Board instigate a review of the financial structures of the association in order to develop more productive utilization of funds for the advancement of Ausglass and Australian contemporary glass."

"That the Board instigate a programme of enhancing and enlarging the profile of Australian Studio Glass both nationally and internationally."

In light of these motions the Ausglass Board of Directors has charged me with convening a Financial Steering Committee to determine ways of achieving these noble aims. In effect the Committee will be a "Vision" Steering Committee since it will be the implementation of the vision outlined in the Strategic Plans of 2012 and 2009 and expressed in the above resolutions which will impact on the financial status of our organisation. The inaugural FSC meeting is scheduled for December 10th. I will be reporting back to the Board and eventually to the Membership regarding the Committee's recommendations.

Jeffery Hamilton

State Reports

*In this issue; we asked
our State Reps for
their Christmas
Wishes*

Tasmania

Kerry Carson



Tasmania has pragmatically crossed the divide between North and South by holding two state Meetings. Arthur Sale (South) demonstrated lampworking and hot glass from his mini furnace. Up North, Poatina hosted a lovely event in their brand new studio. Also Tasmania was inundated by artisans from across the world for The Deloraine Craft Fair but you can read of this event separately!

I would like to wish all members a very warm and relaxing Christmas full of love and good times with Family and Friends and of course some extra time and inspiration to spend on your creations.

A special wish for Santa: Dear Santa, please reward Ruth Downham for her hard work having introduced a new generation of glass into Tasmania by encouraging people to share their love of glass and to help Ruth with the resources she needs.

And to all at Ausglass, the Tasmanian State Members wish everyone a wonderful Christmas and fantastic glass filled 2013.



Western Australia

Anne Sorensen



Our very beautiful Gunyulgup Galleries at Yallingup has celebrated their 25th Birthday in 2012 (very quietly). Congratulations Nina and Ashley, a fantastic milestone.

Meryllyn O'Shannessy won "From the Kiln" at Cervantes Art Awards. Irene Perry was a feature artists showcasing her jewellery. Congratulations Meryllyn and Irene.

Mark Hewson and Paris-Donale Johansen from Torbay glass have just returned from the NZAGA Conference in Wanganui. Mark delivered a paper on the highlights of his experience during his Winston Churchill Fellowship study, and on their public artworks. I am certain we all would have loved to have heard this.

Greg Ash won York Art Awards first place for Glass. Congratulations!

Six Western Australians were selected, from a large number of entrants, to exhibit at artVision 2012. Greg Ash, Estelle Dean, Vivienne Jagger, Silvana Ferrario, Gina Scriven and Anne Sorensen, the only state that had more entrants was Victoria.

Thirty of our members exhibited at Aspects of Kings Park, with 20% of the work sold, 200 catalogues distributed, enquiries from overseas, artists chosen to exhibit in other galleries, and lots of fun. Thank you Aspects.

To close 2012 for me:

May I have three Christmas Wishes?

For less bubbles in my glass...and more in my wine

That my diamonds don't wear away so quickly...

Better behaved chooks!!

Sincere best wishes to all for a lovely Christmas and Wonderful 2013.



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Queensland

Deb Robinson

Hello Ausglass members.

As I have only just taken up duties as the new State Rep. for Queensland, I'm afraid I don't have much to report yet.

I would, however, like to take this opportunity to let our existing Queensland and Northern NSW members know that I will be making contact with them in the near future with a view to working out how we can build up our community and get real value from our association with Ausglass.

I know that it is often more difficult for those of us outside the main city centres to grow these relationships, but I hope that through consultation with our local members we might find opportunities to meet and showcase our work on a more regular basis.

Having relocated from Sydney to the Gold Coast in the last couple of years, I have found that, despite popular preconceptions, there is a wealth of support for the arts in this part of the world. Only just recently I have participated in a consultation process with the Gold Coast council for expanding cultural facilities locally, as well as discovering the wide range of arts funding opportunities available through institutions such as Arts Queensland.

Further, in addition to the sterling work of Red Hill Gallery in promoting studio glass, we now also have a dedicated commercial glass art gallery in Brisbane promoting glass to a local and international market. I also hope that we can find ways to organise affordable and engaging workshops for our local glassies to share skills and ideas.

“I look forward to getting to know some of you soon and to having some activities to report for our next newsletter.”

Victoria

Bethany Wheeler & Nadia Mercuri

There have been strong exhibitions throughout the state, Victorians represented in exhibitions, books, workshops and fairs nationally and internationally, countless new comers to the medium and the opening of new studios.

We congratulate Pamela Manning the final glass major to graduate from Monash University's Glass Studio.

“2012 has been a very fruitful year for glassies in Victoria”



Pamela Manning, cast glass and metal, 2012

Glass making in Victoria continues to grow and evolve and we wish all members and their families a happy and productive Christmas and 2013.

South Australia

Hayley Carpenter

On the first day of Christmas I want Father Glassy to send to me, a hot-shop session for free

On the second day of Christmas I want Father Glassy to send to me, two helpful assistants and a hot-shop session for free

On the third day of Christmas I'll ask Father Glassy for, 3 Woodrow kilns, two helpful assistants and a hot-shop session for free

On the fourth day of Christmas I plead to Father Glassy for, 4 lathe wheels, 3 Woodrow kilns, two helpful assistants and a hot-shop session for free

On the fifth day of Christmas I want from Father Glassy 5 pipes and punties, 4 lathe wheels, 3 Woodrow kilns, two helpful assistants and a hot-shop session for free

On the sixth day of Christmas I'll ask Father Glassy for, 6 diamond pads, 5 pipes and punties, 4 lathe wheels, 3 Woodrow kilns, two helpful assistants and a hot-shop session for free

On the seventh day of Christmas I want from Father Glassy, 7 rainbow billets of colour, 6 diamond pads, 5 pipes and punties, 4 lathe wheels, 3 Woodrow kilns, two helpful assistants and a hot-shop session for free

On the eighth day of Christmas we want Father Glassy to send collectively, 8 famous glass artworks, 7 rainbow billets of colour, 6 diamond pads, 5 pipes and punties, 4 lathe wheels, 3 Woodrow kilns, two helpful assistants and a hot-shop session for free

On the ninth day of Christmas I wish from Father Glassy, 9 days in Pilchuck, 8 famous glass artworks, 7 rainbow billets of colour, 6 diamond pads, 5 pipes and punties, 4 lathe wheels, 3 Woodrow kilns, two helpful assistants and a hot-shop session for free

On the tenth day of Christmas I wish from Father Glassy, 10 thousand dollars (for shiny new tools), 9 days in Pilchuck, 8 famous glass artworks, 7 rainbow billets of colour, 6 diamond pads, 5 pipes and punties, 4 lathe wheels, 3 Woodrow kilns, two helpful assistants and a hot-shop session for free

On the eleventh day of Christmas I would like Father Glassy to send, 11 bags of batch, 10 thousand dollars (for shiny new tools), 9 days in Pilchuck, 8 famous glass artworks, 7 rainbow billets of colour, 6 diamond pads, 5 pipes and punties, 4 lathe wheels, 3 Woodrow kilns, two helpful assistants and a hot-shop session for free

On the twelfth day of Christmas SA glassies would like 12 extra hours to make glass, 11 bags of batch, 10 thousand dollars (for shiny new tools), 9 days in Pilchuck, 8 famous glass artworks, 7 rainbow billets of colour, 6 diamond pads, 5 pipes and punties, 4 lathe wheels, 3 Woodrow kilns, two helpful assistants and a hot-shop session for free!

Throw in a couple of cold drinks too!
Merry Christmas!

"A Collective SA wish-list in song - to spread a bit of merriment!"



Reports for ACT and NSW were not submitted for this edition



“Merry Christmas
and cheers from
the Top End”

Northern Territory

Andrea McKey

Amorphous is done and dusted and was quite successful and we might do it all again (or not). A good crowd attended on opening night and was impressed with what the Aus-glass NT group had to offer. A few people I chatted to had no idea that there was such a diverse range of glass being produced in Darwin. Well, we are a hot little group!

Dear Santa, can you please send me some Czech Ornela Olivine Green it's my favourite transparent green and I can't seem to get it anywhere.

P.S. I will make a necklace for Mrs. Santa if can you give me an extra 5 hours each day in 2013 please? There is never enough time to make beads and fuse glass when I get home from work.

New Glass Exhibitions

The Museum and Art Gallery of the Northern Territory

Two exciting new glass exhibitions will be showcased at the Museum and Art Gallery of the Northern Territory (MAGNT) during this coming Wet Season. *Handle with Care: glass from the collection of the Museum and Art Gallery of the Northern Territory* and *Tour De Force: In Case Of Emergency Break Glass* will be on display from 15 December – 10 March 2013.

Handle with Care is a selection of beautiful glass objects curated by two well known local glass artists Elizabeth Close and Natalie Jenkins. This exhibition draws on MAGNT's diverse South East Asian, Territory History and Visual Arts collections with objects rarely seen by the public.

Presenting a series of snapshots taken at different times in the development of glass art, *Handle with Care* provides a reference point for exploration of the Glass Art movement in Australia. The groundbreaking exhibition *Tour De Force* continues this conversation, highlighting the work of eight progressive Australian artists who have made work that breaches the traditional ideas, methods and materials of glass making.

Tour De Force brings new focus to the medium of glass, particularly the conceptual branch of the practice. Masterfully crafted and exquisitely realised, this provocative exhibition is a celebration of genuine artistic integrity – and as such is set to both challenge and inspire a new generation of studio glass artists. Curated by renowned glass rebel Megan Bottari, *Tour de Force* is not for the faint of heart. Both exhibitions open Saturday 15 December 2012.

Natalie Jenkins

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30/30 Celebration Exhibition

Glass Artists Gallery, Glebe
13 November – 16 December 2012

Wayne Pearson

Officially opening this exhibition on November 15, John Odgers time travelled to remind those present of events contemporaneous to the birth of the Glass Artists' Gallery. We among the audience who were of an age to personally experience those events could only feel that time passes with deceptive speed.

“Maureen is synonymous with the Glass Artists' Gallery.”

Nostalgia aside, this exhibition provides the chance for celebration in our glass community. It is a birthday party honouring the Glass Artists' Gallery now in its thirtieth year. This gallery is, and always was, an artists' gallery. In attendance, represented both in person and by their works, were many key players in its history.

Speaking to Maureen about her selection of artists for 30/30, she emphasised, "The artists I have selected for the 30/30 exhibition exemplify the diversity of work being produced in Australia. This exhibition pinpoints some of the highlights achieved by these artists through national and international exhibitions"

Through the work of those artists the Glass Artists' Gallery is seminal in the history of contemporary glass in Australia. Beyond its Sydney platform the Glass Artists' Gallery took Australian contemporary glass onto the world stage by pioneering the promotion of the work of its artists overseas at events such as Collect, London and SOFA, Chicago.

In the exhibition is the work of one artist who warrants special mention. Maureen Cahill follows her recent solo exhibition 'Between the Lines, but Between the Cracks' with the piece *Commodities* in this show. Maureen is synonymous with the Glass Artists' Gallery. She is the force of nature who turned her creative energy to education, establishing Australia's first uni-

versity glass program at Sydney College of the Arts in 1978, and followed through by leading the co-operative that founded this gallery. In the end it was Maureen who continued its operation in essence fuelled by her own unbounded optimism, playing a pivotal role in establishing the national and international reputation of many Australian and New Zealand contemporary artists working in glass.

It is now history that Maureen turned her creative energy to the promotion of others' work. That energy drew artists, collectors and educators through the doors of the Glass Artists' Gallery as well as introducing many others to the joys of glass. Together with Andy Plummer, Maureen established the Ranamok Glass Prize in 1994 to raise the public profile of Australian and New Zealand contemporary artists working in glass.

Thirty years is an exceptionally long time for the life of a contemporary art gallery and time changes all. Our birthday wish is that those changes be kind to the Glass Artists' Gallery. It deserves the support of all in our glass community. If you can't visit this milestone exhibition in person, look it up on the web and then have a quiet drink in celebration of a both the Glass Artists' Gallery and Maureen Cahill.

www.glassartistsgallery.com.au



Phillip Stokes Studio Glass

I thought it would be interesting for Ausglass members to have a fireside chat with one of our Corporate Members, Phil Stokes of Phillip Stokes Studio Glass.

Firstly we started by discussing the basis of his interest. Glass was interesting in the early years and he had stained glass as part of his folio to get into tertiary studies. However like many glass artists he had taken a left turn and he entered into performing arts and acting. Eventually he returned to glass by coming to Monash in 1997 finishing his Honours year in 2001 coinciding with his first Ausglass Conference.

“An exciting event. After this I didn’t want to continue with study despite urging from the school. I wanted to take a bite of the real world”

Phil was able to access the NEIS Training scheme which he felt was very helpful to be realistic and have a pragmatic business plan.

I asked Phil if he ever used that hefty financial information in applying for grants and funding. He laughed “I’ve never applied for a grant or funding, there are easier ways of raising funds down there in the workshop. It takes weeks to put an application together and as a worker in furnace glass, you just don’t have the time”

Phillip Stokes Studio Glass is currently in its third location and can now be found in Richmond, a enclave of art and industry, Hipsters and working class all thrown together. This location is a studio and gallery but also a living space for Phil, Scotty and Ruby.

Living above the Studio means that there are not many days off but he states that “As a lifestyle it is rewarding.”

Having established the studio in boom times he talked about how the experience of running a studio has geared him to toughing out the hard times too. “In this economic downturn it is important to diversify the practise and to look at other means of making work other than just for the galleries, I look for special commissions.”

“An exciting event. After this I didn’t want to continue with study despite urging from the school. I wanted to take a bite of the real world”



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philip stokes studio glass

This presents its own challenges. He believes that in order to survive that glass artists need to “emphasise the change, the way glass has been presented. That glass need to be contemporised, made relevant and interesting to a broader public”

He also spoke at length about diversification and exposure, about not being afraid to put new work out in the public sphere about the output not always about being art, sometimes about being a crafts person

“I’m enjoying the rhythm and the journey of making, continuing to develop the skills... one day will turn to the art of it all...”

Phil puts his energy into more than just words and an excellent example of this process is being involved with the Cool Hunter. The [Cool House](#) Melbourne recently took the work into more mainstream culture. This uber-modern thinking created collaborative process with designers and artists into one location. An outside of the box - box kind of thinking.

After *all this* I asked how he kept the creative juices flowing. He spoke with passion about his collaborative project that he will be presenting at the Collective Vision Conference...

Interviewed by Anne Clifton

Walk gently upon this earth and sky *a preview of the Collective Vision Presentation*

Over the past six years myself and early childhood educator Suzana Zaper (The University of Melbourne Early Learning Centre) have collaborated together with 150 pre-school children, to create a unique glass collection. We consider that the glass collection embodies the collective memories and experiences of the children, artists and teachers involved in this unique collaborative project.



Each year the glass collaboration takes its provocation from the United Nations International Year theme, which has an environmental focus. The glass collection reflects the children’s response to caring for the natural world.

The collection of 15 glass sculptures is housed at the Early Learning Centre in Melbourne and used in the classrooms to help create an aesthetically enriching environment for the children.

Suzana and I felt that the conference title The Collective Vision was relevant to this exciting collaborative project on a number of levels and we were all delighted at the prospect of sharing our experience and works at the conference.

Engagement with the community throughout this collaboration has been an enriching experience both personally and in terms of refreshing my aesthetic perspectives. When the children are explaining to me how something should look and why: roles are somehow reversed and suddenly they are teaching me, Scotty and their teachers too.

Once the work is made and frozen in the moment it encapsulates the memories of that experience for all whom participated. This is the most important outcome for these sessions in the hot shop and refreshingly I have



*Octopus 2012
From the Octopuses Garden*

Phil at Cool House by Cool Hunter 2012

been able to let go of the expectation of perfect technique in favour of unlimited imagination and the joy of being part of these workshops.

The works in glass, paintings and drawings which have been created through this collaboration do encapsulate our collective vision and very much illustrate our collective spirit.

I hope too that this collaboration helps to generate new collectors who either young or old have a renewed appreciation for glass.

Phil Stokes

Nick Mount

Australia's 2012 National Living Treasure



Scent Bottle Combination #070512
2012
Blown glass, carved, polished and assembled
75 x 32 x 14cm

“Getting the award was a big thing and I think that the award illustrates what we all have available to us in various ways.

The Ausglass board agreed to celebrate Nick Mount as a National Living Treasure for 2012 having been awarded by Object: Australian Centre for Craft and Design in July this year, by running an article on him as there was a positive feeling of pride amongst the pack.

The method thought fitting was to interview Nick and it gave me a good opportunity to catch up with him properly, since deciding to reside indefinitely back in Adelaide after being abroad for 10 years. The questions I posed were delivered with quite a quirky approach and Nick responded well, so well that his dry sense of humour quenched my thirst for more mirth.

VB – How does it feel to be Australia's Living measure of Glass, woops! I mean, a National Treasure?

NM - It feels kind of odd. Because on the one hand it feels like one of those awards you get towards the end of your life. Like when people call me a Pioneer, because pioneers are those who have done their main work a long, long time ago. While I may still be pioneering, I'm not really a pioneer in those kinds of terms. If I am a pioneer, I want to be pioneering now

VB - What do you want to be pioneering?

NM - New things, new ideas; going somewhere and doing something 'English' maybe, It's for that same reason 'The Living Treasure' sounds like that person has done all their work, They're old, there worn out...

VB – Yeh, it sounds a bit like, 'Let's put them on the shelf

NM – Also, people always laugh when you say, that you're a living treasure, always; so I tell people that I've got a Life-

time Achievement award, because it's much easier to understand and describe it in that way. For most of us that work in the crafts, it does kind of fit in a way that doesn't make such a joke of it.

What we, Pauline and I felt best about was the book* it's been a fabulous marketing tool for us, but also a fabulous thing to have. A book really marks a time and a place; getting somebody to write about what you're thinking at a certain time and how you got there. You think carefully about whom you are and what you are and that for me is a great thing in the living treasure award, you have an exhibition, and we have a touring exhibition, but the book is great, it's excellent!

Tony Hanning who did the writing for it, he was amazing, he really invested a lot of time, effort and passion into that writing. It was a process where we talked a lot, I wrote some things, he wrote something's and we talked a lot. Then he spun a number of yarns because that's what he's good at and for that reason the book is called 'The Fabric of Work'* and it's about spinning yarns. How you intertwine your work with your life and it becomes a fabric; your family, glass blowing, the cold glass, exhibiting and talking to people, everything you do as a small business person and as a creative person or innovator, becomes a fabric. I believe it's all about how you develop a fabric and about understanding yourself through your hand skills. Tony really subscribed to that idea and researched that and talked about it in those kinds of terms.

**Nick Mount, 'The Fabric of Work' (Wakefield Press) by Tony Hanning*

NM – Getting the award was a big thing and I think that the award illustrates what we all have available to us in various ways. I don't think anybody can be a creative and innovative crafts person without the assistance of a community of people who think and work and feel about themselves the same way, and I think that the Jam Factory is so important for that. People that I love and work with and have an enormous amount to offer, that's what reflects in that award, not what I can do on my own, because I can't do anything on my own (VB Giggles...) and I think it's as a result of the demands of the material. The best glass, quote me – The best glass ever been made has come out of factories!

VB – Yes!

NM - Who are your champions? Who do you look to, where does the best glass come from, it's all come out of factories, hundreds and hundreds of years of collective information from people coming from all different parts and being able to add to a common goal. That creates so much strength, it make so much sense.

VB – You're still quite happy about the harmony between your material and objects, whether they're Plum Bob's, Fruit, Scent bottles, or broken bits of glass that you have just accidentally dropped on the ground...

NM – The more I work on, not that I'm any where important now and the more opportunities I have to work with the material, with other people that work with the material and other people that work with other materials as well; the more I realise, that crafts and hand work and hand skills are really important to me, in my knowing who I am. If you can know who you are then you know how to have a conversation, where you are politically, which side of the road to walk on, if you don't know who you are you've got nothing to argue for or about. Most of us and particularly those of us that are makers understand who we are through our hands and our hand work and our ability to understand a material and a process. There are 3 components of a craft, you have to understand the raw material, and let the material retain its own integrity; the process, those processes are all set down, like the technique and to become friendly with the material through the process, is really important. The 3rd part is being able to invest a little bit of yourself and innovation in those 2 other things.



Still Life with Aubergine #0507112 2012
Blown Glass, granular murrini, polished, assembled
Rock Maple Stem / Base
46 x 69 x 20cms

“Most of us and particularly those of us that are makers understand who we are through our hands “

Unless you know who you are through the process and the material, through your hands, then you've got nothing to invest, you can't be innovative or exciting. You get to know more and more by never giving up, not by doing more and more but by never giving up and continuing on.

VB – Very wise!

Verity Jasmin Burley



Damaged Goods #030512 2012
Blown Glass, surface worked, huon pine stems, gold leaf steel base
55 x 63 x 20cm

Ausglass continues to celebrate its members achievements by publishing the information in all forms of media available, raising the profile of Australian Glass and extending our current status quo. As the new Marketing and Communications Officer I have been empowered with the task of raising a few glasses in recognition of these triumphs and to deliver this information accordingly. There will be regular updates on the Ausglass website which is currently being reviewed for development. The Ausglass Facebook pages and emails from members will continue to highlight the brilliance of Australian glass, keeping the news current and engaging. If you do have any ideas or would like to distribute news and information about the Australian Glass Community email me at media@ausglass.org.au

Tasmanian Craft Fair

Anne Clifton



Greg Ash and Peter Bowles at the Mockingbird Glass Booth

Australia's premier arts and crafts event, locally known as 'Deloraine' was held during the first weekend of November. Spread over many different venues in the picturesque township of Deloraine in Northern Tasmania.

Of the 230 exhibitors there were 16 specialised Glass Exhibits of which 12 are members of Ausglass. It was great to see many well known faces presenting their best wares to an amazed public.

I visited all 17 venues and was pleasantly surprised at the amount of buying activity that was going on. Traditionally collectors and new gallery owners come to Tasmania for this very purpose and also to see if they can find new talent; but it seems as though many people time their holiday around this event too, both attendee and exhibitor. The mood was jolly.

Poatina had their Mobile Glass Show happening at the Fair Grounds...there was quite a crowd under the awning who were held spellbound. That was until yours truly came to do a demo, the crowd was then stupefied into silence or perhaps they were just a bit hot by then. The weather is always perfect for 'Deloraine'



Tali and Tim from Healesville Glass Studio

[Applications](#) for the 2013 Fair close in April...so make sure you get in early!

Vicki Torr Online Gallery Prize

Emerging Artists

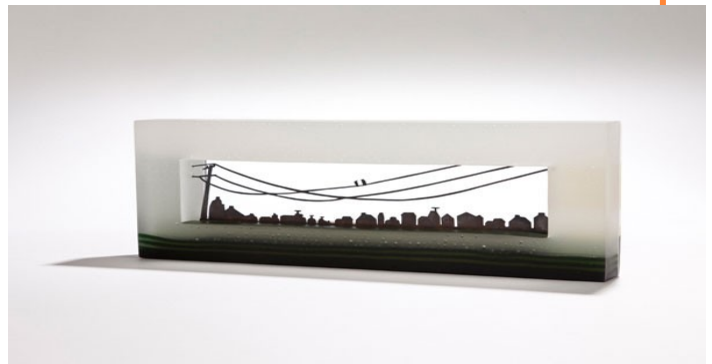
Those of us who have been with Ausglass for any length of time know about the Vicki Torr prize. We also know about the artist whose name it honours, but for anyone new to our group a visit to the Ausglass website will provide background to both the artist and the prize.

This prize is our memorial tribute to a much-loved colleague. As a wonderful bonus it also provides our newer practitioners with a chance to be recognized for the quality of their creative work. This chance comes as the Vicki Torr Memorial Scholarship for the best work by an emerging artist at the Members' Exhibition held at each conference.

We extend this chance of professional recognition with the addition of the Vicki Torr Online Gallery Prize, awarded for works shown in the Ausglass Online Gallery by an emerging artist. As an organization we don't get many opportunities to recognize and delight in the potential of those starting out on a career in creative glassmaking, but this December/January we again have the chance to do just that.

The prize is a cash gift of A\$2,000 awarded to an emerging contemporary glass practitioner, whose work in the Ausglass Online Gallery is judged by Ausglass Members to be the best in that year.

To be eligible to win the prize a person must have placed photographic examples of their work and their one-page curriculum vitae on the Ausglass Online Gallery by the 20th of November in the financial year of the prize. There are other criteria and these can be found by visiting the Ausglass website. While you are there you may want to browse the Gallery and check out the competition. Visit www.ausglass.org.au



Mikyoung Jung
The still city - 2011
Kiln-formed glass and metal
500x60x170mm (W x D x H)
Photo by Matthew J Hoggett

artVision 2012

In late October I had the honour of being part of the Opening of artVision 2012 along with Donna Cooper of AGDA and Peter Kolliner OAM, who announced the winner of the inaugural Kirra Galleries Emerging Glass Artist Award and officially opened the Exhibition. This is the second year artVision has run and after last year's favourable turnout had increased its prizes but also broadened the agenda to include 'studio glass'.

Last year saw me Opening this event with the Bishop John Parkes in which we discussed the importance of long sighted groups of individuals as well as the focus on what we were loosely calling architectural glass- going beyond ecclesiastical glass. It was important in those early days of the award and exhibition that it received recognition for its efforts. Surely Ausglass can support ground roots organisations with a passion for glass and so it was that AGDA had the same notion too.

This year Donna Cooper of AGDA spoke eloquently about the need to support the development of competition/exhibitions with cash prizes, and also of the organiser's ability to galvanise the community into action. In doing so, they have raised awareness of glass and in particular architectural glass so that it is seen to be relevant in contemporary buildings beyond the religious and functional. The core skills of architectural glass are in peril of being lost.

"As there has been an increasing risk of losing the traditional skills of architectural glass, due to changing architectural trends and the huge downturn in the requirement for ecclesiastical glass, events such as artVision are vital to assist in the encouragement of architectural glass artists to develop their skills and exhibit their work, in order to help sustain the sector.

I would encourage the Arts Council of Mansfield to continue their excellent work in this area."

Peter Kolliner spoke of the necessity to feed new artists into the arena, to nurture their abilities and just as importantly, to support and acknowledge developed artists by including them in National and State Collections. He spoke, with disbelief and exasperation of the lack of support and interest and funding in some areas. He spoke of the importance of glass centres and the ability of individuals to make a difference. With support, Mansfield can become one of these centres.

All speakers spoke highly of the main organiser, Gilli Bruce and her ability to create and maintain a group of individuals with clear goals in mind, these being to:

1. Exhibit contemporary architectural and studio glass which has artistic merit that will enrich the life of the community.
2. Provide opportunities for local, interstate and international glass artists to compete for increasingly significant prizes and to exhibit and sell their work.
3. Achieve recognition for artVision as one of the top five events on the Australian glass art calendar within five years.

In speaking with Gilli, I was impressed that she maintains these goals even when not organising this event. She asked me "How can I support artists in maintaining their practice? How can I help them sell their work?"

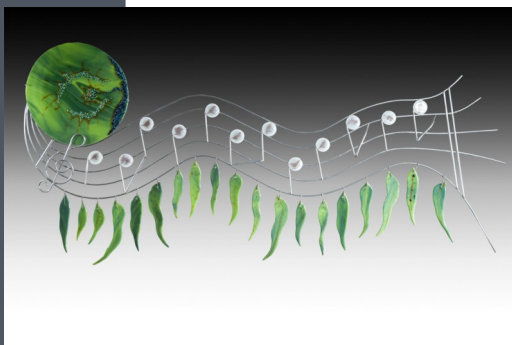
Congratulations to the Winners, the highly commended and to the team at the Arts Council of Mansfield. And I'll leave the last words to my colleague:

"In closing, congratulations to all of the artists who entered artVision, it is important that you support this event in order to help the Arts Council of Mansfield to continue to attain their objective of presenting artVision as one of the leading expositions of glass art in Australia"



Peter Kolliner at artVision

"Of course, the real winners were members of the Mansfield community and the hundreds of visitors to artVision 2012."
Gilli Bruce



Jacqueline King's 'Voice of the Caldera'



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All care is given to submissions and it is the editor's discretion what will & won't be published.

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Editorial

Verity Jasmin Burley

Having taken the reins for this edition of the Ausglass newsletter, it proved to be quite a task! However I hope you can all acknowledge the versatility of us board members in taking on such challenges when thrown our way. There are a good few Exhibition articles that will make good reading and the jovial wish lists from our State Reps. bringing us closer to the end of year festivities.

Thanks Anne Clifton for your input and unrelenting assistance with this issue. A force that never ceases to inspire

Here's wishing everyone a jolly good festive season and a Merry New Year!

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